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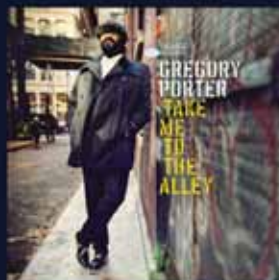
GOGO PENGUIN LIVE AT ABBEY ROAD

Mercury Prize nominated UK trio release new EP to coincide with their appearance at the **SXSW Music Festival in March**. Recorded live at the legendary **Abbey Road Studio** in London, the EP includes favorites from their 2016 Blue Note debut *Man Made Object*.



TERENCE BLANCHARD THE COMEDIAN SOUNDTRACK

Multiple GRAMMY-winning trumpeter and composer **TERENCE BLANCHARD** composed a sublime jazz score for the film *The Comedian*, directed by **Taylor Hackford** and starring **Robert De Niro**. The Trumpeter's top notch sextet features pianist **KENNY BARRON** and tenor saxophonist **RAVI COLTRANE**.



GREGORY PORTER TAKE ME TO THE ALLEY

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The singer and pianist makes her full-length debut with an album that touches upon soul and pop while channeling her jazz influences and her Nashville upbringing. Produced by Grammy-winner **LARRY KLEIN** and featuring guests including trumpeter **TERENCE BLANCHARD** and guitarist/songwriter **JESSE HARRIS**.

MAY 2017

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28 José James

'Tornado of Creativity'

BY PHILLIP LUTZ

Singer José James takes an artistic gamble with his new album, *Love In A Time Of Madness*. "I've found such pushback in being known as a jazz artist," James says. "I want to try something new." As he continues to work in multiple genres, James is certain to win new fans with his rendition of the standard "They Can't Take That Away From Me," which appears on the official soundtrack to *Fifty Shades Darker*.



Joey DeFrancesco, who rose to fame as an organist, is also a fine trumpeter. See our feature on page 40.

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Cover photo of José James shot by Jimmy and Dena Katz at The Jazz Gallery in New York City on Jan. 27. Info for this venue is at jazzgallery.nyc.



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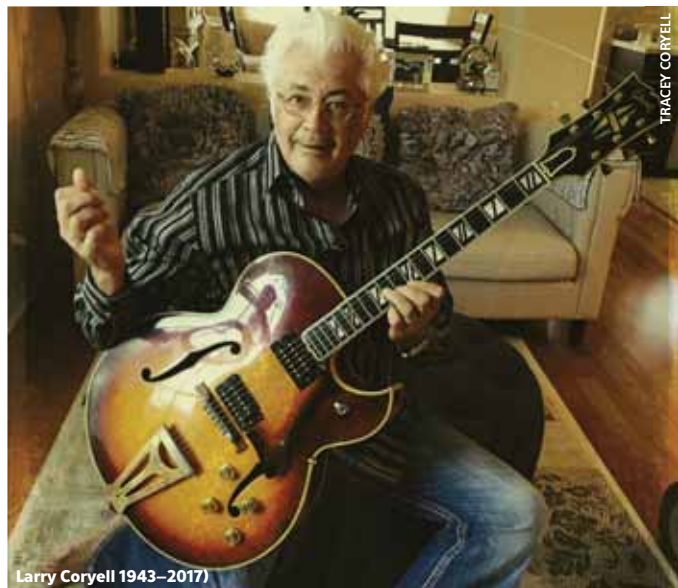
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Larry Coryell 1943–2017

TRACEY CORYELL

Tribute to a Maestro

AT LARRY CORYELL'S MEMORIAL SERVICE ON FEB. 24, HELD AT THE Soka Gakkai International (S.G.I) USA Buddhist Center in New York City, the guitarist's son Julian talked about viewing his father as a god when he was a little kid, and then trying to measure up to the legend throughout his own career until finally being accepted as a peer in the new edition of *The Eleventh House*. Larry's wife, Tracey Coryell, talked about the red flags that went up earlier in the fateful week when Larry complained of shortness of breath.

His longtime friend and charter member of *The Eleventh House*, keyboardist Mike Mandel, confirmed that Larry continued complaining about shortness of breath upon his arrival in NYC for his gig at Iridium that Friday night. Mandel asked if he could pick Larry up in a cab and take him to the emergency room, and Larry declined the offer, saying that he had to make it to the sound check. After his Saturday night gig at Iridium, Coryell returned to his Manhattan hotel room. He called Tracey back home in Orlando, they talked briefly and he said he'd call her in the morning. But that call never came.

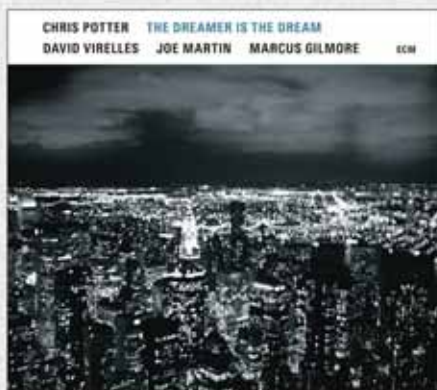
I saw Coryell perform numerous times dating back to the '70s, book-ended by *The Eleventh House* gigs in 1975 in Milwaukee and 2015 at the Blue Note in New York. In between I interviewed him maybe a couple dozen times, including one memorable chat we had in late 1983 for a cover story in *DownBeat* ("Back To The Roots," May 1984) shortly after he had gotten out of rehab. I'll not soon forget his hearty laugh (he had one of the great laughs in jazz) and love of jokes (he was a compassionate Buddhist with a bawdy sense of humor).

And I'll not soon forget his genuine kindness. One example: I brought my daughter Sophie to a recording session for Coryell's first power trio album with Victor Bailey and Lenny White (2005's *Electric* on Chesky). Larry was instantly charmed by her (she was 9 at the time and is now graduating from college). Ever since then, the first thing out of his mouth whenever I saw him at a gig or talked to him on the phone—including our most recent chat for a feature in the February issue of *DownBeat*—was, "How's Sophie!"

The guy was a virtuoso with a heart of gold, a restless road warrior, a trailblazer and risk-taker. And he always imbued his playing with such passion and humanity—at every gig, in every setting. We miss you, maestro!

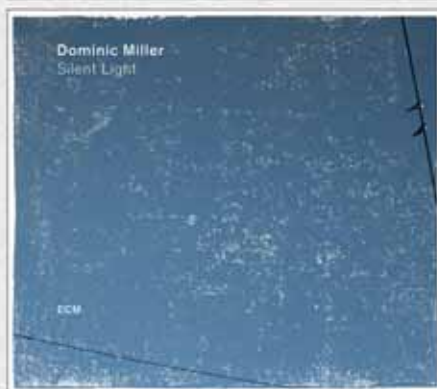
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David Virelles: piano, celeste
Joe Martin: double bass
Marcus Gilmore: drums, percussion



DOMINIC MILLER
SILENT LIGHT

Dominic Miller: guitar, electric bass
Miles Bould: percussion, drums



TOMASZ STANKO NEW YORK QUARTET
DECEMBER AVENUE

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Speaking His Mind

In the March 2017 issue of DownBeat, I was so pleased to find a soulful note about the brilliant journalist Nat Hentoff, one of the few jazz writers with the guts to consistently call Fidel Castro's cruel and useless dictatorship by its proper name. On the other hand, in the same issue, the very exhaustive interview with the late

bassist-composer-activist Charlie Haden sadly confirms once more the fact that some talented colleagues irresponsibly still insist on putting the name of a racist, dictatorial, anti-musical and confessed assassin like Che Guevara in the same sentence with words like *liberation* and *social justice*. Does that make any sense?

PAQUITO D'RIVERA

Haden Fan

Thank you for the great article on Charlie Haden in your March 2017 issue ("Pursuing Liberation"). What an extraordinary musician and person he was! By the way, the article used an incorrect title for the 2005 Liberation Music Orchestra album, which was titled *Not In Our Name*.

DON ELLIS
LOS ANGELES

Too Controversial?

Congratulations to DownBeat on your March 2017 issue, your most political issue yet! Now I wasn't born yesterday, and I realize that Lionel Hampton was probably the last Republican jazzman. But really, Charlie Haden penning an ode to a mass murderer is a little too much.

And your obituary of Nat Hentoff did not reference his support of the second Iraq war and his strong pro-life writing.

But that would have been too controversial for your magazine.

DAN DARRAGH
GOLDEN, COLORADO

Expression of Protest

I am writing in regard to Larry Coryell's letter in your April issue ("Transcending Politics," Chords & Discords). I am disappointed that Mr. Coryell felt so guilty about his straightforward criticism of Donald Trump's election victory

that he felt compelled to withdraw what he had said in his Nov. 9 telephone interview that was printed in the February issue of DownBeat ("Back From the Brink").

Jazz musicians have a long and proud history of being courageous, outspoken critics. I was not at all surprised that Coryell's initial reaction to Trump's unexpected presidential victory was agitation, anger and deep disappointment. Coryell was certainly not alone in feeling this way.

Jazz, to me, has always been a courageous expression of our most honest feelings—a music of truthfulness and sincerity. And sometimes truthfulness demands an open expression of protest and criticism when things are going too wrong.

RAMAKUMAR JONES
FAIRFAX, CALIFORNIA

Corrections

- In the print edition of the April issue, there were errors in the review of the Ken Schaphorst Big Band's album *How To Say Goodbye*. The correct review is posted on our website, and it appears in our digital edition.
- In the April issue, the Blindfold Test with singer Catherine Russell should have stated that she was born in Brooklyn (not Harlem).

DOWNBEAT REGRETS THE ERRORS.

Have a Chord or Discord? Email us at editor@downbeat.com or find us on Facebook & Twitter.



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The

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Beat

Rhythm Rules at PDX Jazz Fest

One of the many pleasures of a jazz festival is the parade of rhythm sections, and the first four days of this year's PDX Jazz Festival in Portland, Oregon, made that case in spades. Though the spotlight rightfully shined on Kurt Elling, Branford Marsalis, the Heath Brothers, The Cookers and Kneebody, it was their respective drummers—Justin Faulkner, Tootie Heath, Billy Hart and Nate Wood—who left listeners with indelible memories during the Feb. 16–26 event.

Marsalis and Elling, whose captivating collaboration *Upward Spiral* (Okeh/Marsalis Music) was nominated for a Grammy, showed that the saxophonist's quartet has thoroughly integrated the vocalist into the band as a fifth instrumentalist. That ensemble cohesion was made possible in part by Faulkner, who conjured up a storm of crackling chatter, both as a support player and as a soloist, exploding on Oscar Brown's insouciant "Long As You're Living."

Elling blended so seamlessly with Marsalis on "Blue Gardenias," that they sounded like two vocalists. He nailed Sting's amusingly self-deprecating marriage proposal, "Practical Arrangement," and sent the crowd to the moon with the transcendent finale, "The Return (Upward Spiral)."

Faulkner is 26, so you'd expect him to be energetic. But how do you explain Tootie Heath, who turns 82 this year? On hand at the Newmark Theatre with his 90-year-old saxophone-playing sibling, Jimmy, the venerable South Philly drummer thrilled the crowd, hovering over his kit as he slapped out a shuffle rhythm under pianist Jeb Patton and bounced playfully under Jimmy's classic "Gingerbread Boy."

At 76, Billy Hart is no youngster, either, but he built a demonic, poly-rhythmic fire under The Cookers at the black box Winningstad Theatre, lifting bassist Cecil McBee to a dramatic climax on McBee's "Peacemaker," providing clipped, staccato backup for Billy Harper's clever "Croquet Ballet" and exploring two themes during a long solo on Freddie Hubbard's "The Core." A festival highlight, this '60s-focused septet organized by trumpeter David Weiss also showcased the burnished tone and crisp ideas of trumpeter Eddie Henderson, who offered a dazzling cadenza at the end of Harper's "If One Could Only See."

Earlier at the Winningstad, the lack of a band member—Kneebody bassist Kaveh Rastegar was on the road with John Legend—resulted in a happy accident: drummer Nate Wood hammering on the fretboard of an electric bass with one hand and applying a drumstick to his kit with the other. He was occasionally relieved by Adam Benjamin, who dredged up enormous, EDM-like bass rumbles from his keyboard.

Kneebody's engulfing electronics, hard rock drive and brisk horn lines have struck a chord with a young audience, as has the audacious bassist/vocalist Thundercat, who played a late set at the Wonder



Billy Hart performs as part of The Cookers at the PDX Jazz Festival in Portland, Oregon, on Feb. 18.

MARK SHELDON

Ballroom for a packed house of standing fans. Thundercat, whose work with Kendrick Lamar has amped up his profile, delivered his signature, sensuous mix of high, tender vocals floating over bone-crushing, fast-fingered bass. But muddy amplification obscured most of his lyrics.

Fans of Thundercat might have enjoyed James "Blood" Ulmer at the Winningstad, but the self-described "harmolodic blues preacher," now 77, mostly drew folks who had tuned in to his once-again relevant question, "Are You Glad To Be In America?" back in 1980. Ulmer delivered his hour-plus set seated with his Gibson guitar and leafing through a songbook. Eschewing a firm pulse in favor of a breathing time feel, he sang of the devil and women and dogs and the moon in a delta-steeped drone.

PDX also pulled off a coup presenting the Maria Schneider Orchestra for the first time in Portland. Schneider's colorfully quilted set was exquisite, drawing from her whole oeuvre, including the flamenco-tinged "El Viento," the lightly swinging "Gumba Blue," the church-like "Home" and the swirling "Coming About." One of the best pieces was a dark, anxious new composition called "Big Data," inspired, she said, by fear of a robotic future.

—Paul de Barros

Riffs >

Tommy LiPuma



CHART ROOM MEDIA

Final Bar: Legendary record producer and multiple Grammy winner **Tommy LiPuma** died March 13 at age 80. Sales of albums produced by LiPuma for such artists as Miles Davis, George Benson, Diana Krall, Natalie Cole, Sir Paul McCartney and Barbra Streisand have exceeded 75 million units. He worked with Krall on her forthcoming album, *Turn Up The Quiet*. ... Latin jazz flutist **Dave Valentin** died March 8 in the Bronx, New York, of complications from a stroke and Parkinson's disease. He was 64. Valentin won a 2003 Grammy for *The Gathering*, by the Caribbean Jazz Project. ... Expatriate pianist **Horace Parlan** died Feb. 23 in Korsor, Denmark, at age 86. Born in Pittsburgh, Parlan moved to New York in 1957 and joined Charles Mingus' ensemble. He later worked with Rahsaan Roland Kirk, Archie Shepp, Dexter Gordon and others.

Supergroup: The new band Hudson—drummer Jack DeJohnette, bassist Larry Grenadier, keyboardist John Medeski and guitarist John Scofield—has recorded a studio album slated for release this summer. Hudson will tour extensively this year, including a June 30 show at the Montreal Jazz Festival. montrealjazzfest.com

Gems Reissued: The MPS label has digitally mastered two historic albums for release on iTunes. Count Basie & His Orchestra's 1969 album *Basic Basie* features swinging arrangements by Chico O'Farrell and memorable tenor sax solos by Eddie "Lockjaw" Davis. *Interplay* is a 1970 duo album that pianist Marian McPartland recorded with bassist Linc Milliman. mps-music.com

Brownwood Decade: London-based Brownwood Recordings will release two limited-edition collections honoring its 10th anniversary: *Brownwood 10* (available March 17), a digital compilation featuring one track by each artist to have recorded on the independent label, and the double LP *Brownwood 10 Versions* (available May 5), which will feature 10 cover versions of Brownwood Recordings songs.

gillespeterworldwide.com



Janka Vörös (center) and members of her e-Series band.

PALY ZSOFIA

Hungarian Jazz Showcase: 10 Years in the Spotlight

HUNGARY STAKED ITS CLAIM AS JAZZ capital of Central Europe Feb. 3–5 as the arts center Müpa Budapest staged its 10th annual Jazz Showcase and Talent Exchange.

The weekend's smoothly organized events demonstrated both an international level of musicianship and a distinctly native flavor. There was a competition in which nine locally based acts vied for future gigs, performing afternoon sets in informal spaces for crowds of 60 to 100 listeners; an impressive exhibit of Sánta Istvan Csaba's photos of American jazz masters; two panel discussions; and three evening concerts of regionally rooted stars.

The stylistic variety of the Showcase/Talent Exchange contestants was exemplified by its vocal acts. The Cintia Horváth Quintet dramatically interpreted standards and ballads. Mariann Németh Szabo's quartet Girly Groove served up bouncy pop tunes. Petra Kész in her trio Cymbal Rush delivered an exotic mélange of extended vocal techniques and range, electronics effects and original song forms. Sultry soul-singer Janka Vörös fronted e-Series, a well-rehearsed, funky band.

All the women sang in English, giving a colorful lilt to the familiar lyrics of "My Foolish Heart," "Superstition," "On Broadway" and Betty Wright's "Cleanup Woman," among other hits. Horváth and Vörös were both abetted by saxophone and guitar soloists, as well as solid bass and drum support. Kész offset her gleeful chants, wild wailing and loops with a pianist who gave his improvisations a classical touch and a drummer who kept simple yet effective time.

The non-vocal groups were equally diverse. The trio Jazzbois created a synth keyboard-guitar-drums electro-groove. Drummer Toni Snétberger's Roma (gypsy) quartet featuring guitarist Csaba Danyi and pianist Zsolt

Farkas tapped the guitar-piano vibe of Wes Montgomery's recordings with Wynton Kelly. Alto saxophonist Gábor Baris' folksy quartet Gino's B Version, featuring the invigorating drummer Akos Benkó, earned a special award from the Hungarian Jazz Association.

The prestigious jury award—conferred by a panel of Hungarian guitar hero Gyula Babos, U.K. presenter/producer John Cumming, Budapest Jazz Club programmer Péter Pallai, Budapest cultural journalist Kornél Ziperovszky and this reporter—went to the quartet of alto and soprano saxophonist Tamás Ludányi.

Polling of the Showcase/Exchange audience over three days resulted in the crowd's award going to singer Vörös. Her prize is to headline a free, open air Müpa concert next summer. The Zemplén Festival, held in June in a northeastern province of Hungary, rewarded Cintia Horváth and pianist Gyula Balogh's quartet with the promise of upcoming appearances.

The main concerts on Feb. 3 and 4 took place in Müpa's 459-seat Festival Theater. Hungarian-Slovakian drummer David Hodek, with Americans Paul Cornish (piano) and Joshua Crumbly (bass), played chilled-out versions of repertoire by J Dilla and Herbie Hancock ("Maiden Voyage").

Drummer Balázs Bágyi, president of the Hungarian Jazz Association, drove his New Quartet. Chinese trumpeter Li Xiaochuan was a special guest, interweaving his tightly focused sound in loose cohesion with saxophonist Sandor Lakatos.

The weekend climaxed in a sold-out gala concert in Müpa's 1,600-seat Béla Bartók National Concert Hall. These Central Europeans swung hard, with precision, polish and complete commitment to jazz in the contemporary, global idiom. —Howard Mandel

Hampton Fest Spotlights Stars, Students

ON FEB. 24, THE SECOND DAY OF THE Lionel Hampton Jazz Festival, jazz history came to life.

For the 50th anniversary of the event, held on the University of Idaho campus, a new management team chose to shake things up. The last few festivals had been primarily focused on visiting artists, in some way pushing student musicians to the margins. The new bosses shifted the focus of the fest back to the kids. Through workshops, student competitions, student performances on the main stage and other events, festival staff put band directors and their bands front and center.

This attention didn't end at sunset: During the three festival concerts, large swaths of seats in the cavernous Kibbie Dome, home of the Idaho Vandals, were filled with jazz neophytes who had played for judges during the day's activities. It made perfect sense that the nightly concerts continued the theme of the day. Instead of bringing out a slew of artists to simply perform for the students, the nightly concerts had a definite educational mission.

On Friday night of the festival, which ran from Thursday, Feb. 23, to Saturday, Feb. 25, programmers chose to pay tribute to Benny Goodman's mid-1930s band with vibraphonist Lionel Hampton.

On that Thursday night, two quintets flanked the stage. One band, led by vibraphonist Joseph Doubleday and clarinetist Felix Peikli, were there to perform music as Hampton and Goodman might have played it. The other group, with a front line of Stefon Harris on vibraphone and Anat Cohen on clarinet, provided the modern counterbalance. The concept seemed a little contrived at first: The old-time band would perform a number, and the other band would follow with a modern spin on the exact same tune. Effectively, it was as if a CD had been stuck on repeat—"Midnight Sun" two times through, "Flying Home" played twice—but it all worked beautifully.

While both groups created wonderful, complete sets of music, the modern group—

anchored by pianist Taylor Eigsti—faced a more significant challenge: The musicians had to make each tune sound completely different without allowing the music to become a caricature.

After intermission, New York Voices, the bubbly vocal jazz group, continued the history lesson with a taste of 1980s jazz.

Even without Harris telling the crowd they

are "the future of this art form," it was obvious the assembled student musicians were the key audience of the night.

"What's happening at this festival is critical," he said. Festival staff made a decision to immerse students this year in a large cross-section of music history, but it succeeded in making the quasi-lecture entertaining for students and the broader audience alike. —Jon Ross



Clarinetists Felix Peikli (left) and Anat Cohen perform at the 2017 Lionel Hampton Jazz Festival.

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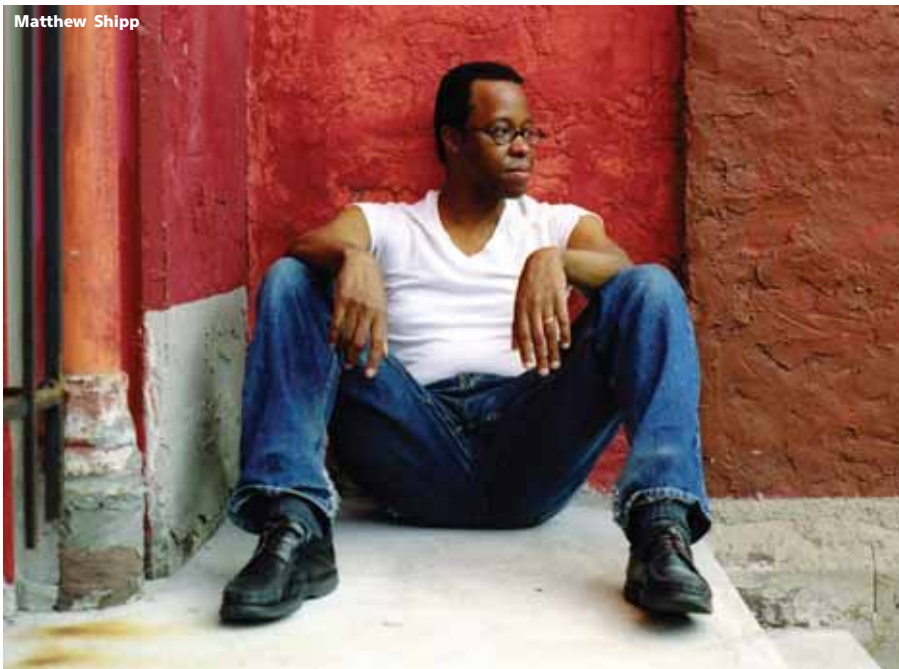
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Matthew Shipp



Matthew Shipp's Evolution

SINCE BURSTING ONTO THE NEW YORK scene from the New England Conservatory of Music in 1984, pianist Matthew Shipp has reigned supreme as one of the most individual and iconoclastic improvisers of his generation. Grounded in, but not limited to, the avant-garde, Shipp has recorded more than 50 albums that have defined and redefined the stylistic parameters of that idiom. While doing so, he has become equally known for his caustic outbursts against what he feels is an aesthetically rigid jazz establishment.

DownBeat sat down with Shipp for an interview in his father's quiet home in suburban Wilmington, Delaware. What emerged was an informative history of his evolution as an artist, and an explanation as to why he stopped recording after the release of his new album, *Piano Song* (Thirsty Ear).

HOW DID GROWING UP IN WILMINGTON INFLUENCE YOU AS A MUSICIAN?

Wilmington has its own extremely rich history, and is geographically close to Philly. There's a continuum within the whole East Coast, from Boston to New York, Philly, and some parts of the South, with many tributaries. And I have taken from all of them to constitute my own unique synthesis.

WHAT GOT YOU HOOKED ON JAZZ?

There were two PBS specials featuring Ahmad Jamal and Nina Simone. They both flipped me out [laughs]. Ahmad Jamal was playing this spare blues, but his language was so cool, just the confidence he had. I didn't know somebody could get to that. With Nina Simone,

her language was so deep. It scared me [laughs]. I was playing classical music, and I was interested in improvisation. She had a classical background, but there was something about how she related the piano to a very black idiom.

I really like artists who are in their own genre. Like Stevie Wonder or Ray Charles. That's what I've been trying to do since I was 12 years old.

WERE YOU LISTENING TO THE AVANT-GARDE DURING THIS PERIOD?

I was into Coltrane, Andrew Hill and Sun Ra. And a lot of my introduction to the music was through WRTI-FM at Temple University in Philly. I remember hearing "Salt Peanuts" with Dizzy and Bird. And that was more "out" to me than Coltrane. I never thought that about *A Love Supreme*. I also heard Malachi Favors, Sunny Murray WRTI changed my life around.

YOU MOVED TO NEW YORK CITY IN 1984, FROM BOSTON, WHERE YOU STUDIED AT THE NEW ENGLAND CONSERVATORY. WHO WERE YOUR PIANISTIC INFLUENCES THEN?

In the '70s, Keith Jarrett and Cecil Taylor were doing solo concerts. That whole idea of solo-piano-as-extemporary-composition was really in the air because of those two practitioners. So if I'm going to go that way, how am I going to do it? I don't want to be Cecil Taylor ... and I definitely don't want to be Keith Jarrett, because I don't like him.

But that kind of structural element of how to present yourself as a musical personality was really geared in my head.

IN THE '90S AND THE EARLY PART OF THE 21ST CENTURY, YOU STARTED CALLING OUT A HOST OF CRITICS, MUSICIANS AND JAZZ INSTITUTIONS. WHY?

I felt that I was being ignored. I targeted two things in that period. The first thing was Jazz at Lincoln Center. In the '90s, certain people in that organization were outspoken in their close-minded views on certain things. ... I felt I had to be a counterbalancing voice. But it's funny: Nowadays, I actually have a really great relationship with Jazz at Lincoln Center.

WHAT WAS YOUR OTHER MAJOR CRITICISM?

The pantheon of pianists who played with Miles Davis: Chick Corea, Herbie Hancock and Keith Jarrett. They occupied such a central place in the whole pianistic zeitgeist from the '70s—especially in schools.

Now, to be honest, my actual criticism was more about the jazz business than with them. I do listen to Herbie Hancock, because he embodied a certain type of blackness in the '70s that was cool. But that doesn't stop me from being critical of a certain cynicism I felt in everything he's done since "Rockit."

I already talked about Keith Jarrett, who, as a spontaneous improviser, not his language, actually did play a part in my development. But language-wise, I came out of Bud Powell, [Thelonious] Monk and [Duke] Ellington without going through them in the '70s.

Also, there was a degree of calculation involved [in my outbursts]. I believed the things I said. But while I knew I would turn some people off, I also knew that a whole lot of people would admire the balls I had to say those things.

YOUR NEW RELEASE IS *PIANO SONG*, A 12-TRACK OPUS WITH YOUR LATEST TRIO WITH BASSIST MICHAEL BISIO AND DRUMMER NEWMAN BAKER TAYLOR.

Michael Bisio and I have been playing for six or seven years. The drummer, Newman Taylor Baker, just came into the trio a couple of years ago. He's played with Ahmad Jamal, Billy Harper and McCoy Tyner. He's right in the middle of the language. And the funny thing is, he lived in Philadelphia and Wilmington, and played in Philly with Monette Sudler. I used to follow him around in Wilmington. So, it's so bizarre that he lives on Third Street in my neighborhood in New York and he's in my trio. He's a natural for where we're at.

WITH A SUPPORTIVE RECORD LABEL AND A DEVOTED LEGION OF FANS, WHY ARE YOU PUTTING A MORATORIUM ON RECORDING?

I don't see where I can go with it any further. I have a deep, deep catalog. Every time I sit at the [piano], I still feel the fire. But as far as me trying to generate a head space and a structure around putting out a recording ... I'm probably losing the fire for that.

—Eugene Holley Jr.

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HALL OF FAME
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Graphic Designs

The Danish saxophonist-composer Laura Toxvaerd has long made a habit of going against the grain with her work, fueled by a creative restlessness that has led her to flout expectations. She's a free improviser who imposes structure in her performances and a jazz devotee who felt constrained by cleaving to chord changes.

In many ways, her career, which has blossomed in the blossomed over the last few years, has been her biggest act of improvisation, as she's adapted to the life changes and creative impulses that have pushed her work forward in exciting new ways. Last year, she released three stunning albums as part of the Danish imprint ILK's "White Label Series," showing off different sides of her playing and composing with very different groups—the trio Pladeshop with veteran percussionist Marilyn Mazur and the impressive keyboardist Simon Toldam, and a largely improvisational group with pianist Carsten Dahl, drummer Raymond Strid, and bassist Jonas Westergaard. Yet even within those separate worlds, Toxvaerd sometimes employs a radically dissimilar method.

"There are some contradictions," said Toxvaerd between sips of tea in a Copenhagen café last fall. "The important thing for me is the idea of being a composer in this environment of free improvised and experimental music. I don't think giving orders or embracing a hierarchy works for me, so I had to be a composer in another way."

Toxvaerd's solution has been to embrace graphic scores, creating visual blueprints that combine abstract shapes sketched in different colors and musical notation. Last year Toxvaerd completed an intense research project into graphic scores, collecting her work in a lavish hard-bound book called *Compositions: 18 Graphic Scores* (Spring), which traced the development of

six pieces through three separate iterations, guided by performance and feedback from her collaborators.

Toxvaerd, 40, grew up in the Copenhagen suburb Herlev, picking up the saxophone when she was 9. She attended the prestigious Rhythmic Conservatory in Copenhagen, but her autodidact ways and a general disinterest in improvising on changes required two applications before she got into the school. Once she enrolled, in 1998, her classmates were some of the most important names in Danish jazz today—Westergaard, Søren Kjaergaard, Kreston Osgood and Stefan Pasborg among them. When she finished her education, Toxvaerd largely disappeared from the scene in order to start her family, giving birth to two children before she began performing regularly again in 2009, although she did drop her debut album, *No. 1* (ILK) in 2007, a bracing mixture of extended techniques, overdubbing and melodic bluster for solo alto saxophone.

She wasn't even sure she would return to playing music until she was awarded a three-year scholarship from the Danish Arts Council in 2009—she had spent half-a-year prior taking law classes. Now, with funding, she was able to take care of her kids while returning to the scene.

Today, Toxvaerd is especially excited about a new trio with the young Norwegian drummer Ole Mofjell and pianist Jeppe Zeeberg, who plays in Dødens Garderobe, the Danish trio that joined her on the third of the "White Series" releases, *Compositions Part 2*.

"We've found ways to use a couple of graphic scores and some improvisations to make an order of events," she said. "I'm planning to make graphic scores that lack recognizable sonic elements—I want to think about the individual aesthetics of the people who will play them."

Misha Mengelberg Dies at 81

PIANIST MISHA MENGELBERG, A PIONEER in European experimental jazz and improvised music who founded and was the conceptual architect of the Instant Composers Pool (ICP) Orchestra, died in Amsterdam on March 3 of complications from Alzheimer's disease. He was 81, and had been inactive in recent years.

Mengelberg began playing piano at age 6 and went on to study theory and composition at the Royal Conservatory in the Hague. In 1961, he began a lifelong association with drummer Han Bennink, first documented on Eric Dolphy's May 1964 record *Last Date*, which reveals his Thelonious Monk-drenched style, percussive and ironic. In 1966, Bennink played on Mengelberg's first leader album, and they performed at the Newport Jazz Festival. In 1967, with saxophonist Willem Breuker, they organized a publicly funded musicians' cooperative called Instant Composers Pool. In 1969, Mengelberg co-founded STEIM (Studio for Electro-Instrumental Music), which he served as director from 1972 to 1980. In 1974, he was integral to the founding of Bimhuis, now Holland's most prestigious jazz club, where he would perform more than 200 times.

A series of LPs on ICP's imprint label between 1967 and 1974 document the evolution of Mengelberg's style, which incorporated ideas culled from 12-tone and absurdist theater. In 1968, Mengelberg and Bennink recorded the first of four improvised encounters with important Euro-based freedom principle practitioners like guitarist Derek Bailey, saxophonists Evan Parker, John Tchicai and Dudu Pukwana, and trombonist Paul Rutherford. In 1971, they recorded the first of their eight raucous free-associative duos for ICP.

In 1977, Mengelberg and Bennink recorded the ICP Tentet, which included dynamic speculative improvisers like saxophonists Peter

Brötzmann, cellist Tristan Honsinger and bassist Maarten van Regteren Altena. It evolved, by the early 1980s, into the disciplined anarchy of the ICP Orchestra.

As the 1990s progressed, Mengelberg became an international lodestar figure for younger improvisers, accumulating a c.v. that included three trio records on John Zorn's Tzadik label and a quartet date with Dave Douglas titled *Four In One*.

"One of the great challenges—and opportunities—of playing with Misha is that he was such a contrarian," Douglas said. "He was against making sense. He was against logic and taste and form. All the things you learn in music school are immediately out the window. That caused a lot of musicians, like myself, to rethink how improvised music is organized, and how individuals participate in it."

—Ted Panken



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Misha Mengelberg (1935–2017)

An advertisement for Sabian cymbals. The top half features the text "THE SOUND OF PASSION" in a large, elegant, white serif font against a black background. Below the text is a collection of several Sabian cymbals of various sizes and finishes, arranged in a cluster. The bottom half of the advertisement contains a testimonial in a smaller white font: "Combining elements of cymbal-making even the most traditional cymbal companies have abandoned with forward-thinking technology they could only dream of. Artisan Elite are cymbals only the most skillful and passionate master craftsmen at Sabian could create." Below this is the Sabian slogan "Elite is the sound of our passion - let it be yours." and the Sabian logo, which consists of the word "SABIAN" in a bold, sans-serif font above a stylized graphic of concentric circles representing a cymbal's sound waves.

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and contemporary music, the songs on this Odradek Jazz album involved two years of deep immersion in the living room where the band would meet, sharing ideas, rhythms, feelings. Urbem's original compositions blend beautiful melodies with interesting rhythms and sound effects, including using the voice as an instrument, while the recording sessions successfully captured the intimate quality of a live recording. As Grammy Award-winning musician Ruriá Duprat puts it: "Urbem's sound is so eclectic that a verbal description is virtually impossible. You have to listen to it."



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Al Jarreau (1940–2017)

Remembering Al Jarreau

JAZZ VOCALIST AL JARREAU DIED IN LOS ANGELES ON FEB. 13, at age 76. About a week prior to his death, Jarreau had canceled his forthcoming tour dates and was hospitalized for exhaustion. In recent years, he had battled respiratory and cardiac issues.

A dynamic, versatile performer with a remarkable vocal range, Jarreau topped the Male Vocalist category of the DownBeat Readers Poll seven consecutive times, from 1977 to 1983.

He is the only vocalist in history to win Grammy awards in the genre categories jazz, pop and r&b. Jarreau's most popular album, *Breakin' Away* (1981), was a platinum-selling disc that yielded the hit "We're In This Love Together." The album was honored with a Grammy in the category Best Pop Vocal Performance, Male. A track from the album, "(Round, Round, Round) Blue Rondo À La Turk" won a Grammy in the category Best Jazz Vocal Performance, Male.

Jarreau won a Grammy in the category Best Traditional R&B Vocal Performance for a version of "God Bless The Child" that was a collaboration with guitarist George Benson and vocalist Jill Scott. The song appears on Benson and Jarreau's album *Givin' It Up*.

Jarreau's 1992 album *Heaven And Earth* won a Grammy for Best R&B Vocal Performance, Male.

He won back-to-back Grammy awards in the category Best Jazz Vocal Performance for his 1977 live album, *Look To The Rainbow*, and his 1978 studio album, *All Fly Home*.

Jarreau saw his fan base expand with the popularity of the sitcom *Moonlighting*, which ran from 1985-'89 and starred Cybill Shepherd and Bruce Willis. The show's theme song, also titled "Moonlighting," was sung by Jarreau, who composed it with Lee Holdridge. The song was included on the TV show's official soundtrack album, and it was released as a single, reaching No. 1 on the Billboard Adult Contemporary chart for July 25, 1987.

Jarreau also participated in the fundraising single "We Are The World" in 1985, appearing alongside such stars as Michael Jackson, Stevie Wonder, Diana Ross, Tina Turner, Bob Dylan and Ray Charles.

Alwin Lopez Jarreau was born on March 12, 1940, in Milwaukee. Early in his career, he worked with pianist/keyboardist George Duke (1946–2013). Jarreau's final album, *My Old Friend: Celebrating George Duke*, was released Aug. 5, 2014, on Concord Records. The album, which re-interpreted some of Duke's renowned catalog of post-bop, jazz-fusion, r&b and Brazilian jazz, spent two weeks at No. 1 on Billboard's Contemporary Jazz Albums and Current Jazz charts.

In 2016 Jarreau performed at the White House in Washington, D.C., as part of the International Jazz Day Celebration.

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In Memoriam: Versatile Guitarist Larry Coryell

JAZZ GUITARIST LARRY CORYELL DIED suddenly in New York City on Feb. 19. He was 73. Known as the Godfather of Fusion, Coryell passed away from natural causes in his sleep at his hotel, according to a statement prepared by his wife, Tracey. His last two shows were on Feb. 17 and 18 at the Iridium in New York.

Coryell was among the first guitarists to blend a rock sensibility with the language of jazz guitar, crafting an idiomatic style in the late 1960s and '70s that would provide the blueprint for jazz fusion.

Born in Galveston, Texas, on April 2, 1943, Coryell grew up in the Seattle area, where his mother introduced him to the piano at age 4. He switched to guitar and played rock music while in his teens. Initially reluctant to pursue music as a career, he studied journalism at the University of Washington while simultaneously taking private guitar lessons.

By 1965 he relocated to New York and began taking classical guitar lessons, which would figure prominently in the later stages of his career. Chet Atkins and Chuck Berry were early influences, but he was also deeply enamored of the styles of John Coltrane and Wes Montgomery.

Rock was also a source of inspiration, and Coryell enthusiastically embraced the sounds of The Beatles, The Byrds and Bob Dylan as com-

ponents of his genre-defying style. This characteristically hybrid sound was on full display on his debut recording performance for Chico Hamilton's album *The Dealer*.

In 1966 Coryell formed the psychedelic band The Free Spirits, in which he sang and played guitar and sitar. In its stylistic breadth, the band foreshadowed the jazz-rock fusion of the coming decade. Subsequent albums alongside vibraphonist Gary Burton and flutist Herbie Mann cemented Coryell's reputation as an adroit and enterprising musician, and a leadership role soon followed. He released two solo albums (1968's *Lady Coryell* and 1969's *Coryell*) that further cemented his standing as one of jazz's most notable alchemists, a proficient mixer of popular and traditional aesthetics.

In late 1969 he recorded *Spaces*, featuring John McLaughlin, another fellow traveler of the jazz-fusion set. The landmark album launched Coryell's career into high gear, and he soon found himself recording and performing alongside rock icons like Eric Clapton, Jeff Beck and Carlos Santana.

As fusion began to take hold in American jazz, Coryell emerged as a major figurehead, fronting bands like his own The Eleventh House and collaborating with the likes of Miles Davis, Alphonse Mouzon, Ron Carter and Chet Baker.



Coryell released more than 150 albums as a sideman and more than 60 as a leader, including *Barefoot Man: Sanpaku*, which was released on Oct. 14, 2016, on Cleopatra Records.

Coryell toured internationally right up until his passing. He had planned an extensive 2017 summer tour with a reformed version of The Eleventh House in support of the group's new album, *Seven Secrets*, which will be released by the Savoy Jazz label on June 2.

Coryell's final original works included operas based on Leo Tolstoy's novels *War and Peace* and *Anna Karenina* and James Joyce's *Ulysses*. DB



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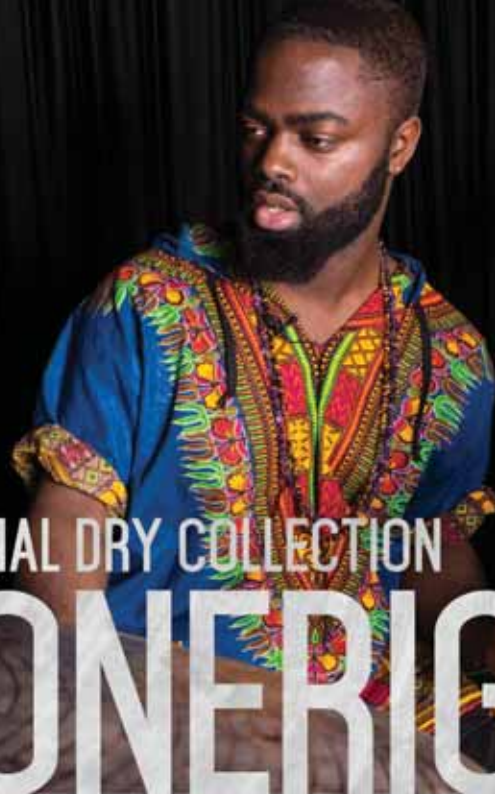


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NATE SMITH

Celebrating Kinfolk

Performing at New York's NuBlu in January, drummer-composer Nate Smith summarized his genre-spanning musical history in 45 minutes flat. Playing music from his debut album, *KINFOLK: Postcards From Everywhere* (Ropeadope), Smith and his band of New York ringers dissected odd-metered '70s-influenced funk, delivered polished r&b and improvised over jazz-inflected changes like the expert session men they are. Whether blistering beats or soloing fusillades of hot sticking phantasms, Smith's goal was telling his unique story, one era at a time.

Acclaimed for his work with bassist Dave Holland and saxophonists Chris Potter and Ravi Coltrane, Smith has enjoyed a strong association with singer José James in recent years (see cover story on page 28). Smith played loops on James' new album, *Love In A Time Of Madness* (Blue Note), and his frequent tours with the vocalist have raised his profile among the type of music fan who consumes a steady diet of jazz, r&b and hip-hop. James has featured the drummer's cathartic solos in a series of multi-part Facebook videos (37 and counting) dubbed "The Legendary Nate Smith," which have created a buzz on social media.

KINFOLK documents the 42-year-old drummer's journey as musician, composer, sideman and family member. It's also a showcase for his skills as a bandleader and arranger. He assembled an amazing lineup for the sessions: Holland (acoustic bass), Potter (tenor saxophone), Kris Bowers (keyboards), Fima Ephron (electric bass), Jeremy Most (guitars), Lionel Loueke (guitar), Adam Rogers (guitars), Jaleel Shaw (alto and

soprano saxophones), Gretchen Parlato (vocals), Michael Mayo (backing vocals) and Amma Whatt (vocals). Throughout the 14-track program, Smith digs deep to explore the album's theme of family, music and self-discovery.

"Making this record, I learned how to do more with less," said Smith, a native of Virginia. "I put up a big wad of my own cash to make this record. This is my baby—sink or swim. But like James Brown said, 'You have to pay the cost to be the boss.' I wanted to make a statement as a leader, and I had to make real-world decisions: What am I doing with my time and energy? These are tough decisions in a very expensive city."

After the album's dreamy "Intro: Wish You Were Here," Smith and company blast into the raw 17/4 funk terrain of "Skip Step," the minimalist hip-hop of "Bounce: Parts I & II," then "Mom: Postcards From Detroit/Floyd/Salem," the first of a handful of interviews Smith conducted with his parents. The album's familial reflections are touching and heartfelt, adding emotional depth to the music.

"In 2014 I sat down with my mom and dad at the kitchen table and we talked about the past and family," Smith recalled. "Mom talked about how Granddaddy left for Detroit and eventually came back. Dad talked about Granddad training young white guys at a naval shipyard; they eventually moved past him. We talked about my uncle helping Granddad get a promotion. These are the people I come from. This is the journey I've made. These are the kinfolk."

The album's breadth is further signified in the gorgeous "Retold," its George Duke, Maurice White and Weather Report allusions framed

by Bowers' lovely piano solo. "Spinning Down" combines a wiry 10/4 bass line with bossa nova-flavored guitar strides, chorded electric bass and Shaw's lush alto saxophone. Parlato stretches on the bouncy "Pages"; "From Here—Interlude" drops Afro-Cuban funk; "Spiracles" grooves and hovers like a spewing geyser.

When asked about the grand design behind *KINFOLK*'s sundry palette, Smith responded, "I was thinking, 'What would Maurice White or Quincy Jones do with this group of musicians?' Those producers made some of my favorite records. This idea of 'kinfolk,' how do I make it feel transparent and connected? There's a thin line between a super-clean jazz record and a dirtier hip-hop record; that's the line this album straddles."

Smith's rapport with some of New York's finest jazz players is built upon a mutual willingness to stretch beyond borders. "I liked the humanity of the music," Ephron said of her *KINFOLK* experience. "It's accessible but also very sophisticated. It's a reflection of Nate's personality. He's a very warm and giving person."

Currently working on Roger's Dice project, Smith has broad hopes for *KINFOLK*, whatever pocket of jazz it occupies.

"As long as you can bring people in and show them the door of the past, maybe it arouses curiosity," Smith mused. "People are scared of the word *jazz* because it means so much to so many people. People don't want to listen to something they don't understand. They don't want to feel stupid. There's a way to make people feel empowered to discover jazz on their own."

—Ken Micallef

Trombonist Vincent Gardner is a longtime member of the Jazz at Lincoln Center Orchestra.

JOE MARTINEZ

VINCENT GARDNER

Embracing the Challenge

To conclude Jazz at Lincoln Center Orchestra's "Celebrating Dizzy Gillespie" concert at the Rose Theater on Jan. 27, the ensemble's lead trombonist, Vincent Gardner, who also served as musical director, presented his only original piece of the evening: "Ooo-Yadoodle-E-Blu." It contained Ellingtonian voicings in the opening passage; hints of "Dizzy Atmosphere" in the fanfare that followed; and a movement in which the flutes and trombones dialogued over, as Gardner put it, "a quasi-Lebanese rhythm I heard on a record Dizzy did after the State Department tour."

The program also included less-traveled repertoire by Gillespie and Tadd Dameron from the nascence and adolescence of bebop. Wynton Marsalis went stratospheric on Dameron's "Pan-Dameronium," and then channeled Fats Navarro on Gardner's transcription of Dameron's 1947 arrangement of "Pullamo" for the Buddy Johnson band.

Gardner also transcribed Dameron's "Casbah" for the same tentet configuration (including operatic soprano Brandie Sutton's wordless vocal) that Dameron deployed on its 1949 debut, and Gillespie's "Grand Central Getaway," a 1944 Jimmy Dorsey commission whose opening passage is identical to Charlie Parker's "Red Cross."

Before the JLCO concert, Gardner, 45, spoke of Dameron's influence, citing his well-wrought sextet arrangements of several Dameron, Charlie Parker and Miles Davis songs documented on *The Good Book, Chapter 3: The Book Of Bebop*, Gardner's engrossing sixth and final 2012 album for SteepleChase. "We include the original language cats were doing back in the '40s as a basis to respond from, while trying to expand and do some dif-

ferent things," he said.

As lead trombonist in a band mandated to play and contribute something to a century's worth of jazz styles, Gardner advocates "learning and imitating until the feeling of the style is inside you, then playing your own notes within the feeling." His style is heavily influenced by trombonist J.J. Johnson (1924–2001). At age 17, Gardner was introduced to Johnson's work when his high school band director, concerned that his prize pupil might be "thinking I was hot shit," rectified the situation by playing him a 1953 recording of "Turnpike."

Gardner's parents, both music educators, moved to Hampton, Virginia, from Chicago when Gardner was small. He chose trombone at 13 to differentiate from his trumpet-playing father, Burgess Gardner, and older brother, Derrick Gardner, with whom he still performs. He attended Florida A&M University, then transferred to University of North Florida to study with Bunky Green.

In 1992, when the Wynton Marsalis Septet came through Tallahassee, Wycliffe Gordon, an A&M alumnus, introduced him to the leader. Marsalis hired Gardner in 2000, four years after the trombonist moved to New York, building a diverse gig history that included long stints with Mercer Ellington and Lauryn Hill.

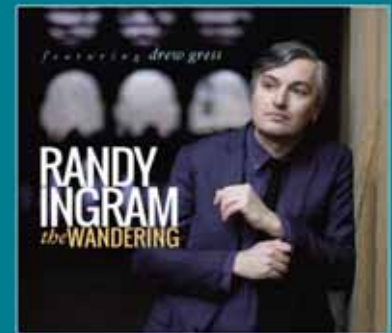
"Everything you can do on another instrument is possible on trombone—speed, range and intervallic ways of playing," Gardner remarked on embracing the JLCO challenge. "You have to develop a specific technique for every situation you may encounter, and articulate clearly with an open, ringing sound. Otherwise, if you're playing over a cooking rhythm section and the sound system malfunctions, you've got a problem." —Ted Panken



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Pianist Cynthia Hilts leads the eight-piece band Lyric Fury.



Pianist Cynthia Hilts’ album *Lyric Fury* (Blond Coyote)—a funky mambo full of Mingus-meets-Debussy-and-Carole-King flavor—is one of the more outrageous releases of 2017. Indeed, *Lyric Fury* is designed to challenge and entertain, start to finish.

“The lyricism of the music pervades all the different styles on the record,” Hilts said while seated in a Manhattan bistro. “It’s about the movement of the melodies. This music’s melodic sensibility is constantly moving. That differentiates it from a lot of jazz. I come from a classical background, so I enjoy more organic melodic lines.”

Hilts’ octet (also called Lyric Fury) features her vocals and piano, and she has assembled an impressive cast of New Yorkers to help fulfill her vision: Jack Walrath (trumpet), Lily White (alto and tenor saxophones), Deborah Weisz (trombone), Marika Hughes (cello), Ratzo Harris (bass) and Scott Neumann (drums), as well as Lisa Parrott (who topped the category Rising Star—Baritone Sax in the 2016 DownBeat Critics Poll) on baritone and soprano saxophones.

Because Hilts has employed White and Parrott for more than 20 years, they have first-hand experience with the diversity of the pianist’s oeuvre, which includes explorations of singer/songwriter terrain. *Lyric Fury* is the sound of a mature voice expressed in compositions of great depth, and the soloing raises the bar even further. White and Parrott, in particular, solo with determined fury throughout.

The ghost of Charles Mingus inhabits “Those Basinites,” and on the punchy “Blues For The Bronchs,” tenor-slinger White punctuates the proceedings with compelling jabs. “Peace Now” features a calypso groove and Hilts’ flowing vocals. “Three Wishes” combines small ensemble atmospheric with big

band power; “Celebration” offers a righteous second-line pomp; and “Please, Mercy,” channels Hurricane Katrina, exuding darkness and desolation. But *Lyric Fury* counterbalances the gloom with two tunes about good times: “Dog In A Red Pick-Up” and “Jam & Toast.”

The bandleader values the input of her collaborators. “Women in the band are generally more willing to speak up,” Hilts said. “Lisa said to me once, ‘These charts can be better.’ Anyone in the band could have told me that, but Lisa was actually willing to say it. ‘Hey, why not put the charts on this kind of paper.’ She spoke up, whereas sometimes if I ask the male musicians to correct a part, they claim to do it, but they don’t. Very seldom will men actually write in the part. Then it’s three years later and they say, ‘Oh, this part is still wrong!’ It’s funny.”

In addition to being a wild sonic journey, *Lyric Fury* is a showcase for Hilts’ organizational skills, from its finely crafted arrangements and rocking ensemble sections to intimate moments that recall a Sarah McLachlan song. Elsewhere, the music slips and squirms in a way that evokes Mingus’ “Pithecanthropus Erectus.”

“Mingus is a definite influence on my writing, especially ‘Blues For The Bronchs,’ Hilts explained. “That song is about my bronchial problems. It’s really about the whine of my voice. I am not trying to write like Mingus, but I love his sense of hilarious dissonance.”

Currently working on multiple projects (including singer-songwriter material in which she bills herself as “Cincha”), Hilts crafts music that is equal parts fervor and delicacy, reflection and boisterous animation.

“The lyric in *Lyric Fury* refers to the music’s flowing, mellifluous aspect,” Hilts said, “and [I chose the word] *fury* because there is a lot of fire in the music.”

—Ken Micallef

Craig Weinrib (left), Glenn Zaleski and Dezron Douglas collaborated on the new album *Fellowship*.

CHRISTOPHER DRUKKER



GLENN ZALESKI

Balanced Approach

If swing is passé, no one told Glenn Zaleski. At 29 years old, the pianist may belong to a cohort of youthful players tugging the boundaries of jazz toward hip-hop and r&b, but he's a trenchant defender of form and convention. To him, melody still matters.

That's not to say he's a strict traditionalist. *Fellowship*, his new trio album with bassist Dezron Douglas and drummer Craig Weinrib, features compositions that combine the most indelible qualities of the Great American Songbook—narrative, suspense, grace—with the elasticity and freedom of modern jazz. The artistry is in striking the perfect balance.

"The key is having creativity at the forefront," said Zaleski, a finalist in both the Thelonious Monk International Jazz Piano Competition and APA Cole Porter Jazz Fellowship in 2011. "But never losing the fluency with swing and tradition. A faith in the jazz process without sacrificing innovation."

Zaleski's penchant for equipoise can be traced back to his education. As a child growing up in Boylston, Massachusetts, he joined the rhythm section of his elementary school jazz band, where he often accompanied his brother, saxophonist Mark Zaleski (who is active on today's New York jazz scene).

At 12, he attended a concert by Dave Brubeck in nearby Worcester, a performance he would later describe as life-changing.

Jazz soon became his passion. He pursued jazz studies at the Brubeck Institute for Jazz Studies in Stockton, California. Brubeck was still on the faculty at that point, and occasionally the two pianists would play together, the elder instilling invaluable lessons to the younger by dint of sharing a piano bench.

"Just being around him and his energy was more of an inspiration than anything literal he may have said to me," recalled Zaleski. "He always maintained a sense of spontaneity, right until the very end. It always made his playing very exciting to listen to."

Zaleski relocated to New York on his 20th

birthday, finishing his studies at The New School in 2009. Soon after arriving, he became a first-call sideman, performing and recording alongside heavyweights like reedist Ravi Coltrane and trombonist Michael Dease.

Zaleski's improvisations reflect a penchant for narrative. His solos hinge on acute, often linear lines that find their counterweight in subsequent measures, creating the tension and suspense of a well-wrought story. Naturally reserved and thoughtful, he finds that leading a trio requires both musical and emotional strength.

"I've had to force myself to become a little bit more extroverted, to project a little bit more," he said.

One wouldn't get that impression from the way he delegates his trio from behind the piano. His trio mate Douglas likens Zaleski's leadership style to a lively dialog, with Zaleski providing the segues and topics of conversation.

"Glenn is a very thoughtful and emotional player," Douglas wrote in an email. "He definitely has a sense of humor in his personality, and it shows in his playing as well. He is also a great conversationalist and that translates on and off the bandstand."

But Zaleski will also let go of the reins from time to time. In place of heavy-handed conducting, he likes to let the song dictate its own direction, often starting tunes without counting off, a technique he keeps in his back pocket just to freshen things up. (Of the nine pieces on *Fellowship*, all but one were started this way.) From there, Zaleski said, a good song should be able to sustain itself on momentum.

"I'm careful that any element of something that I write stands on its own," he said. "You could play just the melody and it would be something that worked. Or you could play just the chords, and the chords would tell a story. Just the harmony should have a point. All this stuff can be built in, and I aspire to have those elements be clear right away."

—Brian Zimmerman



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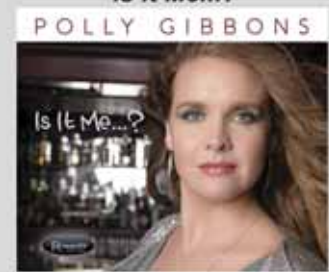
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JOSÉ JAMES

‘TORNADO OF CREATIVITY’

By Phillip Lutz | Photo by Jimmy & Dena Katz

THE MOTTO “LOVE TRUMPS HATE” WAS POPULAR DURING HILLARY CLINTON’S CAMPAIGN FOR PRESIDENT LAST YEAR. THAT SENTIMENT—OR SOMETHING AKIN TO IT—REMAINS VERY MUCH ALIVE IN THE ART AND ACTIVISM OF JOSÉ JAMES.

The singer, whose smooth baritone and strong opinions have shaped an aesthetic that accommodates both sensuality and social awareness, devotes the self-written liner notes on his new album, *Love In A Time Of Madness* (Blue Note), to a disquisition on the “war against the poor, against people of color; against women, immigrants, and innocent children”—even as the notes hail an “extraordinary new moment of social protest.”

The notes conclude by asking: “What is the value of human life? And of what value is love?”

Those questions are central to the album. In a dozen songs, painstakingly produced in marathon sessions in Los Angeles and New York early last year, James explores the dimensions of modern love amid the uncertainties of 21st-century life. And while he does so without making the sociological context explicit, that context serves as subtext throughout the work.

‘I’VE FOUND SUCH
PUSHBACK
IN BEING KNOWN AS
A JAZZ ARTIST.
I WANT TO TRY
SOMETHING
NEW.’



“I’m not interested in art for art’s sake,” James declared in late January over brunch near his home on New York’s Lower East Side. “I want it to be a functional thing.”

Primed by the liner notes—not to mention James’ activities promoting social justice, notably “Peace Power Change,” a 2015 video in which he sings Sam Cooke’s “A Change Is Gonna Come” while prominent African Americans hold up signs prompted by police shootings of unarmed black men—listeners might expect a work whose politics are explicit.

They will be surprised. The lyrics, spare and to the point, do not in so many words depict love as a force animating social change. That is by design: Between the time *Love In A Time Of Madness* was conceived and the period in which it was executed, James said, he had rethought the notion of putting political comment front and center—choosing instead to emphasize the love over the madness.

“I really had to take a look at this,” he said. “This is my seventh album. Was I making it for me? Was I making it for my fans? It became clear to me that the ‘love’ part of the album was my gift—it’s what people were asking me to do. They weren’t asking me to drive a stake of protest through the heart of America. They were like, ‘We want you to sing love songs.’”

That he does, deploying his considerable charms on tunes like “I’m Yours,” an airy duet

with Oleta Adams that recalls his collaborations with Hindi Zahra on “Sword + Gun” and Emily King on “Heaven On The Ground.” Both of those tracks appeared on his 2013 Blue Note debut, *No Beginning No End*, which topped the Beyond Album category in the 2013 DownBeat Critics Poll. That album also yielded oft-requested crowd-pleasers like “Come To My Door.” Seduction songs from the new album, like “Always There” and “Let It Fall,” seem destined to take their place next to that piece.

But for all its seductive qualities, the new album is far from a collection of silly love songs. In the songs’ performance, James said, “I realized that I could create a safe space for women and for people of color”—no small achievement in a world in which misogyny and racism have gained new currency and hate crimes continue to generate headlines.

Meanwhile, hanging over parts of the album is a world-weary skepticism—even, as James acknowledged, a kind of cynicism—commonly found among his cohort. (He turned 39 on Jan. 20 and identifies as a millennial.) That mindset, in turn, elevates some of the album’s most pointed material from the personal to the political.

One example is “What Good Is Love.” Amid a stylishly programmed environment crafted by producer Antario “Tario” Holmes—whose skittery beats, sampled bass and soar-

ing synthesizers constitute much of the album’s sonic fabric—James, backed by Zach Wilson on vocals, is by all indications addressing a significant other when he posits a rhetorical refrain: “What good is love when we have no trust?”

The refrain seems a straightforward part of a one-to-one exchange. But the conversation is operating on multiple levels: “‘What Good Is Love’ sums up the frustration my generation feels,” James explained. “Everything is fleeting—an album is fleeting, fame is fleeting, money is fleeting. You pay attention to the news cycle and all you read is that we have nothing to worry about: Trump is never going to win. I read that for a year—every op-ed, Politico, the New York Times, the Guardian, whatever. The same with Brexit—my friends in London saying, ‘Obviously, we’re not going to leave the EU.’”

“And now it’s like, ‘What?’ There is a lot of disillusionment that is a very realistic reaction to the world.”

To address the new circumstances, James needed a new sound—one more closely connected to the street. While he had operated on and off at the intersection of jazz and hip-hop, neo-soul and r&b—jamming, say, with pianist Robert Glasper on *No Beginning No End* or rapping with poet Saul Williams onstage at the Alhambra in Paris—he had in many quarters been seen as a latter-day crooner since he

gained notice channeling Joe Williams singing “Every Day I Have The Blues” in the 2004 Thelonious Monk Jazz Competition.

In the years that followed, he had built a jazz reputation rendering standards with pianists like McCoy Tyner, with whom he sang tunes from the classic album *John Coltrane And Johnny Hartman* at the Blue Note in New York, and Junior Mance, with whom he performed at the Charlie Parker Jazz Festival in Harlem. For recording sessions, James had recruited stalwarts like Mance, a mentor at The New School whom he featured on his first album, 2008’s *The Dreamer*.

James took a detour with his second album, 2010’s *Blackmagic*. Like *The Dreamer*, it was released on BBC Radio DJ. Gilles Peterson’s Brownswood Recordings. But unlike *The Dreamer*, which was recorded in New York, *Blackmagic* was recorded in London, where James was living and making a name for himself in the European dance-music scene—until, that is, immigration restrictions forced his return to the United States. His image again began to take on the contours of a jazz artist, thanks in part to acclaimed performances at jazz festivals around the world.

His association with Blue Note, an iconic jazz label, reinforced that image, despite the broadening of the label’s roster of artists—a move championed by its president, Don Was. The image seemed cemented in 2015, when James released *Yesterday I Had The Blues: The Music Of Billie Holiday* (Blue Note)—a buttoned-down tribute featuring Jason Moran on piano, John Patitucci on bass and Eric Harland on drums. The album, which imbued tunes like “God Bless The Child” and “Strange Fruit” with more than a modicum of the Holiday spirit, won acclaim. But, James said, it proved problematic as a career move, occasioning a change in direction.

“I’ve found such pushback in being known as a jazz artist,” he said. “I want to try something new.”

“It’s about a perception. They’ve branded jazz so hard as a thing of the past that it’s virtually impossible for people to think about jazz without thinking of the past. So if you’re in your 20s or 30s, what do you then? I’ve found that what I want to do as José James—as a singer, producer and writer—is impossible to do under the jazz branding. The Billie Holiday project was where I felt it most.”

Caught in a bind—the tattooed, photogenic singer said that offers for modeling and the like were shadowed by his identification with jazz—he needed to devise a fresh approach. That meant embracing elements of trap-style culture with which he had only flirted over the years. And he needed someone with the sensibility to produce the sound. That proved to be Holmes. The result is the new album.

“It’s definitely an abrupt textural shift,” Was said.

James explained that he had first become intrigued by Holmes in early 2016, when he heard a demo of “Closer.” That piece would become the penultimate track on *Love In A Time Of Madness*, albeit in fleshed-out form, with Holmes contributing vocals, drum and synthesizer programming and keyboards to the mix.

“I said, ‘This is exactly what I’ve been looking for,’” James recalled. “I was trying to find

somebody who could bring the contemporary production but bring the musicality I could connect to as a jazz artist. He’s an amazing keys player. To me, he’s like a Quincy Jones meets Flying Lotus.”

James’ subsequent plans for a trap album included a twist. “I wanted to change the context in which you’re used to hearing that,” he said, citing as an example the loping and lovely “Let It Fall.” Written by Holmes and Kortney Jamaal Pollard, aka Mali Music, the piece subtly evokes an African feel, eased along by Holmes’

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electric guitar and drum beat, and surrounded by the swirl of his keyboards and synthesizer. Pollard joins Holmes on vocals, with Solomon Dorsey on backup.

"It's a litmus test for the album," James said. "It's such a beautiful song. People from the pop world, gospel, jazz, even rock, love the song. People who say they don't like trap love that song because when the beat hits at the end they don't think of it as trap—they just feel uplifted by it."

Uplifting or not, the wholesale move to trap was a sudden one, though sudden shifts are in keeping with James' mode of operation. "If you're looking for consistency, he consistently surprises and is in motion," Was said, adding that such shifts can be risky. "It could be a marketing nightmare. What he does goes against the grain of conventional marketing wisdom. After that first album for us, he could have made Part 2, Part 3 and Part 4. Everyone would have been really happy—except him. But I dig him even more for that. That requires real courage."

What suggests courage to Was has courted criticism from a small but vocal chorus of jazz purists who have voiced their opinions on social media and elsewhere. "People think this new project is a commercial move or a selling out or a dumbing down," James said. "They don't understand that it is actually 20 times harder to make an album like this than a Billie Holiday one. The hardest thing about that album was finding time when Jason Moran, John Patitucci, Eric Harland and Don Was could be in the same room. We made that album in a day."

"If I had that band I could make an album a day for a year, and they'd all be fantastic because it's all about lived experience. But an album like *Love In A Time Of Madness* is about technique. It's about hours and hours of obsessing over a snare sound and a mix: 'Yeah, that line doesn't work; I want to say this in a way that fits into this three-minute format.' That's a challenge. I totally understand how people who don't listen to that kind of stuff don't understand how difficult it is to do. But this is the hardest technical album I've ever done."

James described a piecemeal process in which he laid down his tracks while he was on breaks from touring—he was performing the Billie Holiday material at the time—and the other artists worked around him. Multiple studios were employed in the recording: On "Let It Fall," the number reached three: DayThree Studios, Lucy's Meat Market and Firehouse Recording Studio, all in Los Angeles.

Multiple songwriters worked on many of the tunes. "Live Your Fantasy," for example, was composed by James, Wilson, Talia Billig and Scott Jacoby, who had produced "Trouble," an early James stab at r&b that Was said had, in demo form, helped convince him to approve



With a smooth voice and strong opinions, José James operates at the intersection of jazz, hip-hop and r&b.

STEVEN SUSSMAN

No Beginning No End. Jacoby, who played keyboards and programmed synthesizer parts on "Live Your Fantasy," oversaw the tracking of the bass, drums and vocals at Eusonia Studios in New York before the crew moved to Los Angeles.

The bulk of the work was done in two 10-day sessions in February and April. Toward the end of the process, James said, "We started to get really steamed." At engineer Pete Min's space in Lucy's Meat Market, the sessions expanded in size, with assorted horn players at one point joining the personnel, and as many as three tracks being produced at one time.

"The kitchen was set up with a piano in it," James recalled. "So Mali Music and Talia would be working on 'To Be With You,' I would be in the control booth tracking 'Ladies Man' and Talia would be in another room with Ableton making a new beat for 'Last Night.' It felt like Motown—just a tornado of creativity. It got to this fever pitch, where people were just coming in and out. ... And as the body of work grew, the confidence level of everybody grew, too."

The confidence was such that the writers were able to conjure new material out of fragments drawn from James' older songs. James recalled that Pollard had heard him play his "Do You Feel" at a concert in Disney Hall in April 2016, during the period when they were in the studio making *Love In A Time Of Madness*. The piece had appeared on *Blue Note 101: Jazz And Coffee*, a 2014 compilation that also included classics by Joe Lovano, Dexter Gordon and Herbie Hancock.

"He really got inspired by that song," James said, referring to Pollard. "He went home and

wrote a whole new song based on the ending of 'Do You Feel.' He ran to the studio the next morning, walked in the door, sat down at the piano and started playing this thing. He was full of the spirit. So we just stopped what we were doing. Talia came in and they wrote 'To Be With You' within 30 minutes." Pollard then laid down the instrumental tracks. "Within the hour, I was cutting the lead vocal to it."

Personal bonds that were formed during the recording led to good times during breaks. But the work always took precedence, even when James was not on hand. He remembered being on the road and sending ideas to Holmes, who is credited as the sole producer and mixer on nine of the album's tracks: "I knew I could send Talia a little idea and he would work on it for two weeks and I would show up and it would have turned into an amazing song and we could just do it. That was new for me."

Not every cut came together readily. Holmes remembered being stymied at first by "Ladies Man," for which James had sent him a bare-bones voice memo with just the guitar line beneath some lyrics and melody. "That stopped me for a minute," Holmes said. "I didn't know how I was going to approach it. I sat with it for a week or two."

But at the next studio session, as James was cutting vocals for a different track, Holmes began working independently on the piece. "I thought, 'OK, I'm going to attack this.' So I played with a bunch of different ideas and the song started building itself. I relaid the guitar line, then came the drums and we meshed in everything else."

Ultimately, the track stands as something of

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an outlier, involving as it does a horn section with two trumpets, two saxophones and a trombone. But it all worked out. “Ladies Man” is the most organic song on the album,” James said, noting its kinship with the kind of funk purveyed by fellow Minneapolis native Prince. “It’s closest to the José James people are used to. The vocals are crazy. The range is bigger than anything I’ve ever done. And there’s a ton of production—even more than on some of the Ableton stuff that Tario did.”

That stuff is making its way onto the stage this spring as Holmes works with James in setting up live performances. Gone is the band from James’ past. In its place is a pared-down cast that includes James with his guitar, Ableton Live and Ableton Push, and a drummer. (Longtime colleagues Nate Smith, from New York, and Richard Spaven, from London, are filling that role in the United States and Europe, respectively.) A visual artist is crafting projections with an African theme for multi-media display.

“I wanted it to be connected to African textiles and microscopic cells multiplying,” James said of the production. “The whole thing is about cycles and patterns and expansion. I’m into cycle of life, cycle of politics, cycle of music.”

The use of African visual motifs to match the African aural motifs is clearly an activ-

ist’s statement—one, James said, that reflects his affinity for musicians who, in the 1960s, adopted a cultural view that incorporated a return-to-Africa stance. It was that sense of protest in part that attracted James to jazz in his youth. He explained that now, during his adulthood, “That political lens has stuck with me.”

Just as he focused the lens on police brutality in his “Peace Power Change” video, he continues to struggle against discrimination, sometimes in passive ways and at his own expense. He noted, for example, that, in protest of the killing of unarmed teenager Trayvon Martin in Sanford, Florida, in 2012, he hasn’t played the Sunshine State in five years—a boycott that has proved to be “tough financially.”

At the same time, he is trying to take care of his own economic well-being—an effort in which he has been aided by the very identification with jazz that he has been trying to shake. Seeking a “sense of realism,” he said, the producers of the film *Fifty Shades Darker* cast him as a “cool jazz singer performing for rich people.”

“It was the biggest thing I’ve ever done,” he said of the film, which arrived in theaters two weeks before the Feb. 24 release of *Love In A Time Of Madness*.

For three days, he filmed on a massive sound stage in Vancouver, British Columbia. The stage had been made to look like a party

scene. In it, he was decked out in clothes of his own choice and appeared with a backup band like the ones he had used before his turn to electronica.

Originally, he said, he had been scheduled to sing one tune: “I’ve Got You Under My Skin.” But it proved so successful that the producers asked him to record “They Can’t Take That Away From Me,” which appears on the soundtrack album next to cuts by John Legend, Nicki Minaj and Taylor Swift. He did the recording in Studio A at Capitol Records in Los Angeles, using a microphone that Frank Sinatra and Nat “King” Cole had used.

“It was as real it gets as far as the jazz thing,” he said.

The irony of the jazz thing having raised his profile at a time when he was playing down his identification with the music was not lost on him. But it did not diminish his feeling that, as an artist, he needed to establish himself more definitively outside the music’s confines. Nor did it weaken his conviction that the support of artists who move outside those confines was, in a sense, an act of solidarity—even love—as meaningful as street protests.

“There is a generation of musicians willing to accept it, but there are definitely pockets of resistance,” he said. “That needs to change, because at the end of the day, you want to celebrate your community.”

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ARCHIE SHEPP

**“I’d like to work more
in the States. But
I’m probably better
known in Europe.”**

PROUD

BY JOHN EPHLAND
PHOTO BY MICHAEL JACKSON

PIONEER

Still vibrant at 79, saxophonist Archie Shepp enjoys legendary status, a celebrated veteran of the charged 1960s “New Thing” jazz scene. A collaborator with saxophonists John Coltrane and Yusef Lateef, pianist Cecil Taylor, trombonist Roswell Rudd and the New York Contemporary Five, Shepp put his acting skills (developed as a student at Goddard College) to good use as his profile evolved to include singer/poet, playwright and political activist. His 1965 album *Fire Music* addressed what would become a lifelong focus on civil rights, social justice and the importance of an Afrocentric viewpoint.

In 1971, Shepp began a 30-year stint as a professor of music at the University of Massachusetts, Amherst, having already been a professor of African-American Studies at SUNY in Buffalo, New York. At Amherst, Shepp jumped right in, offering a course titled “Revolutionary Concepts In African-American Music” and another dedicated to the role of black musicians in the theater.

While teaching, Shepp remained an active recording artist, spreading his musical wings in many directions. The enigmatic artist could be heard occasionally in mainstream settings, revisiting his r&b, gospel and blues roots as a duo with pianist Horace Parlan (1931–2017) on *Goin’ Home* (1979) and *Trouble In Mind* (1980). His more mainstream tilt also had him saluting pioneers Charlie Parker (*Bird Fire: A Tribute To Charlie Parker*, 1979) and Sidney Bechet (*My*

Man aka *Passport To Paradise*, 1981).

Shepp, who maintains homes in New York and Paris, has spent much of his career in Europe, where he has performed and recorded with artists such as keyboardist Jasper van’t Hof, trumpeter Éric Le Lann and bassist Niels-Henning Ørsted Pedersen. He formed his own record label, Archieball, in 2004 to release his music as well as others’. Noteworthy albums on the label include the two-CD set *Gemini* (2007), which featured contributions from hip-hop artist Chuck D and pianist Amina Claudine Myers; and the Grammy-nominated *I Hear The Sound* (2013) by his Attica Blues Orchestra, an updated version of his Attica Blues Big Band, originally formed in the wake of the Attica Prison riot of 1971.

Shepp, who recently received a Jazz Masters Award from the National Endowment for the Arts, sat down with DownBeat for a conversation during the 2016 Stockholm Jazz Festival. His headlining set at the historic Konserthuset, one of Sweden’s most prestigious venues, included old and new favorites, including “Mama Rose,” “Hambone” and an interpretation of Thelonious Monk’s “Ask Me Now.” Shepp was accompanied by his longtime quartet mates: pianist Tom McClung, bassist Wayne Dockery and drummer Steve McCraven.

THIS FESTIVAL PERFORMANCE WILL FEATURE YOUR REGULAR QUARTET, WHOM YOU’VE DESCRIBED AS BEING “LIKE MY FAMILY.”

ARCHIE SHEPP: I’ve been working with the same musicians for about 25 years. They’re all married to French women, and living in France.

IS THAT PART OF THE REASON WE DON’T SEE YOU IN AMERICA MORE OFTEN?

Well, I’d like to work more in the States. But I’m probably better known in Europe.

WHY DO YOU THINK YOU WERE SELECTED AS AN AFRICAN-AMERICAN JAZZ MASTER?

I think they realized I was more engaged politically, culturally, intellectually. It had to do with the evolution of African-American music [and] the importance of this music being shared, not only at the level of the middle class, but the music’s importance as far as young people. It’s not shared with the younger people in the inner cities—Chicago, Cleveland—like it used to be. Bud Powell, Dexter Gordon, all of those people lived in the inner city, and the music was accessible in nightclubs. But now, of course, so much has changed. For example, Jazz at Lincoln Center, which is located in Midtown [Manhattan]. Not like it used to be. People going in suits.

LIKE THE OPERA.

Absolutely. It’s imperative that the music reaches the schools in the big cities. Especially in the lower-economic ghetto areas. Today, you’re more apt to hear Puff Daddy than Duke Ellington. In my music classes I tried to get

them to know what instruments the musicians played. The music is becoming more and more remote. And that's acceptable. Especially [among] young people of color. I tried to impress that we hold onto this music. There's a certain amount of pride. Because it's who they are, going all the way back to spirituals, and gospels and the jubilee, our heritage, our identity.

WHAT WAS IT LIKE TO BE A PROFESSOR AT AMHERST? YOU BROUGHT LOTS OF KNOWLEDGE BUT ALSO A STANCE.

I learned a lot, too. I started teaching at the University of Buffalo in 1969, and I retired from the University of Massachusetts in 2002. I had a chance to see a lot of archives, records, books. By the time I retired, I really had some background. With all that access, I became much richer with a more comprehensive history than when I began.

ARE YOU STILL IN TOUCH WITH SOME OF YOUR PEERS AND FELLOW PIONEERS?

I am still in touch with Roswell [Rudd]. I expect to work on a recording with him.

WHAT ABOUT CECIL TAYLOR?

He's always been very exceptional, and a person I have enormous respect for. I put word to him when I was in New York by way of a friend to say hello for me, and he said hello to me [chuckles].

COULD YOU SHARE SOME REFLECTIONS ABOUT ANOTHER ONE OF YOUR COLLABORATORS, THE LATE BOBBY HUTCHERSON?

Bobby was one of the original voices on [vibraphone]. There was something very free and original about Bobby's solos, no matter what he was playing. He was authentic in the sense that he was 180 degrees in front of the music.

TELL US ABOUT WORKING WITH JOHN COLTRANE AND BEING IN THAT WORLD.

Well, he was working at the Five Spot [Café in New York City in 1957]. He was relatively young at the time. It was the band with [Thelonious] Monk. At the time, I was at Goddard College in Plainfield, Vermont [studying drama]. But it was some sort of off-year, because I wanted to be closer to the music. I moved in with my aunt, who lived in Harlem. So, I had access to places like the Five Spot and Smalls Paradise, where I used to go to hear jam sessions. And I was there just about every night, because John had been there. I mean, even before I met him, I knew of him. And when he started working with Monk, I was living downtown, and the Five Spot was right there. This was after I stopped living with my aunt in Harlem. After a concert with Monk, the club closed at 4 in the morning. So, I waited till after the gig was over. I introduced myself as a cohort from Philadelphia, and I asked him if he could give me some advice about the saxophone. And he was very gracious.

The thing about Trane was that he was an avid practitioner. There were stories where when he finished a concert playing with Monk, he would go home and play some more. In fact, during the breaks, he would play throughout the intermission. He would go in the kitchen and continue. When the next set began, he would go from the kitchen onto the bandstand.

DID YOU ACTUALLY VISIT COLTRANE IN HIS HOME?

I heard a story about a musician who tried to find Trane after one of his performances. He came up to his house at about 5 or 6 in the morning, and Trane was asleep with the horn on his stomach. So, yeah, there I was at 11 o'clock the next morning, and he was, of course, asleep. I waited for him. He got up at about 1 [o'clock]. He came out, we said hello, and he picked up his horn, and he started to play like he was eating breakfast! He was playing "Giant Steps" at the time, and he played uninterrupt-

edly for about 10 or 15 minutes. Then he asked me to play for him. He told me to keep my fingers closer to the keys so I would have more access to the horn, the body of the horn. And it's something I'm still working on.

WHERE DID IT GO FROM THERE?

We had really long conversations a couple times after that. He invited me to perform with him, out in Chicago. It was a friendship. I remember seeing him just after he had left Miles [Davis, in 1960]. He really loved Miles, and had enormous admiration for him. And he seemed rather despondent about the whole thing.

AND THEN YOU STARTED RECORDING AS A LEADER.



And yes, that was partly, in fact, because of what John did for me with Impulse! Records. I'd been trying to get a recording date with any company. My very first recording was one that I actually produced myself, with [trumpeter] Bill Dixon [Archie Shepp-Bill Dixon Quartet]. We sold it to Savoy Records [in 1962]. We got maybe \$400 for it.

THERE'S QUITE A STORY ABOUT HOW YOU GOT STARTED AT IMPULSE!

I had been calling [producer] Bob Thiele regularly. In fact, I was on welfare at the time, my wife and I. We have since divorced. We were living in a fifth-floor walkup just around the corner from the Five Spot. I would spend a dollar a day, 'cause it was only a dime to make a phone call, and I would call Bob Thiele 10 times a day [laughs]. And every time I called, his secretary would tell me, "He's out to lunch," or "He's gone for the day."

So, after I [met] Trane, I used to sit in with him occasionally, when he worked at the Half-Note, maybe. I came down one night to sit in; and, really, I wanted to ask him if he would speak to Bob on my behalf. [Coltrane] didn't immediately jump on the idea, because people

SHEPP THROUGH THE DECADES

 <p>MAY 24, 1937 Born in Fort Lauderdale, Florida.</p>	 <p>1962 Records <i>Archie Shepp-Bill Dixon Quartet</i>.</p>	<p>DEC. 10, 1964 Records with John Coltrane during sessions for <i>A Love Supreme</i>.</p>	  <p>1972 Records <i>Attica Blues</i> and <i>The Cry Of My People</i>.</p>	<p>1984 Appears in <i>Mystery, Mr. Ra</i>, a French documentary about Sun Ra.</p>
<p>1961 Records <i>New York City R&B</i> with Cecil Taylor, Roswell Rudd and Buell Neidlinger.</p> 	<p>1964 Creates the Jazz Composers Guild with Rudd, Taylor, Bill Dixon, Paul Bley, Carla Bley and Sun Ra.</p> 	<p>AUG. 15, 1965 Performs with Coltrane at the DownBeat Jazz Festival in Chicago.</p>	 <p>1981 Is featured in the documentary film <i>Imagine The Sound</i>, in which he discusses and performs his music and poetry.</p>	

could see you and take advantage. So, I reassured him very quickly that that wasn't my idea. The next day, I called Bob, and his secretary—who I got to know fairly well—said, "Bob's not in. He's out to lunch. But he's expecting your call, and he'll be back at 3 o'clock." That's how the whole thing began.

AT THAT TIME, HAD THIELE THOUGHT ABOUT RECORDING YOU?

I knew what his concept was. He wanted to do a recording in tribute to Coltrane. But he didn't know that I knew; I'd heard that John had recommended some other, younger musicians [for the project]. I knew one in particular. And he had turned down the opportunity because he wanted to record his own thing, something original. So I think [Thiele] thought that I had the same [attitude], that I wouldn't want to record Coltrane [compositions]. But I had already been working on the arrangements. I was just waiting for John, for the OK. So then I said, "Great. I'm ready." I needed the night to arrange in the studio.

SO WHAT HAPPENED DURING THE SESSIONS?

[Recording engineer] Rudy Van Gelder had a huge studio [in Englewood Cliffs, New Jersey], with everything done up in teakwood. It looked like a cathedral. When we came in, Bob was way at the other end of the room. His back was turned to me; he didn't even turn around. But after ... we did about three pieces, "Syeeda's Song Flute," "Naima" and "Cousin Mary," he sort of warmed up. And by the fourth piece ["Mr. Syms"], he said, "Hey, this stuff is great! I'm gonna call up Trane and tell him to come out here." Of course, Trane already knew, because that's why he recommended me.

John was living on Long Island. So, [Thiele] called and asked him if he was coming; it's 11 o'clock in the evening. Trane was a very accessible person, and he agreed to come out.

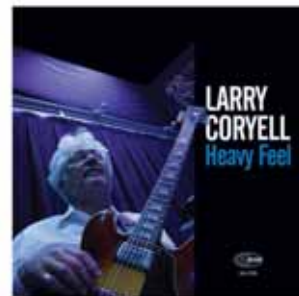
There was one piece that I wrote, which Bob didn't like. It was called "Rufus (Swung His Face At Last To The Wind, Then His Neck Snapped)" [a live version of which appeared on the Coltrane/Shepp concert album *New Thing At Newport* (Impulse!), 1965]. The title alludes to a lynching. It was serious. I didn't think of it as jazz. I thought of it as something with socio-cultural implications. We played it for Trane, and John listened to it, and he said, "I like it, Bob. I think you oughta keep it on the album" [*Four For Trane* (Impulse!), 1964]. That's one of the reasons that that particular version was left the way it was—because Coltrane advised Bob to leave it that way.

ARE THOSE WARM MEMORIES FOR YOU?

Oh, yeah. John was like a brother I never had. He was like that to many of us in my generation—someone we could always come to. You could ask him things without being ashamed [or fearing] that he would look down on you. You always felt that you were his equal. Whenever I left him, I always felt better about myself than when I had come in.

I remember when we went to play at Tivoli Gardens, in Copenhagen. It was my first important gig, at the [Jazzhus] Montmartre, around '63, with J.C. Moses, John Tchicai and Don Cherry. Trane [was scheduled to play] a concert, and we were all very excited. And, no sooner had he arrived, but we were upstairs knocking on his dressing room door. And when he opened the door, I could see his face sort of drop. He had the saxophone in his hand; he was just about to do something. Then we came in, full of enthusiasm, so happy to see him. But he very quickly adjusted; he took five minutes time. [Coltrane's concert] was the first time I heard solo saxophone ... John was a real virtuoso. At the end of "I Want To Talk About You," I realized I'd never heard the saxophone played that way.

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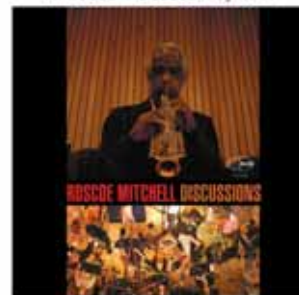
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Retrospective featuring Kamasi
Washington and Erik Jekabson
WH-0333



Erik Jekabson Quintet
with Dave Ellis, Dave Macnab, John
Witala, and Hamir Atwal
WH-0339 Released May 2017



Roscoe Mitchell Discussions
Orchestral Conversations
WH-0341 Released
September 2017

2000
Records Roswell
Rudd And Archie
Shepp—Live In New
York (Verve) during
an inspired reunion
engagement at the
Jazz Standard.



2013
Releases the live
album *I Hear The
Sound* by the Attica
Blues Orchestra,
nominated for
a Grammy for
Best Large Jazz
Ensemble Album.



DEC. 5, 2016
Wins the Grand Prix
du Jazz at the Grands
Prix Awards (SACEM).

2002
Appears on *Red Hot
And Riot*, the Red Hot
Organization's tribute
album to Fela Kuti.



OCT. 22, 2015
NEA announces that
Shepp is a recipient
of the 2016 NEA Jazz
Masters Award.

1993
Works with Michel
Herr to create the
original score for
the film *Just Friends*.

JOEY DEFRANCESCO

REJUVENATED

MASTER

BY DAN OUELLETTE | PHOTO BY ANDREA CANTER

After the second scorching song of a late-January set at New York's Birdland, Joey DeFrancesco joked to the crowd, "As you can see, we're not having any fun up here." That got the rebound laugh not only from the audience but also his quartet mates dubbed The People—tenor saxophonist Troy Roberts, guitarist Dan Wilson, drummer Jason Brown—who had just delivered two of their leader's live-wire tunes from his new album, *Project Freedom* (his first for Mack Avenue).

During the band's opening number (the title track), DeFrancesco's Leslie speakers whirred with his exclamatory ripples on Hammond B-3 keys as the turbulent drums rumbled and saxophone and guitar engaged in cascades of conversations. Their shared ecstasy continued on the jagged-edged blues-and-soul song "The Unifier" with its funky lyricism and melodic hooks.

Later, the leader reached for his muted trumpet and channeled Frank Sinatra's voice for a slow-step-

ping, funky-ed rendition of "Around The World." DeFrancesco beamed at his ensemble, encouraging them with rhythmic claps as they took over the flight in a heated stretch.

DeFrancesco sat center stage behind the monstrous organ and foot pedals, with a Nord electric keyboard on top and his trumpet to his right. In a manner unlike many jazz leaders today, he broke up the set by naming song titles. And then there were the introductions of special guests in the house, including veteran saxophonist





JAY GILBERT

Troy Roberts (left), Joey DeFrancesco, Jason Brown and Dan Wilson

George Coleman and fellow organist Mike LeDonne. “It’s an honor to have you here,” the Phoenix-based leader said. “When you’re in New York, you’ve got to be on your toes. You never know who is going to show up.”

The band got a standing ovation and launched into an encore, ending the 95-minute show by driving bebop-fast through “Trip Mode” (the title track of DeFrancesco’s 2015 trio album on HighNote) with staccato rushes and Brown’s blasting-cap drum solo.

The next afternoon, sitting near the Birdland bar, the Hammond B-3 revitalizer was in a reflective mood. Now 45, DeFrancesco noted that he had been playing music nearly his entire life. “I feel freer than ever,” he said. “And these guys I’m playing with—I had my trio with [guitarist] Paul Bollenback and [drummer] Byron Landham for 22 years, then worked with a couple of other trios, but I was still searching until I came up with these guys a few years ago. They’re giving me new life, and they’re here to have fun. We can’t wait to get to the gig.”

DeFrancesco said Brown initially reminded him of Philly Joe Jones, but he also knew the drummer could swing like crazy based on his studying with Billy Hart at Oberlin University. “I let him loose like he’s never had the opportunity before,” DeFrancesco said. “He listens to the music constantly and he sets a vibe where when we hit there’s a release of tension.”

The New York-based Brown says it’s incredible to play with “the best keyboardist in jazz today.” He added, “Reacting to what Joey’s doing can be just keeping the time with groove and color, or it can be extreme, where the drums are constant. He needs both.”

While DeFrancesco likes the trio format, he wanted a saxophone for the new recording and tour. Roberts, an Australia native currently based in New York, came into the mix on Brown’s advice. “I checked him out once and I

didn’t need to look further,” DeFrancesco said. “He’s an original and he knows the music and the tradition.”

Roberts said, “Joey and I share a lot of the same tastes, and we both have great love for that period of tenors like Stanley Turrentine and Illinois Jacquet. Joey’s a strong leader. He’s in the engine room playing bass lines, setting the time, the rhythm, the melody. You have to be ready because he can change up every night.”

In the walk-up to recording *Project Freedom*, DeFrancesco—famous for resuscitating the B-3 when he was still a teenager—was an artistic crossroad. He had innovated so much on the B-3 that he felt like he had “exhausted the instrument.” He wondered, How do I expand? At its core, that’s what the new album emphasizes: the freedom to explore.

“It’s difficult to talk about without it sounding like some giant egotistical thing,” DeFrancesco said. “But really, I’ve done almost everything with the B-3 musically and what I can get out of it sound-wise. All the music that preceded me and influenced me forms the tradition in my music. It’s the language we use to communicate with each other. But I play very different harmonically than Jimmy Smith. I’ve gotten to the place where I want to explore different musical ideas and come up with more colors, but I’m still based in the blues and I’m still swinging. There’s more that I want to add to it, where no one else has gone before. I don’t ever want to get bored. The older I get, the more I can understand why Miles changed so much.”

DeFrancesco had been listening to avant-garde artists like trumpet player Bill Dixon and saxophonist Pharoah Sanders for their sense of freedom, and that aesthetic influenced his approach on his new album. *Project Freedom* soars with the hopeful gospel standard “Lift Every Voice And Sing”; dips into Sam Cooke cool on the Civil Rights anthem “A

Change Is Gonna Come”; soothes with trumpet on the gently grooving original “One”; and showcases Roberts’ funk-inflected lead on “So Near, So Far” from Miles Davis’ *Seven Steps To Heaven*.

Philadelphia born and bred, DeFrancesco, who has lived in Arizona for the last 20 years, first started playing keys at age 4 and knew Jimmy Smith songs verbatim on the B-3 by the time he was 5. When he was 7, he actually met the icon. At 10 he was playing in a Philly band with Hank Mobley and Philly Joe Jones, and shortly thereafter attended the Philadelphia High School for the Creative and Performing Arts. It was during this period that he began his unlikely trajectory into the world of top-tier jazz, most notably working with Miles Davis and John McLaughlin while at the same time recording as a leader for Columbia Records.

The Davis connection occurred in 1987, when DeFrancesco was 16 and playing piano and keys in the school’s All City Philadelphia Jazz Trio with bassist Christian McBride (who was 15 at the time) and drummer Stacy Dozier. The popular morning TV show *Time Out*, hosted by Bill Boggs, decided to do a full hour with Davis, who seemed reluctant based on his cryptic responses to the questions Boggs and audience members tossed his way. There was also an audition of sorts as Boggs introduced a series of young trumpeters playing Davis’ tunes, which the master didn’t think too highly about. But he was interested in the youngster at the keys and asked the show host what his name was.

Looking back, DeFrancesco remembered, “I was playing a keyboard. I had one chorus of a blues and I played it with an organ patch. That’s why Miles called me an organ player.”

The youngster was making a name for himself in jazz circles. He placed fourth in the 1987 Thelonious Monk International Piano Competition, which was won by Marcus Roberts. “I was happy to be there,” DeFrancesco said, “but I really wanted to be playing organ instead of the piano.” The vice president of Columbia A&R, Dr. George Butler, attended the show, and while he didn’t seem all that excited about the youngster’s future, he asked DeFrancesco to keep in touch. Not discouraged by the standard brush-off, DeFrancesco went into the studio and made an organ demo, which he sent to Butler. No response. So DeFrancesco called the office on Dec. 23, 1988. “I talked with his secretary, who assured me that he got my package and told me that he’ll get back to me at some point next year,” DeFrancesco said. The squeaky wheel got the grease. “I remember the next day, Christmas Eve, he called and told me he wanted to sign me. He told me, ‘You’re playing the organ like this; and this is what we need.’”

The next year, while still a teenager, DeFrancesco recorded *All Of Me*. At the same

time he got a call from Davis, who wanted him to join his band. Even though his Marcus Miller-produced album *Amandla* (released in 1989) was already completed, Davis brought the youngster in to play on “Cobra,” a tune by George Duke, who was also part of the session. “Miles wanted to find something for me to play on just to get my name out there,” DeFrancesco said. “And that led to the tour, which was the best. Even though I was truly a bebopper at heart, Miles knew that and wanted to get the best out of me.”

Davis introduced DeFrancesco to McLaughlin in 1988 and recommended him as a phenom on the Hammond B-3. “We were on a double bill with John’s trio in Philadelphia,” DeFrancesco said. “He was impressed with me. I think at one point he was thinking of hiring the entirety of Tony Williams’ Lifetime band with Larry Young on the organ, but it never happened. So, five years go by and I get a call from John. He said he wanted to put a trio together with me and [drummer] Dennis Chambers. That was a big thing. I was 22 and for me this was going to be really different.”

DeFrancesco almost flubbed the opportunity because he had been pretty much learning everything by ear and was “the world’s worst sight-reader, while John was very demanding about being able to read melody and the parts where we would play in unison,” he said. “He

sent me charts but not the music, so I showed up in rehearsal and he basically spent the whole day showing me things. He made me learn how to become a musician.” The Free Spirits toured the world for four electrifying years.

Meanwhile, his ear-opening charge on the B-3 brought the instrument back in vogue. The greats of the ’50s and ’60s who had continued to tour—like Jimmy McGriff and “Brother” Jack McDuff—thanked him for the resurgence, which helped them get better gigs. But then there was Jimmy Smith, who in DeFrancesco’s early successful years expressed nothing but grief over the youngster’s popularity. “Jimmy was the key,” he said. “He dominated the instrument for 38 years in a row in the polls. I couldn’t have ever done what I’m doing today if not for him. But he kept saying that I was only copying his music.”

The two finally played together at the San Francisco Jazz Festival in 1999 (captured live on *Incredible!* on Concord). Later, when Smith and his wife Lola moved to Phoenix from their longtime home in Sacramento, the two organists started hanging out together and playing. That resulted in the 2006 double shot of organ blues, *Legacy*, released the year after the elder died. “At that time, Jimmy truly passed the torch on to me,” DeFrancesco said.

That torch continues to burn brightly, illuminating the dark sociopolitical undercurrents

of *Project Freedom*—which opens with a short organ excerpt of John Lennon’s “Imagine” and closes with the rousing “Stand Up,” which sounds like a call to action. But DeFrancesco explained that providing commentary on real politics was not his intent. “With the current situation in the world and how messed up people are, how much Americans are hated and the police shootings at home—we go and play music, which is when peace happens,” he said. “Music is the unifier. This is our very small part. When I set out on that theme, music started pouring out of me. ‘The People’ concept ... is about freedom to do things in your life without being judged or ridiculed.”

So is the album a direct response to the drama of the 2016 U.S. presidential campaign? “We didn’t think about that at all,” he replied. “This was more from my heart, like, why can’t we all get together? But you think of the environment you’re in, like Lennon and Dylan did. They responded. As a jazz musician, it’s wide open. With all that’s involved with being in that world, freedom and peace still has to be a part of it. I’m hoping for everyone to love each other a little more.”

Roberts, when talking about the new album, offered a similar sentiment: “It’s not a business play. It’s a profound and beautiful musical statement from Joey and all of us. It’s in the history books for me.” **DB**



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A photograph of a grand, ornate theater interior. A large, multi-tiered chandelier hangs from the ceiling, casting a warm glow. The architecture features arched doorways and intricate carvings. A balcony with a decorative railing is visible in the foreground. The overall atmosphere is one of classic elegance and grandeur.

'I feel like I'm 20'

CANDIDO

Interview & Photos by Michael Jackson

Some artists shine brilliantly and then burn out quickly. Others have their lives abruptly cut short, such as legendary Cuban conguero Chano Pozo, who was murdered in a Harlem bar in 1948. Though Pozo is remembered for collaborating with Dizzy Gillespie, another man from Havana took his place as percussionist alongside the trumpeter, who pioneered the fusion of bebop with Afro-Cuban rhythms. His name is Candido de Guerra Camero, but he's known around the world simply as Candido.



Candido at Chicago's Hilton Hotel in December



"Old music never changes, if it is good music," says Candido.



Candido was named an NEA Jazz Master in 2008.

At 95 years young, Candido attributes the longevity of his storied career—which included performances at Havana’s Tropicana nightclub in the 1940s—with “minding his own business.” That approach has enabled him to perform with hundreds of musicians over the decades, including many of the most celebrated artists in jazz and Latin music history, including Tony Bennett, Stan Kenton, Miles Davis, Charles Mingus, Olga Guillot, La Graciela, La Lupe, Celia Cruz, Xiomare Alfaro and Mongo Santamaría. Candido was named an NEA Jazz Master in 2008.

At the 2016 Chicago Jazz Festival, Candido regaled a capacity crowd at Pritzker Pavilion with an all-star Latin orchestra, tuning his three congas to play “Happy Birthday” to himself (a few months after his actual birth date of April 22).

In December, Candido was honored by The Midwest Clinic International Band and Orchestra Conference and flew to Chicago to jam with Caliente, an energetic group of young students assembled by the famous Houston-based jazz educator José Diaz.

Candido also attended a banquet at Chicago’s Hilton Hotel to help celebrate the 70th anniversary of The Midwest Clinic. During the gala, he pounded his still-mighty hands in applause for all the speakers.

Joined by his right-hand man, Roberto Marrero, a retired lawyer who helped with translation, Candido sat down with DownBeat for a conversation. At one point, we paused to listen to Candido’s work on Sonny Rollins’ 1962 LP *What’s New?* We played him the 11-minute track “Jungoso,” on which Candido acts as lion tamer to the raw, gruff saxophonist, goading him with tempo changes and rhythmic motifs. At intervals, Rollins mimics the slapping of Candido’s fingers on the skins. When the track concluded, Candido, typically understated, commented: “That was definitely a musical conversation,

a call and response.”

Below are edited excerpts from a conversation with a legend.

You left Havana for Miami in 1946, so you were not in Cuba when Fidel Castro ousted Fulgencio Batista and took over your home town. How do you think the regime change affected the music scene in Cuba?

CANDIDO: The music never changes. It’s never going to change because tradition never changes. Since I was born and listened to music, the only thing that is different is the arrangement. The foundation never changes. I think that is beautiful both for the musicians and for dancing with the older generation and the new generation because music is a round-the-world language.

You worked at the Tropicana with Armando Romeu. Do you think the music has the same decadence and sensuality it held in those pre-Communist days?

Old music never changes, if it is good music. I remember all the music, all the tunes, since I had common sense. I was hearing the same music at 4 that I am still hearing at 95; it’s just that the arrangement is altered.

Tell us about working with Mongo Santamaría.

We used to play together at the Tropicana nightclub. We were there 10 years, kept time together, no competition.

Were you envious when he had a 1963 hit with “Watermelon Man”?

He was very lucky that he made a hit with Herbie Hancock’s composition. But I had a hit in the ‘50s, “Jingo,” before Mongo. The composer had an African name [Babatunde Olatunji]. At the time, you could hear the song all over on the radio and then later, when [the band] Santana did a version [in 1969], it became much

more popular. Mongo and I became very close friends because he was working at the post office and I helped him to distribute the letters. That way we could finish earlier and start rehearsal for the Tropicana.

You are regarded as one of the greatest congueros and no doubt the most prolifically recorded, yet there was a great man who preceded you. Was Chano Pozo like Van Gogh to your Gauguin, as it were—dying young and dramatically and casting a shadow as the first artist to marry Afro-Cuban rhythms with jazz?

Chano had a lot of showmanship. He was very nice to me. He used to call me “Brother” all the time—never Candido, always “Brother.” When he died [on Dec. 3, 1948], I was in a Broadway show called *A Night in Havana* and within a week I got the call to replace Chano in Dizzy’s band at the Downbeat Club in Manhattan, at 54th [Street] and Eighth Avenue.

I had big respect and shared ambitions with Chano and felt very bad [about what] happened to him. But when Dizzy asked me, I said yes and stayed with him a long time—until I went with Charlie Parker and Tony Bennett, Count Basie, Duke Ellington. After that I worked with Lena Horne, Ella Fitzgerald, Diana Washington, Wes Montgomery ...

Wasn’t there a bit of a mix-up after Dizzy introduced you to pianist Billy Taylor?

Dizzy saw me playing with Machito and Tito Puente at the Palladium, but after Chano died, he wanted to hear me play along with pure jazz. So he took me to the Downbeat Club, where Dr. Taylor was playing. Taylor already had a drummer, Charlie Smith—who played a little congas—and he didn’t want a percussionist. But I ended up playing with him for a year-and-a-half.

So, did Dizzy's experiment backfire that night?

Dizzy wanted me to go on a tour with him the next day, but the only word in Spanish he understood was *mañana*. I thought he meant to meet him at the Downbeat Club *mañana*, so I showed up there again and missed that first tour with Dizzy.

There's a story where you squeezed in an appearance at Carnegie Hall between sets at the Downbeat Club.

Yes, I went there during our break [and played] with Charlie Parker, Dizzy We played "Repetition" backed by violins.

You worked with Bird and with Miles Davis, both of whom were mystical. But Dizzy would sit down at the piano and actually explain the mechanics of bebop. When you married Afro-Cuban rhythms with jazz, did you ever discuss it with Dizzy?

Oh, yes, I wanted to know the right way to do things, the right way to play. He very much appreciated what I did. That first night with Billy Taylor, I had not played jazz before but liked it very much and was a regular listener to jazz radio in Havana.

You played with all these great big bands: Duke Ellington, Lionel Hampton, Woody

Herman, Buddy Rich. How was it working with Rich, who was known to have a volatile personality?

He was very respectful, and he wanted to keep his band straight. They were all young musicians. He wanted discipline and good behavior.

So how are you as a bandleader? You worked with Art Blakey, who hired and mentored a succession of young musicians. Did you aspire to do the same?

I mind my own business, and that is why they respect me.

You were the first to use multiple congas and tuned them so you could play melodies.

I learned that from observing and listening to a virtuoso timpani player in the New York Symphony Orchestra.

Your career has been exceptionally long, and you started out quite young.

My father worked in the Coca-Cola bottle factory, and my grandfather was a train conductor. My father taught me how to play the tres, the Cuban lead guitar, and my grandfather taught me the bass.

But before you knew what timpani were, you were making music on cans in Havana.

My first pair of bongos were two empty cans of condensed milk. My father put [goat] skin on them.

So did your father encourage you to play music?

Yes, and my grandfather also. One day I came home from kindergarten, my mother was making lunch, and I was banging on the table. She said, "Stop that! You're going to hurt your hands." And my grandfather said, "Let him play. One day he's going to become famous all over the world." That's exactly what he predicted, when I was 4 years old.

You're known as the consummate professional. You claim you abstained from fraternizing with the dancers at the Tropicana all those years. You've been married three times and outlived all your wives. You evaded the rampant drug abuse of the '40s and '50s. Your example of clean living seems to be a recipe for a ripe old age.

I have never smoked, not even a Cuban cigar! I never drank alcohol, not even beer or wine, and I've never used stimulants for false inspirations. I never do what is not necessary. I may need help to get to my drums because of arthritis, and I may be approaching 100, but when I start to play, look out, because then I feel like I'm 20 years old again!

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JOHN ABBOTT

Aki Takase & David Murray *Cherry-Sakura*

INTAKT 278

★★★★½

Duets are so revealing. They require the utmost attention from two musicians—either in support or in discussion, entwined or independent. Playing with another person means playing solo and support simultaneously, and when it works well, it can be absolute magic.

Japanese pianist Aki Takase, long a Berlin resident, has been on a roll with great duets for Intakt, but this one might be the best yet.

She and reedist David Murray have instant rapport, a kind of innate connectedness that seems related to a shared respect for form and controlled volubility. Murray is at the top of his game. I've not heard a more fulsome and becoming recording from him in a long while; it's nice and close, but rich and full toned.

Throughout, Murray is hand-in-glove with Takase's sensitive harmonic playing, nowhere more dramatically than on the pianist's "Blues For David," where she puts down lush and surprising chords. And when Murray plays bass clarinet on a very laid-back take on Thelonious Monk's "Let's Cool One," the pianist offers abstracted stride moves in support.

The title track is an achingly elegant, slowly unfolding song with folk overtones drawn out gorgeously by Murray's tenor. Likewise, the saxophonist's dedication "To A.P. Kern," for the 19th-century Russian memoirist, is a bittersweet ballad, each of the musicians reaching for ways to touch a nerve. In terms of the interplay, the duets of Archie Shepp and Horace Parlan come to mind. But Murray and Takase seem a more adventurous pairing, taking more liberties and more solo space. —*John Corbett*

Personnel: Aki Takase, piano; David Murray, tenor saxophone, bass clarinet.

Cherry-Sakura: Cherry-Sakura; A Very Long Letter; Let's Cool One; To A.P. Kern; Stressology; Nobuko; Blues For David; A Long March To Freedom. (50:45)

Ordering info: intaktrec.ch



John Abercrombie Quartet
Up And Coming
 ECM 2528 B0026115
 ★★★★★

A solid follow-up to 2013's *39 Steps*, the new album by the John Abercrombie Quartet—Marc Copland (piano), Drew Gress (bass) and Joey Baron (drums)—is another quiet, delicately balanced outing with an ebbing and flowing undercurrent that recalls the understated loveliness of Bill Evans and Jim Hall. As Abercrombie fans know, the guitarist has dialed back his trademark reverb in favor of a

classic, single-note glow. However, listening to his quartet still feels pleasantly like taking a warm sonic bath.

The 72-year-old guitarist opens *Up And Coming* with a beautiful ballad, “Joy.” Against upbeat expectations, the tune radiates autumnal reverence with its swelling phrases and ringing open fourths. The quartet addresses the spiritual mood more directly on the tender, hymn-like waltz “Sunday School.” Listeners may have to gear down to let the intricacies of such deliberately paced tracks seep in. They don’t all lift off—Copland’s “Tears” being a case in point—but when the band picks up the pace, there’s no resisting their warmly blended rhythmic and harmonic poise.

Given the twists and turns Abercrombie relishes in his tunes, it’s no surprise to have Miles Davis’ “Nardis” in the mix—and it’s a highlight, with Abercrombie in a flowing, introspective mood. The album closes with Abercrombie’s dream-like “Jumbles,” which features some sweet piano-guitar blends.

The album is short at just over 45 minutes. But when you play with such refined, immaculate clarity, short works. —Paul de Barros

Up And Coming: Joy; Flipside; Sunday School; Up And Coming; Tears; Silver Circle; Nardis; Jumbles. (46:53)
Personnel: John Abercrombie, guitar; Marc Copland, piano; Drew Gress, bass; Joey Baron, drums.
Ordering info: ecmrecords.com

Kneebody
Anti-Hero
 MOTÉMA
 ★★★★★

Kneebody has been doing their thing for over a decade-and-a-half now, so it’s little wonder that on their sharpest record so far—an album that treats pummel with the same respect it affords ethereality—they come off sounding more like themselves than ever before.

From Lester Young to Bill Frisell, individualism has always been paramount to artistic success in jazz, and at this late date, the quintet is instantly identifiable—focus and authority surges from *Anti-Hero*’s spectrum of performances.

The band continues its aesthetic of conflation. What’s in play? Rock vigor, funk rigor and a sizable enough dollop of electronica’s textural chill to give this album a futuristic feel. When you’re challenging the value of genre sovereignty, as the group has from the get-go, it’s wise to make sure your swirl of sound continuously folds in on itself, rupturing the stylistic perimeters. There are few right angles in this well-conceived music. Rather than have a series of distinct references flash by, each of the tracks churns with a settled mixture of ideas.

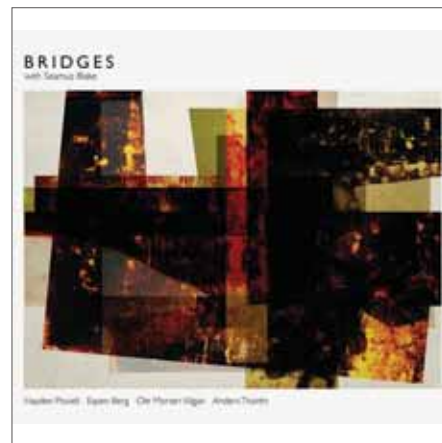
Which, maybe, is another way of saying their juxtapositions are wily. Saxophonist Ben



Wendel and trumpeter Shane Endsley do some high-altitude skywriting over drummer Nate Wood’s primal thud on “For Mikie Lee,” and Adam Benjamin uses both old-school acoustic piano sounds and frenzied digi-key flourishes on “The Balloonist.” “Austin Peralta,” the band’s elegiac farewell to a fellow L.A. improviser, seems like a spaghetti western theme being played as a futuristic church hymn.

—Jim Macnie

Anti-Hero: For The Fallen; Uprising; Drum Battle; Antihero; The Balloonist; For Mikie Lee; Profar; Carry On; Yes You; Austin Peralta. (57:36)
Personnel: Ben Wendel, saxophones; Shane Endsley, trumpet; Adam Benjamin, keyboards; Kaveh Rastegar, bass; Nate Wood, drums.
Ordering info: motema.com



BRIDGES with Seamus Blake
BRIDGES With Seamus Blake
 AMP MUSIC
 ★★★★★

It’s official. Add a new subcategory to jazz’s historic hierarchy of voices: Nordic jazz. And this new album featuring saxophonist Seamus Blake may be the “bridge” to get you there.

At least, that’s according to the brief liner notes that tell what we should expect from BRIDGES, a handsome and practiced quintet. Recorded in Oslo with a class-A lineup of locals, the music proposes a new jazz wrinkle by bridging the music of Norway with the rest of the world. Every CD, it seems, must create a calling for itself, and this is no exception.

But, alas, I find the concept here a bit too nuanced for my tin ears to grasp. Blake’s penchant for short nights may go back to 2006, when he began recording with Norwegian guitarist Lage Lund. But the idea of a specifically Nordic jazz sensibility strikes me more as a rhetorical than a musical riff.

The materials that form the broad language of mainstream post-bop saxophone—which is essentially what this quintet is about—still rest on a basic thesaurus of Coltrane, Shorter, Brecker and their offspring, which transcend geopolitical identities. These are the well-trod expectations that best frame the stoic modernity here.

The group shares many ensemble moments and find a fine balance together. And pianist Espen Berg is imaginative as a soloist and thoroughly supportive in an ensemble role. In other words, the music clears all the necessary bars with space to spare. In a busy genre, though, it still tends to be a face in the crowd.

—John McDonough

BRIDGES With Seamus Blake: Hearts In Hand; Bridges; Song For Karla; Frozen; Tredje; Dear Old Stockholm; Extranjero; Step Song; Effervescence; Jali. (44:00)
Personnel: Seamus Blake, tenor saxophone; Hayden Powell, trumpet; Espen Berg, piano; Ole Morten Vågan, bass; Anders Thorén, drums.
Ordering info: ampmusicrecords.com

The Hot Box

Critics	John McDonough	John Corbett	Jim Macnie	Paul de Barros
Aki Takase & David Murray <i>Cherry-Sakura</i>	★★★★½	★★★★½	★★★	★★★★
John Abercrombie Quartet <i>Up And Coming</i>	★★★★½	★★★★	★★★★½	★★★★
Kneebody <i>Anti-Hero</i>	★★½	★★★★	★★★★	★★★
BRIDGES with Seamus Blake <i>BRIDGES With Seamus Blake</i>	★★★	★★★	★★★	★★½

Critics' Comments

Aki Takase & David Murray, *Cherry-Sakura*

After a ho-hum opener and a congested free-for-all joust, the music suddenly awakens with Murray's droll bass clarinet on Monk and gets even better from there. A likely high in a high-fly-ing career. —John McDonough

Wise rhythmic variations and an inspired choice of moods help keep this duet album a balanced affair, but I feel like Murray's impressive fireworks are becoming rote at this point. —Jim Macnie

From Takase's deliriously beautiful opening track, "Cherry," to Murray's inspiring manifesto, "A Long March To Freedom," these duets showcase two free improvisers with a deep sense of tradition deeply in sync. —Paul de Barros

John Abercrombie Quartet, *Up And Coming*

A comforting and mellow passivity that lives more in the moment than the memory. Abercrombie and Copland weave into one another's thinking with a gentle equilibrium. Whiffs of Strayhorn and Gershwin flit by like pale shadows on "Joy" and "Flipside." —John McDonough

Tracks that take you far away without being epic. Abercrombie has such a sleek sensibility and de-trebled sound that he's a subtle presence on his own date, but he's so smart you'd know if he was gone. —John Corbett

A little more warmth, a little more volition and the usual amount of grace make this quartet date stand out. Sound-wise, the guitarist is particularly fetching. —Jim Macnie

Kneebody, *Anti-Hero*

Dense with opaque layers of electronics, throbbing bass lines and an earthmoving backbeat, this sledgehammer of a combo bulldozes through its paces with the force of an excavator rather than the precision of a spade. —John McDonough

With a pumped and ripped bottom end and '80s turbo-truncated drum sound, Kneebody's newest is not for the steroid-averse. But with its gym-ready beatz and post-jazz workouts, it's got real spunk and is good for doing donuts in the parking lot. —John Corbett

Keyboardist Adam Benjamin's dark yet playful sonic imagination ("Antihero," "Profar") and bassist Kaveh Rastegar's affectionate homages ("For Mikie Lee," "Austin Peralta") animate an album that in other places feels slightly robotic. —Paul de Barros

BRIDGES with Seamus Blake, *BRIDGES With Seamus Blake*

Without quite the level of preciousness that Scandinavian jazz sometimes tows, BRIDGES is pretty, mostly cool, and quite concerned with projecting sensitivity. They stretch a luscious but not especially challenging canvas for Blake, who's adaptable and sure-footed. —John Corbett

Feels like Seamus Blake is singing here; each swoop has a fierce immediacy. There's just a dollop of preciousness that chaffs at the band's approach, smudging the keen interplay. —Jim Macnie

The poignantly throaty, soulful Canadian tenor saxophonist Seamus Blake connects well with his warm, fluid Nordic companions on the mysterious "Extranjero" and the declarative "Bridges," but other compositions and the free-ish tracks feel a bit distant. —Paul de Barros

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Troy Roberts *Tales & Tones*

INNER CIRCLE MUSIC 066

★★★★½

What a difference a bass player makes.

Troy Roberts' last album, 2015's *Secret Rhymes*, made an impressive case for the young Australian tenor player, both in terms of his complete mastery of the instrument and his prowess as an improviser. His rhythmic dynamism, particularly when playing with drummer Jeff "Tain" Watts, was particularly striking.

And yet, *Tales & Tones* manages to make that achievement seem minor by comparison.

Joris Teepe and Don Braden *Conversations*

CREATIVE PERSPECTIVE MUSIC

★★★★

Dutch bassist Joris Teepe and American saxophonist Don Braden have been having a musical conversation for the past two-and-a-half decades. *Conversations* celebrates their 25 years of collaboration, which began in 1992 during a routine recording session in New York, where they both now live. It has blossomed into a partnership rich in dynamic interplay, spit-fire bop locutions and endless groove.

The album treads mostly in waters of post-bop, a subgenre that both players navigate with ease. Elvin Jones' "Three Card Molly" is a prime example: Braden's muscular tenor tone carves out the zig-zagging melody in high relief, while Teepe drives a strong current through the center. Drummer Gene Jackson adds rhythmic force to this and two additional tunes, and Matt Wilson engages in fiery cymbal work on four others. The group seems liberated by the lack of a chordal instrument. "Stolen Time," penned by Wilson and articulated with deep feeling by Braden on flute, features a relentless ride sizzle that ignites the song from within, and the group's cover of "Footprints" is an ode to fragmentation and suspense.

For starters, Roberts has expanded his purview, doing more of the writing this time around and adding soprano saxophone to his arsenal. He still continues to excel at finding fresh ways into familiar tunes—his "Take The 'A' Train" convincingly refreshes one of the most over-roasted chestnuts in jazz—but there's even more pleasure to be had in hearing him work variations on his own themes, from the modal twists in "Pickapoppy" to the post-modern bebop of "Decoration."

But the most significant difference with *Tales & Tones* is that the energy levels are way, way up. Roberts is working with essentially the same band, with Watts again on drums and longtime collaborator Silvano Monasterios on piano, but instead of Chris Smith, this album has Robert Hurst on bass, and it's hard not to suspect that's the key.

Anyone who recalls Hurst's work with Watts in Branford Marsalis' band will have no trouble recognizing the chemistry here, and the way it energizes Roberts, from the funky swagger of "Trams" or the offhand virtuosity burning beneath the rhythmic games of "Boozy Bluesy."

—J.D. Considine

Tales & Tones: Decoration; Trams; Rivera Mountain; Bernie's Tune; Cotu Chi Chi Chi; Take The "A" Train; Pickapoppy; Mr. Pinon-onk; Boozy Bluesy. (62:35)

Personnel: Troy Roberts, tenor, soprano saxophone; Silvano Monasterios, piano; Robert Hurst, bass; Jeff "Tain" Watts, drums.

Ordering info: troyroberts.com



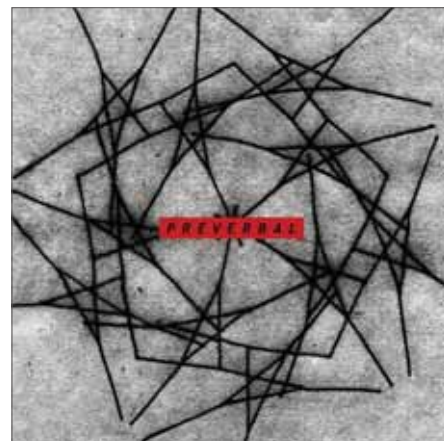
But perhaps the loveliest takes on this album are Charles Mingus' "Goodbye Porkpie Hat," Gershwin and Weil's "This Is New" and Teepe's "We Take No Prisoners," all of which are performed as duets. The pared-down setting permits listeners to focus on the tightly woven interplay between the two co-leaders, from which countless musical gems are uncovered like old memories between good friends.

—Brian Zimmerman

Conversations: Humpty Dumpty; Three Card Molly; Goodbye Porkpie Hat; Eddieish; This Is New; Footprints; Stolen Time; It's You Or No One; Our Love Is Hear To Stay. (60:41)

Personnel: Joris Teepe, bass; Don Braden, tenor saxophone, flute; Gene Jackson (2, 4, 6), Matt Wilson (1, 7, 8, 9), drums.

Ordering info: donbraden.com



Matthew Stevens *Preverbal*

ROPEADOPE 339

★★★★

Power trios used to be all about brawn—big amps, hyped blues riffs and a bludgeoning drum sound. What guitarist Matthew Stevens attempts on his sophomore effort, *Preverbal*, has more to do with breadth. He offers a wide-screen, intensely detailed ensemble sound that packs each bar with a maximum of rhythm and texture.

Part of that stems from the fact that the guitarist, who has largely been known as a sideman with Esperanza Spalding, Christian Scott and Linda Oh, tends to avoid bossy single-note lines, often opting for finger-picked chordal figures that end up deeply entwined in the drum and bass lines.

"Picture Window," for instance, finds him weaving deftly harmonized lines that not only play off Vicente Archer's bass lines the way a pianist's right hand plays off the left, but provide a sturdy framework for Eric Doob's roiling, polyrhythmic drumming, which at times seems to be soloing as much as the guitar.

Technology is just as central to *Preverbal*'s sound. Both Stevens and Archer carefully sculpt their tone with distortion and other processing, bringing a broader, more orchestral palette to the trio's sound, something that adds tension to the moody funk of "Reservoir" and brings a noisy burst of color to the conclusion of "Sparkle And Fade." But it's addition of loops, samples and synths that define the album's soundscape, because as tracks like "Knowhow" make clear, Stewart and company aren't just using them to set a pulse, as pop artists generally do, but as a basis for rhythmic and textural improvisation. And that's the sort of power no listener should underestimate.

—J.D. Considine

Preverbal: Picture Window; Sparkle And Fade; Undertow;

Cocoon; Reservoir; Knowhow; Dogeared; Our Reunion. (52:02)

Personnel: Matthew Stevens, guitars, sampling synth, bass (2); Eric Doob, drums, sampling, synth, programming Vicente Archer, bass; Esperanza Spalding, vocals (8).

Ordering info: ropeadope.com



Peter Erskine New Trio
In Praise Of Shadows

FUZZY MUSIC 023

★★★★½

Peter Erskine and the Dr. Um Band
Second Opinion

FUZZY MUSIC 024

★★★★

The second release by the Peter Erskine New Trio borrows its title from a 1933 essay/book by Jun'ichiro Tanizaki. A meditation on Japanese aesthetics versus those of the West, the author's

discourse employs metaphors of darkness and light, extolling the beauty "in the patterns of shadows" and praising the value of understatement versus glaring extroversion. Erskine's trio likewise embraces organic intimacy and judicious taste in this exquisite outing.

In contrast, the master drummer's sophomore release with his Dr. Um band, *Second Opinion*, showcases his brighter, more extroverted side. It's fitting that Erskine should release these two discs on his own Fuzzy Music label simultaneously: The master drummer certainly has both his yin and yang going on.

In Praise Of Shadows opens with a most unlikely reference: the 1963 pop hit confection "Sukiyaki." But fear not. In the trio's nurturing hands, it's a thing of beauty, largely due to the fresh, colorful harmonies of pianist Vardan Ovsepien. Erskine supports with expressive cymbal shadings and uncluttered conversational drumming, while his nephew, Damian Erskine, offers a brief, elegantly phrased bass solo. As always, Erskine remains a superlative drummer not just for his feel and accuracy, but also for his unparalleled touch and dynamic control, which shapes the phrasing and sound of the whole unit.

The drummer's Dr. Um band brings his yang to the fore with a more muscular set of groove and neo-fusion sounds. A follow-up to their Grammy-nominated debut, this disc cel-

brates the '70s heyday of fusion, honoring Erskine's tenure in Steps Ahead and his influential legacy with Weather Report.

Joined by L.A.'s everywhere-at-once keyboardist John Beasley, bassist Benjamin Shepherd and reedist Bob Sheppard, the quartet throws down an energized good time. Sure, Erskine still plies "shadings" here, but he also enjoys laying down an almighty pocket, as on his composition "Hypnotherapy," a slow r&b funk tune that nods to Headhunters-era Herbie.

The quartet spontaneously loosens up on cuts such as "Solar Steps" and "Did It Have To Be You?," a cooker driven by a Weather Report-ish swing that features an outstanding tenor solo from Sheppard followed by Shepherd's knockout bass solo.

Whether you're in the frame of mind for shadows or light, either of Erskine's bands offers big-eared connectivity shaped by a supremely musical drummer.

—Jeff Potter

In Praise Of Shadows: Sukiyaki; What If; Each Breath; Labyrinth; Marcheta ("A Love Song Of Old Mexico"); Silhouette Shadows; Begin Within; Distant Blue; Smile; All That Remains. (53:24)
Personnel: Peter Erskine, drums, percussion, marimba; Vardan Ovsepien, keyboards; Damian Erskine, electric bass; Artyom Manukyan, cello (3, 9); Judd Miller, whistle (1).

Second Opinion: Hipnotherapy; Eleven Eleven; Street Of Dreams; Not So Yes; Did It Have To Be You?; Lida Rose; Solar Steps; Dreamsville; Willow Weep For Me. (57:11)

Personnel: Peter Erskine, drums, percussion; John Beasley, keyboards; Bob Sheppard, saxophones, flutes; Benjamin Shepherd, bass.

Ordering info: petererskine.com

High Brass Fantasy

October 2017 marks 100 years since the birth of John Birks “Dizzy” Gillespie, one of the primary architects of bebop and a seminal contributor to the vernacular of modern jazz. For musicians of all stripes, it’s a cause for celebration, but for trumpeters, it’s an especially proud moment, serving as yet another reminder of the instrument’s profound influence on the trajectory of jazz. Trumpeters—from Buddy Bolden to Miles Davis, Louis Armstrong to Wynton Marsalis—have been at the vanguard of jazz innovation, steering the music into new territory. If this recent batch of trumpet-led releases is any evidence, the future of the instrument is in capable hands.

Hailing from Philadelphia, trumpeter **Josh Lawrence** has established himself as a preeminent young composer as the leader of the Fresh Cut Orchestra, one of the funkier, most gratifying large ensembles to emerge from the City of Brotherly Love. He also teaches classes on harmony, collective composition and ensemble interaction at Philly’s Drexel University and Kimmel Center Creative Music Program. Groove and theory intertwine tightly on his latest album, **Color Theory (Posi-Tone; 57:00 ★★★★★)**, which takes the color spectrum as its locus of inspiration but slides just as easily into sonic meditations on mood, geography and romance. The mesmerizing “On The Yangtze” is a lush canvas, its sparse arrangement creating spectacular vistas with just a few delicate strokes.

Ordering info: posi-tone.com

Trumpeter **Chris Rogers** comes from a family of brass royalty. His father was the trombonist Barry Rogers, one of New York’s premier session musicians in the 1970s. Barry passed away in 1991, but thanks to digital sampling, his warm, well-burnished tone can be heard on “Ballad For B.R.,” a standout track from his son’s latest album, **Voyage Home (Art of Life 1045; 69:00 ★★★★★½)**. It’s one of the many breathtaking cameos to grace this disc, which also includes an appearance by legendary saxophonist Michael Brecker (1949–2007), who lends radiant, full-throated solos to “Counter Change” and “Whit’s End.” Tenor saxophonist Ted Nash, baritone saxophonist Roger Rosenberg, trombonist Art Baron, keyboardist Mark Falchook and conguero Willie Martinez contribute tracks to this phenomenal disc as well. But it’s Rogers’ hip, relentlessly grooving compositions that really steal the show.

Ordering info: artofflirerecords.com

Al Muirhead is a bright light on the Canadian jazz scene, a JUNO-nominated



Josh Lawrence

trumpeter with 26 albums to his name and a roster of sideman gigs that includes stints with Dizzy Gillespie and Diana Krall. Long a supportive player, he released his debut album in North America in 2014—at age 80. **Northern Adventures—The Canada Sessions Vol. 1 (Chronograph Records; 57:58 ★★★★★)** is his second album in two years, and it brings together fellow luminaries of Canadian jazz for an intimate program of jazz standards. Listeners will find themselves luxuriating in Muirhead’s deep, mellifluous tone, which at times conveys the warm, downy timbre of a trombone, especially in the lower register. That’s nowhere more evident than on “Love Me Or Leave Me,” on which the trumpeter unspools fluttering ribbons of bottom-heavy bop. Muirhead and vocalist Laila Bialli entwine sweetly on the ballad “The Nearness Of You.” The song is an airy, stripped-down marvel, and its serene weightlessness nearly sets it afloat.

Ordering info: chronographrecords.com

The Tenth Muse (Panoramic/New Focus 07; 55:00 ★★★★★), the latest album from New York-based trumpeter Matt Holman, seeks to interpret the lyrical fragments of the ancient Greek poet Sappho, whose writings on love are among the most poignant appraisals ever written. That’s a lofty musical goal—with serious subject matter at stake—but Holman does it justice. And while the album is remarkable for its plush harmonies and slow-drip accretion of mass, its most arresting quality is a deep-seated sense of exploration, the process of questions searching for answers, of epiphany becoming sound. Vibraphonist Chris Dingman, drummer Bobby Avey and reedist Sam Sadigursky are the perfect fellow travelers for this journey. **DB**

Ordering info: newfocusrecordings.com



Throttle Elevator Music featuring Kamasi Washington *Retrospective*

WIDE HIVE RECORDS

★★★

Those who got into Kamasi Washington after his bandleader debut, *The Epic* (Brainfeeder), achieved widespread exposure will be happy to know that the tenor saxophonist is featured prominently in a band called Throttle Elevator Music. For whatever reason, the band flies mostly under the radar; there’s not a mention of them on Pitchfork or even Washington’s sizeable Facebook network.

If you dig hard enough to find Throttle Elevator Music, you’ll be greeted with a unique hybrid of punk, dub and jazz. The group is marketed as a mixture of “Coltrane with The Clash,” which is accurate.

The lead song on their new album, *Retrospective*, is “Liminality,” and it sounds a bit like King Crimson’s “Starless,” though with Robert Fripp’s guitar replaced with Washington’s saxophone. Its simple but menacing bass line lays the foundation for Washington to take a lengthy solo that builds into pure devastation.

Retrospective flows in two stylistic rivers: slow, dubby songs on the one hand and upbeat, punky tracks on the other. “February Drift,” an example of the former, is instantly likeable, while “Flux And Solder,” one of the latter, is an acquired taste.

Both tracks rely on Washington’s emotive playing to compel the listener, and fans of the saxophonist will appreciate the opportunity to hear him in a much different context than the cosmic jazz of *The Epic*.

—Chris Tart

Retrospective: Liminality; Playing The Alleyway; February Drift; Flux And Solder; Retrospective; Second Liminality; Subtract Limited; Rapid Rotation; February 15. (48:30)

Personnel: Kamasi Washington, tenor saxophone; Erik Jakabson, trumpet; Thomas McCree, drums; Ava Mendoza, guitar; Matt Montgomery, bass, piano; Gregory Howe, composer.

Ordering info: widehive.com

Omar Sosa & Seckou Keita

Transparent Water

OTÁ 1031

★★★★★

Transparent Water marks the first full-blown encounter between Cuban pianist Omar Sosa and Senegalese kora player Seckou Keita. From the onset, a dreamlike and spiritual state emerges. On more than one occasion, time seems to come to a standstill and notes appear to float. But overall, the result is more akin to Keita's cultural heritage than to Sosa's Afro-Cuban musical background.

On several tracks, Sosa and Keita invite some guest musicians to partake in their explorations, most notably Chinese sheng player Wu Tong of Yo-Yo Ma's Silk Road Ensemble, Japanese koto player Mieko Miyazaki and Venezuelan percussionist Gustavo Ovalles, a longtime collaborator of the Cuban musician. The inclusion of these artists enables the palette of sonorities and textures to expand significantly while emphasizing the universality of music and its many underlying connections.

For Sosa and Keita, *Transparent Water* is a high mark and one of their most satisfying productions—as well as the first stage in a collaboration that could bear even more fruits in the future. —Alain Drouot

Transparent Water: Dary; In The Forest; Black Dream; Mining-Nah; Tama-Tama; Another Prayer; Fatiliku; Oni Yalorde; Peace Keeping; Moro Yeye; Recaredo 1993; Zululand; Thiossane. (60:30)

Personnel: Omar Sosa, keyboards, vocals; Seckou Keita, kora, percussion, vocals; Wu Tong, sheng (3, 6, 11), bawu (8, 10); Mieko Miyazaki, koto (6, 11, 13); Gustavo Ovalles, percussion (1, 4, 9, 10, 12); E'Joung-Ju, geojungo (9); Mosin Khan Kawa, nagadi (5); Dominique Huchet, bird sound effects (9).

Ordering info: melodia.com



Stephen Riley & Peter Zak

Deuce

STEEPLECHASE 31825

★★★★½

If tenor saxophonist Stephen Riley weren't so expressive, the breathiness that permeates his every note would feel like a tic. But in uncanny harmony with pianist Peter Zak, Riley reanimates Great American Songbook repertoire, interspersing classics with more angular, modern tunes by Thelonious Monk and Joe Henderson. In addition, several original "interludes" break up this largely comforting disc, giving it spirit and variety. *Deuce* is an exercise in intuition and empathy, proving that you don't need a drummer to swing. Cabaret jazz at its finest, it is intimate and lovely, conjuring the small-group recordings of Coleman Hawkins and Lester Young.

Some tunes seem more duel than duet, including Jerome Kern's "Who?" and Henderson's animated, rhythmically challenging "Tetragon." Both serve to break up a disc long on chestnuts and ballads, a musically vivid recording that occasionally suffers from sameness. A smoky version of Monk's "Pannonica" also broadens the mix, as does "Shala," a Zak original that affirms these two as ballad masters.

—Carlo Wolff

Deuce: Please; Lover Man; Everything Happens To Me; Interlude; Tetragon; Interlude 2; Who?; Shala; Pannonica; Interlude 3; Exactly Like You; Without A Song. (66:25)

Personnel: Stephen Riley, tenor saxophone; Peter Zak, piano.

Ordering info: steeplechase.dk



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Jazz Passengers Still Life With Trouble

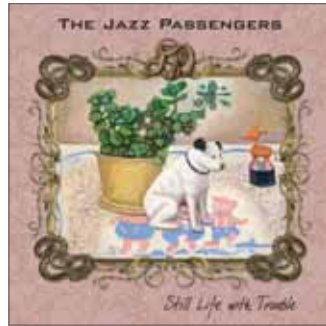
THIRSTY EAR 57213.2

★★★★½

The Jazz Passengers, 30 years strong this year, are at it again with *Still Life With Trouble*. This band continues to be almost like a theater group, expanding the role of what it means to play jazz and improvised music— with more than a dash of flair.

Every tune is different, starting with the walking, stalking blues of “Paris,” which nicely features Roy Nathanson’s boppish sax, Curtis Fowlkes’ ironclad trombone and Sam Bardfeld’s sweet violin. Following a surprising cover of “Everybody Plays The Fool,” the deep, funky jazz of “Trouble” is full of episodic twists and turns. Fowlkes gets another turn, Nathanson plays a full-throated bari and vibraphonist Bill Ware sizzles with uptempo swing fueled by E.J. Rodriguez and newcomer Ben Perowsky on drums/percussion. Bassist Brad Jones is equally spot-on.

The Passengers’ theatrical bent has led to high-profile artists like Debbie Harry and Elvis Costello joining their ranks, so it’s no surprise to find that the soulful, lanky, odd-metered lament “Wake Up, Again” features a guest appearance by Marc Ribot, who dishes up some funky guitar. His cameo on “Spring Flowers” combines a flair for the debonair with singing, storytelling and an infectious swing —*John Ephland*



Still Life With Trouble: Paris; Everybody Plays The Fool; Trouble; Gleis, Spoor, Binario; Wake Up, Again!; Where’s Lonely Junior?; Friends; We’re All Jews; Spring Flowers. (42:22)

Personnel: Roy Nathanson, clarinet, saxophones, vocals; Curtis Fowlkes, trombone, vocals; Bill Ware, vibraphone; Brad Jones, bass; Sam Bardfeld, violin; E.J. Rodriguez, Ben Perowsky, drums; Marc Ribot, guitar (5).

Ordering info: thirstyear.com

Dickey/Maneri/ Shipp Vessel In Orbit

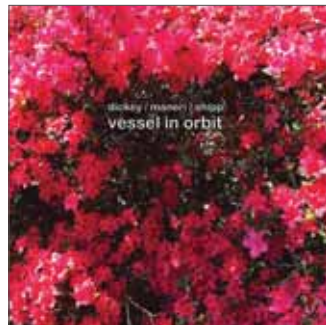
AUM FIDELITY 101

★★★★½

Long-limbed, free-minded drummer Whit Dickey, a fixture on the New York avant-garde scene for decades as a member of important groups led by saxophonist David S. Ware and pianist Matthew Shipp, has also recorded regularly as a leader since the late 1990s, if not as much lately. With *Vessel In Orbit*, his ninth offering, the 62-year-old Dickey teams again with kindred-spirit Shipp and violist extraordinaire Mat Maneri, who were both part of the quartet, along with saxophonist Rob Brown, for the drummer’s AUM Fidelity album of 2001, *Life Cycle*.

With *Vessel In Orbit*, Dickey has put his Milford Graves-influenced style at the service of a focused trio texture, his drumming having evolved in recent years toward what he calls a more “patient, compositional approach.” His fluid, reactive sense of rhythm allies with Shipp’s dark clouds of sound to create shifting atmospheres throughout the album, but it’s Maneri—a kind of Coltrane of the viola—who rivets one’s attention; upfront in the mix, his keening solos and rasping drones are like sonic fire, setting every piece alight.

Although one must be open to a certain exposed-nerve intensity to fully appreciate it, *Vessel In Orbit* has the air of an abstract drama, the three storyteller-improvisers utterly in sync. —*Bradley Bamberger*



Vessel In Orbit: Spaceship 9; Space Walk; Dark Matter; Galaxy 9; Turbulence; To A Lost Comrade; Space Strut; Hyperspatial. (49:00).

Personnel: Whit Dickey, drums; Mat Maneri, viola; Matthew Shipp, piano.

Ordering info: aumfidelity.com

Harris Eisenstadt Recent Developments

SONGLINES 1620

★★★★

This latest development in composer/drummer Harris Eisenstadt’s work crosses two lines of inquiry. The rich, differentiated string and woodwind textures extend the chamber-like instrumentation of his Golden State Quartet, but the size of the ensemble and the episodic, album-length progress of the music place this disc in the lineage of projects such as his *Fight Or Flight* and *Canada Day Octet*.

For every action Eisenstadt takes as a writer and arranger, he provides an equally considered response. Brandon Seabrook’s flinty banjo and the leader’s own swinging drums balance the liberally deployed bassoon, flute and bowed strings. And while the officially named parts of the suite constitute a very detailed piece unto itself, each is bracketed by shorter, looser segments that ease the music’s tension.

This attention to pacing, detail and contrast is one of the best things about *Recent Developments*. Each stylistic variation is fully explored and each solo fully integrated into a larger framework that is elaborate but never unnecessarily so. —*Bill Meyer*



Recent Developments: Introduction; Prologue; Part 1; Interlude (group 1); Part 2; Interlude (quartet); Part 3; Interlude (duo); Part 4; Interlude (group 2); Part 5; Interlude (duo); Part 6; Epilogue. (41:07)

Personnel: Harris Eisenstadt, drums; Anna Weber, flute; Sara Shoenbeck, bassoon; Nate Wooley, trumpet; Jeb Bishop, trombone; Dan Peck, tuba; Brandon Seabrook, banjo; Hank Roberts, cello; Eivind Opsvik, bass.

Ordering info: songlines.com

Crump/Laubrock/ Smythe Planktonic Finales

INTAKT 285

★★★★

Planktonic Finales is an organic, even naturalistic, recording, but the spell it seems determined to cast rarely gels. Bassist Stephan Crump, saxophonist Ingrid Laubrock and pianist Cory Smythe bend toward a world that’s sonically original but rarely engaging.

The liner notes suggest a profound empathy, which extends to the room in the Yonkers—famous for its book-lined walls—studio where they recorded these startling but opaque “open improvisations.” The sonics are interesting in a workshop way, but few of the 11 tunes are memorable for much more than process. While that can be intellectually stimulating, one eventually craves a melodic statement rather than a musical “triologue.”

Absorbed as a whole, this is too much, but a track at a time is workable. Among the best is “Three-Panel,” about midway through and less than four minutes. Crump launches it, with Laubrock shortly weighing in, her soprano sax a coquette to Crump’s lumbering suitor. Laubrock has fun as Smythe, his tonality proudly percussive, supports her, Crump twanging hard at the bottom. The song is all over the place, but it makes you want to follow it no matter how volcanic it becomes. —*Carlo Wolff*



Planktonic Finales: With Eyes Peeled; Tones For Climbing Plants; Sinew Modulations; Through The Forest; A House Alone; Three-Panel; Submerged (Personal) Effects; Pulse Memory; Bite Bright Sunlight; As If In Its Throat; Inscribed In Trees. (53:17)

Personnel: Stephan Crump, acoustic bass; Ingrid Laubrock, tenor, soprano saxophone; Cory Smythe, piano.

Ordering info: intaktrec.ch

Frank Carlberg's Word Circus

No Money In Art

RED PIANO RECORDS 14599-4423

★★★½

Frank Carlberg Large Ensemble

Monk Dreams, Hallucinations And Nightmares

RED PIANO RECORDS 14599-4425

★★★★★

Finland's Frank Carlberg is steeped in Boston's crucible of jazz intelligentsia—he's a fellow traveler of the Berklee and New England Conservatory crowds—and he built his piano chops by studying with Paul Bley, Geri Allen and Ran Blake. His dry humor in composing, however, was honed under the tutelage of Jimmy Giuffre, and it has continued to provoke preoccupations with political awareness and fascinating wordplay.

On *No Money In Art*, Carlberg's poetic quintet World Circus portends dark lessons for aspiring artists by striking awkward poses in pungent chamber/vocalese jazz, reminiscent in tone and texture of the Steve Lacy-Irene Aebi European songbook. Longtime vocal partner Christine Correa churns poems with



stark candor into curt lyrics, echoed brightly by John O'Gallagher's ripe alto saxophone and a nuanced rhythm section. Powerful book-enders are Jim Gustafson's title rant, mocking useless careers in a hard-heeled blues, and Ken Mikolowski's "Nothing," exposing minimalist Blakeian piano under Correa's hypnotic melismas.

Sunnier climes beckon and trade winds prevail on *Monk Dreams Hallucinations And Nightmares*, as Carlberg pilots his 18-strong crew over roiling seas of Thelonious rumblyings. He jiggles his kaleidoscope and twists herky-jerky shards of melody into charmed, imperfectly quirky, mesmerizing pieces. We hear fleet echoes of Hall Overton's 1959 *Town*

Hall orchestrations in transformed Monk classics retitled "Beast" and "No Fear, My Dear."

This set is framed with potent 11-minute excursions: "Dry Bean Stew" dips into Monk's cranky mechanics with O'Gallagher's rotund alto, and "Round Midnight" sails, soothed and ruffled by Kirk Knuffke's searching cornet.

Monk's own words are lyricized for Correa's spooky "Always Night" and sly "You Dig!," which features Paul Lichter reading Clark Coolidge's Beat paean to the Monastic One over brass sustains with shades of "Evidence" and "Jackie-ing." Wry comments by Jeremy Udden's alto and David Smith's trumpet abound. As the Monk centennial unfolds, will we hear a more fitting, fun-filled celebration?

—Fred Bouchard

No Money In Art: No Money In Art; The Nail; Banner Spangled Star; Headline Haiku; Clarification; Verbal Scenario; Nothing. (46:27)

Personnel: Frank Carlberg, piano; Christine Correa, voice; John O'Gallagher, alto saxophone; Pascal Niggenkemper, bass; Michael Sarin, drums.

Monk Dreams, Hallucinations And Nightmares: Dry Bean Stew; Rhymes; Sphere; A Darker Shade Of Light Blue; Beast; You Dig!; No Fear, My Dear; International Man Of Mystery; Always Night; Round Midnight. (69:55)

Personnel: Kirk Knuffke, John Carlson, Dave Smith, Jonathan Powell, trumpet, flugelhorn, cornet; John O'Gallagher, Jeremy Udden, Sam Sadigursky, Adam Kolker, Brian Landrus, woodwinds; Alan Ferber, Brian Drye, Chris Washburne, Max Seigal, trombone; Christine Correa, voice; Carlberg, piano, Rhodes; Johannes Weidenmuller, bass; Paul Lichter, spoken word; Michael Sarin, drums; JC Sanford, conductor.

Ordering info: redpianorecords.com

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Good Deals

Delbert McClinton & Self-Made Men, *Prick Of The Litter* (Hot Shot 001; 39:09 ★★★★★) Active since the early 1960s and fully recovered from heart surgery three years ago, Delbert McClinton continues to record some of the most emotionally and intellectually stimulating Texas blues-soul music in creation. His latest album may be his most relaxed, but don't mistake restrained exuberance for age-induced weariness. There's no diminishment of McClinton's artistic powers as he reifies romantic episodes posed in his freshly authored originals—his friendly presence steers clear of sentimentalism. The wittily named band has been with him about five years, and it shows with their high level of communication.

Ordering info: delbert.com

Lisa Biales, *The Beat Of My Heart* (Big Song Music; 47:20 ★★★★★) Singer Lisa Biales, aided by top-grade studio musicians in Los Angeles, dominates the soul-blues of her 10th record with contrasting artistic heft and subtleties of perception. She dissects a dozen uniformly excellent songs, taking the part of a saucy woman kicking out a lover on the Betty Harris/Allen Toussaint Southern soul gem "I Don't Wanna Hear It" and expressing a deep empathy for the love-smitten protagonist of the famous Lil Green/Dinah Washington ballad "Romance In The Dark." Contemporary songwriters Eric Bibb, Brenda Burns and Carrie Newcomer have their tunes probed for honest revelations, too. It gets personal: "Crying Over You" opens with a verse lovingly sung and recorded by her mother back in the 1940s with Biales' own empathic vocal. Kudos to drummer Tony Braunaegel for his expert producing and arranging.

Ordering info: lisabiales.com

Donald Ray Johnson & Gas Blues Band, *Bluesin' Around* (self-released; 44:19 ★★★★★) This Texas-born vocalist/drummer living in Calgary has maintained a long-lasting career that has included work with notables Phillip Walker and Big Mama Thornton. On his fifth release, he approaches tunes from B.B. King, Willie Dixon, Lucky Peterson and Walker with enough fresh spirit and authority to warrant our attention. But the funky return of the 1970s Taste of Honey pop-r&b item "Distant" is regrettable. He's teamed in a French studio with a competent if garden-variety local band familiar to him from several European tours.

Ordering info: donaldray.com

Dave Fields: *Unleashed* (FMI Records; 71:37 ★★★★★) Fully committed to maximum urgency in his vocals, guitar



playing and writing, Dave Fields kindles four-alarm blues-rock fires on his fifth release. Fortunately, he has a high standard of proficiency and musical purpose, though two Jimi Hendrix covers are pointless. Eclecticism pays off with two jazz-fused numbers and showcases of electric-bluegrass and a nostalgic ballad for his New York home base.

Ordering info: davefields.com

Tim Gartland: *You Want A Good Woman* (Taste Good Music; 43:09 ★★★★★) Grown up in Chicago blues taverns and currently residing in Nashville, Tim Gartland brings discipline and understated verve to his harmonica work on his third album's self-penned material. That well-deep singing voice—a combination of Charlie Musselwhite, Leon Russell and Willie Dixon—takes time to get used to. As a songwriter, he has a good sense of melody and provides intelligent lyrics on love situations despite a certain sameness to these tunes.

Ordering info: timgartland.com

Tom Craig & Soul Patch, *Get Ready For Me* (Self Release; 43:16 ★★★★★) Singer Tom Craig, whose occasional lead guitar work is a second talent, leads a Philadelphia-based band (including two saxophonists) that negotiates his blues shuffles, soul ballads and James Hunter-style r&b songs with equal accordance and aplomb. These mostly appealing tracks are vignettes of life from the perspective of a man harboring customary concerns about relationships. **DB**

Ordering info: soulpatchband.net



Petros Klampanis *Chroma*

MOTÉMA 219

★★★★★

With each successive disc, bassist-composer Petros Klampanis has developed an increasingly personal voice. Hailing from Zakynthos, Greece, the lanky upright bassist worked in the Athens jazz scene before furthering his studies at the Amsterdam Conservatory and the Aaron Copland School of Music in New York, where he promptly became a busy sideman.

On his debut album, *Contextual*, he proved a fine player with a meaty sound and thoughtful, lyrical approach. But it was 2015's *Minor Dispute* that coalesced his concepts with its mix of jazz, classical and Mediterranean folk, played by an ensemble of jazz quartet with strings.

Chroma ventures even further in that direction with a live set of originals. The intimate performance captures a sensitive chamber ensemble of jazz quintet plus eight strings with a surprisingly expansive sound. That's largely due to Klampanis' impressive arranging; rather than employing strings as an "added layer," they're organic and equally vital.

The music is accessible in the best sense of the word: Casual listeners will embrace the album's heartfelt melodicism, while closer engagement will reveal layers of complexity. And the excellent ensemble makes the highly structured, detailed compositions breathe with rhythmic fluidity.

Echoes of the bassist's homeland are heard thematically, most effectively via lively odd-metered grooves. Drummer John Hadfield is an ideal purveyor of Klampanis' vision. Using a hybrid kit of traditional drumkit pieces and mounted percussion, he spurs on the ensemble with sensitive, yet infectiously grooving layers.

—Jeff Potter

Chroma: Chroma; Tough Decisions; Little Blue Sun; Cosmic Patience (Intro); Cosmic Patience; Shadows; Shades Of Magenta. (44:27)

Personnel: Petros Klampanis, bass, voice; Gilad Hekselman, guitar; Shai Maestro, piano; John Hadfield, drums, percussion; Keita Ogawa, percussion; Gokce Erem, Megan Gould, Eylem Basaldi, Migen Selmani, violin; Carrie Frey, Peter Kiral, viola; Colin Stokes, Sam Quiggins, cello.

Ordering info: motema.com



**Jimmy Halperin with
Pål Nyberg Trio**

Live At A-Trane: Berlin

KLANGVERK RECORDINGS

★★★★

Jerve/Halperin/Gress
New York Improvisations

DUGNAD 155.55

★★★½

New York-born tenor saxophonist Jimmy Halperin projects a quiet swagger onto his improvisations, resulting in a distinct artistic voice that has landed him near the forefront of

the avant-garde and creative music scenes. But he's also a disciple of the Lennie Tristano school of cool East Coast jazz, and he exhibits the laid-back aesthetic of that camp's primary saxophone players, Lee Konitz and Warne Marsh. He's a player of multifarious voices and talents, and as two new European releases make clear, the taut intertwining of those diverse styles makes for compelling listening.

Live At A-Trane: Berlin finds Halperin in the company of the Swedish guitarist Pål Nyberg, who leads a trio with Danish drummer Andreas Fryland and Swedish bassist Robert Erlandsson. The best songs on this disc begin as knotty passages voiced in unison by Halperin and Nyberg, then unravel into sprawling solo sections, in which Fryland and Erlandsson guide the lead voice around tight corners. "Psalm" starts with an especially tricky passage, Halperin and Nyberg playing fluttery, head-spinning statements in rubato time, remaining tied to each other through trust and astounding technique.

The more the group plays, the more it becomes clear that the players are constantly on the lookout for fresh angles and perspectives. Their take on Konitz's "Subconscious-Lee" is unique for its protean sense of pace: Drums begin with a hurdling swing, building to a head as guitar and saxophone enter. But then the ground is pulled out, and suddenly the listener

is in free fall. The effect is chilling.

Like Halperin, Norwegian pianist Kjetil Jerve is a faithful adherent to the Tristano approach to jazz harmony, but skewers toward the "freer" side of that broad and colorful spectrum. That's also the case for his latest disc, *New York Improvisations*, which features the pianist and Halperin alongside Drew Gress, a precise and visionary bassist. The album represents the first meeting between these players, during which no written compositions or arrangements were exchanged. Though spontaneity governs the proceedings, the fruits borne out during these collective improvisations are at times remarkable in their sense of balance and form. Halperin and Jerve exchange thrusting scalar lines on "Enjoy" that phase into lock-step with striking regularity, and even as the musicians pursue their own ends—Jerve finds particular thrill in a flashing repetitive lick in the piano's upper register—they seem always to find their way back to common ground.

—Brian Zimmerman

Live At A-Trane: It's You; Feather Bed; Psalm; Cycle Logical; Wow; Subconscious-Lee; 317 East 32nd Street; All About You. (53:00)

Personnel: Jimmy Halperin, tenor saxophone; Pål Nyberg, guitar; Andreas Fryland, drums; Robert Erlandsson, bass.

Ordering info: klangverk.com

New York Improvisations: Perceive; Receive; Observe; Enjoy. (40:00)

Personnel: Kjetil Jerve, piano; Jimmy Halperin, tenor saxophone; Drew Gress, bass.

Ordering info: kjetiljerve.com

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Singer-Songwriters Follow Their Muses

New releases this spring by three unusual singer-songwriters suggest how personal a muse can be, and a variety of approaches to tapping it. Two are from North Carolina natives with Appalachian musical roots who have gone on to write sophisticated songs that draw on Americana, rock, blues, gospel, folk, country and jazz. The third is a native of Yamanishi, Japan, who is in love with and deeply influenced by Brazilian jazz.

The first two, Becca Stevens and Sarah Siskind, also just happen to possess two of the most thrilling female pop voices of their generation. Like Joni Mitchell, Bonnie Raitt and Trisha Yearwood, they are instantly recognizable and have that combination of delicacy and emotive force that can bring goosebumps to your skin.

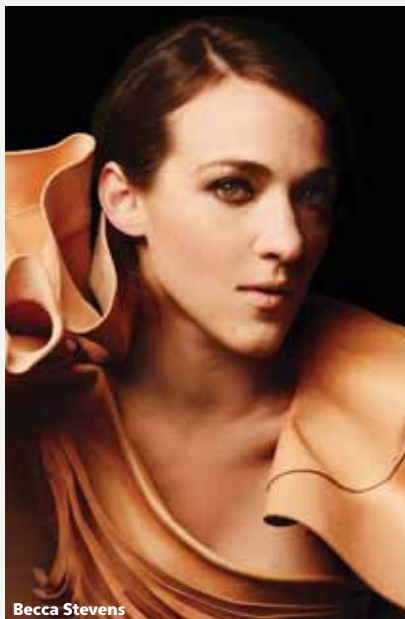
Becca Stevens' **Regina (GroundUP Music; 63:08 ★★★★★)** is the most spectacular of the albums. The long-awaited follow-up to 2015's *Perfect Animal*, it is a fully realized, rapturous meditation on queens in history, myth, literature and her own fertile imagination; Regina is also Stevens' muse and alter ego. With help from co-producers Troy Miller (an outstanding drummer), musical wunderkind Jacob Collier and Snarky Puppy bassist/composer Michael League, Stevens has produced a complex, densely layered studio album with allusive songs that are alternately dreamy and spine-tingling. This is a richly collaborative album that also includes the talents of singers Laura Mvula, Jo Larry and Alan Hampton, as well as David Crosby (yes, *that* David Crosby). Her bandmates are an equally impressive lot, and include bassist Chris Tordini, keyboardist Liam Robinson, drummer Jordan Person, and the Attacca String Quartet.

The one cover, Stevie Wonder's "As," is an inspired choice for the album's closer. It's a Collier home-studio production that features hushed, coiled vocals by both singers winding gracefully around each other, backed by Stevens' trademark playing on the Andean *charango* and Collier's lush vocal harmonies.

Ordering info: groundupmusic.net

Sarah Siskind's new EP, **Love (Self Release, 20:24 ★★★★★)**, is simplicity itself: six new songs with her roots-rock trio Sunliner. And it's a knockout.

Siskind cut her songwriting teeth penning hits for Alison Krauss ("Simple Love"), Randy Travis and Bon Iver, among others, although these days she is best known for writing some 20 songs for the hit ABC-TV



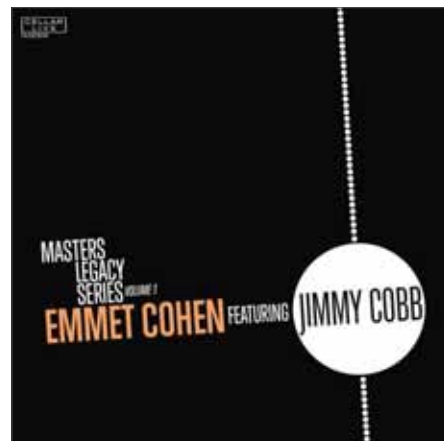
Becca Stevens

series *Nashville*. On earlier albums, especially her 2013 masterpiece, *Say it Louder*, she proved she is one of America's great songwriters. This new collection of songs strips down her art to its essence: her voice, which draws some of its emotional power from her sophisticated, original approach to melisma; her reverb-heavy, hollow-bodied electric guitar; and an excellent trio including husband Travis Book (of bluegrass sensation The Infamous Stringdusters) on bass and backing vocals and drummer Brian Caputo. All the songs are first-rate, but if I had to pick a favorite it would be "Not Enough," a new classic of drunken misery that should be a candidate for country song of the year.

Ordering info: sarahsiskind.com

Hiromi Suda's muse straddles the worlds of Japanese folk and bossa nova. On her album **Nagi (Blujazz; 46:26 ★★½)**—the title means "calm"—she displays a serene, quietly assured delivery. She couldn't have hired a better co-producer than the gifted jazz flutist Anne Drummond. They assembled a superb band including the great Romero Lubambo on guitar. The program is evenly split between Brazilian classics like Jobim's "Triste" and Donato's "A Rã," and her own poetic originals. Suda's vocals on the Brazilian tunes are finely calibrated and disarming. On the face of it, Japanese folk music and Brazilian music might seem to have little in common, but Suda makes it work. It's well worth hearing. **DB**

Ordering info: hiromisuda.com



Emmet Cohen Masters Legacy Series Volume 1

CELLAR LIVE 031616

★★★★½

Emmet Cohen has plenty of experience performing with top-tier musicians, including his membership in Christian McBride's Special Trio and sideman credits with the likes of Kurt Elling and Herlin Riley. But when the twenty-something pianist chanced upon playing with the great drummer Jimmy Cobb, he experienced something special: a profundity he felt could only come from communing with an elder architect of modern jazz.

Not wanting the honeymoon to end, Cohen invited Cobb to be his featured guest on this trio recording that's intended to be the first in a series of collaborations with jazz statesmen.

Cohen's playing springs from tradition. Favoring swinging phrasing and concise melodic arcs colored by a rich harmonic vocabulary, the tasteful pianist never lets his nimble, cleanly articulated technique overflow into clutter. His music's uplifting attitude is frequently colored with wit.

The legendary drummer, of course, boasts an exhaustive discography with the greats, crowned by his numerous classics with Miles Davis, including *Sketches Of Spain* and the watershed *Kind Of Blue*. Cobb possesses the drummer's grail of perfect pulse placement, which can launch bands to swing heaven. His famed cymbal ride urges bands forward while simultaneously offering a relaxed, gracious foundation. The icing is his smooth sound and elegant understatement. A spry 87 at the time of this tracking, Cobb also delivers ample fire when stepping out during trades and solos.

Though there are six decades between Cohen and his honored guest, the twain do indeed meet.

—Jeff Potter

Masters Legacy Series Volume 1: On The Trail; Tin Tin Deo; Two Bass Hit; When I Fall In Love; Folk Song; Interlude; Flamingo; If This Isn't Love; Mr. Robinson; Hard Times; Concerto For Cobb. (69:17)
Personnel: Emmet Cohen, piano; Jimmy Cobb, drums; Yasushi Nakamura, acoustic bass; Godwin Louis, alto saxophone (5, 10).

Ordering info: cellarlive.com



The Necks *Unfold*

IDEOLOGIC ORGAN SOMA025

★★★★

Coming up on their 30th year, the Necks adhere to certain principles. The Australian trio's personnel never changes, nor does its fundamental method—protean improvisation on materials at hand.

In their outside musical pursuits, Chris Abrahams, Tony Buck and Lloyd Swanton maintain strong ongoing associations with jazz, rock, free improvisation and experimental music, but while these elements influence what they play, none predominate. Their essential parameters are place, person and situation; within those boundaries, they play freely, but their playing doesn't necessarily sound like you'd expect free improvisation to sound.

Most Necks albums consist of a single performance, but on recent studio recordings the trio has augmented its improvisational approach with the resources of the studio, adding overdubbed spontaneous responses and extra instruments. *Unfold* was conceived from the outside as a double LP, and none of its four sides is numbered. They can be approached as a modular whole that listeners can rearrange as they see fit, or absorbed one at a time as relatively brief, concentrated doses.

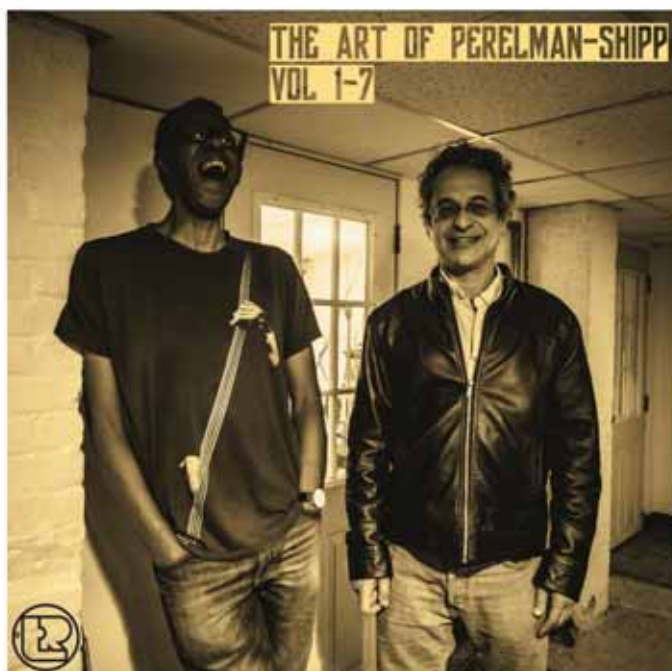
On "Overhear" they achieve a layered effect, with bowed bass and rattling percussion flowing against each other like converging air streams, while organ traces snaky melodies and prayerful trills. With its lush piano, stuttering pizzicato bass and rhythmic undertow, "Rise" uses a similar dynamic to achieve very different results. "Timepiece" forgoes melody to create a dense forest of rustling sounds. And "Blue Mountain" plays out like a debate between melody and stasis that is so absorbing it feels much shorter than its 21-minute duration but begs for expansion.

—Bill Meyer

Unfold: Rise; Overhear; Blue Mountain; Timepiece. (74:43)

Personnel: Chris Abrahams, piano, organ; Tony Buck, percussion; Lloyd Swanton, bass.

Ordering info: editionsmeego.com



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Matthew Shipp Trio *Piano Song*

THIRSTY EAR 57212

★★★★★

Piano Song has been touted as the final album pianist Matthew Shipp will release on Thirsty Ear, the New York label that's steadily issued many of his recordings over the last 18 years—a span during which he curated the imprint's adventurous improvised music endeavor, the Blue Series. He will continue to oversee the series going forward, but will take his own music elsewhere, so this feels like little more than an administrative shuffle.

Alex Cline's Flower Garland Orchestra *Oceans Of Vows*

CRYPTOGRAMPHONE 148

★★★★★

Longtime fans of drummer and percussionist Alex Cline shouldn't be surprised at his long-form musical meditation on poems by Buddhist teacher Thich Nhat Hanh and excerpts from the Avatamsaka Sutra. Though he can play straight like no one's business, Cline uses his larger percussive palette for sound paintings, and there has often been a mystical element to his own projects.

For all of the space allotted to gong-and-cymbal resonance and free improvising, Cline the composer-programmer is astute enough to keep the music changing: He can take you from the serene temple to the tempest-battered ocean to a juicy groove within a five-part movement.

Areni Agbabian's delicate soprano vocals may be an acquired taste, but she's capable of exquisite modulation on "The Old Mendicant." She's steam-rolled, though, on the rock beat of "Mahayama," where Wayne Peet blazes a wicked organ fusillade. Those vocals, delivered in even tones and cadences, can become part of the sonic wallpaper unless one follows along with the libretto.

When Cline wants to accent the peaceful stretches with strong undercurrent of darker sounds, Jeff Gauthier's violin and G.E. Stinson's

Still, *Piano Song* has a valedictorian excellence—a perfect way to depart—that represents a new peak in Shipp's lengthy career. He's joined again by Michael Bisio, his regular bassist since 2011, with drummer Newman Taylor Baker stepping in to complete the group, lending a groove-oriented thrust on certain tracks that was absent during drummer Whit Dickey's stint in the lineup.

On a marvel like "Cosmopolitan, the pianist dances around a jagged but graceful theme like one of the artful boxers he so famously admires, bobbing-and-weaving, jabbing and inserting tart feints.

The trio hits upon a new tactic on "Blue Desert," a minimalist exploration rooted around Baker's imperturbable maraca pulse, while the drummer also powers "Flying Carpet" with a seductive groove that forms an exquisite tension with Shipp's shattered-glass phrasing.

This album may be saying goodbye to a particular partnership, but musically it feels like an exciting new beginning for one the most pre-eminent pianists of the last three decades.

—Peter Margasak

Piano Song: Links; Cosmopolitan; Blue Desert; Silence Of; Flying Carpet; Scrambled Brain; Microwave; Mind Space; Void Of Sea; The Nature Of; Gravity Point; Piano Song. (58:35)

Personnel: Matthew Shipp, piano; Michael Bisio, bass; Newman Taylor Baker, drums.

Ordering info: thirstyyear.com



electric guitar can roil the seas. Brother Nels Cline's cold fire guitar pointedly ignites a storm of pedal effects on "We Will Be Back Again."

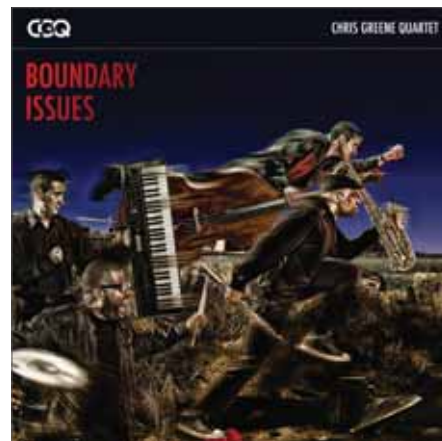
On the surface, this might appeal to a tightly focused audience. But give the album half a chance—something other than drive-by listening—and one should find many points of interest, if not small miracles.

—Kirk Silsbee

Oceans Of Vows: Disc One: The Tree Of Enlightenment; A Flash Of Lightning; The Voice Of The Buddha; The Old Mendicant; We Will Be Back Again. (65:23) Disc Two: The Flower Bank World; The Incalculable; Mahamaya; Interbeing; The Ten Great Aspirations Of Samantabhadra Bodhisattva. (52:23)

Personnel: Alex Cline, drums, gongs, percussion; Jeff Gauthier, electric violin; Miguel Atwood-Ferguson, electric five-string violin; Maggie Parkins, cello; Will Salmon, flute, recorders; Nels Cline, G.E. Stinson, electric guitars; Wayne Peet, electric piano, organ; Yuka C. Honda, electric keyboards, samples; Brad Dutz, vibraphone, hand drums, crotales, gongs, percussion; Chi Li, erhu, zhonghu, zheng, qin; Scott Walton, bass, keyboard; Areni Agbabian, vocal; Vicki Ray, conductor.

Ordering info: cryptogramphone.com



Chris Greene Quartet *Boundary Issues*

SINGLE MALT RECORDINGS 011

★★★★½

Any boundary issues in this engaging stylistic hopscotch from saxophonist Chris Greene are quickly hurdled, since the still-young Chicagoland stalwart has always been an unstoppable communicator (this is his eighth release). Smooth-fusion meets reggae-fied Horace Silver, MBase tinges, romping blues, a Julio Davis MC cameo even a seldom played Billy Strayhorn standard.

Greene's tenor tone is brash, confident and, thankfully, not overly pretty. He saves his soprano for ballads, including a surprise take on Kenny Kirkland's "Dienda," which finds pianist Damian Espinosa at his most thoughtful. And the song's vamp gives listeners a nice taste of drummer Steve Corley, who is also featured on the pianist's punchy "Thunder Snow."

The regular, long-running quartet is nicely spiced on the chilled-out take on "Nica's Dream" with percussionist JoVia Armstrong and bluesy guitarist Isaiah Sharkey of D'Angelo fame. Bassist Marc Piane's "Wildcat" is rather misnamed, given the torpid tempo, but the rhythm rallies for "Blues For Dr. Fear." The trip-step 11/8 meter makes sense for this lively Corley-stoked shuffle, which benefits significantly from Sharkey's in-the-vernacular contributions.

Greene's off-kilter "Crossover Appeal" reflects his Steve Coleman influence, and while the rhythm section holds down the ostinato, saxophonist Marqueal Jordan joins the fray and sometimes it's difficult to tell the twinned tenors apart. A lovely, relaxed and impromptu pas de deux between Greene's soprano and Espinosa caps the proceedings.

—Michael Jackson

Boundary Issues: Prologue—The Inner Conversation; Here To Help; Nica's Dream; Summer Song; Thunder Snow; Blues For Dr. Fear; Dienda; Wildcat; The Crossover Appeal; Day Dream. (69:32)

Personnel: Chris Greene, tenor saxophone, soprano saxophone (7, 10); Damian Espinosa, acoustic and electric pianos; Marc Piane, acoustic and electric bass; Steve Corley, drums, percussion; JoVia Armstrong, percussion (3, 4); Julio Davis, vocals (2); Marqueal Jordan, tenor saxophone (9); Isaiah Sharkey, guitar (3, 6).

Ordering info: chrisgreenejazz.com



Julian Lage & Chris Eldridge *Mount Royal*

FREE DIRT RECORDS 0082

★★★★

They come from different backgrounds, Julian Lage having established himself in jazz and Chris Eldridge in progressive acoustic music. Their identity as a duo centers somewhere between these two poles, perhaps a little closer to Eldridge's, with chords that range from folksy triads to richer, but by no means edgy, extremes. Solos draw less from bop than Doc Watson, laced with licks that bluegrass pickers already know well.

That said, the beauty of *Mount Royal* rests in that place where complexity masquerades as accessibility. Check out Lage's and Eldridge's treatment of "Living In The Mississippi Valley": The opening motif recalls the fiddle harmonies of composer John Hartford's original version, but the resonance of the guitars more closely evokes the strum of an autoharp. They also track the tune's playfully irregular phrase structures, but more smoothly than Hartford. It's easy to imagine a roomful of dancers clogging happily and unaware that the meter changes with almost every other bar.

References to other antecedents color much of *Mount Royal*. The meticulously arranged yet free-flowing "Bone Collector" recalls classic Windham Hill recordings, down to the feel of the last two chords. John Fahey's darker spirit shadows "Lion's Share," in its stark, slow-motion waltz time and haunting theme, built on plaintive sixths, prickly major and minor seconds and other intervals.

In the end, much of *Mount Royal* evokes earlier traditions—but few of those who defined those traditions could animate their essential artistry with such eloquent sophistication.

—Bob Doerschuk

Mount Royal: Bone Collector; Rygar; Everything Must Go; Things In Life; Old Grimes; Henry; Sleeping By Myself; Broadcast; Goldacre; Lion's Share; Living In The Mississippi Valley; Greener Grass. (41:44)

Personnel: Julian Lage, acoustic guitar; Chris Eldridge, acoustic guitar, vocals.

Ordering info: lageeldridge.com

Ronald Bruner Jr. *Triumph*

WORLD GALAXY/ALPHA PUP 004

★★★★

Drummer-singer Ronald Bruner Jr. has an impressive resume. He was an instrumental figure in Kamasi Washington's crossover success, *The Epic*. He's played with everyone from Wayne Shorter, Ron Carter and Kenny Garrett to The Suicidal Tendencies. He comes from a musical family that includes brothers Stephen Bruner (aka Thundercat) and Jameel Bruner, formerly of the r&b group The Internet.

Featuring the likes of Washington, Miguel Atwood-Ferguson, Mac Miller, Thundercat and Jameel, the album gets lots of help from talented musicians, but it falls short as a compelling listen.

It's not for a lack of diversity: In addition to fusing soul with jazz and electronica (the stand-out "Open The Gate" and "Doesn't Matter" are examples), the album ranges from proggy jazz-rock cuts ("Geome Deome," the single "Take The Time") to in-your-face trap music, in which Ronald can be heard shouting in obscenities about drinking bottles in the club and taking other men's women. We won't fall into the cliché of saying that rap is beneath Bruner, but it falls short of its contemporaries.

While covering a gamut of genres in just



over an hour, *Triumph* doesn't feel focused enough into any single area to make it great. It has some cool moments, but ultimately leaves the listener wanting more. —Chris Tart

Triumph: True Story; Take The Time; She'll Never Change; Geome Deome; Whenever; Doesn't Matter; Open The Gate; One Night; Sensation; To You/For You; Chick's Web. (64:08)

Personnel: Ronald Bruner Jr., drums, vocals, keyboards, electric guitar, bass; Cameron Graves, Taylor Graves, Jameel Bruner, Brandon Coleman, Ruslan Sirota, Randy Emata, Charles Jones, Craig Brockman, keyboards; Miles Mosley, bass; Tony Austin, percussion; Stephen "Thundercat" Bruner, electric bass, vocals; Joel Whitley, Charles Altura, Christian Wunderlich, Darrell Crooks, guitar; Kamasi Washington, tenor saxophone; George Duke, Rhodes, Moog, keyboards; Ryan Porter, trombone; Dontae Winslow, trumpet; Chris Clarke, Kevin Kesse, Danielle Withers, Mac Miller, vocals; Miguel Atwood-Ferguson, strings; Wow Jones, drum programming; Melvin Davis, bass.

Ordering info: worldgalaxyrecords.bandcamp.com

Magic on the Bandstand

Curiously enough, Sun Ra spent much of his musical career releasing singles, mostly on his own Saturn label, mostly during the 1950s, and mostly now ultra-rare. Some of them are so rare that they might never have actually been released—planned but never pressed. This three-disc set, **Singles: The Definitive 45s Collection 1952–1991 (Strut 148; 211:40 ★★★★★)** presents works of brevity, often nestled further within the jazz tradition, or slipping sideways towards poppier genres. There are understandably few examples of Ra's accustomed cosmic extremity. This collection of Ra vinyl sides mostly highlights the Saturnian's quest for hit parade placement. Well, almost.

The collection opens with a pair of fragments from the early 1950s, one of Ra reciting the lyrics and playing the "space harp" ("I Am An Instrument"), and another with Ra at the piano ("I Am Strange"). These cuts would have sounded completely otherworldly back then, if they'd even been released around the time of recording. Ra's deep voice utters close into the listener's ear, while his harp radiates ghostly splinters. A single with The Nu Sounds vocal quartet features Ra on piano (recorded sometime between '52 and '62) and has Pat Patrick on baritone saxophone, melding jazz, r&b and doo-wop.

Some of these early numbers are quite lo-fi in nature. The tracks with singer Billie Hawkins could even go down well in Vegas, if they weren't a touch scrappy in execution. Even here, several key Arkestra cohorts are already in place for his 1956 Sun Ra Orchestra (Julian Priester and John Gilmore), with the leader already investigating the Wurliizer electric piano, his solo being the best part of this session.

The 1956 cuts by the Arkistra (as it was then called) display Ra's skill with brisk swinging, featuring a run of bracing horn solos, all brief and pointed. "Demon's Lullaby" has a bullish low-horn weight, a sensitized leviathan with Ra soloing over a staccato section vamp. Priester is prominent across most of these Arkistra numbers, with the doubled drum-and-tympani setup also a striking ingredient. Singer Yochanan bears a trace of Screamin' Jay Hawkins, with Gilmore's rattling attack urging him on to greater syllabic excesses. "Hot Skillet Mama" is bordering on the manic, breaking down, then restarting several times.

By 1959, Ra had developed a moody otherness, with platters by the Astro-Infinity Arkestra and The Cosmic Rays ranging from drifting dirge to displaced doo-wop, with the latter Ra-coached vocal group



helping to shape "Dreaming," one of his earliest classics. Another singer, Hattie Randolph, worked with the Arkestra, adding honey to "Round Midnight" and ballroom reverb to "Back In Your Own Back Yard," with Ra on celeste and Patrick on velvet baritone.

The third disc sees the first dawn of Ra's accustomed extremity, with a 1967 platter featuring vocals, electric celeste, horn atonalities and general abstraction. Oddly, "Rocket #9," one of Ra's classic songs, is a mere B-side, at one stage reduced to a minimalism of chanting, skittering traps and glimmering celeste. Ra is refining his signature sound.

In '68, he introduces a jagged clavinet, with just voices and percussion, tangled rhythms supporting cosmic baroque ("Blues On Planet Mars" and "Saturn Moon"). This third disc is heavy on the classic tunes, as singer June Tyson has now joined the Arkestra. Entering the 1970s, we have "Enlightenment," "Nuclear War" and "Love In Outer Space," with Ra on Rocksi-chord and Gilmore switching to drums.

"The Perfect Man" (1973) is an oddity, sounding faintly Ethiopian, with Ra's Mini-moog way too high in the mix, teamed with just oboe (Marshall Allen), tenor saxophone (Gilmore) and drums (Danny Davis). "Disco 2021" might be a failed experiment, but it still engages. It's part of a clutch of live tracks recorded in various locations, featuring a duo of Ra and a drummer (usually Luqman Ali). "Quest" surprises with solo piano, lending space for Ra's elaborate detail, and "Sometimes I'm Happy" is a straight-ahead song, immediately infectious.

The collection ends as it began, with a beguiling version of "I Am The Instrument," featuring Ra on vocals, thrash harp and toy piano.

Ordering info: strut-records.com

DB



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www.jazzbeat.com



Matt Mitchell
Plays Tim Berne: Førage

SCREWGUN 021

★★★★

It's no secret that pianist Matt Mitchell possesses a computer-like mind, one that's able to rigorously internalize, process and assimilate musical information. Aside from leading a few of his own projects, Mitchell has become one of New York's most trusted and versatile sidemen, turning up in bands led by Darius Jones, Dave Douglas, John Hollenbeck, Anna Webber and Rudresh Mahanthappa, among others.

Mitchell's other key collaboration over the years has been with saxophonist Tim Berne's Snakeoil, a band that translates the leader's dense, labyrinthine compositions into rich explosions of polyphonic derring-do with a mixture grit, soul and stunning lucidity. Mitchell deserves much of the credit for his skill at parsing Berne's knotty vision. On *Førage* he takes that skill to one logical end.


Mitchell rifled through Berne's voluminous catalog of pieces—some that he helped shape on the original recordings, and some from years before his stint in the band—and interpreted them for solo piano. Rather than simply transcribe the saxophonist's themes, however, Mitchell grabbed on to terse snippets, sometimes from several different pieces, and recomposed them into new works.

Berne's music is notorious for its churning, rhythmically fierce intricacy, and Mitchell's dexterity allows him to play some of it at hyper-manic speeds. "CERBS" breathlessly breaks up chunks of tunes from Snakeoil's 2013 album *Shadow Man*, recapitulating the opening section he himself originally played on "Socket." Mitchell clearly admires the source material, and he recasts it brilliantly, but his dual mind as composer/improviser generates something all his own. —Peter Margasak

Plays Tim Berne: Førage: PÆNÉ; TRACES; ÅÄS; RÄÄY; CERBS; CLØUDS; SÏIN. (58:05)
Personnel: Matt Mitchell, piano.


Ordering info: mattmitchell-timberne.bandcamp.com

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Ben Sidran *Picture Him Happy*

NARDIS

★★★★½

Ben Sidran has long preached Everyman values to the hip jazz choir. He cut his teeth with Steve Miller and Boz Scaggs in the 1960s, and has since made dozens of vocal albums with Philosophy 101 lyrics. Glib and relaxed, the sly septuagenarian is still asking the serious questions as an artist, making savvy observations while wielding a stiletto knife, never a sledgehammer.

The title track of his latest album updates the Sisyphus myth with oblique philosophy: Man rolls rock uphill, to what end? He poses rhetorical questions of identity (“When you howl at the moon/ Who do you think is calling that tune?”) and amiable nihilism (“If silence is the answer, what could the question be?”) against the tranquil backdrop of John Ellis’ tenor saxophone.

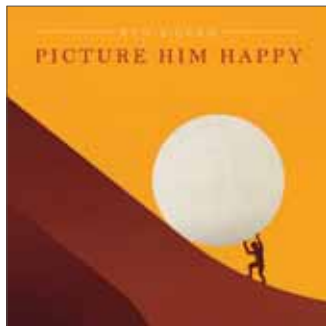
Like his late idol Mose Allison, Sidran’s words slightly outweigh his bluesy ditties, carrying glib messages of jaunty jive. Both reflect on their pasts: “College” reflects his misspent youth with a self-indulgent headshake. His Allison tribute (“Too Much Too Late”) quotes droll anecdotes and dead-on homilies. Like their blues forebears, they’re laughin’ to keep us all from cryin’.

—Fred Bouchard

Picture Him Happy: Another Old Bull; Big Brother; College; Discount Records; Faking It; It Might Be Wrong; Picture Him Happy (Sisyphus Goes To Work); Shaboogie; Thank God For The F Train; Too Much Too Late; Was; Who Are You. (45:26)

Personnel: Ben Sidran, piano, vocals; Will Lee, bass; Leo Sidran, drums; Will Bernard, guitar; John Ellis, tenor saxophone; Moses Patrou, percussion; Trixie Waterbed, vocals.

Ordering info: bensidran.com



Sebastien Ammann *Color Wheel*

SKIRL 034

★★★★½

Swiss-born pianist Sebastien Ammann has been based in New York since 2008. In the time since he has forged collaborations with saxophonist Caroline Davis, reedist Ohad Talmor and trombonist Samuel Blaser. Like them, he makes music that balances accessibility with rigor.

The name *Color Wheel* promises not only a variety of hues, but also their systematic organization. Color first: Michaël Attias flits with hummingbird-like agility between high, airy pitches and lower, bulkier ones, and the closeness with which Noah Garabedian’s bass shadows Ammann enriches the pianist’s bright tone. Ammann’s compositions are full of sharp turns that impart a maze-like quality. But his well-drilled ensemble never gets lost, and Ammann’s precise touch on the keys ensures that even his most elaborate structures stand out in stark relief.

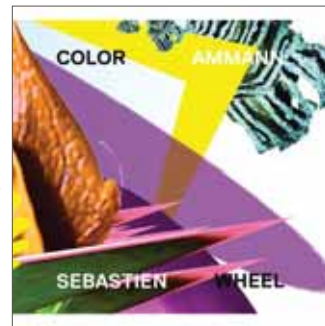
The quartet’s negotiation of Ammann’s tunes is unassailable. What makes this a record one appreciates rather than loves is its narrow emotional range. The music is as persistently chipper as a smiling MC; one wishes for a depth of expression to match the exacting execution.

—Bill Meyer

Color Wheel: One; M; Straight Shot; On A Move; Twelve; Entre Chien Et Loup; The Diceman; Simple Song; Saturn Return; Early Enough To Be Late. (57:12)

Personnel: Sebastien Ammann, piano; Michaël Attias, alto saxophone; Nathan Ellman-Bell, drums; Noah Garabedian, bass.

Ordering info: skirlrecords.com



Vinnie Sperrazza *Juxtaposition*

POSI-TONE 8162

★★★★

Most of the tunes on this album were composed by drummer and bandleader Vinnie Sperrazza, but one non-original tune, “Alter Ego,” was penned by the late pianist James Williams. The melody has a repetitive and rigid bounce, unraveling a short, slow phrase pushed by a hi-hat. Tenor saxophonist Chris Speed clops out a soothing churn, but it is the interaction between bassist Peter Brendler and pianist Bruce Barth that sells the tune. Brendler lays down a counterpoint dialogue to Barth’s slender bluesy phrases, and together they fashion a coordinated support riff for a drum solo that starts off promising but ends just few measures later, cheating the drummer of the chance to really shine.

That seems to be a trend. Though this is a drummer-led session, no single instrument is favored on this album. Solos are doled out evenly across a dozen tunes. The spry “One Hour” gets Barth moving quickly, while “Solitary Consumer” features an unhurried solo from Brendler that floats on Sperrazza’s delicate brush work. There are few curveballs. It fits solidly into the straightahead aesthetic of the Posi-Tone label but rarely ventures too far from medium-tempo grooves. Hopefully, next time, the drummer can give the drummer some.

—Sean J. O’Connell

Juxtaposition: Chimes; St. Jerome; House On Hoxie Road; Juxtaposition; Alter Ego; This Night This Song; One Hour; Somewhere; Warm Winter; Hellenized; Solitary Consumer; Say The Secret Word. (53:34)

Personnel: Vinnie Sperrazza, drums; Chris Speed, tenor saxophone; Bruce Barth, piano; Peter Brendler, bass.

Ordering info: posi-tone.com



Sao Paulo *Underground* *Cantos Invisiveis*

CUNEIFORM RECORDS 423

★★★★½

São Paulo Underground was born from Chicago-bred Rob Mazurek’s early 2000s sojourn in Brazil, where the ever-prolific cornetist began collaborating with two natives: drummer Mauricio Takara and keyboardist Guilherme Granado.

The Portuguese title of the trio’s latest album, *Cantos Invisiveis*, translates as “invisible corners” or “disappearing songs,” with the record bookended by two shape-shifting quarter-hour pieces: “Estrada Para O Oeste” and “Falling Down From The Sky Like Some Damned Ghost.” These and shorter episodes in between are accented by tag-team vocals, tribal percussion and whirring atmospheres, with Mazurek’s exclamatory fanfares and spidery lyricism spiking the swirl.

Even though all members pitch in with electronics, São Paulo Underground often drafts an instrumental guest for extra color. For *Cantos Invisiveis*, the guest colorist is Thomas Rohrer, a Swiss-born resident of Brazil who adds *rabeca* (a Brazilian fiddle), winds and more. Yet all the sounds melt and morph as if they were fever-dream memories of a tropical street party.

—Bradley Bamberger

Cantos Invisiveis: Estrada Para O Oeste; Violent Orchid Parade; Cambodian Street Carnival; Lost Corners Bridge; Desisto II; Fire And Chime; Olhaluai; Of Golden Summer; Falling Down From The Sky Like Some Damned Ghost. (60:30)

Personnel: Rob Mazurek, cornet; Mellotron, modular synthesizer, Moog Paraphonic, OP-1, percussion, voice; Mauricio Takara, drums, cavaquinho, electronics, Moog Werkstatt, percussion, voice; Guilherme Granado, keyboards, synthesizers, sampler, percussion, voice; Thomas Rohrer, rabeca, flutes, soprano saxophone, electronics, percussion, voice.

Ordering info: cuneiformrecords.com



John Ferrara *Duo New York Featuring Harvie S*

BLUE SUN RECORDS

★★★★½

If you read the phrase “piano/bass duo” and immediately assume that the latter is accompanying the former, you could learn a lot from John Ferrara’s *Duo New York*. Start with the opening track, “This One’s For Charlie,” a bop-ish tribute to Mr. Parker. What we hear first isn’t the theme, but bassist Harvie S running the “A” section changes all by himself. And as the tune progresses, not only does the bass get plenty of solo space, but the two trade fours for a bit before recapping the head. Short of shouting “Equality!” at the end, they couldn’t have made a stronger case for the album as a meeting of peers, both creatively and instrumentally.

If their names don’t ring a bell, don’t worry. A longtime sideman and occasional teacher, Ferrara has been playing piano in the New York area for decades, but released only one album prior to this; Harvie S (born Harvie Swartz), who has been playing in the city since the early ’70s, is a well-seasoned sideman and leader, perhaps best known for his duet work with Sheila Jordan. Both fit comfortably in the mainstream, with Ferrara firmly in the Bill Evans school of



elegant harmony, while Harvie comes off as a sort of Paul Chambers on steroids.

Yet while *Duo New York* doesn’t break ground stylistically, it does offer a fresh approach to a straightahead style that too often falls into predictability. It isn’t just that the bass takes the melody while the piano comps; it’s that there’s also a degree of counterpoint and free interplay seldom heard from people who mainly play standards. —J.D. Considine

Duo New York: This One’s For Charlie; The Touch Of Your Lips; Turn Out The Stars; New York Blues; Last Dance; I Remember Clare Fischer; Deep Ocean; When You Were Here; Uptown Swing. (44:49)
Personnel: John Ferrara, piano; Harvie S, bass.

Ordering info: john-ferrara.com

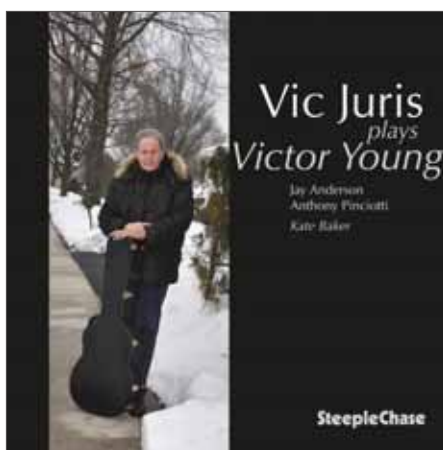
Vic Juris *Vic Plays Victor Young*

STEEPLECHASE 31829

★★★★★

Chicago-born, European conservatory-educated Victor Young composed dozens of memorable songs for dance bands, studio sessions, radio broadcasts and movie soundtracks from 1930 up to his death in 1956. Guitarist Vic Juris, after a 50-year career from his New Jersey base, has almost two dozen records as a leader to his credit—half of them on SteepleChase, often with bassist Jay Anderson and Anthony Pinciotti—and others with such stalwarts as Phil Woods, Dave Liebman and Richie Cole. *Vic Plays Victor Young* is a sensitive, melodically exploratory album of standards and rarely covered airs, as should be expected from a seasoned ensemble with a compatible repertoire.

Taking a deceptively understated approach, Juris alone and in collaboration brings out the dreamy melancholy of Young’s themes. His impeccable touch on both electric and acoustic instruments, his luminous tone, gracefully swinging time and elegant phrasing are all admirable, as is the album’s modesty—no extreme grandstanding here, just committed creativity. Anderson’s dark upright sound, featured on “Beautiful Love,” matches Juris’ pear-



liness, and Pinciotti is particularly adept with his brushes, though he shows tasteful power in his featured intro to “Stella By Starlight,” the most harmonically oblique track. Every piece seems as directly intimate as guest vocalist Kate Baker’s rendition of “My Foolish Heart,” on which she’s backed only by the guitarist.

This is an album for quiet times, when pleasure is on the agenda. —Howard Mandel

Plays Victor Young: Love Letters; Street Of Dreams; Stella By Starlight; Johnny Guitar; A Weaver Of Dreams; My Foolish Heart; When I Fall In Love; Golden Earrings; Beautiful Love; Ghost Of A Chance. (68:03)

Personnel: Vic Juris, guitar; Jay Anderson, bass; Anthony Pinciotti, drums; Kate Baker, vocals (6).

Ordering info: steeplechase.dk

The Many Rosebuds of Citizen Bix

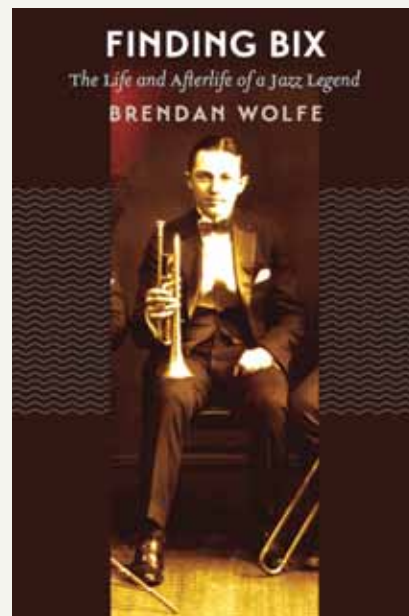
In ***Finding Bix: The Life and Afterlife of a Jazz Legend*** (University of Iowa Press), **Brendan Wolfe** takes a Wellesian ride through nearly 90 years of journalistic underbrush to find his Citizen Bix. After chasing down not just one but many rosebuds, Bix still remains something of a mirage, just like Charles Foster Kane.

So this is not a biography of Bix Beiderbecke. It is a biography of the biographies of him and the myths they have imagined. It rolls along with a stimulating intellectual verve and attitude. But do all the rosebuds lead Wolfe to his Citizen Bix? Heed his early warning on page 7: "The closer I got ... the more he retreated."

The Beiderbecke legend is unique in American pop culture in that it emerged posthumously. His only parallel is Robert Johnson. Billie Holiday, Judy Garland and Charlie Parker died famous and well documented. But the world didn't pay attention to Bix until it was too late. History enjoys a puzzle but cannot tolerate a vacuum, which is why in any biography of Bix, he will always co-star alongside his own legend.

Wolfe's journey starts in the Davenport, Iowa, home of the Beiderbecke family. That's also where the first of the major Bix biographies—1974's *Bix: Man and Legend* by Richard Sudhalter and Phillip Evans—picks up. Early death made him the first tragic romantic in jazz history, the Keats or Shelley to a young music struggling to assert its value. But to Sudhalter and Evans, Bix had become lost in the poetry. They wanted the facts. In Wolfe's view, they reduced his life to a timeline and lost its "story." That same year came Ralph Burton's memoir, *Remembering Bix*. It presented a view of Bix that Wolfe first embraced, then questioned as he was steered to *The Leon Bix Beiderbecke Story*. This was a 600-page breakaway bio by the same Phillip Evans who had worked with Sudhalter but severed the partnership over various disputes of Bixology. The Great Bix Myth contained many warring cults, Wolfe found. So he began his own search.

Through 49 discursive but elegantly written chapters (one a mere four lines in length, barely a clarinet break on the prose), he pulls from the dueling testimony and tackles the many angles of the Bix legend. Some seem trivial, as in whether Bix and Louis Armstrong ever met. But this trifling issue soon grows into a shootout between the left and right wings of jazz history. Can a white man be a jazz musician? Never, say



LeRoi Jones/Amira Baraka and Stanley Crouch, who regard Bix or any white player as a "great white thief." Absolutely, say Sudhalter and Terry Teachout, with an assist from James Lincoln Collier.

Then there's the matter of who killed Bix, other than Bix himself. Here Wolfe takes on the art vs. commerce issue and whether the Paul Whiteman period stimulated or suffocated him. Otis Ferguson, one of the early literary potentates of jazz criticism and the first to write about Bix in the late '30s, said Whiteman did him in, a theory fleshed out about the same time in Dorothy Parker's roman à clef, *Young Man With a Horn*. But Wolfe believes Whiteman is too easy a target. He attacks Burton's attack on Whiteman, scolding the scolds who scolded Bix for selling out his "art" to the Whiteman conglomerate. What Wolfe is really talking about, though, is the complex, often ironic feedback loop between high- and low-art myths in the vast gathering place of the middlebrow mind.

The most eye-opening stuff comes in chapters 36–39, when we get into a possible child molestation incident in 1921, Ralph Burton's suggestion of a homosexual side to the Bix myth and, conversely, an aborted pregnancy in the mid-'20s. Wolfe warns us against jumping to conclusions, however, saying that the evidence is sketchy and inconclusive at best. But he also says that secrets may still be buried in the boxes of research that Evans left behind.

Ordering info: uipress.uiowa.edu

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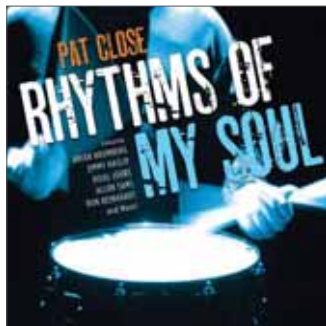
Pat Close
Rhythms Of My Soul
 SELF RELEASE

★★★★½

Pat Close is a veteran freelance studio and session drummer based in the Los Angeles area. While he has appeared on numerous sessions through the years, *Rhythms Of My Soul* is his first CD as a leader. From the first rhythm heard on this CD, it is obvious that the emphasis is going to be on the funkier side of fusion.

Using a variety of rhythm sections that includes seven alternating bassists, several keyboardists and a few horn players (including Peggy Morris on reeds), Close performs a dozen selections, all but two of which are his originals. The rhythm section is passionate within the style, and Tony Janflone Jr. (on his only appearance) takes a wailing guitar solo. Other selections range from groove tunes such as “Just Chillin’” and “Bromberg And Fries” to “Pasquale Finale” and “Tribute To The Brecker Brothers,” which would fit comfortably into the repertoire of mid-1980s Miles Davis. Listeners who don’t like funk may not be converted, but fans will find much to enjoy.

—Scott Yanow



Rhythms Of My Soul: I Buzzed; Rhythms Of My Soul; Bromberg And Fries; Pasquale Finale; Funk Shui; Tribute To The Brecker Brothers; The Hitman; Just Chillin’; Go Time; Hipnotic; As The Earth Grooves; The Red Sea. (55:42)

Personnel: Pat Close, drums, clavinet, synth bass, keyboards, organ, percussion; Tony Janflone Jr., Peter Mongaya, Greg Moore, guitar; Ron Reinhardt, Allon Sams, James Burt, keyboards; Kevin Wilder, clavinet; Bill Vasilev, piano; Doug Johns, Brian Bromberg, Jimmy Haslip, Xavier Chisholm, Tim George, Benjamin Sams, Dave Lowrey, bass; Peggy Morris, saxophones, flute; Jevon Falcon, Jonathan Powell, trumpet.

Ordering info: 2closemusic.com

Beata Pater
Fire Dance

B&B RECORDS 0421

★★★★★

Polish-born Beata Pater does not utter a word throughout the 11 songs on *Fire Dance*, opting instead to sing wordless vocals. It’s a bold, daring choice—and it pays off.

Now based in Californian, Pater overdubs or layers her voice on every song to as many as 16 times, creating a unique sound as a sort of one-woman choir. She recruits some talented people to enhance her unique project, beginning with composer-pianist Alex Danson, who penned all 11 songs. Pater filled in the spaces with Arabian, Northern African and European music, predominately highly expressive folk songs that range from haunting to joyous.

A natural soprano, Pater seems capable of moving easily down the scale all the way to bass. She frequently sings in rat-a-tat staccato, which has the feel of jazz scatting, especially as she plays with consonants as many scat-singers do. She is backed by a solid septet: soprano saxophonist Sam Newsome, tenor saxophonist Anton Schwartz, baritone saxophonist Aaron Lington, keyboardist Scott Collard, bassist Aaron Germain, drummer Alan Hall and percussionist Brian Rice.

The opening “Curse Of The Locust,” an enjoyable, rhythmic tune, is our introduction to something excitingly new.

—Bob Protzman



Fire Dance: Curse Of The Locust; Daylight Savings; Sand Dunes; Harvest Season; Fire Dance; The Princess; Round Dance; Flash Back; The Quest; Reaping Spell; Ritual. (57:42)

Personnel: Beata Pater, vocals; Sam Newsome, soprano saxophone; Anton Schwartz, tenor saxophone; Aaron Lington, baritone saxophone; Scott Collard, keyboards; Aaron Germain, bass; Alan Hall, drums; Brian Rice, percussion.

Ordering info: beatapater.com

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4/29	WARREN TWP HS GURNEE, IL
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REED SCHOOL»



USING PATTERNS *to enhance your creativity*

By Ted Nash | Page 72

Ted Nash (Photo by Frank Stewart)

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HOW TO USE PATTERNS TO ENHANCE YOUR CREATIVITY

(AND NOT JUST PLAY LICKS)

By Ted Nash

We all know the beautiful diminished pattern that John Coltrane used over a dominant chord. It's a perfect pattern. It also hits all the notes in the diminished scale that are used on a V chord: the root, third, fifth, sixth and seventh as well as the flat-five, flat-nine and sharp-nine. This creates wonderful harmonic tension. You can start this at any point in the pattern and it will maintain its integrity (see Example 1 on the following page). To hear Coltrane play this pattern, listen to three recordings made in 1957: "Moment's Notice" on *Blue Train*, "Bass Blues" on *Traneing In* and "Sonny's Crib" on *Living Space*.

At some point in our early development, most of us discover this pattern and work on it in all three keys. That's fine, but if we throw it into a solo, it doesn't really tell people much about who we are or how we think or feel. It shows we practiced and can play the diminished lick that Coltrane played (and a thousand other people since). To play this in an improvised solo is not particularly creative, and only marginally impressive. We should be developing the tools to play what we are hearing and feeling, not something we memorized.

Patterns in nature are beautiful. They help create order. The universe possesses such beauty and perfection. It has been the objective of many brilliant scientists for thousands of years to find ways to explain and express the universe using math, geometric shapes and even music.

While most of us jazz musicians are not trying to explain the meaning of life in our solos, we are trying to express something meaningful. Improvising is a combination of knowledge, technique, thoughts and feelings. The purpose of any thorough practice routine should include developing the technical ability to play what we hear. The concept of developing and playing licks is completely antithetical to what jazz improvisation is all about (although it is natural for a beginner or young player to rely on worked-out material until they begin to gain an ability to improvise material on the spot.)

Patterns can be very useful in developing technique and keeping our brain sharp. While it's easy to think of patterns as even and balanced, a pattern can look and sound completely asymmetrical, depending on its context. By creating different scenarios in which to develop patterns, we can practice not only moving our fingers in ways we haven't done before, but we can also challenge our intellect. The most important part of improvising is creating ideas, not just running notes. And the purpose of practicing patterns is to train ourselves to use our brain and to develop our technical ability to express our ideas.

Even simple patterns like this one (see Example 2) based on the C major scale can make us think and work our fingers, and can help us become intimate with the scale.

You can make up an endless number of patterns like this. And it's great to do these in all keys. However, there are many more interesting patterns to discover. The more complicated you make them, the more your brain has to work to stay loyal to them. Recently, backstage before a concert with the Jazz at Lincoln Center Orchestra, baritone saxophonist Paul Nedzela and I started doing a sort of challenge playing complicated patterns. We would decide on certain parameters and then see if we could complete the patterns without making any errors. In Example 3, the pattern is made from descending $\Delta 7+5$ arpeggios, based on degrees of the descending C major scale.

This is relatively simple, and it's easy to see the pattern. But you can get even more interesting with how you place the arpeggios over the degrees of the scale, and which direction you move them. Example 4 demonstrates descending minor/ Δ 7 arpeggios that change based on degrees of the ascending C major scale. You can start the arpeggio on any note of that arpeggio. In this case the pattern begins on the third (E \flat). For each of the groups of four eighth notes that follow, they don't necessarily start on the third but instead move to the next available note in the next arpeggio. Here, descending arpeggios are moving up on the C major scale: C, D, E, etc.

Example 5 uses ascending dominant-7th arpeggios, based on degrees of the descending C major scale, again going to next available note in the arpeggio.

Example 6 is a pattern based on degrees of an ascending C major scale. The first four eighth notes are on C, the next on D, the next on E, etc.

The above examples are all moving up or down by degrees of the C major scale, but of course you can change it to another key or to a different scale quality, like harmonic minor, diminished, etc.

One way to use a very simple type of pattern that also represents idea development is to play one note at a time, ascending by a half step or whole step (depending on the harmony) on each chord as it changes. A good song to use is "Stella By Starlight" (see Example 7). This can be trickier than it seems, and can also expose a lack of understanding of the implication of the chords. You can start anywhere in the scale. This exercise forces you to be loyal to a simple idea—ascending by a step—while embracing the harmony. Once you get to the top of your range, you

can reverse direction to continue until you have reached the end of the chorus.

Another exercise is to take a pattern and continue it through a series of chords, taking into account the changing harmony but still being loyal to the pattern. This also trains us to work on developing ideas rather than just playing random notes. Here is an example using "Stella" (see Example 8).

Part of your practice routine should be finding your own personal ways to practice and developing new ways to challenge yourself. Inventing your own pattern exercises can be one part of your practice routine that keeps your creativity

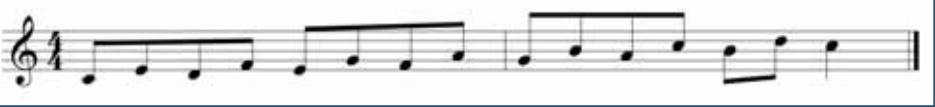
sparked, your technique strong and your brain exercised. **DB**

Ted Nash is a multi-instrumentalist, conductor, composer, arranger and educator based in New York. He is the leader of the Ted Nash Big Band, which recently released the Grammy Award-winning album *Presidential Suite: Eight Variations On Freedom* (Motéma), and the eclectic group Odeon. Nash plays saxophone and woodwinds with the Jazz at Lincoln Center Orchestra, with whom he has recorded and toured extensively. He has also performed with Lionel Hampton, Quincy Jones, Don Ellis, Louie Bellson, Toshiko Akiyoshi, the Gerry Mulligan Big Band, the National Jazz Ensemble and the Mel Lewis Jazz Orchestra. Nash has been instrumental in the New York-based Jazz Composers Collective, and he can be heard on several CDs produced by the organization, including The Herbie Nichols Project's *Love Is Proximity* (Soul Note), *Dr. Cyclops' Dream* (Soul Note) and *Strange City* (Palmetto). Visit him online at tednash.com

Example 1



Example 2



Example 3



Example 4



Example 5



Example 6



Example 7



Example 8



Nash's 2016 big band album *Presidential Suite: Eight Variations On Freedom* won a Grammy.



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Bach to Basics II: Using Melodies To Suggest Harmony

When last we met (“Master Class,” August 2016), we discussed how to practice Bach’s melodic sequences, harmonic progressions and phrase rhythm to help us think on our feet while we’re improvising. This time, we will be focusing on Bach’s inferred harmony: improvising with melodic suggestions not only to help our ears, but also to expand our knowledge of harmonic movement.

Bach was a prolific composer, not only for

work-related matters, but also for his students. One of his most revered collections, *The Well-Tempered Clavier* (WTC), was written “for the profit and use of the studious musical young, and also for the special diversion of those who are already skillful in this study” (J.S. Bach, 1722). Even someone as well-versed as pianist John Lewis took it upon himself to record six of his favorite preludes and fugues, where he swings passages and intersperses solos

throughout. This is one example of the genuine interest jazz musicians have in the WTC.

Beethoven claimed that Bach was “the immortal God of harmony.” It’s safe to say that he probably thought about harmony differently than jazz musicians do today, in part due to the Baroque interpretation of chords as collections of intervals (e.g. inversions like 6 to refer to the third in the bass, or 4 to refer to the seventh scale degree in the bass) versus the use of Roman numerals to denote harmony in jazz. From Bach’s music, one can guess that he thought of chords as belonging to scales, not the other way around. This way of thinking prevailed well into the 17th and 18th centuries. Court musicians were trained using *partimenti*, musical codes that only the insiders could decipher. One such code was the “Rule of the Octave,” or how to harmonize within a key. We can use this tool to form a foundation for understanding harmony as movement. You could create an exercise (see Example 1a) by arpeggiating each chord in its inversion to hear the voice leading, and then play it in every major and minor (harmonic, melodic, natural) key.

The great pianist Barry Harris echoes these principles in his story of Coleman Hawkins, who told him, “I play movements, not chords.” I’ve also heard Harris say, “We have to learn how to chord” at various workshops. He uses a scale that he calls the “6th Diminished Scale,” which includes an extra half step between the fifth and sixth scale degrees (see Example 1b). There are different ways of creating chords from this scale, and you can apply it to the minor mode by flattening the third scale degree. Again, you should take these chord creations through the keys on your instrument by arpeggiating or playing them together on the piano.

There’s a lot of interesting harmonic movement in Bach’s WTC, but we’ll focus on a few preludes that I think relate to our cause. The prelude in C from Book 1 is an absolute must to learn a simple progression. Bach’s melody implies a modulation from C major to G major in a classic way:

C (I) | Dm7/C (ii-7) | G7 (V7) | C (I) | Am/C (vi) | D7/C (II7) | G/B (V) | Cmaj7/B (I Δ7) | Am7 (vi-7) | D7 (II7) | G (becomes the new I)

There are countless songs in the jazz repertoire that include parts of this progression, most notably the movement by fourths (vi | II7 | V7 | I), like our common ii-7 | V7 | I Δ7 movement, which could include strings of ii-V’s starting on the borrowed #iv, like in Dizzy Gillespie’s “Woody’n You”: G-7 \flat 5 | C7#9 | F-7 \flat 5 | B \flat 7#9 | E \flat -7 \flat 5 | A \flat 7#9 | D \flat Δ7. It’s also notable that this

progression suggests D_b minor, but in fact Gillespie slyly resolves to the major mode, as in Bach's famed Picardy thirds. In general, we can use Bach's basic melody from Book 1 of WTC over tunes like "But Not For Me," "All The Things You Are," "There Will Never Be Another You" and many others. Example 2 shows the changes of "But Not For Me" with WTC Prelude 1 language.

Diminished-scale language has always been hip, even in Bach's day. It's most commonly used around dominant chords. In bars 22 and 23 of the first prelude, Bach implies two diminished chords on the way to the V chord melodies (see Example 3a). These two chords come from the same diminished scale (F#-A_b-A-B-C-D-E_b-F) and are a substitution for the V chord (D7) of the V chord (G7), or a secondary dominant. This is a well-known way of thinking about the diminished scale—Harris refers to diminished chords as "babies" of the two whole-tone scales that he calls "woman" and "man" (see Example 3b). You can use this strategy to create melodic lines leading to a dominant chord in any jazz tune.

Bach creates modulations like a skilled architect, leaving us with something memorable, practical and effective. In Prelude VIII (E_b

minor) from Book 1, Bach wrote chords to accompany his melody, which is rare for him. In the first six bars he manages to modulate from E_b minor to C_b major by way of this progression:

E_bm (i) | A_bm (iv) | B_b7₉ (V7) | E_bm (i) | E_bm/G_b (i) | G_b/B_b (III) | G_b7 (III7) | C_b (VI)

Here, Bach seems to be using inspiration from the harmonic minor scale (E_b-F-G_b-A_b-B_b-C_b-D-E_b) to make up these chords. Modulating from i to VI is a rarer occurrence in the jazz repertoire, as we generally go to the III as a relative major for its natural-sixth sound in the scale. Jerome Kern's "Yesterdays" eventually modulates from Dm to B_b major by way of a circle-of-fourths progression through F7, which is similar to what Bach does here. Use Bach's melody as inspiration to hear how this progression works (see Example 4a).

Bach was a master of delayed and quickly diverted resolutions, and this passage from prelude VIII (mm. 20–26) shows a seamless transition from A_b minor to E_b minor (see Example 4b). He uses the related dimin-

Example 1a

Example 4a

Example 1b

Example 4b

Example 2

Example 5

Example 3a

Example 3b

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ished chords (F^o7 and D^o7) in measure 21 that are the same notes as the V chord (B₇) by all but the root itself. Even he knew how to use the A₇sus9 chord in the best of ways to delay A₇m. Just when he declares an E₇ melodic minor scale, we suddenly find ourselves in the land of F₇ major. Here he's using the same method (up by a half step in the bass) to resolve each tension from B₇/D to E₇m, E₇/G to A₇m and E₇m to F₇maj. John Coltrane used this technique effectively in "Giant Steps," but he used the harmony implied by the augmented scale.

Superimposing non-related melodies is always fashionably accepted if you understand how it works. There are many examples, but one of my favorites is Lennie Tristano's famous solo on "Line Up" ("All Of Me" in A₇). Listen to the solo in its entirety, but in the opening phrase, he starts in the ninth measure of the tune and anticipates the Fm7 chord by one beat and the B₇ chord by three-and-a-half beats—or you could simply hear this as two phrases played in 7 over the 4.

In Prelude XIII (Book II), Bach suggests harmonic movement at different times in the top and bottom voices (see Example 5). Both voices suggest A# minor in measure 39, but then the top voice states A#-G#-F#-E#-D#-D-D# over the bottom voice, which suggests B major and G# minor. The voices continue at odds, resolving at different moments in time, until they land together on D# in measure 45 for the emotionally charged D#m | D#7 | G#m | D# | G#m. These four measures can't fairly be simplified to this progression, however, because the interaction between scale degrees in both voices is what creates the perception of harmony.

Given these helpful clues from Bach, the goal here is to understand harmonic movement from melodic material, connecting lines more smoothly from "change to change."

These strategies don't have to be limited to Bach. It's not incidental that Charlie Parker often quoted Igor Stravinsky's melodies, as he was known to love works like the "Augurs Of Spring" movement from *The Rite Of Spring*. My hope is that you will find a composer who challenges your notions of harmony and inspires you to create.

DB

Saxophonist, educator and composer Caroline Davis lives in Brooklyn, after calling Singapore, Atlanta, Dallas and Chicago home. She has shared musical moments with Matt Wilson, Ellis Marsalis, Matt Mitchell, Randy Brecker, Bobby Broom, Greg Saunier, Ron Miles and Billy Kaye. In addition to being a featured sideman, Davis has released two albums (*Doors: Chicago Storylines* and *Live Work & Play*) under her name with ears&eyes Records. She was named one of DownBeat's Rising Stars in the 2016 Critics Poll. As an educator, Davis combines her knowledge of music and Cognitive Psychology since receiving a Ph.D in Music Cognition at Northwestern University in 2010. She has been faculty at Litchfield and Stanford jazz camps, adjunct faculty at several universities in Chicago (DePaul, Northwestern and Columbia) and presented her work at more than 10 conferences and universities including ICMP and Harvard Medical School. She teaches for Jazz at Lincoln Center in New York. Contact her at carolinedavismusic@gmail.com or visit carolinedavis.org.

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Embracing Your Current Improv Vocabulary

Studying improvisation can be the most fulfilling, and yet the most frustrating, task to undertake as a musician. Learning new ways to express yourself with your instrument is rewarding, as it helps keep the act of improvisation fresh and new.

Yet there are also many moments where musicians feel that they should be able to play better than they do, sound more “hip” and be more innovative. Often there is a feeling that one’s vocabulary needs to be expanded upon, and while this plays an important role in becoming an advanced improviser, a player’s current vocabulary should not be pushed aside.

The goal of any improviser is to create an interesting melody. How this manifests and who finds it interesting will vary based on the artist, but melodic, harmonic and rhythmic tension are key elements. Notice that I did not refer to any specific scales or chord substitu-

tions. I didn’t say something like “tritone substitutions, the superlocrian mode, substituting Coltrane changes, and using triad pairs are key to any good solo.” These are great things for you to study, but they are all meant to provide one with the tools to make a melody interesting. If you listen to any of the masters of jazz improvisation (or check out a transcription of one of their solos), you will find that what makes them great is their melodic ability and that this is done with various techniques. While there is an overlap in approaches, each player favors certain improvisational tools over others.

As a saxophonist, John Coltrane, Sonny Rollins and Joe Henderson come immediately to my mind. Each one of these amazing players has/had their own preference for which techniques to use when improvising, and are/were able to create great solos with them. Rollins has long been noted for his ability to develop

Example 1

Chord (notated in bass clef):	G7	F ^{Maj} 7	B ^b 7	E ^{min} 7	C [#] min7(b5)	G [#] dim7
Relationship to the chord being played:	1, 3, 5, b7	9, #11, 13, 1	13, b9*, 3, 5	b3, 5, b7, b9	b5, b7, b9, maj. 3*	maj. 7*, b3, b5, bb7

*enharmonically

motives, Coltrane for his technical prowess, and Henderson for his lyricism and avant-garde-influenced phrases. While there are similarities between the three, each musician clearly embraced the vocabulary they had developed over their years of study while also expanding upon it.

Although every listener will have their own preferences as to whose album they would rather listen to, almost every jazz fan will agree that these three saxophonists are/were masters of their instruments and the music. This view is not based on how many notes were played or how often an advanced technique was used; it stems from how engaging their music is.

So, how does one use their current vocabulary in an interesting way? The first step is to embrace it. Use what you have learned unabashedly. You will always be a developing improviser, so you have time to learn as much as you can. There's no point in studying a technique if you're going to just look down upon it later as something that makes your playing bland. By eliminating your self-criticism, you empower your creativity.

Next, think about the possibilities for a technique beyond what was shown to you when it was introduced.

For example, when the modes of the major scale are initially studied, they are done so in relation to specific chord qualities. Players learn that mixolydian is used for dominant seventh chords, dorian for minor ones and locrian for half-diminished. These scales can be used in other ways, however, to provide tension over different chords.

Before we focus on one scale in particular, keep in mind that by thinking of a specific scale you are focusing on certain notes for tension and resolution. G mixolydian contains the same notes as C major, but by thinking of the scale as starting on G you are more likely to emphasize the notes G, B, D and F. When applied to a G7 (the V of C), you are emphasizing the chord tones (1, 3, 5, b7) but not any extension tones (9, 11, and 13 or their alterations). However, when applied to other chords those notes have a different sound because of the change in the chord/scale relationship.

As shown in the example provided, if the

chord is an Fmaj7, the notes emphasized become mostly extensions. The G is now the 9, B the #11 and D the 13. Only the F is a chord tone. Change this chord to a B^b7 and those same notes become the 13 (G), b9 (B, which enharmonically is C^b), third (D) and fifth (F). With the flexibility afforded in jazz, this means that you could use this scale over a B^b7, B^b7/b9 or B^b7/b9/13. If used over an E^{min}7, those notes are the b3 (G), fifth (B) and b7 (D), with the F becoming a b9. In the context of a C[#]min7(b5) the notes become the b5 (G), b7 (B), b9 (D) and the major 3rd (F, which enharmonically is E[#]). Lastly, over a G[#] (or A^b) diminished seventh those notes will be the major 7th (G, which enharmonically is F double-sharp), b3 (B), b5 (D), and bb7 (F).

These are just a few examples of how this scale (one that many players are taught early on in their development) can be used over other chords. Even though they conflict with the chord the major 3rd that occurs in the C[#]min7(b5) and major 7th in the G[#]dim7 are both notes that can be used as passing tones, which is true for the other notes in G mixolydian. These pitches can either be used to move to a note that does not clash with the harmony or emphasized in order to clash so that the following resolution will be stronger.

Alternative contexts for a scale are good for a player to know, but the traditional (or initially learned) context should be considered a strong option when improvising. There are some great solos by jazz masters that use traditional melodic and harmonic approaches. When practicing, balance your time between developing new vocabulary and creating melodies with techniques that are already familiar. Just because something has been used for a long time doesn't mean it's not an effective technique.

Interesting melodies, like interesting ideas in any medium, are based on the artist's ability to let go and express themselves freely. It's the artist that makes the work beautiful, not the method. **DB**

Matt Shevitz is a professor of music at Harold Washington College in Chicago. In addition to teaching, he is actively involved in the music scene, frequently performing locally and around the Midwest. For more information, visit him on the web at mattshevitz.com.



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George Garzone's Tenor Sax Solo on 'In Memory Of Leanne Nichols'



KELLY DAVIDSON

“In Memory Of Leanne Nichols,” from George Garzone’s 1996 album *Four’s And Two’s* (NYC Records), is a beautiful ballad in the style of John Coltrane’s “Naima.” Garzone improvises an evocative tenor saxophone solo over some very modern chords on this track. There are a number of inversions and slash chords, and the changes often don’t fit into functional relationships. Garzone plays against these disparate harmonies in such a melodic way as to make them almost sound diatonic.

His strategy for accomplishing this is very subtle. One aspect is his use of simple melodic elements, such as pentatonic scales. But the way Garzone uses them is quite clever. His opening statement, covering the first three bars, sets the tone. It starts out as what could be an F minor (or A \flat major) pentatonic scale. (Or, it could be heard as simply an Fm7 or A \flat 6 arpeggio.) Playing the minor pentatonic off of the V chord is a device we recently discussed in solos by cellist Erik Friedlander (January 2017) and guitarist Allan Holdsworth (March 2017) in this column. Instead of sticking with that approach, by the middle of measure 3 Garzone has inserted a D \flat instead of a C, making it B \flat minor pentatonic. This fits more with the chord (B \flat m7/E \flat), but Garzone makes us wait until this harmony has nearly passed entirely by before giving it to us. Since the only difference between the two scales is the C versus the D \flat , the previous scale doesn’t clash with the harmony, but it does give it a bit of a suspended feel since it emphasizes the ninth over the third.

The same idea occurs in his very next lick. After ending this first phrase on the B \flat (A \sharp), which is the sharp 11th of the E \flat m7 that the harmony has just changed to, Garzone then plays a lick of F \sharp major pentatonic (or D \sharp minor). This is an interesting choice, as not only does it lack the root and fifth of the underlying chord, but contains the major seventh, ninth and sharp 11th, giving us a lot of colorful tones for this chord while still retaining the simple melodicism that he has set up. Notice how Garzone ends this phrase on the third, giving it a strong resolution.

For the first three beats of measure 9 we hear what is almost a pentatonic scale. The A \flat -B \flat -E \flat -F is lacking the C that would make it A \flat major pentatonic (or F minor) or the D \flat

George Garzone

that would make it B \flat minor (or D \flat major). In this way, Garzone makes this line fit with what we heard in the first few bars, even though the harmony (G7+) is pretty far from that chord (B \flat m7/E \flat). But by eliminating that one note, we now have two whole steps a fourth apart (or a fifth, depending on which one you start with and what direction you're viewing it from). In this lick, Garzone stacks fourths in a couple of places. This creates a suspended feel reminiscent of his first phrase. The last beat of this bar, though it looks heavily chromatic, is just slurs into the F and B \flat , digging into those two pitches. When he ends on the B \flat (A \sharp) over the barline, it helps connect the chords, since this pitch is the third of the new harmony (F \sharp maj7). This is yet another example of Garzone's melody making the chord changes sound less distant.

The next three chords each represent a key change, as each is a major seventh. However, they are resolving down to their flat sevenths, so the root of each chord does not exist in the chord/scale that preceded it. Garzone connects these unrelated sounds using the same technique he set up in the first phrase. He starts out with F \sharp major pentatonic for the F \sharp maj7. When it switches to Emaj7, he plays the G \sharp and F \sharp , which are also part of the E major pentatonic scale that he morphs into in the middle of that measure when he introduces a B natural. (The E natural at the end of the bar also helps differentiate the two scales.) Even though he has changed scales, since he played two beats of common tones, it doesn't come off sound-

ing like a scale change. He does the same trick when he ends this line on the next downbeat with an F \sharp , which is not only the second of E major pentatonic, but the third of the Dmaj7 that has just shown up.

Garzone continues with the pentatonic sound he has been milking, with measure 13 giving us A major pentatonic and measure 14 giving us C minor pentatonic. In these cases the scale is a match for the chord underneath, and he leaves some space between the scales so as not to disturb the sense of connectedness we have gotten used to at this point. But something curious happens in the final few bars: After the first beat of measure 15, Garzone plays F minor pentatonic, which fits fine against Fm7/C. He continues playing this scale over the next bar (Cm7) and then switches to C minor pentatonic in bar 17. But this is where the harmony goes back to the F minor sound. Bizarre as this may seem, there is only one pitch difference between the two scales (G versus A \flat), and by playing C minor against the F minor chord, he emphasizes the ninth again, just like he did at the very beginning of the solo (bringing us full circle). And the F minor scale on the Cm7 brings out the flat 13th—a more dissonant tone, but still adding color while remaining melodic (and setting up the next chord). It's useful to note that in both cases the "out" note isn't stressed, but is quickly resolved to a more stable tone. **DB**

Jimi Durso is a guitarist and bassist based in the New York area. Visit him online at jimidurso.com.



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Rampone & Cazzani 'Two Voices' High-Performance, Highly Original Saxophones

In addition to making quality saxophones, the folks at Rampone & Cazzani have poets' souls and artists' passion when it comes to their "Two Voices" saxophones. Interviews with the northern Italy-based company conducted by DownBeat at the 2017 Winter NAMM Show were peppered with such phrases such as "truly different" and "something that's full of personal discoveries." The Two Voices alto and tenor saxophones, released approximately four years ago, are obviously a labor of love, and aesthetics are just as important an element of these instruments as their sound.

Claudio Zolla from Rampone & Cazzani described how the name for these saxophones was chosen. "We went through a book of etching works by a painter [Carlo Casanova, 1871–1950] who lived in our village, Quarna Sotto, and we found this painting with the two church towers of the village, which are still there today," he said. "The title of the painting was 'Le Due Voci' (The Two Voices)." The phrase also colorfully describes the unique combination of metals in the hand-made horn, which comes in two versions: one in high-copper-content red brass and ster-

ling silver, the other in bronze and sterling silver.

The Two Voices tenor saxophone that I play-tested is a beauty to behold. The body, bow and neck are unlacquered bronze, leading to a solid sterling bell. Elaborately engraved on the bell is an etching of the artwork that inspired the name of the instrument, showing the two church towers of Quarna Sotto. Keys and rods are bare brass, and key touches, instead of mother-of-pearl or plastic, are made of Italian olive wood, which is very comfortable under the fingers. Keeping with the aesthetic values associated with this line of instruments, it comes in a beautiful leather-covered compact flight case. Another luxury: Two Voices saxophones are available with or without a high F# key, a choice that can make a major difference to some discriminating players.

During the development of the Two Voices tenor, Rampone & Cazzani experimented with many different neck angles, and ultimately chose the one that they felt gave the best response and fattest sound. This angle is amazingly like the great vintage American tenors (think Conn, King and Buescher)—a more abrupt curve coming out of the body tube, resulting in a lower position where the mouthpiece fits on the cork. It might feel a bit odd if you're accustomed to a horn whose design is Selmer-based (like most modern production saxophones), but it's nothing that can't be adapted to easily.

Being that my personal tenor is a 1950s King Super 20, the neck angle of the Two Voices immediately felt very comfortable to me. As would be expected of any modern saxophone, the key layout was comfortable and efficient. The sound was full and robust from the bottom to the top, and the intonation very good. It was very comfortable to blow, yet with enough resistance to let me shape the sound confidently.

When pushed, the sound of the Two Voices tenor was full of bravado; when played pianissimo, it was like a warm embrace. It didn't thin out at lower volumes, and such a solid core sound facilitates all manner of articulation. Per Rampone & Cazzani's stated intentions, I continued to find new subtleties in the sound as I became more familiar with the horn. The Two Voices is really fun to play, and leaves you wanting to come back for more. Rampone & Cazzani's Zolla said of the instrument, "The silver is super complex: You can be bright, dark and very personal. I am in love with the solid silver—blowing into it gives you a feeling that you are blowing oil instead of air."

After I received the Two Voices tenor for review, it was agreed that I could have it checked over and adjusted slightly by the technicians at PM Woodwind in Evanston, Illinois, prior to testing. One advantage of this was that I could not only confirm that the horn was in top adjustment, but I also got to hear it played by another professional saxophonist, offering not just a second opinion but also a fresh vantage point to my ears. The consensus was that it offered a very individual sound, that its overall playability was impressive and that its tone was satisfyingly fat.

Rampone & Cazzani has brought to the saxophone world one of the more original-sounding instruments made today—one that's beautiful to look at, is fun to play and has a fat sound with plenty of cut when needed. The Two Voices tenor should appeal to professional players looking to achieve a more individual sound. With an MSRP of \$7,223 (for the tenor model in bronze and sterling silver), it is competitively priced with top-of-the-line saxophones from other manufacturers.

—John Bowes

info@ramponecazzani-usa.com





Antigua 'Model 25' PowerBell Saxophone

New Tonehole Concept & Improved Mechanics with a Vintage Vibe

Antigua has released specially designed alto and tenor saxophones in honor of the 25th anniversary of its PowerBell series. Nicknamed "Model 25" and available in what the company calls a "classic unlacquered" finish, their official designations are AS4348CU and TS4348CU, respectively. For the purposes of this review, I play-tested the Model 25 tenor, which first got my attention at this year's NAMM Show.

The most important new feature on the Model 25 saxophones is the presence of "ringed" toneholes throughout the horn. These hybrid-type toneholes are drawn from the body of the horn and are topped with a soldered-on ring. The design is reminiscent of "rolled" toneholes, which were once popular on Conns, Keilwerths and other classic horns, and which some manufacturers have begun to feature on new production models. Antigua's high-end Pro-One saxophone features ringed toneholes on the instrument's bell and bow notes to achieve a certain kind of sound and response; the Model 25 has ringed toneholes throughout.

The Model 25 tenor has a classic look that's enhanced by a unique engraving pattern, but it retains important qualities of Antigua's more modern-leaning PowerBell series—the most important being the enlarged bell, which gives power in the low register and adds warmth to the high end.

There are several ergonomic improvements on the Model 25. The adjustable thumbhook has been redesigned with a different kind of curve and padding to give the player more contact and comfort. The post arrangement on the E-flat and low C keys has been streamlined to a single rod, which is more mechanically sound than earlier PowerBell designs and makes the bottom end of the horn quieter.

When I played the Model 25 tenor, I recognized that big PowerBell sound right away. But what really got my attention was the instrument's immediate tonal response. When I pushed the envelope to get the Model 25 to sing and show its true colors, notes felt like they were jumping out of the horn and pouring into the room. Altissimo notes not only spoke with incredible ease but also resonated with deep tonal color.

I found the keywork on the Model 25 to be precise and fast. In my opinion, the left-hand pinky-key arrangement is among the most logical and easy-to-navigate designs I've encountered on a tenor.

Antigua is definitely onto something new and worthwhile with the Model 25 concept. If you're already a fan of the PowerBell series, you'll really appreciate the mechanical improvements and tonal alternatives these instruments offer.

—Ed Enright

antiguawinds.com

Yamaha 50th Anniversary Custom Z Alto Saxophone

Distinctive & Luxurious Limited Edition

Yamaha has released a special run of Custom Z alto saxophones in commemoration of 50 years of Yamaha wind instrument production. The company introduced its first wind instrument, the YTR-1 trumpet, in 1966, followed by the YAS-1 alto saxophone in 1967.

Jazz saxophonist Phil Woods (1931–2015) helped with the original design of Yamaha's high-end Custom Z line, which was first introduced in 2003. The goal was to produce a flexible, easy-blowing professional saxophone with a wide dynamic range, and the resulting design still stands among today's elite class of instruments.

The many outstanding qualities of the Custom Z are faithfully carried on in the 50th Anniversary edition, which features a luxurious "vintage bronze" finish with elaborate engraving on the neck piece. Other changes include a metal left-hand thumb rest and a metal right-hand adjustable thumbhook, both replacing plastic parts. These not only give the saxophone an updated look, but quite possibly add a bit to the instrument's resonance and feel.

I first tried the 50th Anniversary Custom Z with the provided Yamaha Custom 4CM mouthpiece outfitted with #2½ Vandoren Java (Red Box) and #3 Hemke reeds. The mouthpiece gave a very pretty, dark tone quality. This would be a great sound for sectional and classical playing.

I next paired the Custom Z with my Claude Lakey 4-3 mouthpiece and a Java reed. I was immediately comfortable playing with expressive inflections at all dynamic levels. The strength of projection and easy response in the altissimo register led me to choose this setup later when playing lead alto on big band gigs. One more setup followed with the new JodyJazz

Super Jet metal mouthpiece, which had the Custom Z wailing in a manner suitable for a rock band or a loud big band setting.

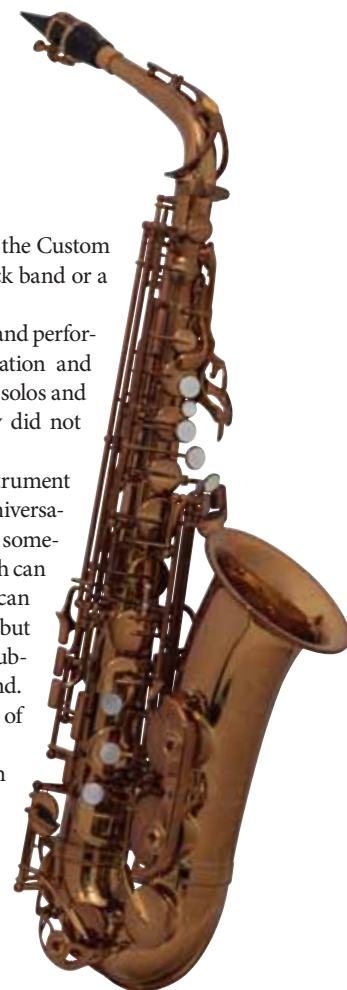
Playing the Custom Z on three big band performances, I was confident in the intonation and blend, and I had plenty of projection for solos and saxophone soli passages. Playing softly did not hinder response or ease of articulation.

Brian Petterson, Yamaha's wind instrument marketing manager, said of the 50th anniversary Custom Z alto: "It's interesting how something as simple as a different type of finish can change how the instrument plays. You can make it bright in the right situations, but you can pull back and play a real nice sub-tone on the low end and get a warm sound. You can also open up and play with a lot of presence."

Yamaha's 50th Anniversary Custom Z alto is limited to 50 units and carries a suggested retail price of \$6,208. I strongly recommend it to anyone looking for a distinctive, high-quality professional alto saxophone.

—Bruce Gibson

usa.yamaha.com





JodyJazz Super Jet Alto Saxophone Mouthpiece

Contemporary Sound, Great Power

JodyJazz has announced its new Super Jet saxophone mouthpiece series, which incorporates manufacturing techniques developed during design and development of the company's DV, Giant and Jet mouthpieces. The first available Super Jet model is for alto saxophone.

Building on the success of its recently released Jet line of hard-rubber saxophone mouthpieces, JodyJazz has designed the Super Jet—constructed from virgin brass and silver-plated—with smooth-jazz, rock and funk players in mind. The goal was to create a contemporary-sounding mouthpiece with great power. “I wanted to apply many of the characteristics that had proved so popular with the Jet series to a metal mouthpiece,” said Jody Espina, president of JodyJazz. “The result has been far beyond our expectations. I feel now for the first time, we have a mouthpiece that spectacularly provides the tonality and performance that the majority of smooth-jazz players are looking for, but still without sacrificing bottom in the tone and the free-blowing nature that has become synonymous with JodyJazz pieces.”

I was excited by the results I got when trying the Super Jet alto mouthpiece (size 7 tip opening) with Vandoren Java (Red Box) #2½ and Fibracell medium reeds on a vintage Selmer Mark VI as well as the brand-new Yamaha 50th Anniversary Custom Z. I found the Super Jet to be comfortable, responsive and free-blowing. The lower notes on the altos were warm and rich sounding, even at low volumes. Articulation was crisp and intonation well-centered and accurate throughout all registers. The higher notes and altissimo range were incredibly responsive and impressively powerful. Both altos that I paired with the Super Jet projected very well without needing an unusually strong air flow—it was as if a gate had been opened and I had suddenly reached a new level of freedom to wail. The supplied Rico H ligature complemented the mouthpiece nicely.

I thoroughly enjoyed playing the Super Jet on lead alto parts in a big band. The mouthpiece blended nicely in the saxophone section and gave me all the power I could want. As a soloist in a moderately loud ensemble, it was liberating to not have to worry about being heard without a microphone. Its “wow” factor has implications that go far beyond mainstream jazz, though. In a funk, fusion or r&b setting, this mouthpiece has the potential to sound great while really “letting it rip” in all registers of the alto.

I would recommend the Super Jet alto saxophone mouthpiece to smooth-jazz players and saxophonists looking for a strong sound with great response. The alto model is available in tip-opening designations of 5, 6, 7, 8, 9 and 10 and carries a suggested retail price of \$350.

—Bruce Gibson

jodyjazz.com

D'Addario Select Jazz Tenor Saxophone Mouthpiece

Strong Focus, Robust Tone

Two years after the release of its Select Jazz mouthpieces for alto saxophone, which were well-received by pros and advancing student players, D'Addario Woodwinds has introduced a line of Select Jazz tenor sax mouthpieces. The lead artist on the development of these tenor pieces is Jeff Coffin, and the design was inspired by a vintage Otto Link owned by Coffin that was refaced by Freddie Gregory.

D'Addario Woodwinds initially released three alto tip openings (sizes 5, 6, 7), and the company recently added a larger size 8 opening (2.24mm/.088 inches). With the tenor pieces, D'Addario has released four tip openings: 6 (2.54mm/.100 inches), 7 (2.66mm/.105 inches), 8 (2.79mm/.110 inches) and 9 (2.92mm/.115 inches). In terms of Otto Link openings (arguably the standard for tenor), these correspond to 7, 7*, 8, and 8*, respectively. Like the alto mouthpieces, these tenor mouthpieces are milled, not molded, from solid rod rubber using computer-controlled manufacturing that is so precise that no hand-finishing is necessary. The tenor mouthpiece that I play-tested had an 8 tip opening (model D8M).

This mouthpiece is beautifully made. The low beak profile feels very comfortable in the mouth. There is a long rollover baffle that has a steep drop into the medium chamber at 20mm. There is also a very long ramp that gradually joins the chamber. A medium-long facing length (50 on my gauge = 25mm) falls right in the sweet spot for tenor, adding to the comfort of playing.

Upon first blowing, the Select Jazz mouthpiece felt a bit restrictive and somewhat dark tonally—not resistant, but very focused and not flexible. I think this was partly because I'm used to playing on a large-chamber piece (a vintage metal Link). As I played it more, the sound became warmer, brighter and more flexible. I would put the tone of the Select Jazz somewhere between a Meyer and a Link. It has the focus of the Meyer, with a more robust tone approaching that of the Link. The intonation was very good, although this mouthpiece tuned considerably further out on the cork than I'm used to. The response of the Select Jazz is wonderful. The tone stayed full through the range of articulation and volume, and was consistent top to bottom.

The Select Jazz is really fun to play. With the sound so consistent and secure, you're free to play whatever you feel, knowing that the mouthpiece “has your back.” With an MSRP of \$297 (and a MAP of \$199), the Select Jazz for tenor saxophone is a “best buy.” I expect it will work well for players all the way from advancing students to professionals.

—John Bowes

daddario.com



Herbie Hancock

Chick Corea

Common

**Angélique Kidjo's Tribute
to Celia Cruz** with Pedrito Martinez

Leslie Odom Jr.

Tribute to Sonny Rollins
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Clayton-Hamilton Jazz Orchestra
with the Gerald Clayton Trio

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1. Sound Bridge

The lefreQue is a small device that enhances sound quality on all wind instruments. Available in various sizes and materials, it consists of two scientifically engineered metal plates, held in place with a special knotted band, that act as a “sound bridge” between the connection points on woodwind or brass instruments. The lefreQue repairs sound breaches that naturally occur at these points. As sounds waves travel across the joints more evenly, the result is purer overtones, more accurate tuning, clearer response, smoother intervals, extended dynamics, improved projection and less fatigue.

More info: lefreque.com



1

2. Modular Neck

The Warburton Modular Sax Neck System lets saxophone players choose saxophone neck components that are sized and shaped to fit different horns and mouthpieces, and to accommodate various styles of playing. The system includes a neck body with threaded mountings on each end, an interchangeable initiator that screws onto the mouthpiece end and an interchangeable tapered tenon that screws onto the instrument end. The neck will fit any horn or mouthpiece, and players can control the level of resistance and change the color of their sound by changing out initiators with different bore sizes and internal shapes. Warburton can also convert existing necks to accept the various Warburton initiators and tenons. The neck system is available for alto and tenor saxophones and comes in brass, bronze or copper; silver plating is optional.

More info: warburton-usa.com



2

3. Elegant Stands

Manhasset's Noteworthy music stands are laser-cut with elegant designs representing various instruments and musical symbols. Combining style and function, the U.S.-made stands are crafted from heavy-duty aluminum and feature the Manhasset Symphony shaft with Magic Finger Clutch for easy adjustment and secure positioning, as well as Manhasset's Symphony base for balance and stability. Overside desk designs provide more space for music and easily accommodate large manuscripts and folios. The Noteworthy collection includes 12 different designs, including clarinet, saxophone, flute, oboe, trumpet, French horn, acoustic guitar, violin/viola, tuba, baritone and others.

More info: manhassetstands.com



4

4. Bari Reed

Vandoren now offers V16 reeds for baritone saxophone, available in strengths 2–4, completing the line that also includes versions for soprano, alto and tenor saxophone. The thickest of the Vandoren jazz cuts, V16 reeds have a full, husky sound and strong attack.

More info: vandoren-en.com

5. Play Weightlessly

The Pittel Hand Eze for saxophonists, clarinetists, oboists and English horn players removes all weight from the right hand, thumb and arm, eliminating the need to lift or hold the instrument and preventing the potentially damaging effects of physical strain. Created by saxophonist Harvey Pittel, the Hand Eze attaches to the body of each instrument by replacing its original thumb rest and adjusts horizontally and vertically. It can be attached to the clarinet, oboe and English horn using the instrument's existing thumb-rest screws or those included with The Hand Eze. For saxophones, the Hand Eze attaches using the instrument's existing thumb-rest screw and plate.

More info: pittelhandeze.com



5



3



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JAZZ IN FRANCE: *C'est fantastique.* **IP. 132**



JAMES ADAMS

JIM STONE
Chick Corea (left) and Béla Fleck in 2015

Monterey

Nurtured by Music

By Dan Ouellette

In the jazz world, Monterey, California, has a powerful aura. Just saying the phrase “Monterey Jazz Festival” conjures up images of delighted fans and historically significant performances. Tim Jackson, the festival’s artistic director, said this year’s edition will once again welcome “the gathering of the tribe.” It’s his way of describing a loyal group of artists, tried-and-true show runners and longtime patrons who travel to the “jazz nirvana” to experience sets by respected masters as well as rising stars. Few festivals are more revered than Monterey, which will present its 60th annual edition on Sept. 15–17.

It’s not only the world’s longest consecutively running jazz festival, but it’s also one that has existed in its own home since it was started in 1958 by co-founders Jimmy Lyons and Ralph Gleason. Located 120 miles south of San Francisco, the Monterey County Fairgrounds (now officially called the Monterey County Fair and Event Center) is a 21-acre, state-owned property that began its rustic life as a 1939 WPA project, which resulted in the construction of the arena and exhibit halls for the annual county fair. Today, the area’s natural landscape provides an ideal setting for jazz aficionados.

“The fun thing about our style of festival is that, like Newport, you have to go somewhere some distance away,” said Jackson, who has been the solo artistic director for 25 years. (He started in 1992 and served that year as a co-programmer of the fest with the retiring Lyons.) “It becomes a destination. You go to a defined place for a defined period of time. Getting here is part of the trip, enjoying the journey there and back. You walk through the gate and there’s a certain wonderment and legacy. You come in and there’s green lawns and oak trees, you’re smelling the sea air, hearing the music. It’s priceless.”

Plus, there are food booths offering international cuisine, an outdoor bar, star sightings (such as MJF board member Clint Eastwood) and jazz executives, including Blue Note Records President Don Was, who attends every year with his two sons.

A 501 (c)(3) educational nonprofit from its beginning, MJF uses its \$3.5 million budget to invite 500 artists to command the fest’s eight stages—

all but one free with the Grounds Ticket entry. The Jimmy Lyons Arena, which requires an additional ticket, presents the marquee acts, which this year include singer Dee Dee Bridgewater; pianist Kenny Barron’s trio with special guests Roy Hargrove, Sean Jones and Pedrito Martinez; violinist Regina Carter, this year’s showcase artist; and a commissioned work by bassist/bandleader John Clayton. That piece will feature the Clayton-Hamilton Jazz Orchestra (which includes John’s brother, saxophonist Jeff Clayton) as well as a trio led by pianist Gerald Clayton (John’s son). All three Claytons have been chosen as this year’s Artists-in-Residence.

Grounds performances at stages like Dizzy’s Den, the Night Club, the Garden Stage and the Coffee House Gallery will feature such rising stars as GoGo Penguin, Kandace Springs and Derrick Hodge. Other artists on this year’s vast program include pianists Herbie Hancock, Chick Corea, Joanne Brackeen and Chano Dominguez; singer Leslie Odom Jr.; the rapper Common; a tribute to Sonny Rollins with saxophonists Jimmy Heath, Joe Lovano, Branford Marsalis and Joshua Redman; John Beasley’s Monk’estra; the Brad Mehldau/Chris Thile duo; the Scott Amendola/Wil Blades duo; and dozens of other acts.

“It’s a jigsaw puzzle putting this huge festival together,” said Jackson, who also runs the Kuumbwa Jazz Center, some 27 miles away in Santa Cruz, which he co-founded in 1975. “I take advantage of hearing live music [at Kuumbwa], which helps me to decide who to bring to Monterey. The club keeps me fresh, and I keep my ear to the ground.” He also travels to New York to attend shows a couple of times a year, including the Winter Jazzfest, where he saw Jonathan Finlayson perform and then subsequently booked the trumpeter for this year’s Monterey fest. In addition, Jackson touches base with such organizations as the Western Jazz Presenters Network and the International Jazz Festivals Organization to scout for perspective Monterey artists.

“Forefront in my mind is to keep what we present both artistically challenging and relevant,” said Jackson, who last year was honored with Berklee College of Music’s George Wein Impresario Award. “That’s why we draw audiences that enjoy and feel nurtured by the music.”



Miles Davis Quintet with Wayne Shorter (left), Chick Corea, Dave Holland and Jack DeJohnette in 1969

RAY AVERY/CTS IMAGES.COM



The Roots in 2014

CRAIG LOVELL



Trombone Shorty & Orleans Avenue in 2015

CRAIG LOVELL



Booker T. Jones in 2014

JIM STONE



Monty Alexander with Jeff Hamilton (left) and John Clayton (right) in 2015

CRAIG LOVELL



Louis Armstrong with Dave Brubeck (left) in 1962

IMJF ARCHIVES AND MONTEREY COUNTY HERALD



Dave Lambert (left), Jon Hendricks and Annie Ross in 1959

RAY AVERY/CTS IMAGES



Charles Mingus in 1964

JERRY STOLL



Gerald Clayton in 2010

COLE THOMPSON

Over the decades, Monterey has presented a stunning array of jazz legends, including Louis Armstrong, Dave Brubeck, John Coltrane, Miles Davis, Billie Holiday and Charles Mingus, as well as stars of today like Charles Lloyd, Dianne Reeves, Trombone Shorty, Snarky Puppy and The Roots.

As its reputation has grown, Monterey has become a prime destination for tourists and devoted jazz fans. Eighty percent of the audience comes from outside the Monterey area, which requires a commitment to driving or flying there and paying for meals and hotels. “We’re aware of that,” Jackson said, referring to the

travel commitment. “So we make options available. I think the coolest experience is to take in the festival as a whole, but since we’re in an à la carte society, we’re finding ways to let people selectively experience the festival—whether it’s one show, or two days instead of all three.”

While many jazz festivals increase ticket sales by booking high-profile pop acts, Monterey has avoided that, largely presenting all stripes of jazz with a sprinkling of blues. “We are dealing with different audiences, too,” Jackson said. “Some of the hard-core, serious jazz fans who know everything about the music just want to immerse themselves in it for three

days. Then there is a group of people who like the arts and music, so we have to consider how to book music that crosses over to the general music lover. Then you get the curious who are not big jazz fans, but may hear something they don’t know about and buy a CD or check out an artist online. We’re looking for that audience—the casual music lover who’s looking for a fresh event in a new environment.”

While crowd figures in recent years have fallen short of the record-setting 40,000 attendance figures of the past, these days the grounds tend to attract 30,000–35,000 people. “It’s good and steady, but we’re not in a growth mode as far as audiences go,” Jackson said. “We do have a healthy education program at Monterey, which has helped to generate a new audience.”

Jackson notes that many musicians want to play Monterey because of its history and the respectful way they are treated. Carter—who first played the fest in 2001, returned as the Artist-in-Residence in 2004 and in 2010 was a member of the MJF all-star touring band—is pleased to be returning. “It’s so important that we have a place like this so that people can hear live jazz,” she said.

Carter also enjoys the social atmosphere. “It’s like jazz camp,” she said. “At most festivals, the musicians are in and then out. But at Monterey, you get to see a lot of the other music and can be around the cats for a couple of days. It’s so positive to listen to music all day long and then be there together. It’s like family.”

John Clayton, another frequent performer at the fest, said, “All the top names in jazz have played here, and the atmosphere is so community-oriented. It makes it easy for jazz musicians to let their hair down. You hang with musicians and you hang with people in the audience. The festival feeds me on every level: the artistic, the camaraderie, the support. It’s perfect all around.”

This year, Clayton is collaborating with Jackson on what the shape of the commission will be. While the piece will honor bandleader Gerald Wilson (1918–2014), who was a regular performer and annual festival attendee, Jackson suggested bringing Gerald Clayton and his trio into the mix, thus giving the work a unique, multi-generational cast.

“Gerald Wilson was my hero,” John Clayton said. “I was so honored that Tim asked me to write a piece just like he had [Wilson] do in the past. Then Tim suggested including my son and his trio, to make it a *concerto grosso*—a large ensemble featuring a small ensemble.”

Clayton said that piece’s thematic undergirding would be informed by the strife of the current socio-political climate—without overtly addressing specific matters. “It’s going to be about the need to bring our light to the darkness versus getting sucked into the darkness,” he said. “We want to make it shine.” **DB**

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 This trumpet denotes a corresponding ad in this guide.



Brian Blade (left), Christian McBride and Chick Corea perform at the 2016 Newport Jazz Festival.

Exit Zero Jazz Festival

Cape May, New Jersey

April 21-23

This bi-annual festival takes place in Cape May, the nation's oldest seaside resort. Stellar lineups perform on two main stages and clubs along the Cape May beachfront.

LINEUP: Maceo Parker with the Ray Charles Orchestra, Robert Glasper Experiment, Network Trio, Kenny Barron, Christian Scott aTunde Adjuah, Michael Pedicin Quintet and many more.

exit0jazzfest.com

Center City Jazz Festival

Philadelphia, Pennsylvania

April 29

The sixth edition of this festival offers a lineup of blockbuster performers as part of Jazz Appreciation Month. Attendees can expect a jam-packed schedule of 20 bands performing at five venues over six hours, all within walking distance of each other in the heart of Center City.

LINEUP: Eric Wortham II, Monette Sudler, Odean Pope, George "Spanky" McCurdy, Landham Brothers, Josh Lawrence & Color Theory.

Adison Evans Quintet, James Santangelo Trio, Immanuel Wilkins, Shakera Jones, Tom Moon.
ccjazzfest.com

New York Guitar Festival

New York City

May (Dates TBD)

Since 1999, the New York Guitar Festival has presented many of the world's most influential guitarists at Carnegie Hall, the Metropolitan Museum of Art and other venues. Festival performers have included masters of the classical, jazz, blues, pop, indie rock, folk and world music. In addition to producing eclectic, multi-genre concerts and radio broadcasts, the festival's Guitar Harvest recording series supports innovative outreach programs in public schools.

LINEUP: See website. Last year's performers included Vernon Reid, Nels Cline, Elliott Sharp, Ben Monder and Camila Meza.
newyorkguitarfestival.org

Mary Lou Williams Jazz Festival

Washington, D.C.

May 4

This event, which takes place at the Kennedy Center, highlights the legacy of jazz pianist,

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composer, educator and bandleader Mary Lou Williams. This year's edition, the festival's 22nd, will feature a tribute to Abbey Lincoln.

LINEUP: Dee Dee Bridgewater, Dianne Reeves, Esperanza Spalding, Terri Lyne Carrington, James Genus, Marc Cary, Edmar Colón, Mino Cinelu and Marvin Sewell.

kennedy-center.org/events

Plymouth Rock Assurance Jazz Fest

Plymouth, Massachusetts

May 26-28

Plymouth's Spire Center for Performing Arts proudly presents the fourth annual edition of this event over Memorial Day weekend. The festival is produced by Johnny Souza, through the generous sponsorship of Plymouth Rock Assurance and Eastern Bank. Jazz radio host Eric Jackson serves as master of ceremonies.

LINEUP: Donna Byrne and the Marshall Wood Trio, Thomas Snow Quartet featuring Ken Peplowski, A.G.N.Z. with Jay Azzolina, Dino Govoni, Adam Naussbaum and Dave Zinno, Jeff Lorber, The New Black Eagle Jazz Band.

spirecenter.org/events

Delaney Chevrolet Westsylvaniana Jazz & Blues Festival

Indiana, Pennsylvania

May 27

This free, outdoor festival brings international, national and regional jazz and

blues acts to a small-town setting. The day starts early with big band music from top western Pennsylvania schools, builds to headline acts, then extends into the wee hours at venues around town.

LINEUP: See website. Previous performers include the Poojie Bell Band with special guest Sean Jones, Warren Wolf, Sonny Landreth, The New Mastersounds, Richie Cole, Jevon Rushton and Trudy Lynn.

westsylvaniajazzandblues.org

Vision Festival 22

New York City

May 28-June 3

The Vision Festival presents the world's premier talents in free-jazz, dance, poetry and visual art. Festival organizer Arts for Art is proud to honor multi-instrumentalist Cooper-Moore with a Lifetime Achievement Award for his uncompromising artistic vision over the past four decades.

LINEUP: Cooper-Moore Trio, Tomas Fujiwara Double Trio, Miya Masaoka, Andrew Cyrille, David Murray, Joelle Leandre, Trio Three, Hamid Drake, William Parker, Joe McPhee, Charles Gayle, Odean Pope Saxophone Choir, Dave Burrell, Tomeka Reid, Matthew Shipp, Gerald Cleaver's Black Host, Mat Maneri, Nicole Mitchell, Tony Malaby, BassDrumBone, Oluyemi & Ijeoma Thomas, Jason Kao Hwang's Burning Bridge, In Order To Survive, Kidd Jordan.

artsforart.org

Blue Note Jazz Festival

New York City

June 1-30

This festival features more than 150 shows at multiple venues around New York City for a monthlong celebration of jazz from some of the biggest names on the scene today. The event is presented by the owners of the Blue Note jazz club.

LINEUP: McCoy Tyner with Ron Carter featuring Wallace Roney and Roy Haynes, Kamasi Washington, Rebirth Brass Band, Robert Glasper Experiment, Joshua Redman Quartet, Avishai Cohen Trio, Dick Gregory.

bluenotejazzfestival.com

Michael Arnone's Crawfish Fest

Augusta, New Jersey

June 2-4

What started as a small crawfish boil for 70 people homesick for boiled crawfish in 1989 has turned into the annual Crawfish Fest, featuring Cajun music, zydeco, Delta blues, New Orleans r&b, brass band, gospel and jazz on four stages. Workshops will be conducted by Terrance Simien, John Gros and John Ginty.

LINEUP: The Fabulous Thunderbirds featuring Kim Wilson, Anders Osborne, Tab Benoit, Rebirth Brass Band, Terrance Simien & The Zydeco Experience, Charles "Horn Man" Neville, Henry Butler's Jambalaya Band, Geno Delafosse & French Rockin' Boogie, Little Freddie King, John "Papa" Gros Band, Chubby

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crawfishfest.com

Burlington Discover Jazz Festival Burlington, Vermont June 2-11

During this acclaimed festival, the entire city of Burlington transforms into a jazz club, with unbeatable scenery that stretches from intimate venues to majestic mountains to Lake Champlain.

LINEUP: Diana Krall, Pink Martini, Terence Blanchard with the E-Collective, Peter Brötzmann, BassDrumBone, Sullivan Fortner Trio, Jane Bunnett & Maqueque, Robert Cray, Victor Lewis and more.
discoverjazz.com

Syracuse Jazz Fest Syracuse, New York June 8-10

Dubbed "the largest free admission jazz festival in the Northeast," the Syracuse Jazz festival celebrates its 35th year with an eclectic mash-up of musical styles, including jazz, soul, traditional New Orleans music, Americana and more.

LINEUP: Ramsey Lewis Electric Quintet, Rebirth Brass Band, Todd Rundgren, Mark Broussard, Asleep At The Wheel, The Mavericks and more.
syracusejazzfest.com

DC Jazz Festival Washington, DC June 9-18

Fans can discover the unexpected at this festival, with more than 150 concerts at 40-plus venues citywide, including DC JazzFest at The Yards, a three-day outdoor blowout at Yards Park with spectacular views of the Anacostia River (June 16-18). Among the festival venues are the historic Howard Theatre, the Kennedy Center and Twins Jazz.

LINEUP: Gregory Porter, Robert Glasper Experiment, Pat Metheny New Quartet, Linda Oh & Gwilym Simcock, Kenny Garrett Quintet, Roy Haynes Fountain of Youth Band, Ron Carter-Russell Malone Duo, Jane Bunnett & Maqueque, Odean Pope Saxophone Choir, Mary Halvorson Octet, Hiromi with Edmar Castandeda, Kandace Springs, Jacob Collier, Chano Dominguez, Sun Ra Arkestra, Tommy Cecil, Billy Hart, Emmet Cohen.
dcjazzfest.org

Berkshire Gateway Jazz Weekend

Lee, Massachusetts

June (Dates TBD)

This event includes a lineup of headline concerts plus a free "Jazz in the Park" series, and a jazz-themed art show, food vendors and shopping—all in the beautiful western Massachusetts town of Lee, located in the scenic Berkshire hills.



Plymouth Rock Assurance Jazz Fest

LINEUP: See website. Past performers include Bria Skonberg, Justin Kauflin, The Lucky 5. berkshirerogatewayjazz.org

 **Pittsburgh JazzLive International Festival**
Pittsburgh, Pennsylvania

June 16-18
Celebrating its seventh year, this festival features three days of world-class jazz concerts plus a pub crawl, artist booths, food trucks, craft beer, a vinyl LP boutique and jam sessions.

LINEUP: Hudson (Jack DeJohnette, Larry Grenadier, John Medeski, John Scofield), David Sanborn, The Bad Plus, Odean Pope Sax Orchestra, Angélique Kidjo, Spanish Harlem Orchestra, Chico Freeman, Sean Jones, Tia Fuller, Linda May Han Oh and others. pittsburghjazzlive.com

The DuPont Clifford Brown Jazz Festival
Wilmington, Delaware
June 21-24

This event is known as the largest free jazz festival on the East Coast. The legacy of Clifford Brown, as well as his influence, has drawn artists such as Benny Golson, Lou Rawls, Tito Puente, Jr. and Roy Hargrove. For the last 29 years, the nationally renowned festival has drawn local fans and visitors from across the country.

LINEUP: See website. The 2016 lineup included: Dr. Lonnie Smith, Andra Day, Kim Waters, Robert Glasper, Marcus Johnson, Nadjah Nicole (from NBC's *The Voice*). cliffordbrownjazzfest.com

 **Xerox Rochester International Jazz Festival**
Rochester, New York
June 23-July 1

The Xerox Rochester International Jazz Festival (XRIJF) is one of the world's premier jazz festivals, presenting more than 1,500 artists, 325-plus ticketed and free shows at 19 indoor and outdoor venues—all within walking distance. Now in its 16th year, XRIJF draws more than 200,000 people annually.

LINEUP: Billy Childs Quartet, Miguel Zenón, Steve Kuhn Trio, Monty Alexander Trio, 4 Monk by 4 (Kenny Barron, Benny Green, Cyrus

Chestnut, George Cables), Donny McCaslin Quartet, Joss Stone, Maceo Parker & The Ray Charles Orchestra, Scott Bradlee's Postmodern Jukebox, Tierney Sutton, Marquis Hill Blacktet, Allan Harris Band, Shabaka & The Ancestors, Ryan Keberle & Catharsis, The Wee Trio, Matthew Stevens, Mavis Staples, Sheryl Crow, St. Paul & The Broken Bones, King Crimson, Marcia Ball, Roberta Piket, Bill Dobbins, Harold Danko, Manuel Valera. rochesterjazz.com

Freihofer's Saratoga Jazz Festival
Saratoga Springs, New York
June 24-25

One of the longest-running jazz festivals in North America, Saratoga Performing Arts Center's iconic festival presents its 40th edition with an extraordinary lineup of legends and emerging trailblazers. Beloved by audiences for its spectacular programming and woodland setting, the festival features two stages, a crafts fair, barbecue and much more.

LINEUP: Cécile McLorin Salvant, Chaka Kahn, Maceo Parker with the Ray Charles Orchestra, Hudson (Jack DeJohnette, Larry Grenadier, John Medeski, John Scofield), Dee Dee Bridgewater, Jacob Collier, Gipsy Kings, Jean-Luc Ponty, Cory Henry & The Funk Apostles, Dave Stryker, Jane Bunnett & Maqueque, Barbara Fasano, Jack Broadbent, Shabaka & The Ancestors, Aruán Ortiz, Adam O'Farrill, Blind Boy Paxton, Noah Preminger & Jason Palmer. spac.org

Belleayre Music Festival
Highmount, New York
Dates TBD

For more than 20 years, this sprawling festival has presented multiple concerts between the Fourth of July and Labor Day.

LINEUP: See website. Past headliners include Pat Metheny, The Cookers, Jason Marsalis, Pedrito Martinez Group. belleayremusic.org

Briggs Farm Blues Festival
Nescopeck, Pennsylvania
July 6-9

For 20 years, organizers have been bringing a packed lineup of blues artists to this farm in northeast Pennsylvania. Food includes farm-fresh



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photo: Richard Termine



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LINEUP: Devon Allman, Slam Allen, Eric Gales, Thornetta Davis, Norman Jackson, Lonnie Shields, Dustin Gouglas & The Electric Gentlemen and many more.
briggsfarm.com

Norfolk Waterfront Jazz Festival

Norfolk, Virginia

July 14-15

Hampton Roads' longest-running outdoor jazz festival is held along the Downtown Norfolk Waterfront. Fans can enjoy music from internationally acclaimed jazz and r&b artists. This popular festival features a variety of seating and ticket options (including VIP Club, reserved seating, cabanas, designated tent areas and festival lawn seating), fine foods and beverages, plus a festival marketplace with crafts, retail items and more.

LINEUP: Dr. Lonnie Smith, Najee, Spyro Gyra, The Rippingtons, Tom Browne, Roy Ayers, Ronnie Laws, Pieces of a Dream, Euge Groove.
festevents.org/events/2017-season-events/norfolkwaterfrontjazzfestival/

Caramoor Jazz Festival

Katonah, New York

July 15

Curated by organizers at Jazz at Lincoln Center, Caramoor's 24th annual Jazz Festival is for jazz enthusiasts of all ages. The day-long festival throughout the grounds will feature a wide range of music—including interactive sessions for the kids and a centennial celebration of innovative jazz great Thelonious Monk.

LINEUP: McCoy Tyner Trio with Geri Allen & Craig Taborn, Pedrito Martinez Group, Zaccai Curtis Quartet featuring Little Johnny Rivero, Christian Sands Trio, Camille Thurman with the Darrell Green Trio, Monk Centennial Celebration (with Sullivan Fortner, Christian Sands, and Helen Sung) Riley Mulherkar: In the Land of Oo-Bla-Dee, Vibes in the Garden with Joseph Doubleday and Simon Moullier, The Westerlies, Mary Halvorson and Stephan Crump, Citizens of the Blues, Jazz at Lincoln Center Youth Orchestra Ensembles, Michael Mwenso & The Shakes.
caramoor.org/events/jazz-festival-day-2017

North Atlantic Blues Festival

Rockland, Maine

July 15-16

One of Maine's premier festivals features top-notch blues in a placid, maritime setting. Located 80 miles north of Portland, this event has been booking regional and national talent for more than 15 years.

LINEUP: Shemekia Copeland, L.C. Williams & The Driver, Walter Trout, Kenny Neal, Biscuit Miller & The Mix, Anthony Gomes, Sugar Blue, Billy Branch, Jason Ricci, Sari Schorr and more.
northatlanticbluesfestival.com

92Y Jazz In July
New York, New York
July 18-27

This annual summer jazz festival, directed by pianist and Impulse! recording artist Bill Charlap, brings together some of the world's best



Exit Zero Jazz Festival

jazz musicians for once-in-a-lifetime performances at 92nd Street Y. Recent festival shows have explored bebop and Latin jazz; celebrated jazz legend Jimmy Heath and former artistic director Dick Hyman; and sampled the work of great composers, from Cole Porter to Thelonious Monk.

LINEUP: Carl Allen, Walter Blanding, Aaron Diehl, Jon Faddis, Benny Golson, Jon Gordon, Jimmy Heath, Dick Hyman, Ingrid Jensen, Roger Kellaway, Brian Lynch, Harold Mabern, Dennis Mackrel, Jeremy Pelt, Ken Peplowski, Cécile McLorin Salvant, Renee Rosnes, Jane Monheit, Gary Smulyan, Sandy Stewart, Warren Vaché. 92y.org/jazzinjuly

Newport Jazz Festival *Newport, Rhode Island* Aug. 4-6

Since 1954, the legendary Newport Jazz Festival, presented by Natixis Global Asset Management, has laid the template for music festivals the world over. Set on Rhode Island's Narragansett Bay, the festival features more than 50 sets at Fort Adams State Park and the International Tennis Hall of Fame.

LINEUP: Christian McBride Big Band, Cécile McLorin Salvant, Branford Marsalis, Hudson (Jack DeJohnette, Larry Grenadier, John Medeski, John Scofield), The Roots, Béla Fleck & The Flecktones, Snarky Puppy, Andra Day, Maceo Parker, Rhiannon Giddens, Maria Schneider Orchestra, Leslie Odom Jr., Nautally 7, Philadelphia Experiment, Geri Allen, Terri Lyne Carrington & Esperanza Spalding, Henry Threadgill Zooid, Vijay Iyer Sextet, Jason Moran, Joey DeFrancesco, Antonio Sanchez & Migration, Cyrille Aimée, Dominick Farinacci, Vijay Iyer & Wadada Leo Smith, One for All, Uri Caine Trio, Christian Sands Quartet, Evan Christopher, Rodriguez Brothers, Sean Jones Quintet, David Torkanowsky. newportjazzfest.org

Scranton Jazz Festival *Scranton, Pennsylvania* Dates TBD

When this festival began in 2005, the organizers held the event at the historic Radis-

son Lackawana Station Hotel in downtown Scranton, where it has become a permanent fixture on the Pennsylvania arts and culture scene. The festival has presented some of the finest international, national and regional jazz, blues and world music artists.

LINEUP: See website. Previous performers include Jimmy Heath, Jim Buckley, Jason Miles, Nate Birkey, Blood Sweat & Tears featuring Bo Diddley. scrantonjazzfestival.org

Litchfield Jazz Festival *Goshen, Connecticut* Aug. 5-6

Established in 1996, the Litchfield Jazz Festival, nestled in the scenic Litchfield Hills, features two full days of all-star mainstage jazz, student concerts and artist talks. There are art and craft exhibits, high-quality food and beverages, activities for families and a special Sunday Jazz Brunch.

LINEUP: John Pizzarelli, Rudresh Mahanthappa, Joe Alterman, Jen Allen, Ada Rovatti, Michael Mayo, Julian Shore, Gabriel Alegria, Ken Peplowski, Litchfield Jazz Orchestra featuring Brandon Goldberg, Avery Sharpe, Matt Wilson, Bucky Pizzarelli, Nicki Parrott, Rez Abbasi, Dan Weiss, Ehud Aherie, Dayna Stephens, Jorge Roeder, Jimmy McBride, Gilad Hekselman, Miro Sprague, Josh Johnson, Alex Boneham, Robin Baytas, Jill McCarron, Steve Johns, Daryl Johns and more. litchfieldjazzfest.org

Central PA Jazz Festival *Harrisburg, Mt. Gretna & Hummelstown, Pennsylvania* Aug. 10-13

The 37th annual edition of this festival features a riverboat cruise on the *Pride of the Susquehanna*, a jazz party at the Harrisburg Midtown Arts Center, a concert at Mt. Gretna Playhouse, a jazz picnic with five bands at Indian Echo Caverns and much more.

LINEUP: See website. Last year's fest included Houston Person, Russell Malone, Bruce Barth, Tim Warfield, Jonathan Ragonese, Jim McFalls, Nancy Reed, Jim Ridl and Diane Monroe. friendsofjazz.org



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Andra Day

Branford Marsalis Quartet

Maceo Parker

Hudson

Jack DeJohnette, John Scofield, John Medeski & Larry Grenadier

Nautally 7

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COURTESY PITTSFIELD CITY JAZZ FESTIVAL

Provincetown Jazz Festival

Cape Cod, Massachusetts

August 10 & 14

Since 2005, the Provincetown Jazz Festival has been held in the oldest continuous art colony in the United States. The festival is a non-profit organization donating a portion of the proceeds to worthy causes. Musicians from the United States, Canada, South America, Europe, Australia and New Zealand have appeared at concerts on Cape Cod.

LINEUP: Ken Peplowski, Molly Ringwald, Atla DeChamplain, Matt DeChamplain, Takumi Kakimoto, Ron Ormsby, Bart Weisman.

provincetownjazzfestival.org

Montclair Jazz Festival

Montclair, New Jersey

August 12

Hosted by Grammy-winning bassist Christian McBride, with award-winning actor S. Epatha Merkerson and WBGO's Gary Walker, the "No Tickets Required" Montclair Jazz Festival is presented by the Bravitas Group/Silver Family Foundation and produced by Jazz House Kids. The all-day event includes a beer tent, an expanded family jazz discovery zone, shuttle service, bike valet and concessions.

LINEUP: See website. Past artists have included Dee Dee Bridgewater, Christian McBride, George Coleman, Louis Prima Jr., José James, Paquito D'Rivera, John Scofield, Chuchito Valdés, Kenny Barron, Anat Cohen.

montclairjazzfestival.org

Hudson Valley Jazz Festival

Hudson Valley, New York

Aug. 17-20

This festival is a multi-location, four-day series that highlights the region's deep resource of jazz talent. While past shows have included The Vanguard Jazz Orchestra, Wallace Roney, Buster Williams, Lenny White, Arturo O'Farrill, saxophonist Bill Evans, Mark Egan, Richie Morales and John Abercrombie, the focus is local. This fest will feature local artists who have performed with marquee names during their careers.

LINEUP: Joe Vincent Tranchina, Richard Kimball, Bill Pernice, Eric Person, Chris Persad, Chris Pasin, Rick Savage, Gabriele Tranchina, Kitt Potter, Teri Roiger, Robert Kopec, Chris Sullivan, John Arbo, Lew Scott, Adam Nussbaum and Jeff Siegel.

hudsonvalleyjazzfest.org

Charlie Parker Jazz Festival

Harlem and Lower East Side, New York City

Aug. 24-27

City Parks Foundation presents this free festival, New York City's annual salute to the legendary saxophonist Charlie Parker. The lineup includes jazz veterans as well as young musicians who continue

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MALCOLM PINCKNEY

Charlie Parker Jazz Festival

to shape and drive the art form. In honor of the festival's 25th year, an additional evening of performances has been added to bring audiences four days of jazz in the parks near where Parker worked and lived: Marcus Garvey Park in Harlem and Tompkins Square Park on the Lower East Side.

LINEUP: See website. The 2016 lineup included Randy Weston, Donny McCaslin, Jack DeJohnette, Jason Lindner, Grace Kelly. cityparksfoundation.org/summerstage/about/charlie-parker-jazz-festival

Delaware Water Gap Celebration of the Arts

Delaware Water Gap, Pennsylvania
Sept. 8-10

Nearly 40 years ago, jazz fans in the Poconos decided to throw a jazz party. Nowadays that event is a three-day extravaganza. Many of the best names in jazz come to Pennsylvania to perform.

LINEUP: See website. Previous performers have included Greg Osby, Dick Oatts, Dave Liebman, Nellie McKay. cotajazz.org

Pennsylvania Blues Festival

Lake Harmony, Pennsylvania
September (Dates TBD)

This festival takes place at Split Rock Resort, which offers lodging. There are other lodging options in the area, too.

LINEUP: See website. Last year's headliners included Kenny Neal, Ronnie Earl, Campbell Brothers, Mikey Junior's Blues Revue, Guy Davis, Blackburn, Toronzo Cannon, Delmark Chicago Revue. pennsylvaniaibluesfestival.com

Baltimore Jazz Fest

Baltimore City, Maryland
Sept. 16

The Baltimore Jazz Alliance and Baltimore City Recreation & Parks presented the first

ever-free Baltimore Jazz Fest in 2016. The city's rich and enduring jazz scene produced iconic figures Billie Holiday, Ethel Ennis, Cab Calloway, Chick Webb and Eubie Blake. The 2017 festival includes events at multiple locations.

LINEUP: See website. Last year's performers included Art Sherrod Jr., Clarence Ward III All Stars, Hot Club of Baltimore. baltimorejazzfest.com

Berklee Beantown Jazz Festival

Boston, Massachusetts
Sept. 23

This festival is Boston's biggest block party—a free, annual, outdoor public concert that has delighted hundreds of thousands of music lovers over the years with its variety of jazz, Latin, blues, funk and groove performances, along with KidsJam, an instrument petting zoo, and an array of food vendors. This festival is the place to be in Boston on the last Saturday of September as the community comes together to enjoy great live music.

LINEUP: See website. Past performers have included Snarky Puppy, Danilo Pérez, Robert Glasper, Meshell Ndegeocello. berklee.edu/beantownjazz

Pittsfield City Jazz Festival

Pittsfield, Massachusetts
Oct. 6-15

A signature cultural event of the fall foliage season in the Berkshire Hills of western Massachusetts, this festival presents a broad spectrum of local, national and international talent. A "Jazz Crawl" on Columbus Day weekend is a series of free events in restaurants and lounges throughout the city's Upstreet Arts District. A Sunday Jazz Brunch caps the weekend. Programming will include a centennial celebration for Dizzy Gillespie.

LINEUP: Dizzy Gillespie Afro-Cuban Experience, Veronica Swift, others. berkshiresjazz.org



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Attendees enjoy great jazz and sunshine at the Atlanta Jazz Festival.

MATT ALEXANDRE PHOTOGRAPHY

Atlanta Jazz Fest Mixes Global Icons, Local Talent

In 2008, the Atlanta Jazz Festival, which had been the most visible jazz event in Georgia for decades, nearly went belly-up. One year removed from its 30th anniversary, which had featured such high-profile artists as Herbie Hancock and Vijay Iyer, the free festival had to go on without its primary lifeline—\$1 million in funding from the city—after the financial support earmarked for the event dried up. Mother Nature also played a factor: A withering drought forced the event from its longtime home in Atlanta’s main green space, Piedmont Park.

Camille Russell Love, the director of the Atlanta Office of Cultural Affairs, had been running the festival since 1999, and suddenly she found herself putting together an event with very little in the budget and no place to call home. By necessity, promoters scaled down the event for the next few years.

“It was panic—not only was the Atlanta Jazz Festival in jeopardy, but also the Office of Cultural Affairs was in jeopardy,” Love recalled. “There were years when I thought there wasn’t going to be a festival.”

In the ensuing decade, Love worked to help the event evolve into an event that outshines what it once was. A smaller amount of city support returned, and corporate sponsorships started accounting for more of the budget. The festival returned to the city’s main park in 2010.

Pianist/keyboardist Robert Glasper, tenor saxophonist Charles Lloyd and singer Freddy

Cole are among the headliners for the 40th anniversary of the Atlanta Jazz Festival, which takes place May 26–28 in Piedmont Park.

On April 30, International Jazz Day, festival promoters will present a ticketed concert featuring two icons whose work has long been revered by jazz fans as well as world-music enthusiasts: pianist Abdullah Ibrahim and trumpeter Hugh Masekela. Ibrahim—who, like Masekela, was born in South Africa—has won a new generation of fans over the past few years, thanks to his releases on Sunnyside, such as *The Song Is My Story* and *Mukashi: Once Upon A Time*.

Atlanta-based trumpeter Melvin Jones said he has been encouraged by the support for local acts leading up to the festival. For a number of years, May in Atlanta has been devoted to jazz, with the city sponsoring a series of events throughout town for the entire month. (Promoters will sponsor 40 days of jazz events this year.)

“I feel like the festival itself has given more weight to national talent than the local talent,” Jones said. “The entire city is artistically revived during the month of May. You can’t travel a city block without encountering live music provided by local musicians.”

This year, the spotlight on local artists will extend into the festival programming, with a day full of Atlanta-based artists, a handful of whom performed at the inaugural Atlanta Jazz Festival. Anchored by a set from Atlanta resident Cole, the closing day of the festival will

feature performances by local artists Kathleen Bertrand, Joe Jennings and Ojeda Penn. Trumpeter Joe Gransden will lead his big band, which consists of some of the best musicians in the city.

“It’s really important to show the community the jazz artists who have [created] this jazz scene in Atlanta and have thrived as a result of it,” Love said.

Atlanta-based guitarist Jacob Deaton will participate in the festivities in a duo setting with singer Julie Dexter and in a band with singer Brenda Nicole Moorer. Deaton said the scene in Atlanta is “as bright as ever” and is filled with top-tier jazz artists writing and performing new music.

As a whole, the Atlanta Jazz Festival has left the 2008 crisis far behind. Last year’s fest, which included performances by saxophonist Benny Golson and vocalist Gregory Porter, drew large numbers of local fans and out-of-state tourists. While the event now seems to be growing once again, Love admitted that turning Atlanta into a nationally known jazz destination is still a long way off. She prefers, instead, to focus on the variety of music that can be heard in the city every night of the week.

“Atlanta is a musical city. I wouldn’t say it’s a jazz city or an r&b city or a hip-hop city,” she said. “Having free music for 40 years in a consistent space has contributed to Atlanta’s love affair with music.”

—Jon Ross

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Satchmo Summerfest

ZACH SMITH PHOTOGRAPHY

Jazzanooga Music Festival

Chattanooga, Tennessee
April (Dates TBD)

Internationally renowned headline acts and local musicians come together during this monthlong festival of jazz and related music. The Jazzanooga Music Festival is a nonprofit jazz and culture festival that preserves and promotes Chattanooga's musical heritage.

LINEUP: Norman Brown, Kirk Whalum and Rick Braun, Judy Carmichael.

jazzanooga.org

French Quarter Festival

New Orleans, Louisiana
April 6-9

Fans can kick off the festival season in New Orleans with the French Quarter Festival, presented by Chevron. Featuring more than 1,700 musicians on 23 stages, 60 food vendors from New Orleans' favorite restaurants and special events scattered throughout the Quarter, this festival is considered the largest showcase of Louisiana food, music and culture in the world.

LINEUP: Aaron Neville, Ellis Marsalis, Irma Thomas, Cedric Watson & Bijou Creole, Chubby Carrier & The Bayou Swamp Band, Dr. Michael White, Charmaine Neville, Dixie Cups, Erica Falls, Lost Bayou Ramblers, Tim Laughlin, James Andrews, Jeremy Davenport, Little Freddie King.

fqfi.org

Festival International de Louisiane

Lafayette, Louisiana
April 26-30

This joyous event, which is more than 30 years old, is a community-based, five-day music and arts festival held annually in downtown Lafayette.

LINEUP: Balkan Beat Box, Ginkgoa, Mokomba, GuGu Drum Group, Ceux Qui Marchent Debout, Marc Broussard, Red Baraat, Las Cafeteras, Lakou Mizik, Buckwheat Zydeco Tribute: Ils Sont Partis Band featuring Sir Reg, Falu, Dengue Fever, Delhi 2 Dublin, Debajo del Aqua, Bonerama, Greg Martinez & The Delta Kings featuring G.G. Shinn/Johnnie Allen/TK Hulin, Les Respectables, Corey Harris Band, Les Deuxluxes, Belzébuth, Sirius Plan, Flow Tribe, Ray Boudreaux, The Revelers, International Fiddle Summit featuring David Greely & Guests, The Viatones, Karnival Kreol featuring Cedric Watson, Sequoia Crosswhite, Brother Dege, Conga Los Hoyos, Jourdan Thibodeaux et Les Rôdailleurs, Michel Joseph Band, Dwight J. Roy, Mike Dean Band, Shrugs, Durwood, Harris Family Band, Soul Express Brass Band.

festivalinternational.org

Jacksonville Jazz Festival

Jacksonville, Florida
May 25-28

What began three decades ago as the humble Mayport and All That Jazz Festival is now one of the largest free jazz festivals



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in the country. Legends who have played at this festival include Dizzy Gillespie, Miles Davis, Buddy Guy and Mavis Staples.

LINEUP: See website. Some of last year's artists included Christian Scott, Snarky Puppy, Lizz Wright, Ken Ford, Somi, Yellowjackets, Nathan East, Jon Batiste & Stay Human, Kem. jacksonvillejazzfest.com

Atlanta Jazz Festival

Atlanta, Georgia
May 26-28

The Atlanta Jazz Festival, which takes place at Piedmont Park in the heart of midtown Atlanta, is celebrating its 40th anniversary as one of the largest free jazz festivals in the country. As part of the celebration, the festival is expanding its "31 Days of Jazz" events to 40 days leading up to the Memorial Day weekend.

LINEUP: Robert Glasper Experiment, Macy Gray, Pedrito Martinez Group, Randy Weston, René Marie, Moonchild, Nik West, Nicholas Payton and Afro-Caribbean Mixtape, Allan Harris, Marquis Hill, Joe Jennings & Howard Nicholson's Life Force, The Ojeda Penn Experience, Charles Lloyd, Freddy Cole, Regina Carter, Senri Oe, Sofia Rei. atlantafestivals.com

Spoletto Festival USA

Charleston, South Carolina
May 26-June 11

This festival fills Charleston's historic theaters, churches and outdoor spaces with performances by renowned artists as well as emerging performers in opera; theater; dance; and chamber, symphonic, choral and jazz music. Now approaching its 41st season, Spoleto Festival USA is internationally recognized as America's premier performing arts festival.

LINEUP: Charles Lloyd Quartet, Dee Dee Bridgewater, Pedrito Martinez Group, Sofia Rei, Terence Blanchard featuring The E-Collective, Butler, Bernstein & The Hot 9, Evan Christopher's Clarinet Road. spoletousa.org

Jazz In June

Norman, Oklahoma
June 15-17

Now in its 34th year, Jazz in June is an outdoor jazz and blues festival. Free to the public, it brings national jazz and blues artists together to perform for more than 30,000 visitors annually.

LINEUP: Dr. Lonnie Smith Trio, Blues in the Night, Caleb McGee & The Underdogs, Mike Hosty and Jamie Oldaker, Jazz Under the Stars, Claire Piersol, Groovin' On the Green, Ardent Spirits, Victor & Penny and their Loose Change Orchestra, Harold Lopez-Nussa Trio with Ruy Lopez-Nussa and Alune Wade. jazzinJune.org

Eureka Springs Blues Weekend

Eureka Springs, Arkansas
June 16-18

Organizers will present concerts all around

the historic community of Eureka Springs. Performances range from Grammy-winning headliner shows at Turpentine Creek to dance bands in dive bars in the heart of one of the coolest cities in America.

LINEUP: See website. Last year's artists included Alvin Youngblood Hart's Muscle Theory, Bourbon Highway, Bramhall Brothers, Brick Fields, Buddy Shute, The Cate Brothers, CeDell Davis & The Brethren, Chris Duarte, Damon Fowler, The Delgado Brothers, Divas On Fire, George Hunt's Blues For Kids, Ghost Town Blues Band. eurekaspringsblues.com

W.C. Handy Music Festival

Florence, Alabama
July 21-30

This festival celebrates the legacy of W.C. Handy and the musical heritage of northwest Alabama. Over 200 events occur during the festival, including concerts, art exhibits and plays. Music will be presented in local parks, stores, restaurants, churches and on the banks of the Tennessee River. Fans can enjoy blues, jazz, gospel and soul. Events take place in the quad cities of Florence, Muscle Shoals, Sheffield and Tuscumbia, known as The Shoals. **LINEUP:** See website. Past performers in-

Since 1981, The Jacksonville Jazz Festival has been delivering some of the biggest names in jazz.

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Bela Fleck
Michael Buble
Buddy Guy
Al Hirt
Spyro Gyra
Branford Marsalis
Sonny Rollins
Natalie Cole
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wchandymusicfestival.org

Satchmo SummerFest

New Orleans, Louisiana

Aug. 4-6

Satchmo SummerFest presented by Chevron is an annual free festival celebrating the life, legacy and music of Louis "Satchmo" Armstrong. It features contemporary and traditional jazz, brass bands, New Orleans cuisine and insightful seminars about the life of Armstrong and the history of New Orleans music.

LINEUP: See website. Last year's lineup included Dirty Dozen Brass Band, Big Sam's Funky Nation, The Soul Rebels, Brass-A-Holics, Yoshio Toyama & The Dixie Saints, Jeremy Davenport, Trumpet Tribute to Louis Armstrong featuring James Andrews, Wendell Brunious.

fqfi.org/satchmo

Mighty Mississippi Music Festival

New Orleans, Louisiana

Sept. 29-Oct. 1

Set in the heart of the Mississippi River Delta, this festival is a three-day, multi-genre event celebrating a historic region and the blues, bluegrass and country music it inspired. The festival populates its two stages from a pool of nationally known acts and regional musicians. Fans can camp out for the weekend and participate in late-night jam sessions.

LINEUP: See website. Last year's performers included Chris LeBlanc, Dead Soldiers, The Revivalists.

mightymississippimusicfestival.com

Amelia Island Jazz Festival

Fernandina Beach, Florida

Oct. 8-15

Held annually during the first week of October and headed by Artistic Director Les DeMerle, this festival promotes world-class jazz in various styles, including swing, bebop, Dixieland, big band, blues, Latin and contemporary. Concerts are staged in venues around Amelia Island, including the historic seaport of Fernandina Beach. The festival awards a jazz scholarship yearly to an aspiring high school musician.

LINEUP: Néstor Torres, Roseanna Vitro, the Dynamic Les DeMerle Band featuring Bonnie Eisele, more.

ameliaislandjazzfestival.com

Clearwater Jazz Holiday

Clearwater, Florida

Oct. 19-22

This year's 38th annual celebration is a collaboration between the Clearwater Jazz Holiday Foundation, City of Clearwater and Ruth Eckerd Hall. Fans will enjoy a colorful musical lineup, from jazz to jam, funk, fusion and more.

LINEUP: See website. Past performers include Herbie Hancock, Trombone Shorty, Marcus Roberts, Christian McBride.

clearwaterjazz.com

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2017





The 30th edition of the Elkhart Jazz Festival is expected to draw large crowds to the Indiana town.

COURTESY OF ELKHART JAZZ FESTIVAL

Elkhart Hosts Massive Jazz Party

For decades, the small town of Elkhart, Indiana, has been known as the “band instrument capital of the world.” Conn-Selmer Inc. has its corporate offices in Elkhart, and nearly 2,000 of the approximately 50,000 residents are employed in the production of a wide range of instruments, including the Bach brass family and Ludwig drums.

But Elkhart has another musical claim to fame: the Elkhart Jazz Festival. Celebrating its 30th anniversary this year on June 23–25, the event will showcase more than 100 jazz bands performing on seven stages located throughout downtown Elkhart. The festival typically draws more than 15,000 jazz fans to performances on seven indoor and outdoor stages.

In a recent phone interview, Van David Young, the founder of the festival, recalled its origin and early years.

“Back in 1987, I got a bunch of jazz fans together to talk about starting a festival here in Elkhart,” Young said. “We got a committee together and talked to a lot of the businesses downtown to get their support. They liked the concept, and by 1988 we had a festival.”

That first year, Young was in charge of booking talent, a job he kept for an additional 24 years.

“I’m a big fan of traditional jazz and swing, so that first year I brought in musicians like Wild Bill Davidson, Jim Allred, Milt Hinton, Butch Miles, Dave McKenna and a bunch of Chicago musicians like Bobby Lewis,” Young recalled. “And we had the Navy Commodores on our free stage. We had a total attendance of

about 3,000 that first year. It was a good start, but we lost money that year and the next two. But our sponsors stayed with us, and from the fourth year on, every festival has made money.”

In addition to solid support from sponsors like Conn-Selmer and other Elkhart businesses and non-profit groups, a key element in the festival’s success is its strong volunteer support.

“Basically, it’s an all-volunteer event,” said Dave Willis, who has co-chaired the festival’s production team with his wife, Sandra, for many years. “All in all, we’ve got more than 200 volunteers who set up stages, handle tickets, work as ushers and announce the acts.”

“We’ve been working as volunteers for 24 years,” Sandra added. “We actually have production people still working from the first and second [editions] of the festival. It really creates a bond between everyone. The musicians who play here feel that, too. Most want to know if they can come back next year.”

As the festival grew, it began to invite internationally known musicians. One of the first big names to appear was pianist Ramsey Lewis, who played the fest in 2000 and is returning this year with his quintet. “I’ve played so many festivals around the world over the years, it’s hard to remember the details of all of them,” Lewis said from his home in Chicago. “But I can tell you that everyone at the Elkhart festival was very welcoming.”

“There’s a great tradition of wonderful musicians who have headlined here over the years,” said Ben Decker, co-chair and talent planner for the festival. “Over the past few

years we’ve featured Joshua Redman, Wynton Marsalis, David Sanborn, the Preservation Hall Jazz Band, Trombone Shorty and many others. All of them were first-time performers here. Bringing Ramsey back also helps us reconnect with our earlier history. It’s a nice balance.”

One artist whom the festival has championed for years is the gifted singer and multi-instrumentalist Dave Bennett, who plays clarinet, electric guitar, piano and drums.

“I played Elkhart for the first time in 2003, and I’ve been lucky enough to be invited back every year,” recalled Bennett during a phone conversation from his Michigan home. “Elkhart is an amazing place. There’s a really unique relationship between the musicians, the staff and volunteers and the audience.”

Young, who continues to be involved with the festival as a consultant at age 81, is working to ensure there will be another generation of performers and jazz fans for the Elkhart fest.

Three years ago, Young started Hoagy’s Workshop, named after songwriter and DownBeat Hall of Fame inductee Hoagy Carmichael (1899–1981), a native of Indiana. The workshop recruits professional musicians to serve as mentors for high school and middle school music students during the three days leading up to the festival.

“We meet with the kids Tuesday, Wednesday and Thursday before the festival starts,” Young explained. “Then they get to play onstage on Friday. The goal is to involve more young people in jazz and help keep it going.”

—Terry Perkins

MIDWEST

 This trumpet denotes a corresponding ad in this guide.



Bria Skonberg is among the past performers at the Summer Solstice Jazz Fest.



Twin Cities Jazz Festival

Wichita Jazz Festival

Wichita, Kansas

April 4-16

For 40 years, this festival has been dedicated to fostering great jazz in Wichita and raising the next generation of Kansas jazz musicians. The festival brings in some of the greatest names in jazz, and its educational programs allow young players to study with professional musicians.

LINEUP: Pat Metheny, The Kandinsky Effect, Deborah Brown, Alaturka.

wichitajazzfestival.com

Eau Claire Jazz Festival

Eau Claire, Wisconsin

April 21-22

This festival features middle school, high school and college ensembles from around the country paired with immersive community events, such as 52nd Street—a downtown indoor/outdoor multi-venue music festival with bands spilling into the streets.

LINEUP: Doc Severinsen, Carl Allen.

eauclairjazz.com

Ravinia Festival

Hlghland Park, Illinois

June 3-Sept. 17

Located north of Chicago, Ravinia has a beautiful outdoor pavilion with reserved, covered seats, as well as a general-admission lawn area. Tony Bennett, who has performed at Ravinia dozens of times, returns Aug. 4. Linda May Han Oh presents an acoustic bass master class in Bennett Gordon Hall on June 14. Leslie Odom

Jr., who was a cast member of *Hamilton*, performs in the Martin Theatre on Aug. 13.

LINEUP: Diana Krall, Pat Metheny, Tony Bennett, *La La Land in Concert*, Aretha Franklin, John Legend, Santana, Julian Lage, Andrew Bird, Booker T. Jones, Smokey Robinson, Boz Scaggs, Common, Willie Nelson, Gipsy Kings, Punch Brothers, OneRepublic, Pentatonix, Los Tigres del Norte, others.

ravinia.org

Glenn Miller Festival

Clarinda, Iowa

June 8-11

Visitors and entertainers from around the world will converge in Clarinda, Iowa, the birthplace of Glenn Miller, to celebrate the music and memory of the great American bandleader, trombonist, composer and arranger. Fans can enjoy the Glenn Miller Birthplace Museum and the Birthplace Home, stage shows, picnics, dances and historical displays. The majority of concerts and programs take place at the Clarinda High School.

LINEUP: Glenn Miller Orchestra, John Morgan & His Big Band Orchestra, Shades of Blue USAF Jazz Band, Lady Luck Trio, GMBS Big Band, Dr. Pete Madsen and the UNO Jazz Ensemble, Blue Beginners.

glennmiller.org

Chicago Blues Festival

Chicago, Illinois

June 9-11

The Chicago Blues Festival is the largest free blues festival in the world, and this year it will be held in Millennium Park.

During three days on five stages, more than 500,000 blues fans will prove that Chicago is the "Blues Capital of the World."

LINEUP: Gary Clark Jr., Billy Branch & The Sons of Blues with James Cotton, Rhymefest, William Bell, Rhiannon Giddens, Ronnie Baker Brooks.

chicagobluesfestival.us

Tri-C JazzFest Cleveland

Cleveland, Ohio

June 22-24

The 38th edition of the Tri-C Jazzfest features ticketed indoor events and free outdoor concerts. Other festival activities food trucks, street boutiques, cooking demos, a Jazz Talk tent, US Bank Kid Bop and dancing until midnight under the GE Chandelier.

LINEUP: Chris Botti with Dianne Reeves, Terence Blanchard's Blue Note Sessions (with Kenny Barron, Ravi Coltrane, Carl Allen, David Pulphus), Kamasi Washington, Anat Cohen, Boney James with Norman Brown, Alicia Olatuja, Jane Bunnett & Maqueque, Diego Figueiredo, Boz Scaggs, Catherine Russell, Terence Blanchard's E-Collective.

tri-cjazzfest.com

Twin Cities Jazz Festival

Saint Paul, Minnesota

June 22-24

This festival features headline acts on multiple outdoor public stages in downtown Saint Paul, plus performances at more than 20 area clubs, bars and studio venues. The event brings top jazz artists to Saint Paul to share the joy of jazz with thousands of people.

LINEUP: Terence Blanchard, Anat Cohen with Choro Adventuroso, Bobby Lyle, more.
twincitiesjazzfestival.com

Summer Solstice Jazz Festival
East Lansing, Michigan
 June 23-24

This free festival in downtown East Lansing features the best in local, regional and national talent, as well as children's activities, a traditional New Orleans-style Second Line Parade, and an Avant-Garde Jazz Picnic. The fest is presented by the City of East Lansing, Wharton Center and the MSU College of Music, with artistic direction by Rodney Whitaker.

LINEUP: Lou Donaldson and Dr. Lonnie Smith, Miles Mosley, Dafnis Prieto, Maureen Choi Quartet, Planet D Nonet, Western Jazz Quartet, North Star Jazz, Gabriel Brass Band, Phil Denny, 496 West, Laura Rain & The Caesars, Twyla Birdsong, Zach Adleman Quartet, Markus Howell Trio, Quintet Ruby.
eljazzfest.com

Elkhart Jazz Festival
Elkhart, Indiana
 June 23-25

The Elkhart Jazz Festival is celebrating its 30th anniversary with an unforgettable jazz party. Programming will include festival favorites as well as emerging talent. Music takes place on seven stages, including the free Main Street stage under the stars.

LINEUP: Ramsey Lewis, Terence Blanchard & The E-Collective, Joan Collaso, Dave Bennett, Bria Skonberg, Davina & The Vagabonds, Ed Laub with Bucky Pizzarelli.
elkhartjazzfestival.com

Iowa City Jazz Festival
Iowa City, Iowa
 June 30-July 2

This free, outdoor festival features music on multiple stages across the scenic University of Iowa campus. Food, fireworks and jazz in local clubs round out the fest, which draws more than 50,000 fans annually.

LINEUP: Donny McCaslin Group, Stacy Kent, United Jazz Ensemble, Rhythm Future Quartet, In Orbit (featuring Jeff Coffin, Michael Occhipinti, Felix Pastorius), North Corridor Jazz All Stars, Jacob Garchik's Ye Olde, Christopher's Very Happy Band., Kris Davis Quintet, The Cookers: Billy Hart/George Cables/Cecil McBee/David Weiss/Eddie Henderson/Billy Harper/Donald Harrison, Laura Caviani Trio, John Raymond & Real Feels.
summerofthearts.org

Sioux Falls Jazz and Blues Festival
Sioux Falls, South Dakota
 July 13-15

This annual festival has become a summer favorite for the city and the region. The outdoor musical event features two stages and is free to the public. Visitors can enjoy

delicious food, beer and wine gardens, arts and crafts, fireworks and more.

LINEUP: Kenny Wayne Shepherd, The Fray, The Steepwater Band, Chubby Carrier & The Bayou Swamp Band.
siouxfallsjazzfest.com

Lowertown Blues & Funk Fest
Saint Paul, Minnesota
 July 21-22

This festival returns to Mears Park with a night of soul and funk on July 21, followed by a day of blues on July 22. It's the Twin Cities' largest free blues festival—with an extra dose of funk.

LINEUP: Thomas Castro & The Painkillers, Average White Band, Shannon Curfman, Chase & Ovation, The Jimmys, Mick Sterling and The Stud Brothers, Renée Austin, more.
lowertownbluesfestival.com

Jazz & Rib Fest
Columbus, Ohio
 July 21-23

During this festival, three stages will host the finest local, regional and international jazz artists, while barbeque pit masters serve up sizzling ribs, chicken and more. Fans can savor the best ribs from around the country as 23 award-winning barbeque teams compete for "Best Ribs" bragging rights. Admission is free.

LINEUP: See website. Last year's performers included BWB: Norman Brown/Kirk Whalum/Rick Braun, Tower of Power, Dirty Dozen

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Iowa City Jazz Festival

Brass Band, Poncho Sanchez, Spyro Gyra, Cindy Bradley with Chris Standing, Arturo O'Farrill, Joey DeFrancesco Quartet.

hottribscooljazz.org

Prairie Dog Blues Festival

Prairie du Chien, Wisconsin

July 28-29

This annual festival is held on historic St. Feriole Island, located on the Mississippi River and nestled between jagged cliffs and green hills. Fans can enjoy a variety of blues and roots music: Chicago blues, West Coast jump, hard-driving Mississippi Hill Country blues, New Orleans horns, Texas boogie, zydeco, rock and gospel.

LINEUP: See website. Last year's artists included Moreland & Arbuckle, Danielle Nicole, Davina & The Vagabonds, Davy Knowles, Devon Allman, Girls with Guitars, Larry McCray, Owen Campbell, René Austin, Sugaray Rayford Band, The Katz Sass.

prairiedogblues.com

Bix Beiderbecke Memorial Jazz Festival

Davenport, Iowa

Aug. 3-5

The 2017 edition of this festival—which celebrates the musical accomplishments of jazz cornetist, pianist and composer Bix Beiderbecke (1903-'31)—has a new location. The Rhythm City Casino Resort in north Davenport has a great room ("Event Center") for concerts, three restaurants and free parking (including valet). It also serves as the host hotel and major sponsor.

LINEUP: See website. Last year's festival included Randy Sandke & Dick Hyman, Dan Levinson's Six Shades of Bix, Dave Bennett Quartet, Graystone Monarchs, Rock Island Roustabouts, Miss Jubilee & Her Humdingers.

bixsociety.org

Iowa Soul Festival

Iowa City, Iowa

Aug. 4-5

The Iowa Soul Festival is a celebration that features the dance, music, food and art of the African and African-American communities. This event will highlight the positive influences that the culture has on Iowa City, the Creative Corridor and Eastern Iowa. This music lineup will feature locally, regionally and nationally recog-

nized artists. There will be a Fun Zone for kids.

LINEUP: See website. Previous performers include The BluPrint Band.

summerofthearts.org

Lansing JazzFest

Lansing, Michigan

Aug. 4-5

The 23rd annual JazzFest will take place in the streets of Old Town, surrounded by the best of the Capital City's art galleries, as well as unique retail stores and grand architecture. Its stages will offer outstanding talent, from local favorites to regional and national acts, including many appearing for the first time in Lansing.

LINEUP: See website. Previous performers include Tony Monaco/Fareed Haque Trio featuring Randy Gelispie, Rodney Whitaker Quartet with Terell Stafford, Etienne Charles, Nicole Mitchell Quartet, Stanley Jordan.

jazzlansing.com

Chicago Jazz Festival

Chicago, Illinois

Aug. 31-Sept. 3

This free outdoor festival is held in Millennium Park and features multiple stages, including the world-famous Jay Pritzker Pavilion. Local musicians and international icons are part of the mix.

LINEUP: See website. Last year's performers included Benny Golson, Anat Cohen, The Bad Plus, the John Scofield/Joe Lovano Quartet, Candido, Carla Bley, Harold Mabern, Christian Scott, Tarbaby and others.

chicagojazzfestival.us

Detroit Jazz Festival

Detroit, Michigan

Sept. 1-4

The 38th Annual Detroit Jazz Festival, the world's largest free jazz event, offers four action-packed days of eclectic artist performances on four stages during Labor Day weekend. This year, fans can get the festival's streaming app, Detroit Jazz Fest Live! (at <https://live.detroitjazzfest.com>), to catch every performance as it happens.

LINEUP: Wayne Shorter (Artist-in-Residence), Herbie Hancock, Hudson (Jack DeJohnette, Larry Grenadier, John Medeski, John Scofield), Dee Dee Bridgewater, Kamsi Washington, Stanley Clarke, more.

detroitjazzfest.com

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Hyde Park Jazz Festival

Blues at the Crossroads

Terre Haute, Indiana
Sept. 8-9

This festival has become a beloved Midwest tradition. The 2016 edition featured two stages and about 20 performances. Stages will be set up at 7th Street and Wabash Avenue in downtown Terre Haute. Food and beverage vendors help make this event fun for the whole family.

LINEUP: See website. Performers in 2016 included Fresh Hops, Midnight Motive, Crowe Committee, Edward David Anderson & Friends, Jazz Metamorphosis, White Light Revival.

bluesatthecrossroads.com

World Music Festival

Chicago, Illinois
Sept. 8-24

Presented by the City of Chicago and produced by the Chicago Department of Cultural Affairs and Special Events, this multi-venue festival has attracted more than 650,000 concertgoers and has presented more than 650 artists and ensembles from over 80 countries since it began in 1999.

LINEUP: See website. Previous performers include Mulatu Astatke, AlSarah & The Nubatones, Nano Stern, Antibalas.

worldmusicfestivalchicago.org

Michigan BluesFest

Lansing, Michigan
Sept. 15-16

Michigan BluesFest started in 1994 under the name OctoberFest, and it featured such renowned artists as Kid Rock and Duncan Sheik, as well as local musicians. For 2002, the festival committee decided to transform the fall music festival into Old Town BluesFest. Nowadays, the festival draws more than 7,000 fans who enjoy great blues, as well as delicious food and shopping in the nearby historic area.

LINEUP: See website. Past performers include The 89th Key, The Boa Constrictors, Chris Canas, Donald Kinsey with The DeWaynes, Good Cookies.

michiganbluesfest.com

Hyde Park Jazz Festival

Chicago, Illinois
Sept. 23-24

This free festival will present 35 performances by the finest in local, national and international jazz talent in 14 venues across Chicago's Hyde Park neighborhood on the city's South Side. The festival works closely with a diverse community of fans, aficionados, artists and organizational partners to celebrate the rich tradition of jazz and to support the development of new work and ideas.

LINEUP: See website. Last year's line-up included Miguel Zenón, Randy Weston, Matana Roberts, Amir ElSaffar Two Rivers Ensemble, Tom Harrell.

hydeparkjazzfestival.org

Edgefest

Ann Arbor, Michigan
Oct. 18-21

Kerrytown Concert House in Ann Arbor, Michigan, will present the 21st annual Edgefest. This festival will feature ensembles led by and featuring many distinguished drummers/composers who work in today's world of creative music.

LINEUP: Hamid Drake, Allison Miller, Gerald Cleaver, Pheeroan akLaff, Andrew Drury, Tom Rainey, Tomas Fujiwara, Harris Eisenstadt, William Hooker, Jonathon Taylor, more.

edgefestannarbor.com

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WEST

 This trumpet denotes a corresponding ad in this guide.



UNC/Greeley Jazz Festival

Greeley, Colorado

April 20-22

This festival brings together internationally recognized artists, jazz lovers, award-winning clinicians and more than 250 college, high school and middle school big bands, combos, and jazz vocal groups from across the country. Each year, more than 8,000 participants enjoy the main-stage concerts, after-hours sessions, daytime performances and the many educational workshop sessions.

LINEUP: Sheila Jordan: A Tribute to Charlie Parker, Aubrey Logan, Jimmy Heath with the Dizzy Gillespie All-Star Big Band, Romeo and Juliet Project featuring David Liebman with Greg Gisbert and UNC's Jazz Lab Band I.
uncjazzfest.com

Reno Jazz Festival

Reno, Nevada

April 27-29

This festival promises to once again unite some of the finest jazz students, educators and professional musicians in the United States. Since its first year in 1962 (featuring five school groups), the festival has grown considerably in size and stature.

LINEUP: The Bad Plus Joshua Redman, a special guest artist with The Collective (University of Nevada—Reno's faculty combo), more.
unr.edu/rjf

Juneau Jazz & Classics Festival

Juneau, Alaska

May 5-20

This festival has a mission to bring world-class jazz, blues and classical musicians to Juneau. It offers rich musical experiences and educational opportunities at a variety of venues throughout Juneau and remote communities in southeast Alaska.

LINEUP: Richard Thompson, The Congress, Vega Quartet, Zuill Bailey & Evan Drachman, Axiom Brass Quintet, David Coucheron & Mae Lin, The Defibulators, Jessica Chang, Gary Motley Jazz Trio, Janet Clippard.
jazzandclassics.org

Ballard Jazz Festival

Seattle, Washington

May 17-20

Started in 2003 to highlight the thriving neighborhood of old town Ballard and Seattle's world-class jazz musicians, this festival quickly grew into an internationally recognized event. This year's program furthers the fest's relationship with many of Ballard's iconic institutions.

LINEUP: See website. Previous performers include Lee Konitz, Joe Locke, Claudio Roditi, Mitchel Forman.
ballardjazzfestival.com

Sacramento Music Festival

Sacramento, California

May 26-29

This one-of-a-kind music experience is a safe, four-day, party featuring live music, 100 unique performances, street dancing, animated parades, instruments booming and great food and drink in an energetic atmosphere.

LINEUP: See website. Last year's artists included Banu Gibson, Beth Duncan Quintet, Caravanserai, Clint Baker's Hot Five, Crescent Katz, Dave Bennett & Memphis Speed Kings.
sacmusicfest.com

Bellevue Jazz & Blues Festival

Bellevue, Washington

May 31-June 4

The 10th annual jazz and blues festival in downtown Bellevue features two headlining shows at the Meydenbauer Center Theatre along with more than 40 free shows at participating venues.

LINEUP: Catherine Russell, Corey Harris Band, Radio Raheem, The Rumba Kings.
bellevuedowntown.com

Newport Beach Jazz Festival

Newport Beach, California

June 2-4

Newport Beach Jazz Festival is a stylish weekend complete with world-class jazz acts, tasty food and drinks, shopping

and dancing on the lawn at the Hyatt Regency Newport Beach.
LINEUP: The O'Jays, David Sanborn, West Coast Jam: Richard Elliot/
Rick Braun/Norman Brown featuring The West Coast Horns,
Euge Groove, Foreign Affair: Michael Lington, The Official Marc
Antoine Fan Page & Alex Bugnon, Lindsey Webster, more.
festivals.hyattconcerts.com

Healdsburg Jazz Festival *Healdsburg, California* June 2-11

This festival brings a wide array of jazz styles to Sonoma County's beautiful wine country, 60 miles north of the Golden Gate Bridge. This intimate festival presents concerts in wineries, theaters, outdoor parks and restaurants.

LINEUP: The Heath Brothers, Bobby Hutcherson Tribute Band (with Renee Rosnes, Ray Drummond, Victor Lewis and Steve Nelson), Joe Lovano Quartet, John Abercrombie Organ Trio, Henry Butler, Django All-Stars, Dave Striker Quartet with Bob Mintzer, Pacific Mambo Orchestra, more.
healdsburgjazz.org

San Francisco Jazz Festival *San Francisco, California* June 6-18

The 35th San Francisco Jazz Festival will present 43 concerts over 13 days with an eclectic lineup of legendary performers and up-and-coming artists from around the Bay Area and the world at the SFJAZZ Center, Joe Henderson Lab and Davies Symphony Hall.

LINEUP: Chris Potter, Stanley Clarke, Hudson (Jack DeJohnette, Larry Grenadier, John Medeski, John Scofield), Ambrose Akinmusire, Clayton-Hamilton Jazz Orchestra, Fred Hersch, Herb Alpert & Lani Hall, Jacob Collier, Donny McCaslin, Fred Hersch, Shahin Novrasil, Monty Alexander, Con Brio, Hot Club of San Francisco, Bokante with Michael League, Martin Luther McCoy, more.
sfjazz.org

Greeley Blues Jam *Greeley, Colorado* June 9-10

This festival offers a family-oriented atmosphere, with ample free parking, plus camping and RV sites. Fans can visit the "Blues 101 Stage," sponsored by the Colorado Blues Society, where kids of all ages have the opportunity to learn about the music. The fest has two stages, allowing for continuous music for over 11 hours.

LINEUP: Walter Trout, Samantha Fish, Honey Island Swamp Band, Lil' Ed & The Blues Imperials, Southern Avenue, Guy Forsyth Band, My Blue Sky, The Burroughs, Kerry Pastine & The Crime Scene, Rev. Billy C. Wirtz.
greeleybluesjam.com

Vail Jazz Festival *Vail, Colorado* June 9-Sept. 4

This festival offers more than 70 performances and 200 artists spanning the whole summer calendar. Fans can experience jazz in intimate venues and breathtaking views.

LINEUP: René Marie, Eliane Elias, Butler, Bernstein & The Hot 9, Carmen Bradford and Byron Stripling's tribute to Ella Fitzgerald and Louis Armstrong, Frank Vignola, iCubanismo!, John Boutté, more.
vailjazz.org

Playboy Jazz Festival *Los Angeles, California* June 10-11

For the fourth year in a row, The Los Angeles Philharmonic Association will present the annual Playboy Jazz Festival at the world-famous Hollywood Bowl.

LINEUP: Gregory Porter, Kenny Garrett, Common, Hudson (Jack DeJohnette, Larry Grenadier, John Medeski, John Scofield), Taj



19th annual HEALDSBURG Jazz FESTIVAL 2017 JUNE 2 THRU 11

HEATH BROTHERS

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VICTOR LEWIS & STEVE NELSON

JOHN ABERCROMBIE ORGAN TRIO

HENRY BUTLER, SOLO PIANO

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WITH BOB MINTZER**

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healdsburgjazz.org



Vail Jazz Festival

JACK AFFLECK PHOTOGRAPHY

Mahal & Keb' Mo' Band, Marcus Miller, Arturo Sandoval Latin Big Band, Stefon Harris, Lala Hathaway, Carl Allen & The Art of Elvin, DIVA, Corey Henry & The Funk Apostles, Corinne Bailey Rae, more.

hollywoodbowl.com

Jazz Aspen Snowmass June Experience

Aspen, Colorado

June 23-25, July 1

This event includes four nights of headline performances at the spectacular Benedict Music Tent in Aspen plus JAS Cafe performances at the Aspen Art Museum and The Little Nell. Fans can enjoy a free Lawn Party on the Music Tent Grounds before the main shows and an out-of-this-world VIP Experience.

LINEUP: Jon Batiste & Stay Human, Lisa Fisher & Grand Baton, Tower of Power, Michael McDonald, Earth, Wind & Fire.

jazzaspensnowmass.org/june-experience.html

Waterfront Blues Fest

Portland, Oregon

June 30-July 4

The 30th anniversary of the Safeway Waterfront Blues Festival, presented by First Tech Federal Credit Union, will take place at Tom McCall Waterfront Park. The five-day festival benefits Oregon Food Bank's work to eliminate hunger and its root causes in Oregon and Clark County, Washington.

LINEUP: Big Head Todd Blues Club featuring Billy Branch/Cedric Burnside/Ronnie Baker Brooks, Chris Isaak, Joss Stone, Galactic, Elvin Bishop, Fantastic Negrito, Canned Heat, JD McPherson, Bokanté, Pine Leaf Boys, MarchFourth, Chubby Carrier, Southern Avenue, Greyhounds, The Revelers, more.

waterfrontbluesfest.com

New Mexico Jazz Festival

Albuquerque & Santa Fe, New Mexico

July 13-Aug. 5

A bi-city, collaborative effort between Outpost Performance Space and The Lensic Performing Arts Center, this festival features concerts and events at indoor and outdoor venues throughout Albuquerque and Santa Fe.

LINEUP: Pharoah Sanders, Ravi Coltrane, Pat Martino, Jane Bunnett & Maqueque, Ambrose Akinmusire, Los Lobos, Davina & the Vagabonds, Dexter Gordon Tribute Project with George Cables & Doug Lawrence, more.

newmexicojazzfestival.org

Fairbanks Summer Arts Festival

Fairbanks, Alaska

July 16-30

Held in Fairbanks and outreach locations in Alaska, this two-week study and performance festival offers workshops and concerts with inspiring guest artists. Classes are offered in multiple music genres, dance, theater arts, healing arts, culinary arts, visual arts and creative writing.

LINEUP: Clipper Anderson, Darin Clendenin, Zach Compston, Keith Karns and Greta Matassa.

fsaf.org

Jazz at the Bowl

Los Angeles, California

July 19-Sept. 13

The ever-evolving influence of jazz is reflected in a diverse range of celebrated and emerging artists at this festival, guided by Herbie Hancock, the L.A. Philharmonic's creative chair for jazz.

LINEUP: Vince Mendoza, Andra Day, Leslie Odom Jr., Lizz Wright, Regina Carter, The Brian Setzer Orchestra, Gente de Zone, Angélique Kidjo, Pedrito Martinez Group, Jill Scott, Robert Glasper Experiment, Herbie Hancock, Kamasi Washington, Trombone Shorty & Orleans Avenue, St. Paul & The Broken Bones, Christian McBride, John Clayton, Dave Grusin, Sean Jones, Hubert Laws, Grégoire Maret, Lewis Nash, Lee Ritenour, Alfredo Rodriguez, Valerie Simpson, Richard Bona & Mandekan Cubano, Lee England Jr. & The Soul Orchestra, Steve Winwood, Mavis Staples.

hollywoodbowl.com

Jazz Port Townsend

Port Townsend, Washington

July 23-30

Centrum features 36 internationally known performers in new and unexpected pairings, hand-picked by Artistic Director John Clayton. Performances take place in the 1,200-seat McCurdy Pavilion in Fort Worden State Park and as well as in intimate venues downtown.

LINEUP: Wycliffe Gordon, Terell Stafford, Jeff Hamilton, Hubert Laws, Kendrick Scott, Matt Wilson, Niki Haris, Tia Fuller, Sean Jones, George Cables, Sullivan Fortner, Cedric Dent, Gary Smulyan.

centrum.org/jazz

Port Townsend Acoustic Blues Workshop

Port Townsend, Washington

July 30-Aug. 6

The back-porch vibe of this early acoustic blues program make this week feel like a



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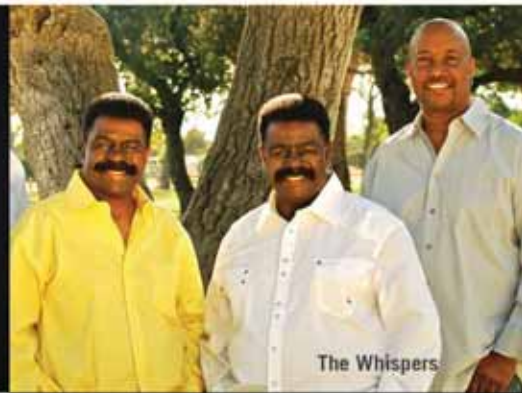
CHRIS BOTTI **GEORGE CLINTON AND PARLIAMENT FUNKADELIC** **THE WHISPERS**
ANGÉLIQUE KIDJO **DR. LONNIE SMITH** **EDDIE HENDERSON** **SASHA MASAKOWSKI**
JAVON JACKSON, GEORGE CABLES, RANDY BRECKER, EDDIE GOMEZ & JIMMY COBB
PEDRITO MARTINEZ **CYRILLE AIMÉE** **TOMMY IGOE GROOVE CONSPIRACY**
SOMOS EL SON **CARMEN LUNDY** **RAY OBIEDO** **EMILIO SOLLA** **DANNY GREEN**
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Chris Botti



George Clinton



The Whispers



Cyrille Aimée



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Healdsburg Jazz Festival

GEORGE WELLS



Fairbanks Summer Arts Festival

TODD PARIS

family gathering. More than 30 of the country's best acoustic blues musicians take participants on a journey through history and tradition with classes designed to honor traditions as well as build skills.

LINEUP: See website for details.

centrum.org/port-townsend-acoustic-blues-festival-workshop

Telluride Jazz Festival

Telluride, Colorado

Aug. 4-6

Located in a breathtaking mountain town, this festival showcases world-class jazz, funk, soul, folk, and gospel. Sitting 8,750 feet high in the Rocky Mountains, the festival features wine and spirits tastings, late-night shows, on-site camping and more.

LINEUP: Mavis Staples, Macy Gray, Lee Fields, The Suffers, Vaud & The Villains, FatsO, Ranky Tanky, Davina & The Vagabonds, Cha Wa Mardi Gras Indian Band, Hazel Miller Gospel Band.

tellurideJazz.org

Idyllwild Jazz In The Pines

Idyllwild, California

Aug. 11-13

This festival features more than two dozen bands. Performers and fans of jazz, blues and r&b have a breathtaking mountain campus to themselves after the departure of the Idyllwild Arts Summer Program's thousands of arts-lovers and before the first semester of the foundation's residential high school, Idyllwild Arts Academy.

LINEUP: See website. Last year's artists included Charles McPherson, Graham Dechter Quartet, Casey Abrams, Euphoria Brass Band, Marshall Hawkins.

idyllwildjazz.com

San Jose Jazz Summer Fest

San Jose, California

Aug. 11-13

Featuring more than 100 performances on a dozen stages, Summer Fest is one of the Bay Area's premiere music festivals. Featuring jazz, blues, r&b, funk, New Orleans, zydeco and more, this festival transforms downtown San Jose into a three-day, all-out celebration of live music.

LINEUP: George Clinton & Parliament Funkadelic, Chris Botti, Angélique Kidjo, Cyrille Aimée, Pedrito Martinez, Mads Tolling, more.

summerfest.sanjosejazz.org

Montavilla Jazz Festival

Portland, Oregon

Aug. 19-20

This festival is an annual summer event showcasing Portland's thriving jazz scene, highlighting the world-class talents of Portland-based artists actively creating new music and pushing the boundaries of jazz.

LINEUP: See website. Previous performers include Darrell Grant's All 4 Naught, George Colligan Trio with Boris Kozlov and Rudy Royston, John Gross Trio, The InBetweens, The Blue Cranes, John Stowell, David Friesen.

montavillajazzfest.com

Vail Jazz Party

Vail, Colorado

Aug. 31-Sept. 4

Vail Jazz Party is a gathering of jazz heavyweights jamming in a variety of styles and formats for five days in a picturesque setting. Fans can enjoy more than 35 hours of intriguing combos and choruses, multimedia tributes to jazz legends and invigorating sets performed by iconic jazz stars.

LINEUP: Terell Stafford, Jeff Clayton, John Clayton, Bill Cunliffe, Adrian Cunningham, Sinne Eeg, Jeff Hamilton, Tommy Igooe, Butch Miles, James Morrison, Lewis Nash, Dick Oatts, Ken Peplowski, Byron Stripling, more.

vailjazz.org

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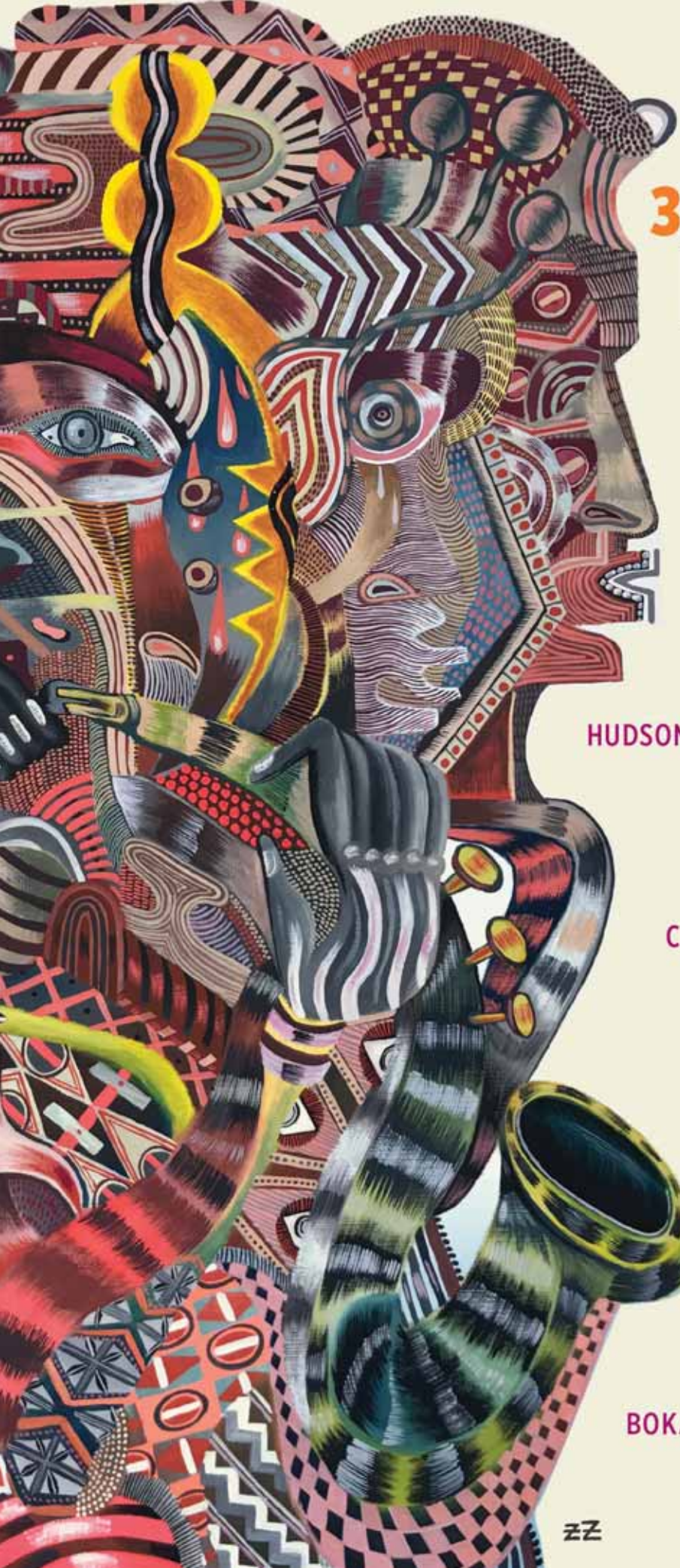
HOUSTON PERSON PHOTO BY GARY MARTIN

GEORGE CABLES TRIO, WITH ESSJET OKON ESSJET & VICTOR LEWIS		<p>HOUSTON PERSON CHUCK REDD RYAN SHAW MIKE WOFFORD AND MORE...</p>
GERALD CLAYTON	RUSSELL MALONE	
JOHN CLAYTON	THOMAS MARRIOTT	
GEORGE COLLIGAN	GRETA MATASSA	
JEFF HAMILTON	MARY ANN McSWEENEY	
HOLLY HOFMANN		

**oregoncoast
jazzparty.org**

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CORY HENRY & THE FUNK APOSTLES

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ANTONIO SANCHEZ MIGRATION**

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AMINA FIGAROVA SEXTET

BOKANTÉ W/MEMBERS OF SNARKY PUPPY

MONTY ALEXANDER

TICKETS ▶ SFJAZZ.org

zz

Jazz Aspen Snowmass Labor Day Experience

Snowmass, Colorado

Sept. 1-3

This festival presents today's best performers outdoors at the beautiful Snowmass Town Park. In addition to world-class music on the main stage daily, diverse live music can be seen on two festival side stages and at JAS After Dark performances each night. The JAS Village completes the festival feel with an international bazaar of exotic food, drink and crafts.

LINEUP: The Roots, Maroon 5, Daryl Hall & John Oates, Nathaniel Rateliff & The Night Sweats, St. Paul & The Broken Bones, Lake Street Dive, Keith Urban, more.

jazzaspensnowmass.org/labor-day-experience.html

Russian River Jazz & Blues Festival

Guerneville, California

Sept. 9-10

Johnson's Beach in Guerneville offers a picturesque venue that rests along the beach of the Russian River, only a few miles from more than 100 wineries.

LINEUP: See website. Past artists include Chaka Khan, Keb' Mo', Buddy Guy, Dave Koz, Gary Clark Jr., Trombone Shorty & Orleans Avenue, Jon Batiste & Stay Human.

russianriverfestivals.com

Monterey Jazz Festival

Monterey, California

Sept. 15-17

The 60th annual Monterey Jazz Festival will feature John Clayton, Jeff Hamilton and Gerald Clayton as Artists-In-Residence. Violinist Regina Carter will be the Showcase Artist, and John Clayton will act as Commission Artist, premiering a new work on the Jimmy Lyons Stage in the Arena on Sept. 16.

LINEUP: Herbie Hancock, Chick Corea, Leslie Odom Jr., Angélique Kidjo's Tribute to Celia Cruz with Pedrito Martinez, Common, Tribute to Sonny Rollins with Jimmy Heath/Joel Lovano/Branford Marsalis/Joshua Redman, Clayton Hamilton Jazz Orchestra with the Gerald Clayton Trio, Dee Dee Bridgewater, Chris Thile and Brad Mehldau, Kenny Barron Trio with special guests Roy Hargrove/Sean Jones/Pedrito Martinez, Regina Carter, Roy Hargrove Quintet, Joe Lovano Classic Quartet, Roberta Gambarini, Monsieur Perine, John Beasley's MONK'estra, James Carter Organ Trio, Vijay Iyer Sextet, GoGo Penguin, Alicia Olatuja, Miles Mosley, Tia Fuller Quintet featuring Ingrid Jensen, Kandace Springs, more.

montereyjazzfestival.org

Telluride Blues & Brews Festival

Telluride, Colorado

Sept. 15-17

Nestled in the heart of the Rocky Mountains, this festival features music, comedy, craft beer,

yoga and art in Telluride Town Park, set against the stunning backdrop of 13,000-foot mountain peaks. The festival is also host to the Grand Tasting (Sept. 16), which features 56 craft breweries.

LINEUP: See website. Past performers include Gary Clark Jr., North Mississippi Allstars, Con Brio, Shakey Graves.

tellurideblues.com

Angel City Jazz Festival

Los Angeles, California

September-October (Dates TBD)

Now in its 10th year, this festival is presented by the non-profit organization Angel City Arts. The programming focuses on innovative, highly original artists, including established jazz acts as well as emerging talent.

LINEUP: See website. Past performers include Pharoah Sanders, Archie Shepp, Craig Taborn, Rudresh Mahanthappa, Mary Halvorson.

angelcityjazz.com

Oregon Coast Jazz Party

Newport, Oregon

Oct. 6-8

Oregon Coast Council for the Arts celebrates 14 years of the Jazz Party with events at the Newport Performing Arts Center and the Shilo Inn Suites Hotel. Fans can enjoy multiple sets from renowned jazz stars, nightclub performances, and educational events. Music Director Holly Hofmann will perform this year, and she has assembled a roster of longtime favorites, as well as exciting performers who haven't appeared before at the Jazz Party.

LINEUP: Houston Person, George Cables Trio (with Essiet Okon Essiet and Victor Lewis), Russell Malone, John Clayton, Gerald Clayton, Jeff Hamilton, Holly Hofmann, George Colligan, Thomas Marriott, Greta Matassa, Mary Ann McSweeney, Chuck Redd, Ryan Shaw, Mike Wofford, others.

oregoncoastjazzparty.org

Palm Springs Women's Jazz Festival

Palm Springs, California

October (Dates TBD)

This festival presents a world-class lineup of female jazz musicians, with events held in the popular resort town of Palm Springs.

LINEUP: See website. Past performers include Dee Dee Bridgewater, Ann Hampton Callaway, Terri Lyne Carrington.

palmspringswomensjazzfestival.org

Earshot Jazz Festival

Seattle, Washington

October-November (Dates TBD)

This festival swings into its 29th edition in October and includes more than 50 distinctive concerts and events in venues all around the city through November. The festival brings jazz greats from around the world into creative collaboration with area artists.

LINEUP: See website. Past performers include Bill Frisell, Craig Taborn, Kris Davis.

earshot.org

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Fortner, Sean Jones, George Cables,
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Tia Fuller

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JAZZ AT THE BOWL



Herbie Hancock



Corinne Bailey Rae



Gregory Porter



Dave Koz



Diana Krall



Jill Scott

JUN 10-11

PLAYBOY JAZZ FESTIVAL

George Lopez, master of ceremonies

SAT Marcus Miller • Corinne Bailey Rae • TajMo': The Taj Mahal & Keb' Mo' Band • Hudson with Jack DeJohnette, Larry Grenadier, John Medeski, John Scofield • Arturo Sandoval Latin Big Band • Celebrating Bobby Hutcherson, Stefon Harris, Musical Director with special guests Roy Ayers and Warren Wolf • Jacob Collier • The Django Festival Allstars • The California Honeydrops

SUN Gregory Porter • Common • Lalah Hathaway • The Kenny Garrett Quintet • Miles Mosley & The West Coast Get Down • Carl Allen & The Art of Elvin • The DIVA Jazz Orchestra • Cory Henry & The Funk Apostles • Hamilton De Holanda Trio

JUL 14-15

TONY BENNETT & DUDAMEL

Los Angeles Philharmonic
Gustavo Dudamel, conductor

JUL 19

ELLA AND DIZZY: 100 YEARS, 1,000 MEMORIES

Hollywood Bowl Orchestra
Vince Mendoza, conductor
Andra Day, Jane Monheit, Leslie Odom, Jr., Patrice, Lizz Wright, Regina Carter, special guests
A Dizzy 100th Celebration All-Star Band
Jon Faddis, conductor/trumpet
Billy Childs, Charles McPherson, Lewis Nash, Peter Washington, special guests

AUG 2

THE BRIAN SETZER ORCHESTRA

Additional artist to be announced

AUG 9

GENTE DE ZONA

ANGÉLIQUE KIDJO'S TRIBUTE TO CELIA CRUZ

Pedrito Martinez, special guest

THE PEDRITO MARTINEZ GROUP

AUG 11-12

DIANA KRALL

Hollywood Bowl Orchestra
Thomas Wilkins, conductor
Alan Broadbent, conductor

AUG 13

CHRIS BOTTI • JEWEL

Hollywood Bowl Orchestra
Thomas Wilkins, conductor

AUG 16

JILL SCOTT

ROBERT GLASPER EXPERIMENT

AUG 17

GERSHWIN UNDER THE STARS

Los Angeles Philharmonic
Bramwell Tovey, conductor
Aaron Diehl, piano

AUG 20

SMOOTH SUMMER JAZZ

Dave Koz & Friends

Ohio Players

EPK with Euge Groove,
Peter White & Keiko Matsui

Morgan James

AUG 23

HERBIE HANCOCK

KAMASI WASHINGTON

AUG 30

TROMBONE SHORTY & ORLEANS AVENUE

ST. PAUL & THE BROKEN BONES

LAKE STREET DIVE

SEP 6

QUINCY JONES: THE A&M YEARS

Christian McBride, musical director
John Clayton, conductor
with special guests Dave Grusin, Sean Jones, Hubert Laws, Grégoire Maret, Lewis Nash, Lee Ritenour, Alfredo Rodriguez and Valerie Simpson, plus an all-star big band

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LEE FIELDS & THE EXPRESSIONS 🌲 **MILES MOSLEY**
THE SUFFERS 🌲 **FATSO** 🌲 **VAUD AND THE VILLAINS**
DAVINA AND THE VAGABONDS 🌲 **HAZEL MILLER GOSPEL BAND**
RANKY TANKY 🌲 **CHA WA MARDI GRAS INDIAN BAND**
BOB MONTGOMERY QUINTET 🌲 **VOODOO ORCHESTRA**
TELLURIDE STUDENT ALL-STARS JAZZ ENSEMBLE 🌲 **STILLWATER FOUNDATION ALL-STARS**
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George Benson performs at Nathan Phillips Square during the 2012 Toronto Jazz Festival.



Fans gather for a free show by Aretha Franklin at the 2011 Toronto Jazz Festival. In the background is Roy Thomson Hall.

Toronto Highlights Diversity

Despite being around for more than three decades, the Toronto Jazz Festival—held this year from June 23 to July 2—may not have the international cachet of the massive jazz fest in Montreal or the Euro-jazz cred of Vancouver’s annual summer event, but it is an ideal fit for a city that prides itself on having arts and culture that are on par with those of Chicago and Los Angeles.

With a metropolitan population of 6.5 million and a full complement of professional sports teams and branch operations of global businesses, Toronto stands apart from other Canadian cities. Events like the annual Toronto International Film Festival and the 2016 NBA All-Star Game, as well as pop stars like Drake and The Weeknd, have made the city a destination for tourists from around the globe.

So why isn’t its jazz festival as well known as those in smaller Canadian cities like Vancouver and Montreal, let alone places like New Orleans, San Francisco or Detroit?

“It’s harder to stand out when you’re in a city with so much going on,” said Josh Grossman, who has been booking the Toronto Jazz Festival for the past seven years. “Toronto has exploded culturally and it’s a primary stop for every touring band and musician. One of the things we look at when we’re determining our lineup is to find those important artists who aren’t going to be in town the rest of the year.”

That philosophy has led to showcasing artists like piano phenomenon Joey Alexander, disco kings KC & the Sunshine Band and soul

giants Earth, Wind & Fire, as well as jazz icons like Keith Jarrett, Chick Corea and Charles Lloyd.

“We try to satisfy the dyed-in-the-wool jazz fan as well as reflecting the ethnic and cultural mix Toronto has,” said Grossman. “We aim to bring in artists who reflect the new sense of energy and vitality that’s in jazz today, as well as the top older musicians. We want to reflect Toronto’s incredible diversity, and that means booking a certain amount of hip-hop and r&b, and the new jazz artists who are incorporating those elements in their own music. We want to put music on a pedestal and show it off.”

One of the key ways the festival does that is by concentrating its indoor and outdoor venues in the heart of the city’s downtown district, on the north shore of Lake Ontario.

“We think a lot of the excitement our festival generates is by allowing people to walk from venue to venue, flowing in and out of the concerts they want to catch,” said Grossman.

“I have fond memories of playing in the city’s main square—outdoors—facing a sea of people,” said guitarist John Scofield, who has played at the festival numerous times over the past 25 years. “The audience in Toronto is super into the music, really responsive, sophisticated and knowledgeable. The music scene there has been great for years, and I can’t think of a better city to play my music in.”

While the complete festival lineup wasn’t available at press time, Scofield will be there again this year, as part of the supergroup Hudson, which also includes drummer Jack

DeJohette, bassist Larry Grenadier and pianist John Medeski.

“Coming off our successful 30th anniversary year [in 2016], we’re looking to create even more concentration in the downtown area,” said Grossman. “We’ve determined that we don’t need to keep trying to be bigger and better; rather, we’re aiming to refine the things we do well.”

Grossman and the festival’s other executives have spent time examining other popular jazz events, including the highly successful Rochester International Jazz Festival in northern New York and Detroit’s massive event that takes place over Labor Day weekend.

“We’re constantly on the lookout for ways to refresh what we do,” said Grossman. “The way we do that is by picking the brains of our colleagues at other festivals. Events like Rochester, Detroit and the Newport Jazz Festival have very different models than ours, but there’s always something you can learn and adapt to fit what we do here.”

Like jazz festivals in other Canadian cities such as Vancouver, Ottawa and Halifax, the Toronto event has benefitted from the long-term sponsorship of TD Canada Trust, which has about 25 million banking customers worldwide. The joint sponsorship delivers a number of advantages to the festivals, including the ability to realize some savings through block bookings.

“TD has been an excellent partner,” said Grossman. “They have really helped to sustain our growth. They get what they need from the relationship, and they give us the freedom to manage the programming.” —James Hale

CANADA

 This trumpet denotes a corresponding ad in this guide.



Vancouver International Jazz Festival



SaskTel Saskatchewan Jazz Festival

Festival International de Musique Actuelle de Victoriaville

Victoriaville, Québec

May 18-21

This year's edition of FIMAV will feature a variety of jazz acts from all over the globe, including well-known names as well as unsung jazz heroes.

LINEUP: Anthony Braxton, Linda Sharrock, René Lussier, Colin Stetson, The Nels Cline Four, Terry Riley, Nate Wooley, Bill Coleman, Novi Sad, Jean-Luc Guionnet, Maja Osojnik.

fimav.qc.ca

World Guitar Festival (FGMAT)

Rouyn-Noranda, Northern Québec

May 27-June 3

Local and international artists covering a wide range of styles travel to this festival, which celebrates the global reach of guitar music. The 13th edition will feature more than 40 indoor concerts and free outdoor concerts.

LINEUP: Jake Shimabukuro, Eric Johnson, Doyle Dykes, Ana Popovic, Pavlo, others.

fgmat.com

TD Winnipeg International Jazz Festival

Winnipeg, Manitoba

June 15-25

This fest transforms Winnipeg into the jazz hub of North America, as dozens of top-tier acts perform in a number of downtown concert spaces.

LINEUP: Gregory Porter, Mavis Staples, others.

jazzwinnipeg.com

TD Ottawa Jazz Festival

Ottawa, Ontario

June 22-July 2

Each winter and summer, the TD festival takes over Ottawa, filling the city with jazz and pop

music. In the summer, dozens of world-class jazz performers play at various venues in the heart of downtown Ottawa. Highlights often include unique artist collaborations.

LINEUP: Carla Bley & The Charlie Haden Liberation Music Orchestra, Robert Glasper Experiment, Hudson (Jack DeJohnette, Larry Grenadier, John Medeski, John Scofield), Bill Frisell & Thomas Morgan, Kenny Barron, The Bad Plus, Donny McCaslin Group, Serena Ryder, Maceo Parker, Davina & The Vagabonds, Moscow Jazz Orchestra, In Orbit (featuring Jeff Coffin, Michael Occhipinti, Felix Pastorius), Hiromi with Edmar Castaneda, Mavis Staples, BassDrumBone, Rory Block, Kandace Springs, Ryan Keberle & Catharsis, Ronnie Earl & The Broadcasters.

ottawajazzfestival.com

TD Vancouver International Jazz Festival

Vancouver, British Columbia

June 22-July 2

This fest features more than 1,800 artists, 300 shows and 35 venues (both indoor and outdoor). Now in its 32nd year, the event will include more than 100 free concerts. The fest is presented by the Coastal Jazz and Blues Society.

LINEUP: Kenny Barron, Donny McCaslin Group, Jimmy Greene Quartet, Scott Bradlee's Postmodern Jukebox, Ziggy Marley, Tommy Emmanuel, Satoko Fuji's Kaze, Phronesis, Land of Talk, Seu Jorge presents *The Life Aquatic: A Tribute to David Bowie*.

coastaljazz.ca

SaskTel Saskatchewan Jazz Festival

Saskatoon, Saskatchewan

June 23-July 2

For more than three decades, this festival has entertained fans with jazz, blues, funk, soul, pop and world music.

LINEUP: Donny McCaslin Group, Lisa

Fischer, Ziggy Marley, The Blind Boys of Alabama, Michael Franti & Spearhead, Fiest, Tommy Emmanuel, others.

saskjazz.com

TD Toronto Jazz Festival

Toronto, Ontario

June 23-July 2

The 31st edition of this culturally diverse festival will present more than 1,500 musicians performing in over 350 concerts across the city, including free shows. For fans who are in Toronto before the festival begins, singer-songwriter Gregory Porter will perform on June 21 in Koerner Hall.

LINEUP: Hudson (Jack DeJohnette, Larry Grenadier, John Medeski, John Scofield), Mavis Staples, Hiromi with Edmar Castaneda, Joss Stone, others.

torontojazz.com

TD Victoria International JazzFest

Victoria, British Columbia

June 23-July 2

The 34th edition of this fest will feature jazz, blues and world music by Canadian and internationally acclaimed musicians in both free and ticketed performances at various venues.

LINEUP: Mavis Staples, Cyrus Chestnut, Jacob Collier, Donny McCaslin, Tierney Sutton, Ziggy Marley, Buster Williams, Tommy Emmanuel, Scott Bradlee's Postmodern Jukebox.

jazzvictoria.ca

Festival International de Jazz de Montréal

Montreal, Québec

June 28-July 8

The world's largest jazz festival (according to Guinness World Records) has been synonymous with a passion for music for more than three decades. It hosts 3,000 musicians and entertainers, and it presents 1,000 concerts



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JULY 2



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JULY 3



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JUNE 29



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JULY 8



DOUBLE BILL

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JOHN MEDESKI, JOHN SCOFIELD

CHARLES LLOYD QUARTET

JUNE 30



ROBERT GLASPER EXPERIMENT

ARTSCIENCE

JUNE 29



ROBERTO FONSECA

JULY 2



JOSHUA REDMAN

JULY 4



THE BAD PLUS

JUNE 29 - JULY 1



THE BARR BROTHERS, BASEKOU KOUYATÉ & AMY SACKO

JULY 7

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and activities—two-thirds of them free. This event presents music from noon to midnight, including shows in 10 concert halls.

LINEUP: Robert Glasper Experiment, Ambrose Akinmusire, Stanley Clarke Band, Joshua Redman, The Bad Plus, Buddy Guy, Charlie Musselwhite, Lucky Peterson, Hiromi and Edmar Castenada, Hudson (Jack DeJohnette, Larry Grenadier, John Medeski, John Scofield), Charles Lloyd Quartet, UZEB, Tony Allen, Roberto Fonseca, *La La Land in Concert*, King Crimson, Caravan Palace, Shabaka & The Ancestors, Charlotte Cardin, Cory Henry & The Funk Apostles, Donny McCaslin, Gipsy Kings, Mark Guiliana Jazz Quartet, Andrea Lindsay, Django Festival All-Stars, Somi, Jean-Willy Kunz, Lizz Wright, Rodrigo Amarante, The Strumbellas, Whitehorse, The Barr Brothers, Bassekou Kouyaté & Amy Sacko, Tanya Tagaq, Pink Martini, Matt Holubowski, Jesse Cook, Battle of the Bands IX: Cab Calloway Orchestra vs. Xavier Cugat Orchestra.
montrealjazzfest.com

TD Halifax Jazz Festival

Halifax, Nova Scotia
July 12-16

The 31st edition of this event will feature jazz and other genres, with concerts in a beautiful waterfront setting as well as other venues. In addition, there are master classes and the Creative Music Workshop.

LINEUP: See website. Previous performers include Thundercat, Preservation Hall Jazz Band,

Oliver Jones, Colin Stetson & Sarah Neufeld.
halifaxjazzfestival.ca

TD Kitchener Blues Festival

Kitchener, Ontario
Aug. 10-13

This mostly free admission event includes multiple stages throughout Kitchener's downtown area.

LINEUP: See website. Last year's line-up included Eric Burdon, Chilliwack, Big Sugar, Cowboy Junkies.
kitchenerbluesfestival.com

Edmonton Blues Festival

Edmonton, Alberta
Aug. 25-27

This blues fest often includes Grammy, Blues Music Award, Juno and Maple Blues Award winners, who perform in a city park setting. The event includes fixed theater seats for 1,200 fans, lawn seating for 2,000, a dance floor and flush toilets.

LINEUP: Fabulous Thunderbirds featuring Kim Wilson, Albert Cummings, Colin Linden, Henry Gray and Billy Boy Arnold, EG Kight, Kenny "Blues Boss" Wayne.
bluesinternationaltd.com

Pentastic Hot Jazz Festival

Penticton, British Columbia
Sept. 8-10

For this hot-jazz festival, bands will perform in

five venues, all within walking distance of each other. And yes, there will be plenty of dancing.

LINEUP: Cornet Chop Suey, Dave Bennett & The Memphis Speed Kings, Bob Draga & Friends, Tom Rigney & Flambeau, Cocuzzi, Coots Courtet, Black Swan Classic Jazz Band, Gator Nation, Benny & The Good Men, Lennart Axelsson & His European All Stars, Lance Buller.
pentasticjazz.com

Guelph Jazz Festival

Guelph, Ontario
Sept. 13-17

Heralded as one of the most visionary musical events in Canada, this intimate, community-powered festival celebrates the best in cutting-edge jazz and creative improvised music. It also plays host to a free outdoor concert series and an educational colloquium.

LINEUP: See website. Last year's lineup included Myra Melford, Amina Claudine Myers, Jane Bunnett, Marianne Trudel, Ingrid Jensen, Chicago Underground Duo.
guelphjazzfestival.com

Pender Harbour Jazz Festival

Madeira Park, British Columbia
Sept. 15-17

The Pender Harbour Music Society is dedicating its first show in the Concert Series to a jazz performance in mid-September.

LINEUP: See website.
phjazz.ca



OTTAWA JAZZ FESTIVAL



**CARLA BLEY & THE CHARLIE HADEN
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BILL FRISSELL & THOMAS MORGAN & MANY MORE!**



OTTAWAJAZZFESTIVAL.COM

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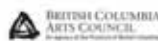
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Singer Melanie Scholtz performs at Jazz-à-Juan in 2015.

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Jazz on the French Riviera

This summer, two of France's oldest jazz festivals will be held concurrently and less than 20 miles apart. The Nice Jazz Festival will take place July 17–21, while Jazz à Juan in Juan-les-Pins occurs July 14–23. Situated in the French Riviera, both festivals boast lovely locations near the sea.

A special mood will likely prevail this year. The Nice event was cancelled last year in the wake of the terrorist incident of July 14, 2016. "On the day of the attack, we opened the festival doors to 3,000 terrified people who were escorted by the police and the army," Artistic Director Sébastien Vidal said. "The [attacker's] truck stopped just a couple of blocks from our office." This year's Nice Jazz Festival will be the first major public event held in the city since that tragic day. Jazz à Juan was also affected, and it had to cancel three nights during a period of national mourning.

While both festivals share common traits, they also have their differences. Nice is funded 100 percent by the municipality. After recurring changes in ownership, the city decided seven years ago to gain full control of the event, outsourcing only the artistic direction. TSF Jazz—Paris' all-jazz radio station, where Vidal also works as program director—won the bid in 2013.

Conversely, Jazz à Juan does not rely on public subsidies. "For the most part, we depend on ticket sales," said Jean-René Palacio, who has been the artistic director since 2000. "For me, the challenge was to keep alive the spirit of the festival's founding fathers and to bring in some modernity while making it a financial success."

Both festivals reject the elitism of which the jazz industry is sometimes accused. "We want people to enjoy themselves," Vidal said. "We do not aim to be educational and do not try to teach jazz history. We leave Keith Jarrett, Sonny Rollins or Wayne Shorter to Jazz à Juan."

Additionally, the programming at Nice ventures outside the borders of jazz. "I am looking for complementarity," Vidal continued. "I will never book rock, French chanson or world music. On the other hand, I am all for modern r&b or soul artists such as Common, John Legend or Solange, who hire jazz musicians in their respective bands. And on the same evening, I can have [electronic act] Bonobo and Kamasi Washington."

Jazz bassist Marcus Miller has been a Juan regular over the years. He was a guest of trumpeter Ibrahim Maalouf and also performed alongside the Monaco Philharmonic Orchestra. Plus, he worked with Herbie Hancock and Wayne Shorter to assemble "A Tribute to Miles," a project initially commissioned by the festival in 2011.

One successful tactic for both festivals is to pair major headliners with lesser-known groups in order to expose different audiences to a wide spectrum of music. "The best compliment someone can pay me is to ask, 'Where did you find this band?'" Vidal said.

The sentiment was echoed by Palacio: "We want people to hear music that they would otherwise not be inclined to hear." A good example is Belgian soul/funk singer Selah Sue, who appeared at Jazz à Juan on the same night as

Miller. "Selah Sue fans stayed for Miller because they knew that she would join him at the end of his set," Palacio explained.

In Nice, for 35 euros, concertgoers can hear six sets on two stages among 10,000 people. Jazz à Juan offers a different type of experience due to its unique location, which is near the beach. Because of Jazz à Juan's business model, tickets can go for up to 160–180 euros, but the cheapest seats are a bargain at 15 euros.

At press time, neither festival had announced its full lineup. Jazz à Juan only released a few names as a teaser. Pianist Hiromi, who was a huge success at the 2013 edition, will be coming back with a duo project featuring Colombian harpist Edmar Castaneda. Singer Gregory Porter will also be back after opening for Stevie Wonder a few years ago, and crossover guitarist Johnny Gallagher will be another headliner.

In Nice, one might expect to see musicians in the vein of saxophonist Donny McCaslin or Israeli pianist Shai Maestro, who are two of Vidal's favorites.

Jazz aficionados who want to hear the big stars will probably head to Juan-les-Pins, while those who feel a bit more adventurous will go to Nice. But because of their closeness—in terms of both geography and the calendar—fans attend some of each festival. They can travel from one fest to the other by bus, train or cab. And both places can serve as a base camp with a wide range of hotels for all types of budgets. As a French fan might exclaim, "*C'est fantastique!*"

—Alain Drouot

EUROPE

 This trumpet denotes a corresponding ad in this guide.



Bohemia JazzFest



Hugh Masekela is among the past performers at the Ystad Sweden Jazz Fest.

International Jazz Festival Bern

Bern, Switzerland
March 11–May 20

Dedicated to propagating jazz among a younger generation, this fest gives students from Switzerland and the United States a chance to perform. Listeners can hear the best international jazz musicians in 200 individual concerts during the months-long festival.

LINEUP: Chris Potter, Chuco Valdés, Joey Alexander Trio, Cécile McLorin Salvant, Robi Botos Trio, Sypro Gyra, Marcus Roberts Trio, Jeff Hamilton and John Clayton with the Swiss Jazz Orchestra, Steve Gadd Band, Davell Crawford, Catherine Russell.
jazzfestivalbern.ch

Trondheim Jazz Festival

Trondheim, Norway
March 19, May 10–14

Offering about 70 concerts, organizers have booked a variety of internationally known jazz artists and regional musicians.

LINEUP: Al Di Meola, Lee Ritenour, Dave Grusin, Chris Potter Quartet, Ingrid Jensen, Jacob Collier, Sarah McKenzie, Vernerih Pohjola Quartet, Lill Linfords, Karin Krog Meantime.
jazzfest.no

Jazz Festival Basel

Basel, Switzerland
April 24–May 18

At this festival, regional and international jazz artists, combined in unique combo configurations, perform in a number of venues around the city.

LINEUP: Chick Corea, Brian Blade, Eddie Gomez, Jeff Lorber, Kenny Barron, John Patitucci, Jean-Paul Brodbeck, Marc Perrenoud, Michel Godard, Rudi Berger, Steve Gadd, Luciano Biondini, Rosario Giuliani, Jan Lundgren.
offbeat-concert.ch

Ulrichsberger Kaleidophon

Ulrichsberg, Austria
April 28–30

This festival focuses on improvised music, programming lesser-known jazz acts alongside avant-garde musicians from multiple genres.

LINEUP: Gahl, Winter & Lang, Rova + Kurzmann & Stangl, Joshua Abrams & Natural Information Society, Denoise, Nakama, Jakob Bro Trio.
jazzatelier.at/kal.htm

Newbury Spring Festival

Newbury, England
May 6–20

This two-week celebration of music takes place in historic venues like Douai Abbey and Highclere Castle.

LINEUP: Brodsky Quartet, Alison Balsom, Kinsky Trio Prague, Black Dyke Band, Traveling by Tuba.
newburyspringfestival.org.uk

EUROPAfest

Bucharest, Romania
May 11–20

Musicians from throughout Romania, Europe and the rest of the world come together for a mix of classical, pop, blues and jazz music.

LINEUP: See website. Past performers include Ekaterina Valiulina, Dan Papirany Band, Edmond Bilal Band, Anatoli Tsampa.
jmevents.ro

Jazzfest Bonn

Bonn, Germany
May 12–27

This festival presents a variety of world-class jazz, with concerts taking place in different venues throughout the city..

LINEUP: Brad Mehldau Trio, Neil Cowley Trio,

John Patitucci Electric Guitar Quartet, Kurt Rosenwinkel, Jasmin Tabatabai & David Klein Quartet, Jazzkantine, WDR Big Band, Bob Mintzer & Mike Mainieri, Ellen Andrea Wang Trio, Marius Neset Quartet, Niels Klein Tubes & Wires, more.
jazzfest-bonn.de

Sibiu Jazz Festival

Sibiu, Transylvania, Romania
May 18–21

This event promises a fully immersive jazz experience. Run by the Sibiu Jazz Festival since 1997, promoters pack the festival with some of the best local and regional acts.

LINEUP: Borbely Mihaly Quartet, Gregorz Karnas, Jeff Herr Corporation, more.
sibiujazz.eu

Kerava Jazz Festival

Kerava, Finland
May 26–28

This festival has prospered by presenting a lineup of avant-garde, free-jazz and spiritual jazz for the past two decades.

LINEUP: Rent Romus, Anna Högberg, Kirk Knuffke Lamplighter, Tomeka Reid Quartet.
personal.inet.fi/yhdistys/keravajazz/index2.htm

NattJazz

Bergen, Norway
May 26–June 4

This festival, which began in the early '70s, has always taken great pride in offering jazz for the musically curious.

LINEUP: Joshua Redman Trio, Shobaleader One, Elephant9, Tati, Frida Ånnevik, Noura Mint Seymali, Paal Nilssen-Love Large Unit, Helge Lien Trio, Monk's Casino, Hanne Hukkelberg, Coronado.
nattjazz.no

Iford Arts Festival

Iford, England

May 27-Aug. 5

This multi-genre festival has been offering a range of classical, pop and jazz music since 1995.

LINEUP: Leeds City Stompers, Hailey Tuck, Tipitina, Pee Wee Ellis and his Funka Nova Quartet, Clare Teal and her trio, Bartoune.

ifordarts.org.uk

INNtoene Festival

Diersbach, Austria

June 2-4

Held on a rural farm, this festival presents three stages of jazz.

LINEUP: Kenny Werner, Azar Lawrence, Peter Bernstein Quartet, Rosenberg Trio, Jon Cleary, Gadi Lehavi Trio, Márcio Faraco, Al Foster Quartet.

café-museum.de

Moers Festival

Moers, Germany

June 2-5

Contemporary jazz dominates the landscape at the Moers Festival, which began as a small music gathering in 1972. Since then, it has evolved into a multi-faceted event in the courtyard of Moers Castle.

LINEUP: The Bad Plus, Julien Baker, Dub Trio, Battle Trance.

moers-festival.de

Jazz Fest Wien

Vienna, Austria

June 9-July 10

This festival presents some of the biggest names in jazz in treasured venues throughout the city. The Vienna State Opera is just one of the majestic locations where listeners can experience

internationally acclaimed musicians.

LINEUP: Herbie Hancock, George Benson, Jan Garbarek, Miles Mosley, Dee Dee Bridgewater, Madeleine Peyroux, Ben Wendel.

viennajazz.org

JazzAscona/The New Orleans Experience

Ascona, Switzerland

June 22-July 1

This series of 200 concerts, located on the shores of Lake Maggiore in Switzerland, is officially sponsored by the City of New Orleans, with a lineup that leans toward traditional jazz.

LINEUP: Ope Smith, The New Orleans Swamp Donkeys, The New Orleans Jazz Vipers, Glen David Andrews & Twogether, Jazz Five, Louis Prima Forever, Nina Attai, Emma Pask, more.

jazzascona.ch

JazzBaltica

Timmendorfer Strand, Niendorf, Germany

June 23-25

JazzBaltica brings in artists from multiple countries, configures the musicians in unique combos and presents listeners with completely unique projects.

LINEUP: Nils Landgren, JazzBaltica All Star Band, Peter Weniger Quintet, Mezzoforte, Joo Kraus, Jan Lundgren, NDR Big Band, Martin Tingvall, Sebastian Studnitzky.

jazzbaltica.de

Ljubljana Jazz Festival

Ljubljana, Slovenia

June 28-July 1

Promoters bring in an array of top international jazz musicians each year to perform in both indoor and outdoor settings.

LINEUP: Archie Shepp, Kris Davis and Craig Taborn, Ambrose Akinmusire, Nate Wooley Quartet, Amok Amor, Alexander Hawkins.

ljubljanajazz.si

Jazz à Vienne

Vienne, France

June 29-July 13

Jazz dominates this lovely French village for more than two weeks each summer. Myriad jazz and world music artists perform at four venues in the city center. In addition to the ticketed events, the Gallo-Roman Museum puts on free concerts during the festival. The 2017 edition marks the 37th anniversary of this acclaimed festival.

LINEUP: See website. Headliners in 2016 included Gregory Porter, Chick Corea, Cécile McLorin Salvant.

jazzavienne.com

Love Supreme Jazz Festival

East Sussex, England

June 30-July 2

This festival is a relative newcomer on the European scene, but it has built up significant goodwill among jazz listeners. Icons from the worlds of jazz, soul and r&b will perform.

LINEUP: George Benson, Gregory Porter, Herbie Hancock, Robert Glasper Experiment, Laura Mvula, BADBADNOTGOOD, Nao.

lovesupremefestival.com

Montreux Jazz Festival

Montreux, Switzerland

June 30-July 15

The Montreux Jazz Festival, one of the most celebrated jazz fests of all time, will present its 51st edition this year. Located near the Alps on Lake Geneva, the convention center hosts two main stages as well as the smaller Montreux Jazz Café and several smaller open-air stages. In





Umbria Jazz 17

Perugia, July 7-16

umbriajazz.com



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Umbria Jazz

UMBRIA JAZZ

addition to paid concerts, the festival hosts a variety of free shows and pop-up events.

LINEUP: See website. Past performers include Charles Lloyd, Randy Weston, Cécile McLorin Salvant, Chick Corea, George Benson, Joshua Redman, Avishai Cohen, Jason Moran, Ruthie Foster.

montreuxjazzfestival.com

Kongsberg Jazz Festival

Kongsberg, Norway

July 5-8

Mixing mainstream and avant-garde acts with a few big names in popular music, organizers commit to an all-inclusive approach.

LINEUP: Art Ensemble of Chicago, Megalodon Collective, Jaga Jazzist, Toto, Gammalgrass, Morten Abel.

kongsbergjazz.no

Gent Jazz Festival

Ghent, East-Flanders, Belgium

July 6-15

With a lineup celebrating living jazz masters and unsung regional talent, the latest iteration of this long-running festival hews closely to the precedent for excellence it has established over the years.

LINEUP: Herbie Hancock, Christian Scott Atunde Adjuah, Fire!, French Quarter, Kleptomat-ics, Omer Aival, Norah Jones, LABtrio.

gentjazz.com

North Sea Jazz Festival

Rotterdam, The Netherlands

July 7-9

At this world-famous festival, listeners can see acts large and small in a variety of venues—ranging from a 200-seat club to an arena stage that can accommodate 15,000 people. Promoters aim to bring in a variety of jazz alongside the biggest names in contemporary music, presenting lineups meant to appeal to a multitude of festivalgoers for more than four decades.

LINEUP: Norah Jones, Lee Ritenour Group with Dave Grusin, Herbie Hancock, Richard Bona, Ambrose Akinmusire, George Benson, Avishai Cohen Quartet, Jamiroquai.

northseajazz.com

Copenhagen Jazz Festival

Copenhagen, Denmark

July 7-16

This festival programs jazz with world and popular music to create a well-rounded lineup.

LINEUP: Anoushka Shankar, Herbie Hancock, David Sanborn, Randy Brecker, Mike Stern, Jamie Cullum.

jazz.dk

Umbria Jazz

Perugia, Italy

July 7-16

Umbria Jazz has gone through different permutations since its founding in the early 1970s, but it has hit on a formula that combines legendary jazz stars on the same bill with artists working in a variety of genres.

LINEUP: Jamie Cullum, Wayne Shorter, Dee Dee Bridgewater, Christian McBride, Hiromi with Edmar Castaneda, Enrico Rava and Tomasz Stanko, Angélique Kidjo, Fabrizio Bosso, Kraftwerk, Brian Wilson.

umbriajazz.com

Pori Jazz

Pori, Finland

July 8-16

For more than 50 years, promoters have been bringing the best jazz, rock and contemporary musicians to Finland to perform alongside regional talent on a number of stages. For more than a week in July, the Kirjurinluoto Concert Park is transformed into a world-class jazz festival.

LINEUP: Herbie Hancock, Ambrose Akinmusire, The Bad Plus, Bill Frisell Trio, Julian Lage Trio, Wilco, Michael Kiwanuka, Fantastic Negrito, The Sun Ra Arkestra, Jethro Tull, Yussef Kamaal, Shabaka & The Ancestors.

porijazz.fi

Bohemia JazzFest

Prague, Czech Republic

July 10-18

Beginning in a historic town square in Prague, this movable festival takes jazz to a series of town squares in the surrounding area.

Founded in 2006, this event now attracts

around 100,000 fans.

LINEUP: John Scofield with Uberjam, The Bad Plus, Miroslav Vitous with the Prague Radio Symphony Orchestra, Soul Rebels.

bohemiajazzfest.cz

Festival de Jazz de Vitoria-Gasteiz

Vitoria-Gasteiz, Spain

July 11-15

Now in its 41st year, this festival offers a lineup with the best names in jazz, aiming to present a complete picture of the current state of the music. This year, promoters will also present unique collaborations, such as the Woman to Woman project, which features pianist Renee Rosnes and a host of female jazz artists.

LINEUP: Kenny Barron, Fred Hersch, Cécile McLorin Salvant, Anat Cohen, Allison Miller, Melissa Aldana, Eric Reed, Ingrid Jensen, Cyrus Chestnut, Larry Carlton, Benny Green, TS Monk Sextet; Renee Rosnes, Noriko Ueda, Linda May Han Oh, Theo Croker.

jazzvitoria.com

Hull Jazz Festival

Hull, Yorkshire & Humber, England

July 11-15

For the Hull Jazz Festival's 25th birthday in 2017, organizers have put together a lineup of stellar local, national and international talent.

LINEUP: Donny McCaslin, Courtney Pine Band featuring Omar, Sébastien Geniaux Trio, Grimaldi Quartet, Snake Davis, more.

jnight.org/festival/hulljazzfestival

Istanbul Jazz Festival

Istanbul, Turkey

July (Dates TBD)

Viewing jazz as one of the most innovative of all genres, promoters chose to build a festival around the music in 1994 as a way of inspiring listeners. The 2017 edition will feature an array of artists from the jazz, rock and pop worlds.

LINEUP: See website. Last year's headliners included Roy Hargrove, Roberta Gambarini, TRT Big Band, Allan Harris.

caz.iksv.org/en

Jazz à Juan

Juan-les-Pins, France

July 14-23

Created as a tribute to Sidney Bechet, who was said to love Antibes, the Jazz à Juan festival brings the biggest names in jazz to the French Riviera each summer. Organizers present New Orleans jazz, gospel, blues, swing and modern jazz. They also have a goal of educating listeners by presenting concerts that celebrate as many genres as possible.

LINEUP: Hiromi with Edmar Castaneda, Gregory Porter, Johnny Gallagher.

jazzajuan.com

Aarhus Jazz Festival

Aarhus, Denmark

July 15-22

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Louis van Dijk
Jerry Bergonzi
Tim Hagans
Deborah Brown
Carsten Dahl
Bugge Wesseltoft
Bobby Medina
Eddi Reader
Scottish National Jazz Orchestra
Nils Landgren
Tonbruket
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Bobo Stenson
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Ann-Sofi Söderqvist Jazz Orchestra
Peo Alfonsi
Klaus Paier
Asja Valcic
Nicole Johännngen
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Yosuke Sato
Magnanimus Trio
The Rad Trads
Jukka Perko
Dan Berglund
Lars Danielsson
Marius Neset
And many more



ystadjazz.se



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LINEUP: Jamie Cullum, Aarhus Jazz Orchestra.
jazzfest.dk

Nice Jazz Festival

Nice, France
July 17-21

After last year's cancellation due to the Nice terrorist attack on July 14, 2016, this year's festival promises to be a celebratory event.

LINEUP: See website. Past performers include Charles Lloyd, Kenny Barron, Jamie Cullum, Cassandra Wilson.
nicejazzfestival.fr

Molde International Jazz Festival

Molde, Norway
July 17-22

Founded in 1961, Modle jazz fills the city with 55 concerts in eight venues dotted throughout the town center. A slate of Norwegian and international artists fill this event, where listeners hear music on both indoor and outdoor stages.

LINEUP: Vijay Iyer, Herbie Hancock, Pat Metheny, Arild Andersen, Gard Nilssen, Craig Taborn, Aurora, Sigvart Dagsland, Tord Gustavsen, Wadada Leo Smith, Jaga Jazzist, Woman to Woman, Enrico Rava, Monk's Casino, Trondheim Jazz Orchestra, Moon Hooch, Harald Lassen New Quartet, Sondre Justad, Knut Anders Sørum, Daniel Herskedal Kvintett, Karin Krog.
moldejazz.no

Heineken Jazzaldia

San Sebastian, Spain
July 20-25

For the 52nd edition, around 100 bands and solo musicians will perform in free and ticketed concerts for nearly 125,000 listeners.

LINEUP: Wayne Shorter Quartet, Kamasi Washington, Bryan Ferry, Hugh Masekela, Abdullah Ibrahim, Hiromi, Gregory Porter, Chano Domínguez.
heinekenjazzaldia.com

JazzFest Passau

Bavaria, Germany
July-Sept (Dates TBD)

In the beautiful venue of Cafe Museum Passau, the club will open its doors to a terrace in a traffic-free, riverside area near the Danube for 50 days of free jazz performances.

LINEUP: See website. Past performers include Christian Muthspeil with Steve Swallow, Les Lapins Superstars, Allan Praskin Quartet, Flat Earth Society.
cafe-museum.de

Langnau Jazz Nights

Langnau, Bern, Switzerland
July 25-29

With its jazz workshop, this event has become

a popular meeting point for musicians from all over Europe and the United States.

LINEUP: Joe Lovano, Greg Osby, Dave Liebman, Phil Markowitz, Cecil McBee, Billy Hart, Ambrose Akinmusire, Donny McCaslin Group.
jazz-nights.ch

Llandudno Jazz Festival

Conwy, Wales
July 28-30

This event highlights jazz and other genres in a seaside resort setting. Promoters book musicians from North Wales and the U.K. as well as international stars.

LINEUP: Greg Abate, Nigel Hitchcock, Mark Nightengale, David Newton, more.
llandudnojazzfestival.com

Jazz em Agosto

Lisbon, Portugal
July 28-Aug. 6

The 34th edition of this festival will present 14 concerts at the Calouste Gulbenkian Foundation in Lisbon.

LINEUP: Dave Douglas, Steve Lehman, David Torn, Coax Orchestra, Peter Brötzmann, Larry Ochs, Human Feel, more.
gulbenkian.pt/musica/en

Ystad Sweden Jazz Festival

Ystad, Sweden

Aug. 1-6

Organizers of this large festival present 45 concerts in a five-day span in 10 historical venues that provide an intimate concert experience. All the venues are in walkable distance in the town center, which was established in medieval times.

LINEUP: Al Di Meola, Joshua Redman, Ron Miles, Scott Colley, Brian Blade, Hiromi with Edmar Castaneda, Al Foster, Ingrid Jensen, Marius Neset, Louis Van Dijk, Jerry Bergonzi, Tim Hagan, Deborah Brown, Bobby Medina, Carsten Dahl, Bugge Wesseltoft, Nils Landgren, Tonbruket, Iiro Rantala, Lennart Åberg, Bobo Stenson, Viktoria Tolstoy, Ann-Sofi Söderqvist Jazz Orchestra, Peo Alfonsi, Klaus Paier, Asja Valcic, Nicole Johännngen, Freddie Hendrix, Yosuke Sato, Magnanimus Trio, The Rad Trads, Scottish National Jazz Orchestra featuring Eddi Reader, Jukka Perko, Dan Berglund, Lars Danielsson, Morten Lund, Jacob Fischer, Lisa Wulff Quartet, Filip Jers, Tommy Körberg.
ystadjazz.se

Gouvy Jazz & Blues Festival

Gouvy, Belgium
Aug. 4-6

Fans who like camping and nature will enjoy this jazz and blues festival, where they will be surrounded by woods, pastures and streams.

LINEUP: See website. Past performers include Nicholas Payton, Freddy Cole.
madelonne.gouvy.eu/gouvy-festival

Nisville Jazz Festival

Nis, Serbia

Aug. 10-13

Six bands perform during each main evening concert in the ancient fortress of Nis. Promoters pride themselves on programming traditional jazz as well as blues and soul music.

LINEUP: See website. The 2016 lineup included Al Di Meola, Joss Stone, Soweto Kinch, Shakatak, Golden Budha Jazz Band.

nisville.com

Jazz Middelheim

Antwerp, Belgium

August (Dates TBA)

A top jazz star sets up shop for the entire length of this festival. Additional concerts highlight contemporary jazz, pop and rock.

LINEUP: See website. The 2016 lineup included Avishai Cohen, ICP Orchestra, Billy Hart, Patti Smith.

jazzmiddelheim.be

Oslo Jazz Festival

Oslo, Norway

Aug. 12-19

This festival fills Oslo's hallowed venues, like the National Opera & Ballet, with jazz. Shows are also presented in smaller venues.

LINEUP: Jamie Cullum, Gregory Porter, Tore Brunborg, Ellen Andrea Wang, Mathias Eick, Jacob Collier Trio, more.

oslojazz.no

Roccella Jazz Festival

Roccella Jonica, Calabria, Italy

Aug. 18-24

This festival presents jazz in a 16th-century convent. Along with headlining concerts, clinics and other special events are included.

LINEUP: See website. The 2016 lineup included Irit Dekel, Eldad Zitrin, Luca Aquino.

roccellajazz.net

Saalfelden International Jazz Festival

Saalfelden, Austria

Aug. 24-27

Programmers will present more than 30 concerts with a heavy emphasis on experimental artists.

LINEUP: See website. Previous performers include Matthew Shipp, Steve Coleman, Rob Mazurek.

jazzsaalfelden.com

Jazz Festival Willisau

Willisau, Switzerland

Aug. 30-Sept. 3

Every summer, this medieval Swiss town becomes a jazz destination. Organizers also program avant-garde music alongside rock and pop artists.

LINEUP: See website. The 2016 lineup included Peter Scharli Trio, Eve Risser, Roscoe Mitchell, LSD-3, Ursina, Trio Heinz Herbert.

jazzfestivalwillisau.ch

Scarborough Jazz Festival

Scarborough, North Yorkshire, England

Sept. 22-24

For this fest's 15th anniversary, promoters aimed for a diverse lineup: "big bands to songsters, rising stars to something different."

LINEUP: Mike Gibbs with the Hans Koller Big Band, Stan Tracey Legacy Big Band, Polly Gibbons, Mads Mathias, Jason Rebello, Janette Mason Trio, more.

scarboroughjazzfestival.co.uk

Baloise Session

Basel, Switzerland

Oct. 20-Nov. 9

Big names in pop, rock and soul mix with some of the biggest jazz stars at the annual Baloise Saison.

LINEUP: See website. The 2016 lineup included Jeff Beck, Marcus Miller, Norah Jones, Brian Wilson, Stacey Kent.

baloisession.ch

Jazzfest Berlin

Berlin, Germany

Nov. 2-5

Simulcasts and live recordings have been added to this festival, which has been running strong for more than 50 years.

LINEUP: See website. Past performers include Charlie Rouse, Christian Muthspiel, Flat Earth Society, Jack DeJohnette, Helios Quartet.

berlinerfestspiele.de

Akbank Jazz Festival

Istanbul, Turkey

Nov. 3-19

Launched in 1991, this festival has grown into an immersive jazz experience, with promoters offering film screenings, panels, workshops and other projects alongside jazz concerts. In addition to classic and modern jazz, the event has expanded to include electronic and world music presentations in a range of venues.

LINEUP: Pharoah Sanders, Ron Carter, Paolo Fresu with Omar Sosa, Amir ElSaffar, Erik Truffaz, Theo Croker, Nouvelle Vague, Tony Allen, Ferit Odman, Jason Marsalis, Saul Williams, Imany, Charenée Wade, Okay Temiz, Tulug Tirpan & Juan Garcia-Herreros.

akbankjazzfestival.com

EFG London Jazz Festival

London, England

Nov. 10-19

Celebrating its 25th anniversary, this festival will pack the streets, clubs and concert halls of London with modern jazz.

LINEUP: See website. Performers in 2016 included Jason Moran, Tord Gustavsen, Wayne Shorter, Bugge Wesseltoft, Bill Laurance, Christian Scott, The Cookers, Robert Glasper, Petra Haden & Jesse Harris, Miguel Atwood Ferguson, Francesco Tristano, Aziza (Dave Holland), Chris Potter, Lionel Loueke, Eric Harland.

efglondonjazzfestival.org.uk



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melbournejazz.com

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Saint Lucia Jazz & Arts Festival

Saint Lucia, Caribbean

May 12-14

This event is a celebration of Saint Lucian, the Caribbean and international jazz music.

LINEUP: Danilo Pérez with Terri Lyne Carrington, Kenny Garrett, Rupert Lay Quartet, Victor Provost, Malika Tirolien, Malavoi.

stlucijazz.org

KL International Jazz & Arts Festival

Kuala Lumpur, Malaysia

(Dates TBD)

This festival offers mainstream, smooth and classic jazz.

LINEUP: See website. Past performers include Ahmad Jamal, David Sanborn, Lee Ritenour.

klinternationaljazz.com

Jamaica Ocho Rios International Jazz Festival

Ocho Rios, Port Antonio, Kingston, Jamaica

May 28-June 4

Jam sessions, free concerts, a school band competition, workshops and ticketed events are spread across multiple cities during this festival.

LINEUP: Le Birrette, The Grand Beat, The Jamaica Big Band, Tony Gregory.

facebook.com/jamaicaochoriosinternationaljazzfestival

Melbourne International Jazz Festival

Melbourne, Australia

June 2-11

For its 20th edition, this festival will present a variety of concerts from top-name international acts in numerous venues around the city. The diverse programming includes modern masters of jazz, late-night art parties and free events.

LINEUP: Carla Bley Trio, Dianne Reeves, Kenny Barron Trio, Bill Frisell, Tigran Hamasyan.

melbournejazz.com

Devonport Jazz

Devonport, Tasmania, Australia

July 27-30

A host of Australian artists will perform in venues in and around the city of Devonport.

LINEUP: See website.

devonportjazz.com

Savassi Festival

Belo Horizonte, Rio de Janeiro, Brazil

Aug. 19-27

Festival concerts focus on the introduction of new works and musical collaborations.

LINEUP: See website. Past performers include



Dave Liebman, João Bosco, Sergio Krakowski with Edmar Castaneda, Chico Pinheiro Quartet.
savassifestival.com.br

Red Sea Jazz Festival

Eilat, Israel

Aug. 27-30

This festival, which was launched in 1987, offers dozens of concerts in multiple venues.

LINEUP: See website. Past performers include Al Foster, Branford Marsalis, Antonio Sanchez.

en.redseajazz.co.il

Curaçao North Sea Jazz Festival

Willemstad, Curaçao

Aug. 31-Sept. 2

Curaçao welcomes world-class talent to its open-air festival stages.

LINEUP: See website. Past performers include Alicia Keys, Stevie Wonder, Sting.

curacaonorthseajazz.com

Rio das Ostras Jazz & Blues Festival

Rio das Ostras, Brazil

Sept. 7-10

Celebrating its 15th anniversary, this festival will assemble a bevy of jazz and blues performers on four outdoor stages surrounded by lovely beaches and a picturesque town.

LINEUP: Deanna Boggart, Bob Stroger, Robben Ford, Incognito, Omar Hakim, Matt Schofield.

riodasostrasjazzblues.com

Caribbean Sea Jazz Festival

Oranjestad, Aruba

Sept. 15-16

The 11th edition of this festival will include a variety of international and local jazz talent. Other fest activities include an art gallery.

LINEUP: See website. Past performers include Kool & the Gang, Unity.

caribbeanseajazz.com

Jazzmandu

Kathmandu, Nepal

Oct. 12-18

Organizers fly in some of the world's most celebrated artists for a jam-packed schedule of concerts and educational programs.

LINEUP: See website. Past performers include Janysett McPherson, Rocket Men.

jazzmandu.org

Jarasum International Jazz Festival

Gapyeong, South Korea

Oct. 20-22

This event is held on a beautiful island on the Bukhan River. Fifteen venues present concerts, and the festival operates an annual program that brings in musicians from a designated partner country.

LINEUP: See website. Past performers include Caetano Veloso, Oregon, Lucky Peterson, Manu Katché.

jarasumjazz.com

Wangaratta Festival of Jazz & Blues

Wangaratta, Victoria, Australia

Nov. 3-5

This festival offers open-air concerts at the King George Gardens.

LINEUP: See website. Past performers include Melissa Aldana, James Morrison.

wangarattajazz.com

Dominican Republic Jazz Festival

Puerto Plata, Sosua & Cabarete, Dominican Republic

November (Dates TBD)

This fest offers engaging concerts and workshops.

LINEUP: See website. Past performers include Esperanza Spalding, Tia Fuller, Terri Lyne Carrington, Patricia Zarate.

drjazzfestival.com



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JazzCuba.com



Marques Carroll (right) performs with his students at the Chicago Jesuit Academy.

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CJA Sets Students on Positive Path with Music

WHEN IS A SONG MORE THAN A SONG?

Ask Brandyn Snow, a young drummer who grew up in Austin, a Chicago neighborhood that has been plagued by crime. Currently enrolled as a freshman at the University of Illinois–Chicago, Snow remembers when he first heard “Mood Indigo” by Duke Ellington and Barney Bigard when he was a middle school student at the Chicago Jesuit Academy (CJA).

“Growing up in Austin, you don’t know how to deal with the stuff going on,” Snow said. “That was ‘Mood Indigo’ for me: that blues feel. Hearing that song helped teach me how to take it smooth, stay in the pocket and do what you need to do to survive.”

That kind of deep, personal connection to jazz is one of the goals of trumpeter Marques Carroll, who has directed the music program at CJA for a decade. Carroll, who has played with musicians as diverse as R. Kelly and Jimmy Heath, believes that music can keep young people grounded, teach them self-discipline and show them how art can connect them to their environment—no matter how violent and unstable it might be.

“Life is a constant challenge here,” said Carroll. “The school is in lockdown at least once a week because of a shooting in the neighborhood. Our young men pray every day at CJA, and I hear them pray for real things—for parents who are in jail or friends who have been shot. Some of the things I hear bring tears to my eyes.”

It’s in that setting that Carroll plays *We Insist! Max Roach’s Freedom Now Suite* and John Coltrane’s “Alabama,” written in response to the infamous 1963 bombing of a Birmingham

church that killed four black girls.

“They learn that you can write music, or play music, about things that you are experiencing,” Carroll said. “Music can reflect the world.”

For Snow, it was Horace Silver’s “Song For My Father” that provided a breakthrough and convinced him to steer away from bad influences and set his sights on becoming a musician.

“My father wasn’t present in my life at the time,” said Snow, “so that [song] really hit me. I’d be calling him, trying to connect, but at the same time I was focusing more on my studies because I wanted to show him my progress.”

Carroll, who began teaching at CJA soon after it opened in 2005, introduces his Grade 6 class to a range of compositions—from classical to ragtime—before moving into the blues and jazz. Some students in grades 7 and 8 elect to study jazz throughout the year, while others in the fifth to eighth grades take jazz for 10 weeks.

“They get to see the relationship between the musical forms, and they see the influence of the church and the mix of cultures in New Orleans’ Congo Square,” Carroll said. “They don’t all like the music, but they have to [keep a] journal about what they hear, and they learn to analyze what they’re listening to.”

Snow, the first CJA music student to make it into college, has no doubt about what Carroll and his program can accomplish.

“Mr. Carroll and the other teachers taught us that discipline needs to be your foundation, that you can fail at things, because that’s how you learn, and that you can have a future as a lawyer or an artist if you apply yourself.”

—James Hale



Dr. Keller Coker

THE NEW SCHOOL

New Leadership: Dr. Keller Coker has been appointed dean of The New School for Jazz and Contemporary Music. A jazz trombonist, composer and arranger who previously was a full-time professor of music at Western Oregon University, Coker has served as the associate dean for academic affairs at The New School. He was educated at the University of Southern California’s Thornton School of Music, where he received his bachelor and master of music degrees in jazz studies and a doctor of musical arts degree in historical musicology. Coker succeeds retired Dean Martin Mueller, who led The New School for Jazz and Contemporary Music for 30 years.

newschool.edu/jazz

JEN in the Media: The Jazz Education Network (JEN) has appointed Stephan S. Nigohosian to the position of marketing communications coordinator, reporting directly to JEN President Caleb Chapman and Director Rick Drumm. Nigohosian is responsible for leading all of the organization’s traditional and digital marketing communications programs, public relations, ad campaigns, newsletters and social media/web content. jazznet.org

Good Cause: The fifth annual Shorty Fest, a benefit concert for the Trombone Shorty Foundation, will be held at the House of Blues New Orleans on May 4. Performers include Trombone Shorty & Orleans Avenue, New Breed Brass Band and students from the Trombone Shorty Academy. The foundation’s mission is to perpetuate the musical heritage of New Orleans through music education, instruction, mentorship and performance.

tromboneshortyfoundation.org

Clark Honored: The Blues Angel Music Foundation awarded its inaugural Music Educator of the Year prize to Jonathan Clark of the Escambia County School District in Florida. Clark is a team leader and strings instructor at several schools in the Pensacola area. He directs the Emerald Coast Honors Orchestra, a performance-based string ensemble consisting of local students from elementary school through high school.

bluesangelmusic.com



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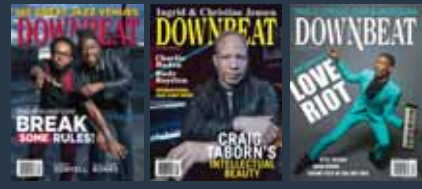
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JD Allen

After a night out at New York jazz club Smalls with his longtime trio of bassist Gregg August and drummer Rudy Royston, tenor saxophonist JD Allen met up with DownBeat at ShapeShifter Lab in Brooklyn for his first Blindfold Test. A prolific leader, Allen recently released his 11th album, *Radio Flyer* (Savant).

Dexter Gordon

"Long Tall Dexter" (60th Anniversary Savoy Jazz—Timeless, Savoy Jazz, 2002, rec'd 1946) Gordon, tenor saxophone; Leonard Hawkins, trumpet; Bud Powell, piano; Curly Russell, bass; Max Roach, drums.

That's Dexter Gordon, the early days when he was recording for Savoy. Every tenor player has to check out Dexter. That's what I was told when I was coming up, so I investigated his music. I hear the influence of Lester Young in his playing, plus Illinois Jacquet. This is the swing type of tenor saxophone right in the middle of the music's change, when it tipped over to bebop. If not for this, you wouldn't have had Mr. Rollins or Mr. Coltrane. Is that Bud on the piano? A younger Bud. You can tell by that left hand. 5 stars and beyond—the universe of stars.

Odean Pope

"Odean's List" (Odean's List, In + Out, 2009) Pope, tenor saxophone; Jeff "Tain" Watts, drums.

Wow, is that David S. Ware? Oh, Sam Rivers? David Murray? I know this. Is it Archie Shepp? You got me then. Oh, he's from Philadelphia? Of course, it's Odean Pope. I love him. I first saw him with Max Roach. At the time, I was really into Alvin Ayler. So I went to the show to see Mr. Roach, and Mr. Pope blew my mind. He's looking deep inside and sharing. He has the sound of being true to what I feel and where I'd like to get to in my own playing. Five stars because it's the truth and no b.s. When you boil this down, that's the energy I'd like to get to. Being true and being yourself. A hungry eye and a thirsty ear.

Sonny Rollins

"Grand Street (Sonny Rollins & The Big Brass, Verve, 1999; rec'd 1958) Rollins, tenor saxophone; Nat Adderley, cornet; Reunald Jones, Ernie Royal, Clark Terry, trumpets; Billy Byers, Jimmy Cleveland, Frank Rehak, trombones; Don Butterfield, tuba; Dick Katz, piano; René Thomas, guitar; Henry Grimes, bass; Roy Haynes, drums.

[before the tenor enters] It's Sonny Rollins and the Big Brass. I've been reflecting on this for 20 years. I listened to this the first time when I was 17, and I still listen to it. Ernie Wilkins did the arrangements. When I lived in Detroit, I loved this because it's got a blue-collar feel to it—not that it's limited in intellect, but it's got the people's feel and time and phrasing. I love his attack. I view Sonny as the slugger. There's his finesse, but he's also like a boxer. I like how he swings the band and how all those horns don't get in his way.

Donny McCaslin

"Shake Loose" (Beyond Now, Motéma, 2016) McCaslin, tenor saxophone; Jason Lindner, keyboards; Tim Lefebvre, electric bass; Mark Guiliana, drums.

It's Donny McCaslin. The context of the music gave it away. Is this the new one? It's Jason Lindner on the keys and synths. Donny's a bad boy. You can hear the influence of Michael Brecker here, but the state of the tenor saxophone is moving a little past Brecker to a more poppish sound, which is what is going on here. Donny's got a voice, a great tone. It sounds like this song has a purpose to energize—and it's accessible. You could play it on the street and people would dig it. I haven't heard this recording before, but I spent a lot of time with David Bowie's *Blackstar*. There's a Bowie vibe in the mix. 5 stars.



Noah Preminger

"A Change Is Gonna Come" (Meditations On Freedom, Dry Bridge Records, 2017) Preminger, tenor saxophone; Jason Palmer, trumpet; Kim Cass, bass; Ian Froman, drums.

Is this "A Change Is Gonna Come"? Is this Eric Alexander? No? Oh, what about the protest album that I heard Noah Preminger was doing? Yeah, that's Noah. I've been reading about this project but I haven't listened to it yet. When I hear his music, I'm thinking, "This is a guy who's just really into trying to enjoy life." On his previous recording, he played blues, so I know he can pull this off. Noah's also got a Ben Webster thing going on. His playing is like getting a good bottle of wine and smelling the cork. My only problem is that there are all these flourishes in here. The melody is so strong, so why not just play the melody? 4½ stars.

Sam Rivers

"Hues Of Melanin" (Sam Rivers Trio Live, Impulse, 1998; rec'd 1973) Rivers, tenor saxophone; Cecil McBee, Lewis Worrell, bass; Barry Altschul, drums.

That's Sam Rivers. That vibrato. That's my man. I saw that concert [in 2007] at Columbia University with Dave Holland and Barry Altschul, and I loved it. Sam was great at walking the fence—not out, but also not in. He was the guy with the inner secrets, having the street level but also the intellect that went with it. He'd jump on the piano and play the flute, but that phrasing was all the same as on his tenor. I love Mr. Rivers' compositions and the way he worked in the improvisation, expressing himself—which is what jazz is all about. What he was doing then has gone away today, where it seems to be more about the composing and not as much about the improvising. 5 billion stars for this. **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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