

TROMBONE SHORTY | CHRIS POTTER

# DOWNBEAT

Jazz, Blues &

**THUNDERCAT**

Jimmy Greene

**BLINDFOLD TEST**

**40th ANNUAL  
STUDENT MUSIC  
AWARDS**

**DIANA  
KRALL**

*Songbook Gems & Her Late  
Mentor Tommy LiPuma*

JUNE 2017

U.K. £3.50

\$5.99US \$5.99CAN

06>



DOWNBEAT.COM



# EASTMAN

High brass.  
High standard.

WE ARE

*Vandoren*<sup>®</sup>

PARIS



**V16**

WHAT COLOR IS YOUR SOUND?

#myvandorencolor

Jimmy Heath

© 2017 Vandoren SAS. www.vandoren.com Imported to the U.S. by DANSR, 818 W. Evergreen, Chicago, IL 60642. 888.707.4455, www.dansr.com

ARBORS RECORDS PRESENTS  
**Nicki Parrott**  
*Dear Blossom,*

ARCD 19453

ARBORS RECORDS  
**ARBORSRECORDS.COM**  
 51 S. Main Ave., Suite 301 Clearwater, FL 33705  
 Call (727) 252-8123 or Toll Free (800) 299-1930  
 DISTRIBUTED BY MVD

See Nicki LIVE  
 at Birdland, NYC  
 June 7-8, 2017

*Christopher*™ Referencing  
**Speakers**

**Sound+**

Great for Mixing, Mastering or just plain Listening

- Internal Transmission Line Chambers eliminate the need for subwoofers
- Ultra high-end drivers
- Custom High Frequency Attenuators fine tune the "sound stage"
- Priced \$Thousands less than comparable Studio Quality speakers

**Heart**

Giving Shelter Charity CD featuring Bobby Kimball, Bernard Fowler, Michael Landau, Neil Stubenhaus, Joshua Eagan and many more, was mixed on these speakers!

**MOVES YOUR SOUL**  
 A portion from every sale will go to a fund to help cancer patients and their families

**IMS TECHNOLOGIES, LLC**  
[www.imstechnologies.net](http://www.imstechnologies.net)

# DOWNBEAT

**JUNE 2017**

VOLUME 84 / NUMBER 6

**President** Kevin Maher  
**Publisher** Frank Alkyer  
**Editor** Bobby Reed  
**Managing Editor** Brian Zimmerman  
**Contributing Editor** Ed Enright  
**Creative Director** Žaneta Čuntová  
**Design Assistant** Markus Stuckey  
**Assistant to the Publisher** Sue Mahal  
**Bookkeeper** Evelyn Oakes

## ADVERTISING SALES

### Record Companies & Schools

Jennifer Ruban-Gentile  
 630-941-2030  
[jenr@downbeat.com](mailto:jenr@downbeat.com)

### Musical Instruments & East Coast Schools

Ritche Deraney  
 201-445-6260  
[ritched@downbeat.com](mailto:ritched@downbeat.com)

### Advertising Sales Associate

Kevin R. Maher  
 630-941-2030  
[kmaher@downbeat.com](mailto:kmaher@downbeat.com)

## OFFICES

102 N. Haven Road, Elmhurst, IL 60126-2970  
 630-941-2030 / Fax: 630-941-3210

<http://downbeat.com>  
[editor@downbeat.com](mailto:editor@downbeat.com)

## CUSTOMER SERVICE

877-904-5299 / [service@downbeat.com](mailto:service@downbeat.com)

## CONTRIBUTORS

### Senior Contributors:

Michael Bourne, Aaron Cohen, Howard Mandel, John McDonough

**Atlanta:** Jon Ross; **Austin:** Kevin Whitehead; **Boston:** Fred Bouchard, Frank-John Hadley; **Chicago:** John Corbett, Alain Drouot, Michael Jackson, Peter Margasak, Bill Meyer, Mitch Myers, Paul Natkin, Howard Reich; **Denver:** Norman Provizer; **Indiana:** Mark Sheldon; **Iowa:** Will Smith; **Los Angeles:** Earl Gibson, Todd Jenkins, Kirk Silsbee, Chris Walker, Joe Woodard; **Michigan:** John Ephland; **Minneapolis:** Robin James; **Nashville:** Bob Doerschuk; **New Orleans:** Erika Goldring, David Kunian, Jennifer Odell; **New York:** Alan Bergman, Herb Boyd, Bill Douthart, Ira Gitler, Eugene Gologursky, Norm Harris, D.D. Jackson, Jimmy Katz, Jim Macnie, Ken Micallef, Dan Ouellette, Ted Panken, Richard Seidel, Tom Staudter, Jack Vartoogian, Michael Weintrob; **North Carolina:** Robin Tolleson; **Philadelphia:** David Adler, Shaun Brady, Eric Fine; **San Francisco:** Mars Breslow, Forrest Bryant, Clayton Call, Yoshi Kato; **Seattle:** Paul de Barros; **Tampa Bay:** Philip Booth; **Washington, D.C.:** Willard Jenkins, John Murph, Michael Wilderman; **Canada:** Greg Buium, James Hale, Diane Moon; **Denmark:** Jan Persson; **France:** Jean Szlamowicz; **Germany:** Detlev Schilke, Hyou Vielz; **Great Britain:** Brian Priestley; **Japan:** Kiyoshi Koyama; **Portugal:** Antonio Rubio; **Romania:** Virgil Mihaicu; **Russia:** Cyril Moshkow; **South Africa:** Don Albert

**Jack Maher, President 1970-2003**  
**John Maher, President 1950-1969**

**SUBSCRIPTION INFORMATION:** Send orders and address changes to: DOWNBEAT, P.O. Box 11688, St. Paul, MN 55111-0688. Inquiries: U.S.A. and Canada (877) 904-5299; Foreign (651) 251-9682. **CHANGE OF ADDRESS:** Please allow six weeks for your change to become effective. When notifying us of your new address, include current DOWNBEAT label showing old address.

DOWNBEAT (issn 0012-5768) **Volume 84, Number 6** is published monthly by Maher Publications, 102 N. Haven, Elmhurst, IL 60126-2970. Copyright 2017 Maher Publications. All rights reserved. Trademark registered U.S. Patent Office. Great Britain registered trademark No. 719,407. Periodicals postage paid at Elmhurst, IL and at additional mailing offices. Subscription rates: \$34.95 for one year, \$59.95 for two years. Foreign subscriptions rates: \$56.95 for one year, \$103.95 for two years.

Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. Nothing may be reprinted in whole or in part without written permission from publisher. MAHER PUBLICATIONS: DOWNBEAT magazine, MUSIC INC. magazine, UpBeat Daily.

**POSTMASTER:** Send change of address to: DownBeat, P.O. Box 11688, St. Paul, MN 55111-0688. **CABLE ADDRESS:** DownBeat (on sale **May 16, 2017**) Magazine Publishers Association.



# BLUE NOTE®



## NORAH JONES DAY BREAKS

The **9-time GRAMMY winner** comes full circle returning to her jazz roots on an album featuring **WAYNE SHORTER, DR. LONNIE SMITH, BRIAN BLADE** and others, proving her to be this era's quintessential American artist with a sound that fuses elements of several bedrock styles of American music.



## JOSÉ JAMES LOVE IN A TIME OF MADNESS

The **critically-acclaimed** vocalist makes a triumphant return, venturing deeper into modern R&B while staying true to his Jazz and Soul roots. Featuring vocalists **MALI MUSIC** and **OLETA ADAMS**, this 12 track collection takes listeners on an autobiographical exploration of the various forms of love and the places it can go.



## LOUIS HAYES SERENADE FOR HORACE

The legendary drummer makes his **Blue Note debut** as a leader while paying tribute to the great **Horace Silver**. The 11-track exploration of Silver's exquisite catalog features the standout, "**Song For My Father**," featuring **GREGORY PORTER**. As a member of Silver's Quintet Hayes was a driving force on classic Blue Note albums including *6 Pieces of Silver*, *Further Explorations*, *The Stylings of Silver*, and *Finger Poppin'*.



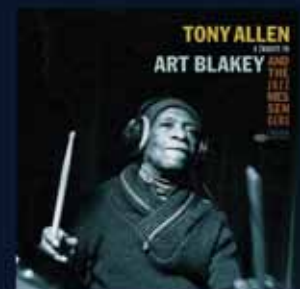
## TERENCE BLANCHARD THE COMEDIAN SOUNDTRACK

**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

**Winner of the 2017 GRAMMY Award for Best Jazz Vocal Album**, the acclaimed vocalist solidifies his standing as his generation's **most soulful jazz singer-songwriter** by reasserting his core values on the much-anticipated follow-up to his **internationally acclaimed million-selling Blue Note debut Liquid Spirit**.



## TONY ALLEN A TRIBUTE TO ART BLAKEY

The illustrious Nigerian drummer and Afrobeat pioneer best known for his work with **Fela Kuti** pays tribute to his longstanding idol and Blue Note legend, jazz drummer **Art Blakey**. The EP was recorded live in Paris over three days and features a spectacular 7-piece band interpreting Jazz Messenger classics like "**Moanin'**" and "**A Night In Tunisia**" through an Afrobeat prism.

**JUNE 2017**

# Inside

## ON THE COVER

### 34 Diana Krall

#### *For Tommy*

BY PHILLIP LUTZ

The superstar pianist-vocalist discusses her deep connection to her mentor, the late and legendary producer Tommy LiPuma, who helped her craft a brilliant new album of Songbook gems, *Turn Up The Quiet* (Verve). A longtime friend and confidant, LiPuma played an immensely important role in shaping Krall's career. Just days before his passing, Krall discussed the new album and the events in her musical life leading up to it.



Diana Krall (left) performs at the 2014 Montreal Jazz Festival.

Cover photo of Diana Krall shot by Jimmy and Dena Katz at Avatar Studios in New York City on March 9.

### 42 Chris Potter

#### *Waking Dreams*

BY TED PANKEN

### 48 Trombone Shorty

#### *Spiritual Connection*

BY JENNIFER ODELL

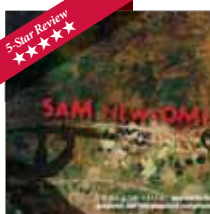
### 52 Thundercat

#### *'It's Always Music First'*

BY JOE TANGARI

### 56 Indie Life

Hermon Mehari  
Mike Neer  
ACT Records



64 Sam Newsome



65 Eddie Palmieri



67 David Binney



71 Lucia Cadotsch

## DEPARTMENTS

8 First Take

10 Chords & Discords

13 The Beat

28 Players

Noah Haidu  
Allegra Levy  
Joel LaRue Smith  
Miles Okazaki

61 Reviews

82 Master Class  
BY STEFFEN KUEHN

84 Transcription  
Donny McCaslin  
Saxophone Solo

86 Toolshed

134 Jazz On Campus

138 Blindfold Test  
Jimmy Greene



Jimmy Greene

## SPECIAL SECTION

93 40th Annual  
DownBeat Student  
Music Awards



# CANNONBALL

[www.cannonballmusic.com](http://www.cannonballmusic.com) ~ [www.najeeofficial.com](http://www.najeeofficial.com)

*Najee*



**Make Music. Make Friends.  
Join our Summer Programs!**



Photo: Norman DeYoung

### **Jazz and R&B Intensive**

Students explore the creativity and vibrancy of Latin, classic jazz and R&B at NJPAC.

*June 27-30*



Photo: Ed Berger

### **All-Female Jazz Residency**

**Gerri Allen**, *Artistic Director*

Young women find inspiration and build community in this one-week jazz immersion program.

**OVERNIGHT RESIDENCY AT  
RUTGERS UNIVERSITY-NEWARK**

*July 9-15*



**Sign Up Today**  
[njpac.org/summer](http://njpac.org/summer)  
[artseducation@njpac.org](mailto:artseducation@njpac.org)  
 973.353.7058

**NJPAC**  
 NEW JERSEY PERFORMING ARTS CENTER  
 One Center Street, Newark, NJ

## **First Take** > BY BRIAN ZIMMERMAN



JIM LEVITT

Clarence Acox is the newest inductee in the DownBeat Jazz Education Hall of Fame.

# **Band Class Heroes**

**STUDENTS AT MY HIGH SCHOOL IN CORAL SPRINGS, FLORIDA,** used to call the band room the “big blue box,” a reference to its unsophisticated architecture and garish azure carpet. I have many fond memories of this big blue box, thanks to my bandmates, the creative music we played there and the person who taught us how to play it.

Our band director was Brett Dawson, whose office occupied a box within the box. There, Mr. Dawson was in his element, often staying long hours to craft the lessons and select the music that would bring out the best in his students. It’s a task he’s been pursuing for 20 years.

I was fortunate to spend four years with Mr. Dawson, who had a knack for encouraging his students with the slightest of nudges. He had stellar taste in jazz, too. He introduced me, a budding trumpeter, to the music of Freddie Hubbard and Woody Shaw, which sent me into a semester-long bender of solo transcription and study. And he pushed me to seek out opportunities to perform wherever I could, which is how I once wound up playing with a jazz combo inside a local supermarket. We performed near the selection of birthday cards. Odd as it was, Mr. Dawson was right by my side. He knew, as I know now, that any opportunity to perform for people is a privilege.

Mr. Dawson’s lessons weren’t so much sweeping gestures as they were moments of subtle insight. Sure, most of those lessons had to do with music—harmonic minor scales in all keys, Parker blues changes, tritone substitutions—but others pertained to life outside the big blue box.

He was the type of teacher who required us to remove our baseball caps indoors. He told us to always say “thank you” to the band parents as they handed out cups of water during marching band practice, and to sit quietly and attentively as another band performed during a competition. This credo was posted on the band room wall: “Early is on time, on time is late, and late is fatal.” To this day, I’m always 15 minutes early for any appointment.

The DownBeat Student Music Awards shine a spotlight on outstanding student musicians, but we also want to applaud the great educators who influence young musicians, like Mr. Dawson, or Clarence Acox, our 2017 inductee into the DownBeat Jazz Education Hall of Fame. We salute those men and women who kindle in their students not just a passion for jazz but the confidence to pursue it. These dedicated professionals will continue to fill the world with great students—of music and of life. **DB**





# Born to make records.



Next-generation Apollo A/D conversion

Available UAD-2 QUAD Core  
processing for realtime UAD plug-ins

Dual Unison™ mic preamps with genuine  
emulations from Neve,® Manley,® API® & UA

Thunderbolt scalability up to 64 channels

Built-in Talkback mic

## Meet the new Apollo Twin.

A sleek, powerful record-making  
machine with a studio full of  
genuine analog sounds.



UNIVERSAL AUDIO

[uaudio.com/twin2](http://uaudio.com/twin2)

## Paid To Be Subjective

I can't recall precisely when I began reading *DownBeat*, but it was about the time of the 1962 Dave Brubeck Quartet tour of Australia—my first jazz concert!

*DownBeat* opened up a wonderful world of jazz previously unavailable to me in Brisbane—600 miles north of Sydney, the nearest center for live jazz—albeit in print with few opportunities to enjoy hearing these great artists in person. Your magazine's annual polls were particularly stressful for me because many of the artists listed were ones that I had heard of but had never seen in concert.

Time has marched on and now the advent of streaming allows me to listen to the artists featured in each eagerly anticipated issue, which I do.

One thing that fascinates me is the tendency of some readers to take offense at your reviewers' comments on the wide range of offerings.

Clearly they think that they know more than the reviewer, but they invariably miss the point: Music, particularly jazz, is an intensely personal and subjective genre. In most cases there is very little bad jazz, just jazz one doesn't enjoy.

This belief is no better supported than by the sometimes wide variation in opinions ex-



Dave Brubeck

JAN PERSSON

pressed by your reviewers in *The Hot Box*. For example, consider the reviews of Delfeayo Marsalis' *Make America Great Again!* in the December issue: John Corbett awarded the album 4 stars while John McDonough judged it worthy of 2 stars. I'm sure that a search of back issues would reveal many more such instances.

JOHN R. VICKARY  
CAIRNS, AUSTRALIA

## More JD, More Respect

I thoroughly enjoyed the JD Allen Blindfold Test conducted by Dan Ouellette in your May issue. The more exposure I get to Allen, the more I like and respect him. He's already one of my favorite tenor saxophonists, and it was wonderful the way he nailed each player in the Blindfold Test. The man has obviously done his homework, and the respect and knowledge he has of his peers is noteworthy. I can't wait to check out his next album.

TOM GUILFOYLE  
AMBLER, PENNSYLVANIA

## Response to Paquito D'Rivera

Your letter to *DownBeat* regarding the interview with Charlie Haden (*Chords & Discords*, May) sadly confirms once more the fact that some musicians like you irresponsibly still insist on putting their names in the same sentence with words like *liberation* and *social justice*. Does *that* make any sense?

Sadly, we're still missing the late Charlie Haden.

ENZO CAPUA  
ENZOCAPUA@GMAIL.COM

## Moving to *The Village*

I am a big fan of your magazine, and in the April issue, the 4½-star review of Yotam Silberstein's album *The Village* caught my eye. I checked out this album, and since its release I've been keeping track of critics' reaction to it.

What makes me interested in it is the fact that Silberstein is influenced by Brazilian music. (I am a Brazilian musician, by the way.) This album contains some tracks that are clearly inspired by the Brazilian way of processing rhythm and building the improvisation, but there was no commentary about that in the *DownBeat* review.

Also there is a misspelling in the review. The song "Milonga Gris" was erroneously listed as "Milonga Girls." The word *gris* means the color gray in Spanish, and Milonga is a dance from the area around southern Brazil, near its borders with Paraguay, Argentina and Uruguay. Anyway, this is not a complaint, but just a remark to help in the reception of Silberstein's excellent work.

GUSTAVO CHRITARO  
GUSTAVOCHRITARO@GMAIL.COM



EMIRALISEK

Yotam Silberstein

Have a Chord or Discord? Email us at [editor@downbeat.com](mailto:editor@downbeat.com) or find us on Facebook & Twitter.

**VIRGINIA SCHENCK**

---

**AMINATA MOSEKA**  
*An Abbey Lincoln Tribute*

---

**VA vocals**  
**KEVIN BALES** piano  
**RODNEY JORDAN** bass  
**MARLON PATTON** drums & percussion

---

f t a p vodbakery

[www.virginiaschenck.com](http://www.virginiaschenck.com)  
Airborne Ecstasy, LLC



# FREEDOM *to* PERFORM



"I push my reeds hard.  
That's why I only depend on Légère reeds."

- Derek Brown, BEATBoX SAX

[legere.com/derek](http://legere.com/derek)

**Légère**<sup>™</sup>  
REEDS LTD.

FRIDAY  
JUNE 2  
8:00



# *NEW FABLES:* Muldrow, Moran and Mingus

Georgia Anne Muldrow *vocals*

Jason Moran  
and the Bandwagon

Jason Moran *piano*

Tarus Mateen *bass*

Nasheet Waits *drums*



Jason Moran is "a brilliant, risk-taking pianist, whose compositions have earned him a reputation as 'the future of jazz'" (*The Philadelphia Tribune*). He returns with his trio **The Bandwagon** and brings **Georgia Anne Muldrow**, aka Jyoti, an artist "whose spirit of independence has scattered her presence over as many contexts as her psychedelic, jazz inflected neo-soul sensibility can carry her" (*Pitchfork*). They collaborate on an exploration of the blues influences of jazz great Charles Mingus and perform works inspired by some of his seminal compositions, including *Blues & Roots*, *Better Get It In Yo' Soul* and the politically charged *Fables of Faubus*.



**SYMPHONY CENTER PRESENTS JAZZ**

CSO.ORG • 312-294-3000

Artists, prices and programs subject to change.

SCP Jazz series sponsor:



Exelon.

Media sponsors:



DOWNBEAT WBEZ91.5

**TICKETS START  
AT \$24**

The

**Inside** >

- 16 / Alex Sipiagin
- 18 / Eliane Elias
- 20 / Jaco Pastorius Big Band Album
- 23 / Vanguard Jazz Orchestra Book
- 26 / Tommy LiPuma

# Beat

## Vibes Legend Burton Bids Fond Farewell

Gary Burton would have preferred to tiptoe his way out of the jazz world. But upon the advice of his manager, what started as a final performance with pianist Makoto Ozone in Burton's South Florida home turned into a cross-country "farewell tour" that brought the vibraphonist across the East Coast and into the Midwest. That tour ended March 17 at the Jazz Kitchen in Indianapolis, just 40 miles from Burton's hometown of Anderson, Indiana.

When DownBeat caught up with Burton during his stop at SPACE in Evanston, Illinois, on March 14, he and Ozone revisited long-cherished originals, standards and even a Ravel composition.

### WHY ARE YOU RETIRING?

The simple answer is health reasons. I had six heart operations and I suffered some cognitive issues after the last one, which was a major one. I was without a heartbeat for half an hour and was revived. After I recovered, I noticed I didn't have perfect pitch anymore, which I had all my life. I also noticed that I had trouble sight-reading and everything that required intense concentration became a struggle. My playing reached a peak a few years ago and was now moving downward. I always said that I didn't want to one day be a musician who could hardly play anymore. ... So, two years ago, I started the process of winding down. That's now ending with this little tour.

### YOU SEEM TO HAVE A PREFERENCE FOR DUOS WITH PIANISTS. CAN YOU EXPOUND ON THAT?

The piano and the vibraphone produce together a very ideal and unique blend of sounds. The other thing is the creative process taking place in a duo. I describe it this way: If you're playing solo, you're giving a speech; if you're in a band, you're part of a panel discussion; but in a duet, it's like having a one-on-one conversation with a good friend. The interaction becomes fast and furious because in music you both talk continually as you exchange information. With a good rapport, amazing things happen.

### YOU THOUGHT YOU WERE TAKING A RISK WHEN YOU CAME OUT AS GAY. WHAT DOES IT SAY ABOUT THE JAZZ COMMUNITY?

Think back. It was 1983 or 1984—a different time in history. The idea of gay marriage was unheard of. I was in my early forties coming to terms with that identity that I have. I could either keep hiding it or be myself for the second half of my life. I realized it could have an effect on my career.



Vibraphonist Gary Burton performs his final concert at the Jazz Kitchen in Indianapolis on March 17.

The good news is that it didn't have any. It was a great relief and I felt strongly about being honest about myself.

### HOW HAS THE JAZZ WORLD CHANGED SINCE YOU STARTED?

When I was on the road in the beginning of the 1960s with George Shearing, and then Stan Getz, we would play club gigs in major cities and our audiences were people mainly in their forties or fifties. That changed starting in the 1970s because of jazz education. A group of band directors formed the [International] Association of Jazz Educators with the goal of bringing jazz bands into schools. Boy, by the end of the 1970s, they had succeeded with hundreds and hundreds of high schools and colleges. Suddenly, I found myself playing in South Dakota in a high school cafeteria. We are now reaching a much wider and diverse audience.

### WHAT DO YOU INTEND TO DO NOW?

I've been doing music for about 60 years and I am going to take a break from any music-related activities. This is going to be the last phase of my life—I'm 74—and it's going to be an adventure. I always wondered if there were some areas of interest I could get just as enthusiastic about. After writing my autobiography, which was very satisfying, I thought I could go into writing—but not about music. We'll see. Check back with me in a year or two.

—Alain Druout



Arthur Blythe (1940–2017)

HYOU VIEZ

**Final Bar:** Alto saxophonist **Arthur Blythe**, a leading voice among the ambitious improvisers who made up New York's loft scene in the 1970s, died March 27 in Lancaster, California. He was 76 and had been fighting Parkinson's disease. Blythe embraced a wide range of jazz styles, from straightahead to avant-garde. Born in Los Angeles, he moved to New York in 1974 and signed with Columbia Records, releasing nine albums with the label, including 1979's critically acclaimed *Lenox Avenue Breakdown*. In 1998 he moved back to California, where he performed less frequently but continued to record. ... Chicago blues icon **Lonnie Brooks** died April 1 at age 83. Brooks created a signature guitar sound that combined Chicago blues, rock 'n' roll, Memphis soul, Louisiana grooves and country twang into a style often referred to as "voodoo blues." Over the course of his 60-year career, which began in Port Arthur, Texas, in the mid-1950s, he recorded 11 albums and dozens of 45s for a number of labels. He was inducted into the Blues Hall Of Fame in 2010.

**Trio Meets Orchestra:** On June 30, Eden River Records will release *Developing Story*, a new album by Alan Broadbent for jazz piano trio and symphony orchestra. On the invitation of Grammy-winning producer Ralf Kemper, Broadbent recorded the album with the London Metropolitan Orchestra, drummer Peter Erskine and bassist Harvie S at London's Abbey Road Studios.

[eden-river-records.com](http://eden-river-records.com)

**Healdsburg Overview:** This year's Healdsburg Jazz Festival will present A-list artists including the Heath Brothers, Joe Lovano, John Abercrombie, Dave Stryker, Henry Butler, the Django All-Stars and a Bobby Hutcherson tribute band. Held June 2–11 at various venues in California's Sonoma County, the event will also feature such local favorites as Lavay Smith and Her Red Hot Skillet Lickers, the Pacific Mambo Orchestra and the John Santos Quartet with guest Rico Pabon. [healdsburgjazzfestival.org](http://healdsburgjazzfestival.org)

# Java Jazz Provides Sonic Travelogue



Dewa Budjana

DAMAR HATMADI

**THIS YEAR'S INTERNATIONAL JAVA JAZZ** Festival transported listeners from Indonesia to France to Brazil and beyond. There were many other sonic destinations for artists at this festival, including the United States, but the bulk of this year's programming often bypassed the origins of jazz for visits to other intriguing locations.

Held March 3–5 in Jakarta—which has a sprawling metro area with a population in excess of 32 million—the Java Jazz Festival is one of the largest jazz festivals in the world. The concerts took place at the Jakarta International Expo complex, which is located in the city's Kemayoran neighborhood. The festival has grown dramatically since its inaugural edition in 2005, which attracted a crowd of about 50,000. The 2017 edition featured 150-plus acts on 14 stages, with more than 120,000 fans in attendance.

Of the Indonesian artists booked for the fest, one of the most strikingly original was the Jakarta-based band simakDialog. With a compelling instrumental mix of piano (an acrylic "baby grand" designed by local instrument maker Sjuman), acoustic bass and various percussion and wordless vocals, the music was a refreshing take on improvisation laced with unusual arrangements and varied time signatures.

For 75 minutes, pianist Sri Hanuraga and bassist Rudy Zulkarnaen offered something akin to a piano trio sound, thanks to the Trilok Gurtu-like percussion of hand-drummer Cucu Kurnia. Vocalist/percussionist Mian Tiara rounded out the quartet. The music was suite-like, as one piece flowed into another. The band members had sheet music, but didn't seem to rely on it as they expertly navigated the intricacies of the material.

From Jakarta, the music moved west to sunny France, thanks to the spritely, charm-

ing Cyrille Aimée and her quartet. The vocalist's set featured an array of standards and originals, including material from her 2016 album *Let's Get Lost* (Mack Avenue). Django-esque flavors were everywhere as Aimée, 33, let all three of the quartet's string players make their individual statements, as conversational qualities melded with infectious grooves.

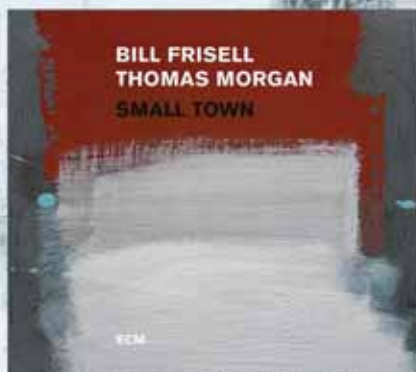
The next stop was Brazil, courtesy of an evening performance by Sergio Mendes. This reviewer was initially inclined to see a bit of this show and move on, but the icon offered a set compelling enough to keep most of this packed house riveted (yours truly included). As expected, fans were treated to a Brazil '66 revue of hits, including such favorites as Jobim's "Waters Of March" and "Agua De Beber" next to "Pretty Word," Bacharach's "The Look Of Love" and the Bergman/Caymmi standard "Like A Lover." There was some pablum, to be sure, and the zinging signature closer "Mas Que Nada" was marred by the goofy rapping of H2O, who repeatedly butted in on the song's irresistible chorus. That headliner Mendes was able to bring everyone to their feet was a perfect example of music's power to connect with people of all ages and backgrounds.

Among the international lineup were many high-profile stars, including trumpeter Arturo Sandoval, Chick Corea's latest edition of his Elektric Band, Cuban pianist Alfredo Rodriguez's trio, Brazilian singer Bebel Gilberto and keyboardist Lonnie Liston Smith. The festival also included tributes to many departed heroes, including Al Jarreau, as well as Indonesian greats like guitarist Ireng Maulana, singer Mike Mohede and the aforementioned pianist/composer Riza Arshad.

Numerous artists highlighted the strength of Indonesian jazz. Chief among them was keyboardist Dwiki Dharmawan's World Peace Trio, with reed player Gilad Atzmon and oudist/guitarist Kamal Musallam, who alternated between trance-like pieces and more fiery fare. The 50-year-old Dharmawan finished the festival in rare form, playing with remarkable intensity while fronting the band featured on his 2016 album *Pasar Klewer* (MoonJune). In between were back-to-back shows featuring two of the country's hottest guitarists: Tohpati, 45, in a power-trio setting where the guitarist brandished his forceful style with solid rhythm accompaniment; and Dewa Budjana's Zentyury band, playing a lush mix of highly arranged material that showcased the 53-year-old's writing and arranging abilities and explosive guitar playing.

—John Ephland

# ECM



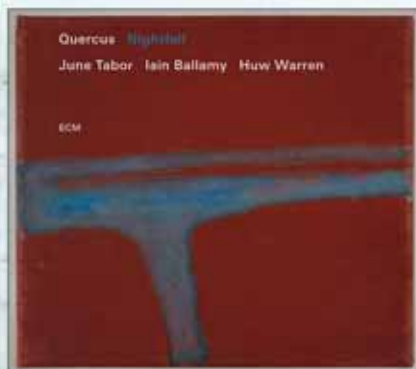
## BILL FRISELL / THOMAS MORGAN SMALL TOWN

Bill Frisell: guitar  
Thomas Morgan: double bass



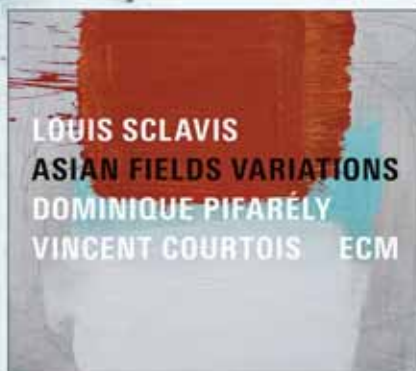
## AVISHAI COHEN CROSS MY PALM WITH SILVER

Avishai Cohen: trumpet  
Yonathan Avishai: piano  
Barak Mori: double bass  
Nasheet Waits: drums



## QUERCUS NIGHTFALL

June Tabor: voice  
Iain Ballamy: tenor & soprano saxophones  
Huw Warren: piano



## LOUIS SCLAVIS ASIAN FIELDS VARIATIONS DOMINIQUE PIFARÉLY/VINCENT COURTOIS

Louis Sclavis: clarinets  
Dominique Pifarély: violin  
Vincent Courtois: violoncello



Trumpeter Alex Sipiagin recruited tenor saxophonist Chris Potter and other elite players for his new album.

# Sipiagin Assembles Elite Sextet for New Album of Original Music

**LAST FALL, ALEX SIPIAGIN ENTERED** Systems Two studio in Brooklyn to record his 12th album for Criss Cross Jazz, with a formidable sextet—tenor saxophonist Chris Potter, alto saxophonist Will Vinson, keyboardist John Escreet, bassist Matt Brewer and drummer Eric Harland. The end result, *Moments Captured*, is a work of high distinction, a worthy successor to such Sipiagin-led sextet recitals as *Balance 38-58* (2014), *Destinations Unknown* (2011), *Equilibrium* (2003) and *Mirrors* (2002).

As on those predecessors, the 49-year-old trumpeter presents original music, challenging his partners with rich voicings, polyphonic melodies and layered meters that he places at the service of episodic stories. Front-liners Potter and Vinson animate the raw materials with florid improvisations at their customarily intense levels of invention. Harland and Brewer alchemize gnarly rhythms into percolating, dynamically nuanced grooves. Playing a Prophet-6 analog synthesizer in addition to piano, Escreet creates wild sounds and textures that goose the flow.

“Alex’s tunes are every bit as interesting and harmonically and rhythmically complex as any-

thing else I’m playing with people of my generation, who have moved in a slightly more cerebral direction compositionally,” said Vinson, 39. “He combines that modern writing with this balls-to-the-wall, Coltrane-era energy that those of us still in our thirties seem to have put a lid on, and it’s fun to reconnect with that.”

Potter, who has now contributed to eight of Sipiagin’s titles for Criss Cross Jazz, describes the leader’s music as “fully thought-out harmonically, with a lot of interesting melodic twists and turns.” He continues: “A lot of lines proceed simultaneously—Alex doesn’t write simple unison parts, but gives people different rhythmic phrases which result in a more contrapuntal sound than you’ll often hear. His language is advanced. In his tunes, you hear the same voice he improvises with, but written out for more instruments.”

There is consensus in the international arena that the voice to which Potter refers is a no-limits instrument, as adept at navigating improvisational space as when functioning as an impeccable lead trumpet practitioner with ensembles like the Gil Evans Orchestra, Gil Goldstein’s

Zebra Coast Orchestra, the Mingus Orchestra, Michael Brecker’s Quintet and the Dave Holland Octet and Big Band. On *Moments Captured*, Sipiagin further burnishes that stature, traversing the top to bottom of his horn with legato, across-the-barline phrasing. He sustains a beautiful tone regardless of tempo or register, projecting an abiding lyricism that is highlighted by a tension-and-release aesthetic evocative of Lee Morgan, an early idol whose playing on “The Sidewinder” converted Sipiagin to jazz when he heard it as a teenager in Yaroslavl, in the former Soviet Union.

“Alex navigates harmonic and rhythmic complexity as if he’s playing a standard,” Vinson said.

“He plays with tremendous precision, passion and emotion, which makes our rhythmic interplay really fun,” Harland added. “He’s sensitive to whatever direction the music is heading in.”

Recently, Sipiagin has focused on, as he puts it, “moving on and playing my music.” Toward this end, he has downscaled his sideman obligations. He works perhaps 200 gigs a year as a leader and educator-clinician—soloing with



different ensembles in Europe, Russia and Asia that play his charts; leading combos around the globe; and performing with Opus 5, a cooperative band of Mingus Orchestra alumni whose four Criss Cross albums feature original music by the group's personnel (tenor saxophonist Seamus Blake, pianist David Kikoski, bassist Boris Kozlov and drummer Donald Edwards). In the process, Sipiagin repurposes and recontextualizes his pieces, as demonstrated on *New Path*, *New Path 2* and *New Path 3* (all on Butman Music), on which vocalist Hiske Oosterwijk—Sipiagin's student for four years at the Prins Claus Conservatory in Groningen, in The Netherlands—sings her lyrics to such previously instrumental-only songs as "Afternoon Dreams," "Wind Dance," "Videlles Dreams" and "From Reality And Back."

Two months after the *Moments Captured* session, Sipiagin returned to Systems Two to overdub trumpet and flugelhorn parts. Escreet came by, too, with his Prophet-6, to contribute ideas that had emerged since the initial session. After all the i's were dotted and t's crossed, Sipiagin decided to celebrate. Joined by a friend and DownBeat, he drove south five miles to an Uzbek restaurant in Sheepshead Bay, a few blocks from the apartment he moved into after emigrating to the States in 1991. The meal featured lamb dumplings, complemented by a salad of julienned daikon, sliced tongue and cucumber; extremely fresh pickled organic vegetables; and a bottle of birch-infused Nemiroff vodka.

"What I do is the New York sound, which you can feel only after you've lived here awhile," Sipiagin said at dinner. "There are amazing rhythm sections everywhere, everything is musical and perfect, and you go for it 100 percent." He applied this assessment to *Moments Captured*.

"It completely breaks through my old tunes," he continued. "It's partly to be new and old at the same time. I used musicians who in the past transformed my music into zones I didn't expect. To me, they're the best musicians in the world, not just stars. I called Eric Harland not because he's 'Eric Harland,' but because of our hookup during the Dave Holland days. I felt it, filtered it and heard in my head how it would sound with my music—and it came through exactly as I felt. I have a similar history with all these guys, and I'm writing with their sounds in mind. When I write a second voice or contrapuntal voice, I already hear Chris' sound. It's so strong that it gives me ideas—and confidence. For this record, I wrote a bunch of sketches, which I knew they would take in a completely different direction. By 'sketches,' I mean I go on the road, I hear some melody, I put it on my iPhone or laptop or notebook. When I come home, I put things together and see what makes sense.

"Another important thing: I discovered John Escreet's love for organic analog synths. Maybe

a year-and-a-half ago, he brought these synths to my gig at the 55 Bar, and I fell in love with it immediately. I asked John if he'd be available and willing to be on my next record, because I liked this direction. It fascinated me how he improvised with sounds. It reminds me of playing in the Gil Evans band, when he'd use three piano players at a time, which was my first experience of understanding synth as an organic instrument."

Sipiagin sneaked an occasional peek at the television at the back of the restaurant, tuned to a Russian-language station. "I watch Russian TV

a lot," he said. "Not because I want to make sense of what's going on, but I recognize the streets where I walked 25 years ago, and all of a sudden there's some smell of Russian blini. After I compose something, I often recognize magic movements, things that I developed long ago by listening to Russian classical music, or even Russian movie music, which is always nostalgic and minor. It's weird. I'm in America, but I still have roots." —Ted Panken

(To read an extended version of this feature, visit [downbeat.com](http://downbeat.com).)

# THE SOUND OF PASSION



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.

Elite is the sound of our passion – let it be yours.



**NEW RELEASE**  
By AAM Music!

**ANTONIO ADOLFO**  
**HYBRIDO**  
— From Rio to Wayne Shorter



**Personnel:**  
Antonio Adolfo (piano and arrangements), Lula Galvão (electric guitar), Jorge Helder (double bass), Rafael Barata (drums and percussion), André Siqueira (percussion), Jessé Sadoc (trumpet), Marcelo Martins (tenor/soprano saxes and flute), Serginho Trombone (trombone), Claudio Spiewak (acoustic guitar on Beauty and The Beast), Zé Renato (vocals on Footprints).

**Tracks:**  
Deluge  
Footprints  
Beauty And The Beast  
Prince Of Darkness  
Black Nile  
Speak No Evil  
E.S.P.  
Ana Maria  
Afosamba

All compositions by Wayne Shorter, except Afosamba, by Antonio Adolfo.

Available at all major online retailers.



[www.antonioadolfomusic.com](http://www.antonioadolfomusic.com)  
[www.aammusic.com](http://www.aammusic.com)



Eliane Elias' new album is titled *Dance Of Time*.

PHILIPPE SALOMON

## Eliane Elias Returns to Samba

**SAMBA IS IN ELIANE ELIAS' BLOOD, BUT IT** was not the Brazilian singer-pianist's first love. A piano prodigy in her native São Paulo, she was copping Red Garland licks as a jazz-besotted 12-year-old. Jazz always came first.

It still does. "My first great love was jazz," she said recently. "At age 10 and 11, I used to spend hours and hours transcribing my mother's jazz records; [by contrast,] the samba and bossa nova were just part of the DNA of the culture."

For most of her career, including more than two dozen albums, her focus was on her spectacular straightahead jazz piano style. In 2015, however, she returned to Brazil to record for the first time since she emigrated to New York in 1981. The result was 2015's Grammy-winning *Made In Brazil*. For her latest album, *Dance Of Time* (Concord), which commemorates the 100th anniversary of the first samba recording ("Pelo Telefone"), she once again chose to record in Brazil. The album includes a mix of samba classics ("Copacabana," "O Pato," "Sambou, Sambou"), original ballads and standards. The album features a panapoly of distinguished guests, including Randy Brecker, Matt Mainieri, Mark Kibble and—from Brazil—pianist Amilton Godoy, guitarist João Bosco and singer-songwriter Toquinho.

DownBeat recently sat down with Elias to discuss the making of her new album and her pivot toward a more Brazilian sound.

**DO YOU THINK OF YOURSELF THESE DAYS AS A PIANIST WHO HAPPENS TO SING, OR DO YOU GIVE BOTH EQUAL WEIGHT?**

I feel I am a pianist first, although I've been singing for a long time, and it's an integral part

of what I do. But the piano—that's my instrument. It's like the continuation of my body, my soul.

**HOW DO YOU BALANCE SINGING AND PLAYING?**

Maybe 15 years ago I wasn't as comfortable doing it as now. But I have gotten to a place where I love singing and playing. In fact, when I'm playing Brazilian things and doing all the syncopation, just the piano alone—with lots of offbeats in the left hand and improvising with the right—already that's like two people. And then you add the voice, and it's like, wow, OK! [laughs].


**WHY DID YOU DECIDE TO RECORD *DANCE OF TIME* IN BRAZIL?**

I wanted to celebrate the samba, but I also wanted to celebrate these great Brazilian musicians who were so important in my life.

**THE FINAL SONG ON THE ALBUM, "NOT TO CRY (PRA NAO CHORAR)," A DUET WITH TOQUINHO, IS ESPECIALLY TOUCHING.**

When Toquinho was in the studio with me, I reminded him that he had started a song back in 1978. I played a little of it, and he said, "Oh my, I forgot." At the time he had called the song "Eliane," but it was unfinished. The lyrics [in Portuguese] are all about our story—how he and I used to tour together in the 1970s with [the great Brazilian poet, lyricist and entertainer] Vinicius de Moraes, and how now he looks at photographs of that time and tries not to cry. So we finished it together. The lyrics he wrote are so beautiful they made me cry.

—Allen Morrison



**SUBSCRIBE**  
**877-904-JAZZ**

PREVIOUSLY UNRELEASED RECORDINGS

# LOUIS ARMSTRONG

VOLUME 1

THE STANDARD OIL SESSIONS

NOW AVAILABLE



## THE LOUIS ARMSTRONG LEGACY SERIES

Four albums of previously unreleased music.

During his lifetime Louis Armstrong amassed a huge collection of recordings. The majority of these recordings along with other Armstrong Artifacts are held in the Louis Armstrong collection at Queens College in New York. The Louis Armstrong Legacy Series will bring a selection of these recordings from Louis's personal collection to the public for the first time ever.

Available At  
[amazon.com](https://www.amazon.com)  [iTunes](https://www.apple.com/itunes/)  [Spotify](https://www.spotify.com/)  
And All Other sellers Of Good Music

ALSO AVAILABLE

## LIMITED COLLECTOR'S EDITION

In addition to the regular releases, available in stores, we are also offering a Limited Collector's Edition featuring, a 20-page booklet written by Ricky Riccardi - author of best selling book "What A Wonderful World." and rare photo material held in the Louis Armstrong collection.



EXCLUSIVELY AVAILABLE AT  
[www.dottimerecords.com](http://www.dottimerecords.com)

*Legends*

# New Album Chronicles Pastorius in '82

**THE CURRENT RENEWED FOCUS ON BASS-**ist Jaco Pastorius' extraordinary musical artistry, begun in earnest with filmmakers Paul Marchand and Stephen Kijak's 2014 documentary *Jaco* and its accompanying original soundtrack, continues with the release from Resonance Records of *Truth, Liberty & Soul—Live In NYC: The Complete 1982 NPR Jazz Alive! Recording*. It will be available as a special three-LP boxed set exclusively for Record Store Day on April 22 and as a two-CD set a month later. Included in these sets is a lavish, expansive booklet with liner notes, never-before-published photos and 18 interviews with artists and others involved with the original musical project and this new release.

Consisting of the full concert's worth of 14 songs that were recorded on June 27, 1982, at Avery Fisher Hall in Manhattan as part of George Wein's Kool Jazz Festival, *Truth, Liberty & Soul* clocks in at more than two hours, including 45 minutes of music that was left out of the original National Public Radio syndicated *Jazz Alive!* broadcast and has been previously unavailable. The exhilarating music is performed by Pastorius and his Word of Mouth 22-piece big band, stacked with New York jazz pros and featuring top soloists such as



tenor saxophonist Bob Mintzer and trumpeter Randy Brecker, plus special guest harmonica great Toots Thielemans, with drummer Peter Erskine and percussionist Don Alias undergirding the rhythm section.

Producer Zev Feldman from Resonance Records led the six-year-long effort to get the

original tapes from this landmark 1982 concert out to the marketplace and in a packaging "worthy of the music," he said. Introduced to Tim Owens, the Peabody Award-winning producer of *Jazz Alive!*, Feldman began thinking about resurrecting some of the radio program's archive of sterling audio as releases for

CHICK  
COCK  
CRO  
RE  
A THE MUSICIAN

A special 1-Blu-ray / 3-CD box set featuring a full-length documentary film and three discs of audio covering all of Chick's iconic bands, compositions and artistic partnerships. Recorded live over the course of one month at NYC's Blue Note.

JAZZMEIA HORN  
A SOCIAL CALL



Resonance, a California-based not-for-profit music label, and first up was last year's *Live At Rosy's With Sarah Vaughan* from a 1978 broadcast.

For Feldman, professional ambition intertwined with personal narrative when he learned that the Pastorius big band tapes were extant. As a teen growing up in Rockville, Maryland, Feldman worked at a fast food chain, and he wandered across the street one day during a break to peruse the magazine rack at a convenience store. There he came across the 1987 obituary of Pastorius in *Rolling Stone*. "He looked like a rock star in the photo," Feldman said, "and so I became curious about him. I immediately recognized the force of Jaco's instrument and became open to everything he had done as a solo artist and with Weather Report. He made a profound impression on me and was my bridge to jazz. Today, I can easily say that Jaco is one of my musical heroes."

Feldman acknowledged that Resonance founder George Klabin offered wholehearted support for the Pastorius project from the start, but the tapes, after nearly 35 years in storage, needed to be restored. Paul Blakemore, the original recording engineer at the New York concert in 1982, was brought on board to remix the tapes. With the help of Dave Love, the veteran music biz pro, introductions were made and a deal was clinched with Pastorius' heirs and his

estate to release the music. The Warner Music Group, which still held the late bassist under contract, waived its legal rights to the music. And after two-and-a-half years of negotiations, NPR granted usage permission to Resonance for the entire concert performance.

"These things take time, so I just had to be Zen about the process," Feldman said. "I wasn't going to rush to get this music out and be unsatisfied with the end result. After all, how many shots do you get at something like this? I wanted to be able to stand by the quality of the music and the release. That meant all of the steps had to be completed."

It also meant chasing down concert principals and participants, including Owens, Blakemore, Erskine, Mintzer, Brecker and steel pan player Othello Molineaux, as well Metallica bassist Robert Trujillo, one of the co-producers of the documentary, plus Pastorius' son John, who attended the concert at the age of 8, for a wealth of reminiscences that fill out the extensive liner notes.

In an interview in the liner notes, Brecker reflects on his first encounter with Pastorius: "I met Jaco at a recording session for his debut album; I played on 'Come On, Come Over' on that one. After the record came out, he was so much on everybody's lips even before he came to New York. His playing was so strong that it's almost like he was there before he was there."

Musically, *Truth, Liberty & Soul* occupies a place in Pastorius' career that deserves further consideration—the expressive work created in a big band setting following his 1981 exit from Weather Report and the recorded debut of his Word of Mouth band. Looking back, it is easy to see that his early stint with the Peter Graves Orchestra in Florida had a formative effect on his musical development. When he decided to create for a larger ensemble, Pastorius enlisted Graves and the orchestra's guitarist and arranger, Larry Warrilow, to bring the personnel and charts together in Miami for what later was released on *The Birthday Concert*, which was recorded in December 1981 but went unreleased until 1995, eight years after Jaco's death.

Pastorius "was at the peak of his professionalism" for the Kool Jazz performance in New York, which was a "grand celebration of Jaco's talent and artistry," said tuba and trombone player Dave Barger, a close friend of the bassist and a stalwart in his big band lineups. (After performing in the New York concert, he accompanied a slightly different Word of Mouth lineup later in 1982 to Japan, where Pastorius' declining mental health became apparent.) "But his artistic growth was not even nearly over with. If he had stayed healthy, there was a lot more to come from Jaco. He would have pushed the bar up a lot higher."

—Thomas Staudter

**VIC FIRTH**  
THE PERFECT PAIR



INTRODUCING THE  
**modern Jazz**  
COLLECTION

**You're going to want more than one.**

Never before available to the public, this collection was developed collaboratively with drummers on the cutting edge of "America's Original Art Form," including **Jeff Ballard, Greg Hutchinson, Joe McCarthy and Lewis Nash.**

For full specs, go to [VicFirth.com/MJC](http://VicFirth.com/MJC)



"Mark Winkler is a true original! At last, in the jazzy tradition of Bobby Troup, Hoagy Carmichael, Matt Dennis and Dave Frishberg, a writer who sings and a singer who swings!"—*Rev Real*

# MARK WINKLER THE COMPANY I KEEP

The **NEW CD** with songs by Prince, Donald Fagen, the Gershwins, and Winkler originals!

Featuring duets with:

**Cheryl Bentley  
Sara Gazarek  
Claire Martin  
Jackie Ryan  
Steve Tyrell**



Featuring:  
**John Beasley  
David Benoit  
John Clayton  
Jeff Hamilton  
Josh Nelson  
Eric Reed  
Jamieson Trotter**



Available NOW on Amazon • CD Baby • iTunes

"The Making of THE COMPANY I KEEP" video at:  
[www.markwinklermusic.com](http://www.markwinklermusic.com)

Morgan Freeman  
BOLD Ambassador  
Executive Producer  
of the documentary  
*The Q Word*

Tonya Peat  
Cancer Survivor

**Be the breakthrough.**

LEARN MORE AT  
[su2c.org/breakthrough](http://su2c.org/breakthrough)  
[#CancerBreakthrough](https://twitter.com/CancerBreakthrough)

**STAND UP TO CANCER**  
A Program of the Entertainment Industry Foundation

Stand Up To Cancer is a program of the Entertainment Industry Foundation, a 501(c)(3) charitable organization. Please talk to your healthcare provider about appropriate screenings for your age, sex, family history, and risk factors, and look for clinical trials that may be right for you. Photo by Nigel Parry.

## VINYL / BY PETER MARGASAK

Patrons shop at Dusty Groove Records in Chicago on Record Store Day



# Record Store Day's Spring Awakening

Record producer Zev Feldman is a bona fide jazz zealot, a man who brings a messianic glee to his desire to spread the music's gospel. In recent years he has tirelessly tracked down, licensed and beautifully packaged a growing list of vintage live performances (and in a few cases, studio recordings) of some of jazz's most revered figures, including Bill Evans, Larry Young and Sarah Vaughan, among others.

Most of those titles have been released by Resonance Records, but his reach is expanding, including a dazzling new set, *Les Liaisons Dangereuses 1960*, a previously unissued soundtrack cut by Thelonious Monk for the Roger Vadim film of the same name for Sam/Saga Records. It's one of four new titles Feldman has put together for 2017, and he can barely conceal his enthusiasm when discussing their initial launch on April 22—the 10th anniversary of Record Store Day, which exists to celebrate independent record shops.

"It's a very important event for us," Feldman said. "We plan around it, and because of Record Store Day we've been able to commit to projects that wouldn't have happened otherwise."

In addition to the Monk title, there are three new releases from Resonance: a Bill Evans Trio date from 1968 in the Netherlands with Eddie Gomez and Jack DeJohnette, a Wynton Kelly Trio date from Seattle in 1966 with guitarist Wes Montgomery and a massive Jaco Pastorius big band set.

All four titles are made available on Record Store Day only as LPs in deluxe packages with detailed liner notes, rare photos and high-quality pressings on 180-gram vinyl.

Feldman admits that these items generate a nice cash flow for the label, but what he stresses more is how excited he is that such titles potentially pull listeners into local record shops.

"Getting people to come back into record stores is what it's about, and it's a great way to introduce these things to our fans," he said, noting that CD and download versions of all of the titles would be released later in the year.

Rick Wojcik, owner of Chicago's Dusty Groove, agrees that Record Store Day pulls customers into the store, although the mound of limited-edition titles sometimes means that collectors save up and don't shop much in the days leading up to the event. But he focuses on the upside.

"There's a huge amount of people who come out that would never come into a record store normally," Wojcik said. "We see lots of families and kids throughout the day—and lots of other well-wishers from the community. After that early first morning rush, the range of people is wonderful, and that really makes us feel great about how many people are out there to support what we do, even if they're not regular record buyers."

While the majority of the special titles released each year for Record Store Day are primarily rock and pop, jazz has always had a presence.

"I just think that there's only been a few who've really been smart enough to respond in the right way, with the right sort of titles," Wojcik said. "Strut, for example, has given us some really great jazz releases—mostly Sun Ra—and Resonance has, too. Titles by both of those labels are very big for us on both Record Store Day and the related Black Friday schedule [in November]."

Feldman, a jazz lifer who has logged stints at Polygram and Concord before getting involved with Resonance, credits record stores with kindling his passion. He said he's intent on helping others share the experience.

"It was where I learned so much," he said, "just from sitting in the place, taking it in and talking to people about music."

DB



The Vanguard Jazz Orchestra outside the Village Vanguard in 2016

ERIC ALLEN

# Vanguard in the Spotlight

**OVER THE PHONE FROM HIS CHICAGO** home, saxophonist-arranger Eric Allen related a recent discussion with New Zealand-based Dave Lisik, with whom he co-authored the self-published tome *50 Years At The Village Vanguard: Thad Jones, Mel Lewis and the Vanguard Jazz Orchestra* (SkyDeck Music). “I was joking that we probably didn’t need to spend so much time editing the text,” Allen said. “Most people are saying they’re just flipping through the photos and checking out all the archival stuff.”

In truth, this erudite work—for which Allen and Lisik supplemented extensive archival research by conducting interviews with participants and close observers—blends the graphic extravagance of a sumptuous coffee-table book with the textual rigor of a catalogue raisonné in tracing the musical path of New York’s nonpareil Vanguard Jazz Orchestra and the milieu in which it flourished.

The back-story dates to the middle of 2015, when Allen mentioned to Lisik his desire to acknowledge VJO’s half-century anniversary by assembling a “commemorative website” with a complete discography and detailed personnel information. “Dave thought people would be interested in photos, programs and scores, so he suggested that we do a whole book,” Allen said.

Allen was busy finishing a book of transcriptions and analyses of eight different recorded improvisations on “Body And Soul” for Jamey Aebersold Jazz, and he found the prospective time commitment daunting. Lisik persisted. Allen relented. In October 2015 they emailed the proposition to VJO lead alto saxophonist Dick Oatts and trombonist-artistic director John Mosca. Neither responded ini-

tially. Anticipating a trip to New York in early December, the partners tried again, and were rewarded. They talked it over at Mosca’s apartment, with VJO business director and bass trombonist Douglas Purviance calling in on speakerphone.

“They liked the idea, and off we went,” Allen said. “From there, we started the preliminary research, sketching out the chapters and the angles we wanted to take.”

Allen and Lisik wrote and edited the text together, sharing files online from their respective homes. They interfaced with Las Vegas-based book designer Ryan Olbrysh, who constructed a chronological pictorial narrative of well-restored portraits, group shots, action shots, posters, flyers, reviews, sheet music and scores. The result is a lushly illustrated 325-page book (available at skydeckmusic.com).

It’s well worth the reader’s time to attend closely to the forensically detailed chapters, written in clear prose, that describe the origin of the Thad Jones-Mel Lewis Orchestra, and the distinguished careers and vivid personalities of its co-founders.

There are tales of the road, vignettes of the individualists who constitute (and have constituted) the VJO and a well-wrought depiction of the Vanguard and its founder, Max Gordon.

“As Dick Oatts told us, the VJO has a history of great players, but it was always a writer’s band, and Thad, Brookmeyer and McNeely—who are each unique but also complement each other—are clearly associated with its three main eras,” Lisik emailed. “The thing that held it all together was the Village Vanguard supporting the Monday night gig for so long.”

—Ted Panken

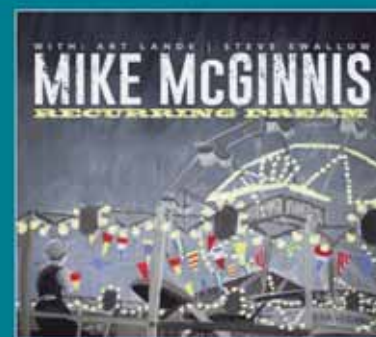


## DAN TEPFER ELEVEN CAGES

DAN TEPFER piano THOMAS MORGAN bass  
NATE WOOD drums

SSC 1442 - IN STORES June 2nd

There’s something about cages that magnifies freedom. Whether you’re inside one or outside, freedom can’t really be talked about without considering the cage. Constraints surround freedom and give it a frame, be they physical cages or a formal structure we choose to create within. They challenge us to ask: how free can I be inside this particular cage?... Taken together, the common thread of my own compositions here is the malleability of time, the possibility of stretching and fracturing it... —Dan Tepper



## MIKE MCGINNIS RECURRING DREAM

Featuring  
ART LANDE piano STEVE SWALLOW bass

SSC 1431 - IN STORES NOW

The romantic dream of many aspiring jazz musicians is to sail into New York City, drawn by the magnetism of the metropolis, and to seek an apprenticeship amongst the heroes and legends of the music. It isn’t often that these dreams come true, but for saxophonist/clarinetist/composer Mike McGinnis they did in his friendship and collaboration, with jazz legends Art Lande and Steve Swallow, showcased on the trio’s *Recurring Dream*.



iTunes.com/ConTepfer  
iTunes.com/MikeMcGinnis  
www.sunnysiderecords.com



# Allan Holdsworth: Changing Guitar for the Better

**FOR FANS OF VIRTUOSO GUITAR PLAYING** and music that defies categorization, there is much to be thankful for. Legendary British guitarist, composer and bandleader Allan Holdsworth is the subject of a 12-CD box set titled *The Man Who Changed Guitar Forever!* on Manifesto Records. This box set includes all of his remastered solo albums from 1982 through 2003.

Manifesto has also issued a 28-track double CD of Holdsworth's hand-picked personal favorites, called *Eidolon*.

DownBeat recently sat down with the guitar hero to discuss this new box set and all things in his musically advanced and far-reaching universe.

## IS THIS YOUR FIRST COLLABORATION WITH MANIFESTO RECORDS?

This is my first collaboration with them as a record company, yes. I've worked before with Evan Cohen at Manifesto, and his dad was my publishing administrator for over 30 years. Well, Evan called me up one day and said why don't we remaster and repackage all your solo

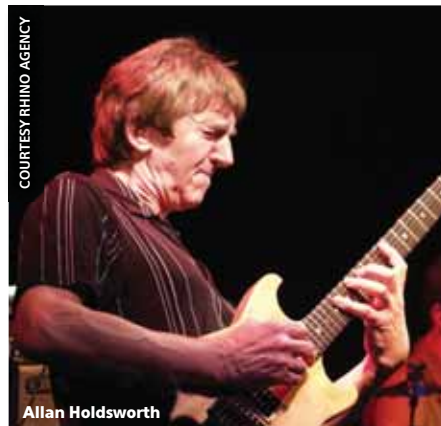
records and put them in one box. And, if you'd like, we'll add a "best of" compilation to go along with it. They did a very good job of remastering everything, considering that many of the source tapes were very old.

## HOW WOULD YOU LIKE TO BE VIEWED AS FAR AS YOUR INFLUENCE ON GUITAR?

That's not for me to say; that's the thing. I just try to play the guitar and get beat up by the thing every day. I'm just learning. I've been playing a long time and I still know nothing about it. But that's the beauty. I realized that many, many years ago. You're never gonna figure this thing out, it's too big. Once I realized that, I was more comfortable. I can do what I do and try to improve and keep learning and getting better.

## HOW WOULD YOU CLASSIFY YOUR MUSIC?

That's an interesting question, because many of my compositions end up being vehicles for improvisation, and that makes it jazz. But at the same time, it's not jazz in a normal sense. A lot of times, when you say "jazz" to some-



body, they think of something bebop derivative or [something] of that nature. But I didn't go that route because I wanted to keep that sustained-note thing going and pursued more of a rock thing. But I still tried to keep some sort of delicacy or fluidity to what I was doing. I just followed my heart and did what I wanted to do.

## WHAT DIRECTION DO YOU WANT TO TAKE YOUR MUSIC IN THE NEXT YEAR OR TWO?

A new album I'm working on will be a little [edgier] ... because of the personnel involved. I want it to be a bit more aggressive. If I can ever get it finished before I croak [laughs].

—Eric Harabadian

## Gary Burton

It is with immense appreciation and gratitude that we honor your legendary seven-time GRAMMY-winning career. Your contribution to jazz, the vibraphone and music education is beyond compare. We cannot thank you enough for your six decades of partnership as a Musser Artist.

*Wishing you happiness in your future endeavors*

- Your Musser Family

**Ludwig  
MUSSEr**  
LUDWIG-MUSSER.COM





# Remembering James Cotton

**JAMES COTTON, THE BLUES HARMONICA** giant whose life story would be dismissed by Hollywood as impossibly clichéd, deserved a dramatic final chapter. Perhaps the devil would scoop him up at the crossroads to reclaim his soul in some Faustian bargain. Or, better yet, a heavenly choir would appear above the bandstand and carry him off to his final reward after “Mr. Superharp” blew the lid off the joint. Alas, when Cotton died on March 16 at age 81, the end came in St. David’s Medical Center in Austin, Texas, after a bout with pneumonia.

Born July 1, 1935, in Tunica, Mississippi, the toddling harp prodigy would entertain field hands with the chicken and train sounds his mother taught him, later expanding his repertoire with tunes he learned from listening to Sonny Boy Williamson II (Rice Miller). Orphaned at age 9, Cotton was brought by an uncle to meet his hero, and Williamson took in the boy and mentored him on harmonica. By his mid-teens, Cotton had recorded at Sun Studios and joined Howlin’ Wolf’s band. Two years later he began a 12-year stint with another Chicago blues legend, Muddy Waters.

Most blues harpists are categorized by power, finesse or tone, but the versatile Cotton transcended such classifications. Bob Margolin, who recorded and toured with Cotton, explained, “He could play soft and deep, but he was very dynamic, too. He’d get you feeling sentimental and soulful and then slam you up against the wall.”

Cotton’s voice was strong and expressive as well, although by the 1990s it was reduced to a mere croak by throat cancer. When he could no longer sing, generations of musicians—from Koko Taylor, Bobby Rush and Jim Lauderdale to Shemekia Copeland, Keb’ Mo’ and Gregg Allman—lent their voices to his albums.

Cotton joined Waters’ band in 1954 but rarely recorded with Waters for several years because Chess Records execs preferred using Little Walter on harp. Cotton appeared on *At Newport*, Waters’ seminal 1960 live recording, and on subsequent discs until he struck out on his own in 1966. He went on to release nearly 30 solo albums, culminating in 2013’s *Cotton Mouth Man* on Alligator. He won the Grammy for Best Traditional Blues Album for *Deep In The Blues* (1996), a jam session with Joe Louis Walker and Charlie Haden. In 2006, Cotton was inducted into the Blues Hall of Fame.

He’s perhaps best known to contemporary fans as a key component on Waters’ 1977 career restart *Hard Again*, helmed by guitarist Johnny Winter. Margolin, who played guitar on the album, said he revisited the material 30 years later when he produced *Breakin’ It Up, Breakin’ It Down*, a live album with Cotton from the

post-release tour. But it was a Waters concert two years earlier when Cotton left the strongest impression.

“This was my dream gig at Boston Garden,” he said. Cotton was in the house, and he somersaulted in front of the stage and took the mic and harp from Jerry [Portnoy]. Muddy didn’t see him, but he instantly recognized Cotton’s playing and smiled. It was good entertainment, but if you haven’t got good music you end up being just a clown. Cotton could do both.”

—Jeff Johnson



James Cotton (1935–2017)

CBC/DOWNBEAT ARCHIVES

## Get the Most from Your Tenor Sax

Make the music your own with RG by Otto Link. Want to create soft and mellow sound, or maybe you want bright and edgy? RG’s uniquely designed parabolic chamber offers it all. Available in a choice of tip openings and three finishes: hard rubber, satin stainless-steel, or special order in gold plating. The RG by Otto Link, another jj Babbitt exclusive.

[jjbabbitt.com](http://jjbabbitt.com)

Visit [jjbabbitt.com](http://jjbabbitt.com)

MOUTHPIECES FOR ALL CLARINETS AND SAXOPHONES

BRUCE LANGSTON

# In Memoriam: Tommy LiPuma

**TOMMY LIPUMA, LEGENDARY RECORD** executive and producer, died March 13 in New York after a brief illness. He was 80 years old.

Recordings produced by LiPuma sold more than 75 million during his career, with 35 certified gold or platinum albums, 33 Grammy nominations and five Grammy awards. He produced some of the biggest stars in jazz and popular music, including Miles Davis, Sir Paul McCartney and Barbra Streisand.

Born Thomas LiPuma in 1936, he grew up in Cleveland and was drawn to music while recovering from a long-term illness.

“Going through the dials, I found this station called WJMO. In those days, it was an r&b station. Finding this music was like finding God,” LiPuma said in a 2003 interview with DownBeat Publisher Frank Alkyer.

LiPuma quit school at 18, becoming a barber like his father. With money borrowed from his family, LiPuma opened his own barber

shop in downtown Cleveland. But the music business kept calling.

Eventually, LiPuma landed a job packing records for \$50 a week. A year later, he moved to Los Angeles to be a radio promoter for Liberty Records. It was there that he got his first shot at producing.

“Things really started bopping when I hooked up with two friends of mine,” said LiPuma. “One was a promotion man and the other one was a songwriter. In 1965, they asked me to join them because they were getting a little larger. That was Herb Albert and Jerry Moss [at A&M Records].”

In 1968, LiPuma left A&M to found Blue Thumb records with Bob Krasnow and Don Graham.

The label was known for finding great artists, but had difficulty succeeding financially.

“We ended up selling the company to ABC/Paramount, and I went over to Warner Bros.”

There, LiPuma produced his first major hits, George Benson’s *Breezin’*, Al Jarreau’s *Look To The Rainbow* and Benson’s *Weekend In L.A.* The latter included the hit “On Broadway.”



Tommy LiPuma (1936–2017)

DOWNBEAT ARCHIVES

At his final stop as a label executive at GRP/Verve Records, he began his collaboration with Diana Krall. The relationship yielded 11 records, multiple Grammy nominations and more than 15 million albums sold.

In 2011, McCartney asked LiPuma to produce *Kisses On The Bottom*. The record was a critical success for Concord Music Group, garnering a Grammy for Best Traditional Pop Vocal Album. LiPuma continued producing records for everyone from veteran singer/pianist Leon Russell to up-and-coming trumpeter Dominick Farinacci.

Outside of music, LiPuma’s passion was art, specifically 20th Century American Modernism. Works from his collection—which features pieces from such artists as Marsden Hartley, John Marin and Alfred Maurer—have been displayed at numerous museums and galleries around the United States.

In 2012, the Board of Trustees of Cuyahoga Community College in Cleveland named the college’s arts center the Tommy LiPuma Center for Creative Arts, in recognition of his support of the college and the students served. LiPuma is survived by his wife, Gill, daughters Jen Monti and Danielle Wiener, and grandchildren Matty, Julia, Chloe and Ava.

DB

## CHRISTIAN SANDS

REACH



“Sands is skilled, soulful and melodic throughout, his energy and spirit altering with each tune.”

– Vice Noisey

christiansandsjazz.com

## KEVIN EUBANKS

EAST WEST TIME LINE



“Kevin is one of the titans of jazz guitar.”

– Christian McBride, NPR’s “All Things Considered”

kevineubanks.com



mackaveaudio.com

## SEAN JONES

LIVE FROM JAZZ AT THE BISTRO



“Mr. Jones is maturing into a leading voice on the instrument and has developed as a talented leader and composer in the genre.”

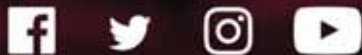
– Huffington Post

sean-jones.com



SHARING PASSION & PERFORMANCE

@YamahaMusicUSA



Celebrating the 30th anniversary  
of Jim Widner Jazz Camps

## Artists believe in Yamaha.

"I have been performing on the Yamaha Silent Bass for over 10 years and love everything about it...the sound, the touch, the feel and the compactness of the bass, which makes it convenient for travel. It produces the sound of a 'high end' acoustic bass but it is actually more even from top to bottom. I have always treasured my relationship with Yamaha. The company is totally dedicated to music education and to their artists."

- Jim Widner

*Leader of the Jim Widner Big Band and  
Director of Jazz Studies at the University of Missouri-St. Louis*



## NOAH HAIDU

### *Subversive Soul*

In his sideman days in the early to mid-'90s, Brooklyn-based pianist Noah Haidu had a lot to consider. The jazz scene was booming with an array of new artists who were setting out to make new statements about the future of jazz. But Haidu kept to his own identity.

"I didn't feel like I had to follow any trends then, and I still don't," he said over tea and a macchiato at the Kos Kaffe Roasting House in Park Slope. "I keep an open mind about music, but I don't jump on any bandwagon. I'm following my own path."

That's apparent with his third recording as a leader, the succulent and subtly insurgent *Infinite Distances*, released on the Vancouver imprint Cellar Live after two impressive Posi-Tone albums (2011's *Slipstream* and 2013's *Momentum*). For this outing, highlighted by the dual saxophone drive of Sharel Cassity on alto and Jon Irabagon on soprano and tenor (and with guest Jeremy Pelt on trumpet for three tunes), the 44-year-old Haidu takes advantage of the harmonic soundscape to create a sumptuous record that swings and grooves with far-out moments and rhythmic devices that jolt with cross beats.

"Noah writes so that we can envision the blends he's hearing," Irabagon said. "He creates an environment that's really comfortable so that recording with him feels like a bunch of friends playing his high-flying music."

At its heart, *Infinite Distances* pulses with soul. An early highlight includes the lead-off tune, "Subversive," with its fast gait and muscular bounce. "It's a great way to start it off with

the hard-bop lines," Haidu said. "But then it's got an abrupt 7/4 vamp and chords that sound abrasive. I like the tension and the idea behind it. Everyone wants to categorize you—straight-ahead or modernist or avant—so that what you're doing becomes marketable. But I don't want to be categorized. I'm not in any one camp. So, in my mind, that's subversive."

Haidu absorbed a wide range of music growing up. He started playing classical piano, but switched to guitar because of his fascination with the blues and then switched back to piano when he discovered jazz. Living in L.A. with his father, who had a large record collection, Haidu went to dozens of live shows, from Herbie Hancock and Oscar Peterson to Sting and Eric Clapton. "My dad made sure that I heard it all," he said.

Haidu studied at Rutgers University with Kenny Barron, but he left after two years to move to Philadelphia. "I decided to investigate the scene Kenny grew up in," Haidu said. What he discovered working with such locally based players as pianist Eddie Green, saxophonist Tony Williams and especially drummer Mickey Roker was that there was a vital and trusting connection to the community. "It wasn't hipster jazz like New York," he said. "It was the soulful music for a neighborhood that had grown up with jazz. There was a connection between the musicians and the audience. No one was putting on airs. It wasn't about technique or tricks or playing your greatest hits. It was just playing music that people really responded to."

After Haidu moved to New York in 1993, he discovered a similar vibe in Queens, where he looked for work. He started at the now-defunct club The Village Door and other small venues like The Skylark and Club Tamara in the then-active jazz scene, linking up eventually with drummer Walter Perkins. "Again, there was a community feeling," he said. "You had to learn how to play soulful and not be erudite, which would alienate the neighborhood folks who hung out there."

Haidu returned to school, finishing his undergrad at New School, then gaining his master's at SUNY Purchase, where David Hazeltine had him transcribe and learn solos by the jazz greats. "David put me under fire," Haidu said. "But at the same time I knew I wanted to write my thesis on Kenny Kirkland, who I had heard with Branford [Marsalis] and Sting." When interviewing Marsalis, he was surprised to find out that the saxophonist wasn't all that close to his late longtime pianist. He then paraphrased the poet Rainer Maria Rilke: "Among the closest people there remains infinite distances."

Haidu reflected on that for years, eventually composing the six-song suite that is at the core of *Infinite Distances*. In his liner notes, he wrote, "The resulting work is a musical reflection on relationships, loss and self-realization."

That takes on a deeper, soberer meaning for Haidu, as a few days before the album was released, his father died. "He always took great pride in my recordings and performances, and he loved the new one," he said. "That's why I dedicated this album to him." —Dan Ouellette

MARCUS GILMORE

THE NEW K CUSTOM SPECIAL DRY COLLECTION

# #DRYDONERIGHT

Introducing the all new K Custom Special Dry Collection. We created the dry sound over a decade ago and have now remastered these raw and earthy cymbals for today's modern music styles. Each cymbal delivers a dry, funky sound with a fast attack and lots of trash for a unique expression. Once again, Zildjian has taken the art of cymbal making to the next level and has left its imitators behind. This is #DryDoneRight.

See and hear all 16 models at [Zildjian.com](http://Zildjian.com).



Zildjian

**Jenna & ROLF**  
MAMMINA STURM

"Announcing their  
2017 release"

*Begin to Dance*

jenna-rolf.com

It's Only Love

waterstreetmusic.org WATER STREET MUSIC



## ALLEGRA LEVY

### Memorable Melodies

Jazz singer Allegra Levy is based in New York.

It's not that Allegra Levy is necessarily an intrepid traveler or impulsive risk-taker. The opening track on the 27-year-old New York jazz vocalist's first album, after all, was an ode to worry and indecision entitled "Anxiety." But when an email from a stranger appeared in her inbox one morning asking if she might be interested in taking a singing gig at a five-star hotel "somewhere in Asia," Levy, who had always stayed close to home and family, responded in the affirmative. Shortly thereafter she was on a plane to Hong Kong.

As it turned out, the stranger was a bass player who was putting together a group to play at Hong Kong's elegant Four Seasons Hotel. Levy turned out to be such a hit there, singing a jazzy mix of standards and original material with a piano trio, that she became the hotel's artist-in-residence for seven months. It was a life-changing experience, she said recently by Skype from London, where she was vacationing.

Levy emerged from her Far East sojourn a more seasoned, confident vocalist. The evidence is on display in her sophomore album, *Cities Between Us* (SteepleChase Records), which largely fulfills the promise of her 2014 debut, *Lonely City*. "I definitely feel more confident now," she said. "I lived in Hong Kong for nearly a year, playing at least two nights a week, five sets a night. I came back a stronger singer, for sure. Not only was I a bit older and wiser, but I also was feeling more comfortable with my authority as a bandleader, and with having my own voice."

The new album consists of seven originals for which she wrote words and music, three jazz covers (by Duke Jordan, Dexter Gordon and John McNeil) to which she has written new lyrics, and one well-chosen standard, Jerome Kern's "Yesterdays." On the session, recorded live in the studio in a single day, she is accompanied by an A-list band: Kirk Knuffke on cornet,

Stephen Riley on tenor saxophone, her frequent collaborator Carmen Staaf on piano and the veteran rhythm section of bassist Jay Anderson and drummer Billy Drummond. Levy wrote most of the arrangements herself, with assistance from Staaf and McNeil, a mentor from her days at New England Conservatory.

"There aren't that many singers who are doing what she's doing, coming out of the American Songbook tradition, but very personal," said Staaf, who worked with Levy on both of her albums. "She swings, which is not common for someone of her generation. She shows that the possibilities for jazz songwriting are not played out—there's still more to say and do in straightahead jazz and swing."

The lyrics on the new album reflect her recent experiences, including establishing herself as an independent bandleader in Hong Kong and falling in love. In her lyrics she tries to strike a balance between the romantic, rueful and humorous. "I think jazz sometimes takes itself too seriously," she said. "My lyrics are an attempt to add a splash of comedy even if it's dark. I grew up on Woody Allen—that's my sense of humor."

She says she is "very much attached to the American Songbook," but aims to modernize the lyrics and melodies, while still making them memorable. "I like it when people come up to me and say they have one of my songs, like "Cherry Blossom Song" or "Lonely City," in their head. Some people on the jazz scene think that's a bad thing, because their goal is to be cutting-edge and avant-garde. Things have gone in a more rock direction, if anything, where [a lot of new jazz] is really hardcore and complex. Not all jazz has to be pretentious or unrelatable. The avant garde is important and definitely has its place, but I don't want to do that. Jazz used to be an art form of the people, and I think it still should be. It can be a storytelling form, the way it always was."

—Allen Morrison

TRIO 3! CYRILLE LAKE & WORKMAN

# DOWNBEAT

Jan Barker's

## LOVE RIOT

OTIS TAYLOR  
AKUA DEKON  
JEREMY PELT IN THE HOT BOX

**SUBSCRIBE**  
**877-904-JAZZ**

BEST ALBUMS OF 2016

1917

ESPERANZA SPALDING

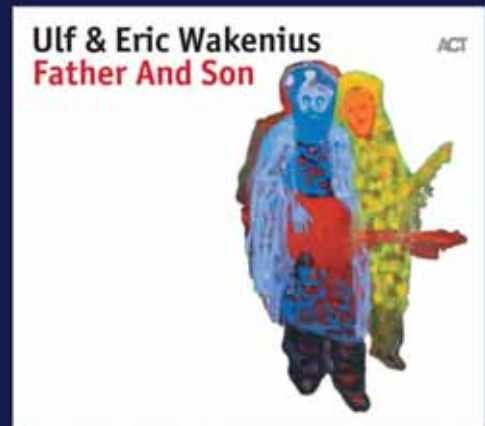
MILES AHEAD

**ACT**

the discovery label  
since 1992



happy birthday richie beirach (70)  
& gregor huebner (50)!



one father, one son, two guitars



the sound of europe - live!

**NAXOS**  
BY AMERICA INC.

www.actmusic.com

**ACT25**

Joel LaRue Smith explores his family history on his new album.



## JOEL LARUE SMITH

### Recalling Generations

Between 1910 and 1970, more than six million African Americans left the rural South for opportunities in the urban Northeast, Midwest and West. Pianist/composer/educator Joel LaRue Smith is a direct descendant and benefactor of what is now historically known as the Great Migration, as wonderfully portrayed on *The Motorman's Son*.

"After leaving New Orleans, my dad was a motorman on the MTA subway in New York City from the 1960s to the 1980s," Smith explained. "He raised 10 kids and most of them achieved undergraduate or advanced degrees. The [opening] song, 'The Seed,' relates to his seed, how he spread it, and how he brought a wealth of power and force to all kinds of cultures, just because he drove a subway train transporting many kinds of people."

*The Motorman's Son* is a vibrant, powerful and hard-grooving release, performed by the Boston-based crew of Smith, alto saxophonist Charles Langford, tenor saxophonist Carlos Averhoff Jr., trombonists Jeff Galindo and Takahide Watanabe, bassist Flavio Lira, drummer Tiago Michelin and percussionist Wilson "Chembo" Corniel on tumbadoras. Smith, the director of jazz studies at Tufts University, created complex arrangements for the project that evinced churning performances.

Smith ostensibly operates as a content-hovering, time-traveling spirit guide, blending cultures, styles and sounds at will.

"When one is studying European music in the U.S. as an African American, you might think, 'Where is our contribution?'" Smith said. "I believe in my own music and when teaching students that we shouldn't be negative about the European contribution, but figure out how to include the music of our ancestry so we can feel good about it all. That was taught by all my teachers, that it's important to embrace everything so that you can play everything."

*The Motorman's Son* mixes Afro-Cuban,

salsa, meringue and hard-bop into an especially compelling brew. "The Seed" opens the album with brass fanfare, quickly locking into a simmering groove replete with fevered unison exchanges. "Reverence" provides solo piano space, followed by the tempo- and tonality-scaling title track, the clave-infused groover "Raices" and the heartfelt piano piece "The Promise." An odd-meter take on Wayne Shorter's "Nefertiti," a dance-fueled romp on Dizzy Gillespie and Chano Pozo's "Manteca" and charged original material add fire to *The Motorman's Son's* exquisite journey.

"I wanted to do something in mixed meter with 'Nefertiti,'" Smith said. "Something that rolled in 5 and 7. A kind of jazz with some African-ism on it. 'Nefertiti' is played often so I wanted to give it a different twist.

"'Manteca'? I simply wanted people to dance," he continued. "I added some cool percussion and an arrangement that were dead-on dance music. Nothing overcomplicated but really slick and tight. Seamless."

Smith recalled hearing Afro-Cuban music as a child in New York. "Bayside, Queens, is a mixed neighborhood," he said. "People would play music from Cuba and Puerto Rico; I became crazy about it. And the piano incorporated jazz and classical. It was the first music that when I heard it I thought, 'Wow, these guys are really dealing with three different forms: jazz, European music and the Caribbean thing.' That blew my mind."

Clyde and Mamie Smith still live in the Bayside, Queens, home where Smith was raised. What did they think of *The Motorman's Son*?

"Dad loved it," the pianist said. "He was touched that I modeled the record after his journey. He's the one who told me to move to New York City to attend Manhattan School of Music; he knew my career would happen. But I have to dedicate the next record to my mom. She's a little jealous." —Ken Micallef

NEW FROM  
**SKYDECK**  
MUSIC



**RELATIVITY**  
Alex Sipiagin, Chris Potter, Will Vinson,  
John Escreet, Boris Kozlov, Eric Harland,  
Alina Engbaryan



**BONNIE AND CLYDE**  
Alex Sipiagin, Dave Kikoski



**HITCH / SLAP**  
Donny McCaslin, Luis Bonilla,  
Andy McKee, Jeff "Tain" Watts

[www.skydeckmusic.com](http://www.skydeckmusic.com)



Available on  
**iTunes**



# MILES OKAZAKI

---

## Outside the Box

**G**uitarist-composer Miles Okazaki has never been content to string together a bunch of standards in the studio and call it an album. His recordings—including 2006's *Mirror*, 2009's *Generations* and the 2012 outing *Figurations*—have invariably been immersed in deep concept. *Trickster*, his first album in five years and his debut on Pi Recordings, may be his deepest concept yet.

*Trickster* draws on the idea of mythological creatures—from the African deity Esau to the Indian Krishna, the Native American Heyoka, the Egyptian god Thoth and the Greek trickster Hermes—as a basis for musical exploration. “These are ancient archetypes in folklore that are linked together by this common idea,” Okazaki explained. “They use mischief and magic, paradox and illusion to disrupt things and open doorways, letting you see something in a new way. And because these ideas resonate with my approach to music-making, it occurred to me that the tricksters could be a fertile source for a new book of compositions.”

Throughout *Trickster*, which features pianist Craig Taborn alongside Okazaki's bandmates in Steve Coleman's *Five Elements*, bassist Anthony Tidd and drummer Sean Rickman, one can hear the interlocking, shape-shifting parts that create rhythmic illusions on pieces like “Mischief,” “The Calendar” and “Caduceus.”

Like much of Coleman's music with *Five Elements*, there's a pervasive element of groove underscoring the proceedings. “Steve's rhythmic aesthetic, his use of counterpoint, is all over this music,” Okazaki said. “And I'm using his rhythm section on this record, so there you go. But these are the guys I play with the most, and that's who I want to record with. Because

I've been out on the road with Anthony and Sean, we do have some kind of shorthand that we can deal with in the studio. I can tell them, ‘Here's the blueprint; now work off of that.’ So they have options. I'm just going to set it up and push the first domino and see where it goes, and then try to control the path of the dominos falling rather than just letting it go wild.”

Okazaki's idea for *Trickster* sprang from reading Jorge Luis Borges' *The Book of Imaginary Beings*, a compendium of mythical creatures from folkloric cultures. For the CD cover, he created two origami figures—a fox and a crow—to represent the theme. The back cover shows those same pieces unfolded, revealing their internal geometry in a pattern of creases on the uncut squares of paper. “When you unfold it, then you can see how it was made,” he explained. “You see the patterns of the folds. And similarly, if you took this music and laid it out, you could see how it works.”

“With origami, you have very simple, very specific rules. You can only use one sheet of paper and you can't cut it. But it ends up inspiring quite a bit of creativity because you have to work within that. And that's how I've always done stuff musically. I enjoy having a structure to work within. To me, that feels like what Miles Davis' band did on *Live At The Plugged Nickel*. These guys are working with structures but inside of that they're basically playing free. There's a thing they're working off of: It's not just whatever.

“There's a key center, there's a form, there's things that they're dealing with. It's just that nobody's playing that thing; it's all implied. Nobody's saying the thing that they're referring to, but it is there. It's underneath.”

—Bill Milkowski



# GET REAL WHEN YOU PRACTICE!

## Introducing Real Book Multi-Tracks Play-Along Today's Best Way to Practice Jazz!

- Accurate, easy-to-read lead sheets
- Professional, customizable audio tracks accessed online for 10 songs.
- Full stereo tracks can also be downloaded and played off-line
- Separate lead sheets are included for C, B-flat, E-flat and Bass Clef instruments
- The interactive, online audio interface includes:
  - Tempo control
  - Looping
  - Buttons to turn each instrument on or off
  - Lead sheet with follow-along marker
  - Melody performed by a saxophone or trumpet on the "head in" and "head out"



### 1. MAIDEN VOYAGE PLAY-ALONG

Autumn Leaves • Blue Bossa • Oxy • Footprints • Maiden Voyage • Now's the Time • On Green Dolphin Street • Satin Doll • Summertime • Tune Up.

HL00196616

Book with Online Media.....\$17.99



### 2. MILES DAVIS PLAY-ALONG

Blue in Green • Boplicity (Be Bop Lives) • Four • Freddie Freeloader • Milestones • Nardis • Seven Steps to Heaven • So What • Solar • Walkin'.

HL00196798

Book with Online Media.....\$17.99



### 3. ALL BLUES PLAY-ALONG

All Blues • Back at the Chicken Shack • Billie's Bounce (Bill's Bounce) • Birk's Works • Blues by Five • C-Jam Blues • Mr. P.C. • One for Daddy-D • Reunion Blues • Turnaround.

HL00196692

Book with Online Media.....\$17.99



### 4. CHARLIE PARKER PLAY-ALONG

Anthropology • Blues for Alice • Confirmation • Donna Lee • K.C. Blues • Moose the Mooche • My Little Suede Shoes • Ornithology • Scapple from the Apple • Yardbird Suite.

HL00196799

Book with Online Media.....\$17.99



### 5. JAZZ FUNK PLAY-ALONG

Alligator Bogaloo • The Chicken • Cissy Strut • Cold Duck Time • Comin' Home Baby • Mercy, Mercy, Mercy • Put It Where You Want It • Sidewinder • Tom Cat • Watermelon Man.

HL00196728

Book with Online Media.....\$17.99

10 Songs  
Lead Sheets & Audio  
CUSTOMIZE YOUR MIX  
OF DRUMS, BASS,  
PIANO, & HORN!  
PLUS Tempo Control  
& Looping!

# THE REAL BOOK MULTI-TRACKS

## Play-Along



**FREE Shipping** on orders of \$25 or more!  
Mention ad code **RLBMT**. Least expensive shipping method applies.

**MUSIC** [DISPATCH.COM](http://DISPATCH.COM) 1-800-637-2852

# DIANA



# KRALL

# For Tommy

*The superstar discusses her deep connection to her mentor, Tommy LiPuma, who helped her craft a brilliant new album of Songbook gems.*

BY PHILLIP LUTZ | PHOTOS BY JIMMY & DENA KATZ

**T**he cool whisper on the other end of the phone was the unmistakable voice of Diana Krall. Intimate, intense and wholly inviting, the voice, applied to the interpretation of popular song, had charmed millions of fans. But on this March day, the voice was marked by a deep sadness.

The mood reflected the unexpected death of Tommy LiPuma, who had, over more than 20 years, produced the bulk of Krall's albums. He and Krall share production credits on her latest album, *Turn Up The Quiet* (Verve). As her producer, LiPuma had become a friend, confidant and mentor—playing an immensely important role in shaping her career. With his death, on March 13, the new album suddenly signaled the end of a phase in that career—and stood as an important testament to it.

“I’m still in shock,” she said. “We both loved the album and thought it was probably our best work.”

Barely a week earlier, an animated Krall, unaware that LiPuma would pass away in a matter of days, sat alone by a Steinway grand in Studio C at Avatar Studios, hallowed jazz ground on Manhattan’s West Side. Her charge was to discuss the new album and the events in her musical life leading up to it, and the singer-pianist was eager to do so.



Diana Krall shares production credits with the late Tommy LiPuma on her latest album, *Turn Up The Quiet* (Verve).

Looking younger than her 52 years, Krall displayed a keen sensitivity to her surroundings—attending to the temperature in the semi-darkened studio, adjusting the strength of the tea in her cup and shifting the angle of her legs in relation to the piano bench on which she sat.

By her own account, Krall felt most comfortable at the keyboard. Her conversation was peppered with pianistic allusions to some of her past hits, notably those like “The Look Of Love” and “Corcovado” from albums produced by LiPuma and orchestrated by Claus Ogerman, renowned for his work with Antonio Carlos Jobim. Krall also quoted from a bossa nova-inflected track on her new album—a spare, urgently rendered “Night And Day”—that evoked those collaborations at their most sublime.

Krall’s elegant rendition of that Cole Porter gem is one of 11 songs on the new album. Released on May 5, the collection is eminently fresh even as it represents a return to LiPuma-produced tunes of older vintage after a detour to material from the rock era, 2015’s *Wallflower* (Verve), produced by David Foster. The tunes on *Turn Up The Quiet* were culled from a range of material that Krall and Alan Broadbent, her conductor, ran through over two days spent at Avatar in the run-up to the recording sessions, which were held at Capitol Studios in Hollywood in late November and December.

Krall has a penchant for cultivating long-term relationships, and the one with Broadbent, like the one with LiPuma, has been integral to her sound. The New Zealand native started leading orchestras for Krall around the turn of

**“It was a fearless thing because we weren’t worrying about how long or short the songs were or whether it was a jazz record. It was just all about the music.”**

the century, when she was touring to promote the LiPuma-produced, double-Grammy-winning *When I Look In Your Eyes* (Verve), orchestrated by Johnny Mandel. Later, Broadbent joined the list of Krall’s orchestrators, and has written the string charts for most of her recent albums, including *Turn Up The Quiet*.

Despite their long relationship, Broadbent and Krall had rarely worked in the kind of exploratory mode in which they found themselves at the Avatar prep sessions, where the close quarters and common purpose quickly transformed the experience into the kind of freewheeling affair neither had foreseen.

“We had two pianos side by side and just went through things,” Krall said. “Then it evolved into a very different recording.”

At first, Broadbent said, he was unclear about his role at the Avatar sessions. So he just sat down at the piano, Krall began calling tunes and the two started playing. Then the dynamic changed. “I fed her something,” he said during a break from his teaching duties at New York University. “Where I expected it, she didn’t come in. So I maneuvered around the tune and

she still didn’t come in. She was just looking at me. She literally just stopped playing and sang. It was this wonderful osmosis. We both sort of looked at each other and went, ‘Wow. What is this?’ I’ll never forget it.”

After those sessions in New York, the action moved to the West Coast. An associate of even longer standing than Broadbent, Los Angeles-based bassist John Clayton, flew up to Krall’s home on Vancouver Island for a day to run through material that he, drummer Jeff Hamilton and guitarist Anthony Wilson would be playing on the album. “The point,” he said in a phone interview, “was to give her an idea of what it would sound like with a bass player. That had helped her confidence, reassured her that her ideas were going to work.”

The upshot of all the preliminary effort, he said, was that Krall reported for the recording session at Capitol brimming with lead sheets and concepts. “She came in more prepared for this project than any project I’ve seen her do,” said Clayton, who has known Krall since the late 1980s, when he became an early mentor and offered the teenage native of Nanaimo,

British Columbia, entrée to the jazz scene in Southern California.

But for all her preparation, an improvisatory spirit prevailed during the recording. “She did as she always does and listened to everyone for contributions and ideas,” Clayton explained. “Something would happen and Jeff would say, ‘Hey, Diana, what do you think about this groove?’ Or Anthony might come up with another line or some chords. Or Diana might play something where we’d say, ‘Hey why don’t you do that again? We’ll make that an ensemble line.’”

The standard “Sway,” he said, was a prime example of a tune whose treatment evolved little by little in the studio, with everyone having a say. For his contribution, he recalled, “Diana kind of played around by herself, and based on what she was doing, I came up with a bass line and checked it with her and tried to make the bass line signature—not just a groovy bass line but something that people would connect with this particular arrangement.” The result is a line, both resonant and restrained, that insinuates itself into the listener’s consciousness.

Broadbent, likewise, cited “Sway” as a tune in which he could make a statement, his strings rising above and beyond what was typical in his orchestrations for Krall, which can be sparer than those he creates for singers who supply less musical substance. “She had a definite concept,” he said, “and I had to find it. She was hearing a cello or cellos. So I found a little phrase that complemented her.

“She had this idea where she wanted it to begin with this vamp; she loves vamps and she can take them forever, just through the tension in her time. She said, ‘You can do something.’ So I had the violinist going down to the low G, away from the atmospheric chords. I was able to punch in something serious of my own. She bought it.”

Running more than six minutes, “Sway” is the longest and most complex track on the album. That is by design. “‘Sway’ was really extended,” Krall said. “I really wanted to make sure we had the time to do that—let it be a jazz record.”

As on “Sway,” Broadbent said he had the opportunity on “Night And Day” to be a bit more adventurous than usual. Once again, his idea drew on a Krall vamp: “She liked the vamp at the end and I thought, ‘What to do? What to do?’ I had this idea of night and day, floating away, just floating up to the ether. I wanted to take somebody up to the clouds.” He created a countertheme that spirals upward before fading out. The effect is ethereal, and, combined with Krall’s evanescent lines, it becomes essential to the sonic fabric.

Broadbent wrote the string parts after hearing the small-group tracks. Krall, sitting at the piano in Avatar, demonstrated how those

tracks began to take shape, describing the personal connections that advanced the arrangement on “Night And Day.” “When you’re playing—and you smile and you’re all in it and you just relax—that’s how I felt. We were playing the music and I’d look at John and he’d say, ‘Keep going, keep going.’”

Clayton noted that the process was repeated throughout the session, in one case—“No Moon At All”—resulting in the paring of the arrangement to unadorned piano and bass. Moving from rubato to hard swing and back, the track offers the album’s most fruitful inter-

play between Krall’s piano and Clayton’s bass as she digs in and he gives voice to both his arco and pizzicato capabilities.

“That didn’t start out conceptually as a duo,” he said, “but something happened. We were messing around and she turned around and she said, ‘I like that.’ The next thing you know we were doing a duo.”

For all the simpatico on display in the studio, Krall acknowledged that the process of refining the arrangements on the fly was sometimes demanding. “It’s not without its frustrations getting there,” she said. “But in the end,

New from JODYJAZZ



More Power  
More Edge  
More Altissimo

Play like you’ve never played before

**SUPER JET**

Our brightest mouthpiece yet

For the ultimate upgrade,  
add the POWER RING™





"One of the happiest times in my entire life was when I was working with Paul [McCartney] and Tommy [LiPuma]," said Krall.

it is pretty much just a few takes. We let it go where it is going to go. When you work with people like that, you just trust them."

Fostering the atmosphere of trust was LiPuma, who, from his accustomed position outside the control room and amid the musicians, offered more than a little informed inspiration.

"We weren't trying to remake another record we had made," Krall recalled. "We were moving forward, doing something authentic and honest and quiet and intimate that reflects where we were at the time. It was a fearless thing because we weren't worrying about how long or short the songs were or whether it was a jazz record. It was just all about the music and that it sounded relaxed and joyful."

During the period of recording, she said, contact with LiPuma was constant. She recounted the packed schedule: getting picked up at noon, driving to Capitol, playing all day, listening at night, heading off to dinner at 9, discussing the day's output and then, in the same hotel, corresponding with LiPuma before she went to sleep.

"Some of those letters are very dear to me," she said. "They talked about how much this means to us—thoughts that cannot always be expressed outside of letter writing. It was fearless in the way we were just trying to make music, and whether it was 'jazz,' or whatever it was, it feels like a complete piece. I don't think I would have been able to do that without him."

She credited LiPuma with "holding it together" despite the logistical and artistic complications of organizing three different ensembles. In addition to the Clayton-Hamilton-Wilson contingent, which also recorded "L-O-V-E" and is augmented by vibraphonist Stefon Harris on "Isn't It Romantic," Krall employed bassist Christian McBride and gui-

tarist Russell Malone on "Blue Skies," "Dream" and "Like Someone In Love."

The members of the third ensemble—bassist Tony Garnier, drummer Karriem Riggins, guitarist Marc Ribot and fiddler Stuart Duncan—are less identified with the jazz mainstream, but all were quantities known to Krall. Ribot played on her 2012 album, *Glad Rag Doll* (Verve), Riggins contributed to *Wallflower*, and Garnier and Duncan are revered in Americana music circles. This ensemble adapted to Krall's aesthetic with aplomb, delivering compelling versions of "I'm Confessin'," "Moonglow" and the album closer, "I'll See You In My Dreams."

"We had three ensembles," Krall said. "We picked tunes and went for it in an intuitive fashion."

Intuition, to be sure, guided much of the work, and the consistency with which the final product reveals a single sensibility owes in no small measure to the judicious channeling of LiPuma, who set the pace.

"He allowed me to take my time," Krall said. "If I was sitting at the piano in the quiet in the studio, he didn't stop me. He was sitting across from me. His head was down with his score and his headphones and I'd say, 'Give me a second, I need some quiet.' And he'd let it come to me."

The same general pattern held when Krall and LiPuma were a team in others' employ—an uncommon occurrence but one that auspiciously took place when Paul McCartney hired them as music director and producer, respectively, for his 2012 album *Kisses On The Bottom* (Hear Music/Concord). The album, broadly speaking, was conceived as McCartney's take on tunes from the pre-rock era. The participants, guided by McCartney, literally and figuratively played much of it by ear.

"We just played," Krall said. "That's how I'm most comfortable working, always. It wasn't like, 'I want this. You do this, you do this.' It was the most comfortable process working with another artist. He knew what he wanted, so it was easy." (McCartney, LiPuma and engineer-mixer Al Schmitt, another longtime Krall associate who worked on *Turn Up The Quiet*, all won Grammy awards for their work on the album.)

In a promotional video made with LiPuma, McCartney discussed Krall's contributions. He explained how, when the musicians were ready to abandon developing an approach to "Glory Of Love," Krall suddenly "unlocked" the key to the piece's treatment by suggesting that it open with a brief colloquy between McCartney's voice and the bass of Clayton, who was part of bands assembled for the sessions.

"It just worked and suddenly the track was done," McCartney said.

McCartney also said that, while the possibility of Krall singing on the album "was always in the back of my mind," she seemed "kind of happy" in a non-singing role.

Asked about McCartney's comment, Krall concurred: "I was very relieved. He credited me as musical director, and that's what he had asked me to do."

Not that McCartney always took her suggestions on choice of tunes. "I'd say, 'How about we do this?' He'd say, 'How about not?' Our job was to accompany him and keep things comfortable. He was the bandleader. But because he plays bass and he's who he is, he made everybody feel very comfortable. He knows what he wants, but he's very open.

"One of the happiest times in my entire life was when I was working with Paul and Tommy and those ensembles," she added. The relationship with McCartney led to some surprises. In April 2016, Krall and her husband, Elvis Costello, along with their twin boys, were backstage at a McCartney concert at Rogers Arena in Vancouver when the former Beatle spontaneously made a proposition.

"He said, 'You want to come up and play?' I flipped out. I said, 'What am I going to do?' He said, 'Just have fun with it.'" And that is what happened. McCartney called her onstage and, backed by his band, the two joined in on a slightly more energized rendition of his "My Valentine" than the version on *Kisses On The Bottom*.

From Krall's perspective, it didn't hurt that Costello, whom she married in 2003, was present in the arena. (McCartney and Costello famously collaborated on Sir Paul's 1989 album, *Flowers In The Dirt*.) Costello, in fact, is a steady presence in Krall's life even when the two globe-trotting stars are not in the same room. Describing their relationship as "supportive," Krall, during the conversation at Avatar, point-

# Ella 100

Universal Music Enterprises,  
in partnership with Verve Records,  
are pleased to celebrate  
the First Lady Of Song

## **ELLA FITZGERALD'S CENTENNIAL BIRTHDAY**

on April 25, 2017!

AVAILABLE ON  
APRIL 21, 2017

**100 Songs For A Centennial**  
4CD Set

**Ella Fitzgerald Sings  
The George and Ira Gershwin  
Song Books**

6LP Limited Edition Box Set  
available exclusively at  
[us.uiscovermusic.com](http://us.uiscovermusic.com)



**UMe**

[discovermusicus.com](http://discovermusicus.com)



Ella's Facebook - 1.9 million likes  
[facebook.com/EllaFitzgerald](http://facebook.com/EllaFitzgerald)



[twitter.com/EllaFitzgerald](https://twitter.com/EllaFitzgerald)

#Ella100

[ellafitzgerald.com](http://ellafitzgerald.com)

[ellafitzgeraldfoundation.org](http://ellafitzgeraldfoundation.org)

ed to one of Costello's signature hats sitting on the piano. Midway through the interview, he called from Germany, where he had been performing. Expressions of love were exchanged.

Krall described a home life filled with all manner of music-making. At Halloween, she said, the family watches silent films while she indulges a desire to be the pianist in a theater showing the movies. Alluding to that role during the Avatar interview, she turned to the keyboard and easily ran through some humorous clichés of the form.

When they're not making music, she said,

the family takes full advantage of its various music-players, which include a recently acquired Wurlitzer jukebox, a close-and-play record player and an actual Gramophone—any one of which is likely to be in use on those occasions when neither Krall nor Costello is touring and the whole family is able to sit down to dinner.

"It somehow all works," she said.

On some levels, Krall and Costello maintain a distance in their creative pursuits. "We do and don't influence each other," she said. "When I'm doing a recording, I don't play anything for him. He's not so involved in the process. But the most

exciting thing is when I get to play the music for him." And, she added, they do seek each other's counsel: "We talk through things."

The two collaborated on one album, 2004's *The Girl In The Other Room* (Verve), for which they co-wrote six tunes. The creative relationship, as she described it, was a complementary one. "I wrote the music and then I would write pages and pages of notes of what I wanted to say and he'd help me put those together. He's the writer, so that's what he did. I'm the improviser."

The album, co-produced by Krall and LiPuma, yielded songs she still plays in concert, among them "Departure Bay," an elegiac reminiscence of the scenic spot near her hometown where she and her parents, now both gone, learned to swim.

"Every time we take a ferry in Departure Bay, we pause at the point of docking and think about my mom and dad," she said. Her voice trailed off and her piano took over, delicately rendering the piece's sly modulations so that they seemed to mirror refracted memories. "Those harmonies I still find dear to me."

In the writing of the piece, she said, Costello "magically" translated her thoughts into image-rich lyrics. Similarly, she said, he helped mold the words on another tune from *Girl*, "Narrow Delight." The piece, which she recently played at the memorial service for the wife of a close associate, is emotionally challenging: The lyrics express a deep desire for a kind of soul-cleansing rain, "washing away all the sadness and tears that will never fall so heavily again."

Performing it, Krall said, she was struck by its relevance: "I hadn't played it in a while and I thought, 'This is really important music.'" While she personifies for some the repudiation of the "jazz is dead" meme—at a 2012 White House function, where she performed "The Look Of Love" for President Obama and Burt Bacharach, she was introduced as "glorious proof that jazz is alive and well in modern times"—the continued currency of her songwriting argues for a more expansive view.

"Like my husband," she said, "I have a desire to explore. There are lots of different roads to travel down."

What roads she will travel down on her next project are unknown. *Turn Up The Quiet*, like 10 of her other albums, reflects LiPuma's influence, and, in the wake of his death, she said it was too soon to know precisely where she was headed on record. But she was headed out on the road from June through October in the United States and Europe.

Meanwhile, she said, other tracks would likely emerge from the sessions that produced *Turn Up The Quiet*—among them, tellingly, LiPuma favorite "But Beautiful."

"We have a lot of things that are still to be completed," she said.

DB





*Antigua*  
**PRO**

*Find the Music in You*

ANTIGUA POWERBELL SERIES



Chris Potter's latest album is *The Dreamer Is The Dream* (ECM).

# CHRIS POTTER

# WAKING

# DREAMS

*By Ted Panken | Photo by Mark Sheldon*

The genesis of Chris Potter's *The Dreamer Is The Dream* (ECM) dates back to the beginning of this century, when the saxophonist began to embrace a significant challenge: cutting the umbilical cord of influence by systematically incorporating rhythms, textures and forms that would, as he told *DownBeat* in 2014, "connect jazz to the dance music of the day without sacrificing substance." Toward that end, in 2004 and 2005 Potter transitioned from his long-standing quartet with pianist Kevin Hays, bassist Scott Colley and drummer Bill Stewart to the plugged-in, experimental unit *Underground* with Craig Taborn on Fender Rhodes and keyboards, Adam Rogers on electric guitar and Nate Smith on drums. That was the configuration with which Potter most often framed himself between 2005 and 2011 when not working as a sideman with the likes of Dave Holland, Paul Motian or Herbie Hancock, three of his most prominent employers during those years.

On *The Dreamer Is The Dream*, the 46-year-old Potter showcases his current working acoustic quartet, which includes bassist Joe Martin, a contemporary, and pianist David Virelles and drummer Marcus Gilmore, who hail from a

younger generation. Together, they interpret six tunes that reflect ideas Potter developed in the *Underground* laboratory. "There's something so satisfying about playing saxophone with other acoustic instruments," Potter said in early March at his house in Brooklyn's Park Slope neighborhood. "Obviously, it has its own baggage in terms of what you expect to hear. But after being away from it, I felt I had something to say again. I'm willing to do a lot more open-ended stuff. I'm comfortable that there can be many forms, or combinations of form and no form, or things that are cued, which are hard to write down on paper, but you can get into when you play with a band."

Martin observed that Potter presented the quartet with "succinct tunes, where the idea is there and the band is expected to expand upon it, to bring out what they think is important rather than specific compositional things." He added, "Chris is a very open band-leader, not a control person at all." Potter assembled this group in 2012, when his partners on his ECM debut, *The Sirens*—Taborn on piano,

Larry Grenadier on bass and Eric Harland on drums (Virelles played prepared piano, harmonium and celeste on several pieces)—were too busy with their respective projects to function as his working band.

"The writing was a bit of a challenge," Potter said. "I've known Craig, Larry and Eric for a long time, but I wasn't sure what would work with this band, so I wrote a lot of stuff. Part of the problem is that everything worked, because each of them can play anything."

Potter—whose activity earlier this year included concerts with percussionist Zakir Hussain's Nirvana project in Dubai and Mumbai, concerts with pianist Danilo Pérez's Jazz 100 project in Europe and a new trio with Harland and bassist Matt Brewer—was gearing up for a slew of activity that would keep him on the road from late March until June. In addition,

**"My writing process was to throw out a bunch of stuff, no analysis, so that it ends up being not who you meant to be, but who maybe you are."**



"I'm interested in a lot of different systems of belief, though I wouldn't say I subscribe to any particular one," says Potter.

tion to engagements with the aforementioned bands, he was scheduled for more gigs with Holland's band Aziza, which includes Harland and guitarist Lionel Loueke; work in an electronic trio with Taborn and Holland; and, most consequentially, a series of concerts to promote *The Dreamer Is The Dream* (which will be released in digital, CD and LP formats).

"I haven't dropped anything," Potter said, noting that he has also composed a new suite of music for the Underground Orchestra (with which he recorded the 2015 ECM date *Imaginary Cities*). "Having a few different things going at once fits the business model, since it's very hard to keep any one band working. Fortunately, that also fits in with what I enjoy. I have many relationships, some going back 25 years, and I feel I can keep them all in the air. That's where it's at for now. Maybe at some point I'll feel the need to focus on one thing, or maybe one thing will take off and have a life of its own."

**DOES THE TITLE *THE DREAMER IS THE DREAM* CONTAIN A LITERARY OR PROGRAMMATIC REFERENCE, AS ON YOUR FIRST TWO ECM ALBUMS?**

No. Three pieces are loosely linked, in that I sketched them out fast and edited later when I was writing a slew of new music, about 25

tunes, for this band. I wanted them on the record for a certain dreamlike mood. The piece I called "Dream 1" is [now titled] "Heart In Hand," "Dream 2" is "Memory And Desire" and "Dream 3" is "The Dreamer Is The Dream." Kind of unsought, "The Dreamer Is The Dream" popped into my head.

In March, we recorded the entire book over three days in a radio concert hall in Lugano [Switzerland]. There were things I liked, including some more ambient pieces, but it was so reverby—beyond that nice ECM reverb with the drums—that Manfred [Eicher] agreed with us that it wasn't usable. So we found a day in June to re-record 12 to 13 tunes at Avatar in New York. Apart from the dream tunes, I wasn't sure what should go on and what should be left off until right before the mix. But Manfred went for the things he liked. We did some mixing, and when he said, "I think we're done," suddenly it sounded coherent. To be honest, I was amazed.

**IT MUST BE STRANGE LISTENING TO YOURSELF THROUGH MANFRED EICHER'S EARS. HOW DOES HIS VISION OF YOU DIVERGE FROM OR COMPLETE YOUR OBJECTIVE-EAR SENSE OF YOURSELF?**

That's an interesting question and a difficult question. That gets right at identity. How much is an artist even able to judge or appraise their

own work? Sometimes the artist is clearly the one who sees what's going on, even when other people don't see it. But in this situation, my writing process was to throw out a bunch of stuff, no analysis, so it ends up being not who you meant to be, but who maybe you are. Yes, sitting there with Manfred, whose aesthetic I really respect but don't always share, was very interesting. It was a way of hearing what I had put out filtered through a certain lens—maybe brought into a certain shape because of that lens. I could have pushed back and said, "That's not what it is." But I liked it.

**IT REMINDS ME, IN SOME WAYS, OF THE TWO OR THREE RECORDS YOU DID FOR CONCORD AND VERVE BEFORE UNDERGROUND.**

I wanted to write some tunes like that again—maybe even a little more straight-ahead—which I hadn't done for a while. But when I heard how the straightahead stuff interacted with the dream tunes, it just didn't fit. In writing the tunes, I was thinking of what to play live more than the recording. My tendency is to put on it everything that I possibly could. I've always wanted to make a short record, and haven't been able to pull it off. This is going to be an LP, but apart from that, I wouldn't have left off all that stuff on my own. I think I like it better short.

**DO YOU EVER DREAM MUSIC?**

Sometimes. Like most people, I'll remember dreams, and five minutes after I wake up, if I don't think about it or tell it to someone, I'll forget it. But I've had memorable music dreams. I've had dreams where I'm playing the trumpet, and whatever I'm doing, it's killing! So it's a huge disappointment when I pick up a real trumpet in the waking world and can't even get a sound out. I remember dreaming many years ago that I was playing with Miles. I don't remember exactly what happened, but I think I was nervous, but then played something that I thought was good, and he cut it down to size.

**THE TITLE "MEMORY AND DESIRE" IS A QUOTE FROM T.S. ELIOT'S "THE WASTELAND."**

I was thinking of "April is the cruellest month, mixing memory and desire." The mood to me is a little like that part of the poem: Remembering things with this complex mixture of regret, sadness, happiness—that hard-to-describe emotional state. The opening section—with the sampler electronic noise along with the acoustic band playing around it—felt to me like the brain going through its memories and imagining things in the past, and then finally zeroing in on one emotionally resonant, maybe painful moment. That's when the soprano comes in, and the rest of the tune is a meditation on that.

As I get older, it's much more of a creative



# ORIGIN RECORDS



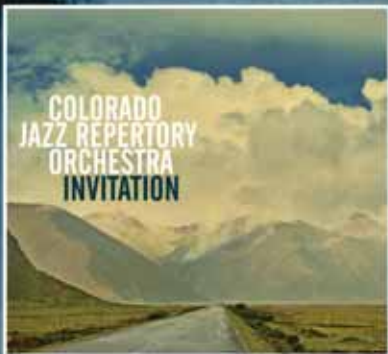
**Paul Tynan & Aaron Lington**  
Bicoastal Collective: Chapter 5



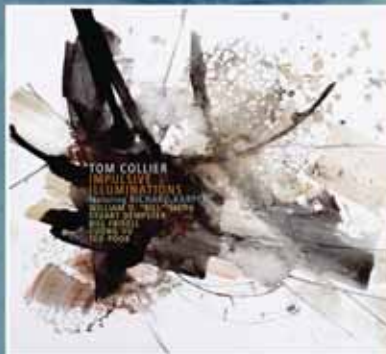
**Tom Rizzo**  
Day and Night



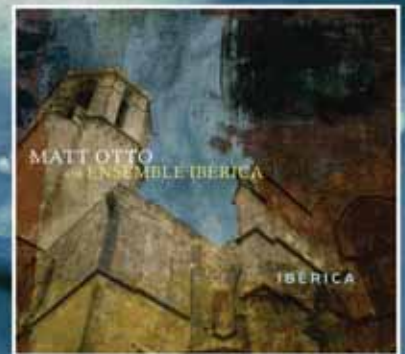
**John McLean & Clark Sommers Band**  
Parts Unknown



**Colorado Jazz Repertory Orchestra**  
Invitation



**Tom Collier**  
Impulsive Illuminations



**Matt Otto with Ensemble Iberica**  
Iberica



**Scott Reeves Jazz Orchestra**  
Portraits and Places



**Michael Zilber**  
Originals for the Originals



**Tom Dempsey / Tim Ferguson Quartet**  
Waltz New

Also new for 2017: HAL GALPER'S YOUNGBLOODS | SARAH PARTRIDGE | MASON RAZAVI | EMI MEYER | OSCAR HERNANDEZ  
ZEM ADUA | CARLOS VEGA | ERROL RACKIPOV | SCENES | BEN MARKLEY BIG BAND | JOSH NELSON & more...

[WWW.ORIGINARTS.COM](http://WWW.ORIGINARTS.COM)

Distributed by CITY HALL RECORDS | NEW ARTS INTERNATIONAL

1997 - 2017



**“There is something similar about the experience of dreaming and the experience of improvising.”**

Chris Potter made his ECM leader debut in 2013 with *The Sirens*.

stimulus to think about the mood of the piece rather than just a tune. It's almost hard for me to say, "OK, I'm going to write something up-tempo." It helps if I have something to refer back to, even if it's only in my head—for example, the feeling of one particular trip.

#### **FOR YOU, HOW DOES IMPROVISING RELATE TO DREAMING?**

There is something similar about the experience of dreaming and the experience of improvising. There's a logic you're not completely aware of as you create the dream in your mind or create a solo. The good moments are always those that feel less conscious, where some phrase appears, and then another phrase, and maybe I didn't even see or think about exactly how it is, but somehow my brain puts these phrases together, so when I listen back I go, "Oh, that's what I meant." It's obviously a product of practicing and making a lot of these connections when you're practicing. But when you're telling a story in a real musical situation, those reactions are much more automatic, so they can be less conscious. If I'm thinking about anything, even how good it sounds or, "Oh, I know what to play next," that's a sign it's not quite right. When I'm not sure, when I'm a little uncomfortable or completely not thinking, that's usually a sign it's going better.

#### **DO YOU LISTEN BACK TO YOURSELF A LOT?**

Yes. I find it useful. It can be painful, but you get used to it if you do it a lot. When you play, you can't afford to be subjective or objective; you have a better shot at being objective when you're listening to it than when you're playing it. Whether or not you have a good judgment about what you like and don't like about it can be hard. You might focus on things

that don't matter just because you did them, and miss other things that do matter. It's difficult to look at yourself and see the big picture.

#### **“YOSADHARA” REFERENCES THE STORY OF THE BUDDHA. DO BELIEF SYSTEMS FACTOR INTO YOUR MUSICAL PRODUCTION IN ANY PARTICULAR WAY?**

I am interested in a lot of different systems of belief, though I wouldn't say I subscribe to any particular one. To me, as a musician, it's impossible not to have at least some thoughts about how what you do relates to spirituality. The whole phenomenon of music is pretty nonsensical without some acknowledgment of that. It clearly has meaning for people, and it's transmitted through sound. It's an extremely abstract thing, but everybody knows what that is. How do you address that? Where does the power of this music come from? It's not something I can answer. But when it's really working, the feeling that it's coming through you and you're passively a part of it is a transcendent experience. From knowing what it feels like and then always trying to get to it, I think of what state of mind I should be in to help that come.

#### **YOU'VE BEEN PLAYING WITH ZAKIR HUSSAIN, WHOSE FATHER WAS HIS GURU. DID YOU HAVE THAT SORT OF GURU RELATIONSHIP WITH ANYONE WHEN YOU WERE YOUNGER? I CAN'T IMAGINE RED RODNEY WOULD HAVE BEEN QUITE LIKE THAT.**

Well, jazz has things like that, too, but in a much different, more secular way. But the reverence we have for Trane and Bird and Lester Young and Sonny Rollins is similar. Also, when I've been around McCoy Tyner, or Wayne Shorter, or Herbie Hancock, I've paid very close attention to every move they make. I'd be smart to learn everything I can from someone who is a master and has attained that level, but also there's the respect that this person is giving

you something so valuable. It's beyond value, this beautiful music that helps give life meaning. It seems only correct to send that gratitude back. As for Red, yeah, he was there, but in an extremely secular ... [laughs] ... context.

#### **HOW DID THE PERSONNEL OF THIS QUARTET COALESCE?**

I started getting back into the acoustic quartet around when *The Sirens* was released, and this band is an outgrowth of that process. It was appealing to work with people I didn't have that much history with. Just generationally, Marcus is the perfect example of someone who is coming from a different place than me. Obviously, he's got the jazz vocabulary in every part of his body. But something about his take on it, and David's take on it, feels different than the generation I came up in. When I was coming up, for example, it was a big thing to be able to really improvise in odd meters, in 13 and 11. For those guys, it's not that big a deal. There's also a slightly different aesthetic sensibility, different reference points. Somehow I feel that. It's hard to put it into words. They didn't grow up around the Red Rodneys of the world.

#### **YOU'RE AN AVOWED DISCIPLE OF CHARLIE PARKER. YOU DON'T SOFT-PEDAL YOUR ROOTS IN THE JAZZ MAIN STEM. IT'S PART OF YOUR SOUND. BUT WHO ARE SOME OF YOUR INFLUENCES FROM THE “LEFT”? FOR EXAMPLE, TIM BERNE'S ASSOCIATION WITH CRAIG TABORN IN THE EARLY 2000S INFLUENCED YOUR CONCEPTION OF UNDERGROUND.**

Yes. Tim's band was the first situation where I heard Craig playing Rhodes without a bass player. That and his stuff with [guitarist] David Torn made me think, "Oh, that's sonically possible." But when I arrived in New York, Ornette [Coleman] and the 1960s and more current avant-garde weren't a big part of my experience. I first heard late Coltrane at 13, and I did not get it at all. I know people who come into jazz from *Interstellar Space*, but I came at it from melody—although I was into a lot of music. I still think of things from that perspective, but now it's impossible to imagine not being affected by Albert Ayler and Ornette and the Art Ensemble and Cecil Taylor. Even if I haven't put myself in the middle of all that, it informs how I think of what's possible in music.

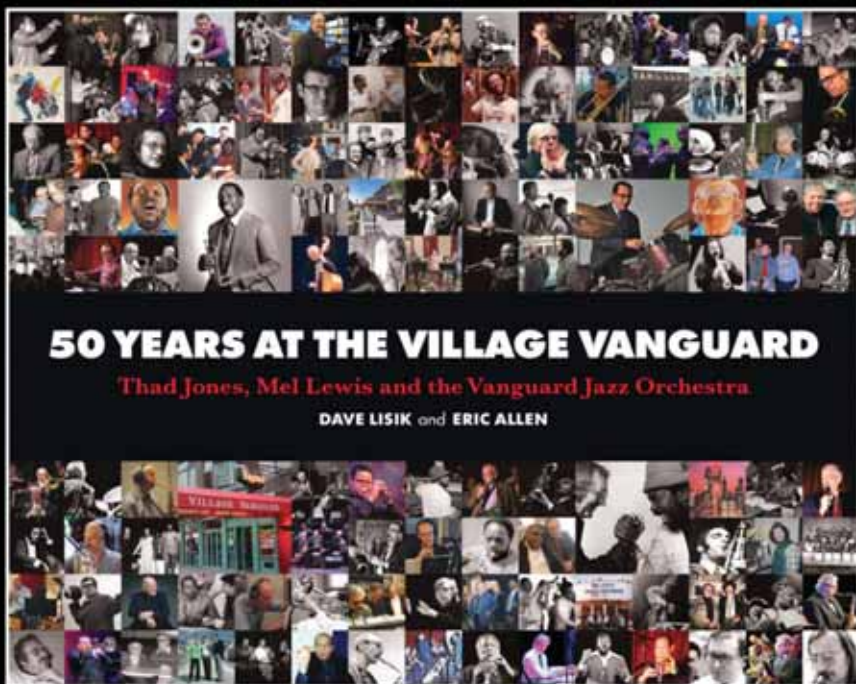
The Mingus Orchestra was a big learning thing for me. I think from time to time how grateful I am to have had that experience. It was cutthroat, blood-and-guts, killer-instinct jazz. There was nothing conceptual about it. When you stood up and played a solo, there had to be a certain energy. If it didn't have that laser-cutting feeling, you weren't really playing anything. I find it very difficult to communicate that feeling to younger musicians who didn't come through that.

DB

# 50 YEARS AT THE VILLAGE VANGUARD

Thad Jones, Mel Lewis and the Vanguard Jazz Orchestra

The definitive history of the most important big band in modern jazz.



*"Such a legacy deserves nothing but the finest documentation and indeed that is exactly what it gets. This book is a must-own item for any fan of this ensemble."*

*All About Jazz*

Available exclusively at  
[skydeckmusic.com](http://skydeckmusic.com)



Featured in "The Beat" section of this issue.

**A Non-Profit Jazz Label  
With a Mission.**



[WWW.RESONANCERECORDS.ORG](http://WWW.RESONANCERECORDS.ORG)

**Devoted to Preserving Jazz and  
Discovering the Rising Stars  
of Tomorrow.**



## THAD JONES / MEL LEWIS ORCHESTRA

*All My Yesterdays: The Debut 1966 Recordings at the Village Vanguard*

- First official release of the Opening Night on February 7, 1966 and March 21, 1966 recordings endorsed by the estates of Thad Jones & Mel Lewis, and the Village Vanguard.
- Includes 92-page book of essays and interviews by author Chris Smith, executive producer George Klabin, pianist Jim McNeely, trombonist John Mosca, producer Zev Feldman, plus orchestra alumni Jerry Dodgion, Richard Davis, Eddie Daniels and others.
- Featuring rare, previously unpublished photos by Chuck Stewart, Raymond Ross & Jan Persson.
- Astounding sound quality, recorded direct to two-track and remastered from the original tapes recorded by Resonance label owner George Klabin.

### NEW RELEASES FROM RESONANCE

**BILL EVANS**



*Another Time:  
The Hiversum Concert*

**JACO PASTORIUS**



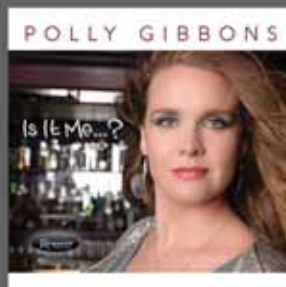
*Truth, Liberty & Soul  
Live in NYC: The Complete  
1982 NPR Jazz Alive! Recording*

**WES MONTGOMERY  
WYNTON KELLY TRIO**



*Smokin' in Seattle:  
Live at the Penthouse  
(1966)*

**POLLY GIBBONS**



*Is It Me...?*

**DAVE LIEBMAN  
JOE LOVANO**



*Compassion: The Music  
of John Coltrane*

Limited-Edition LP & Deluxe CD Available



Trombone Shorty performs at the Saenger Theatre in New Orleans on April 23, 2016.





SHORTY

“It has to be 100 percent honest and real. And when I went in there to record and blow these solos, I wanted to be spiritually connected to that.”

BY JENNIFER ODELL | PHOTO BY ERIKA GOLDRING

## TROMBONE SHORTY SPIRITUAL CONNECTION

TROMBONE

**In 2007, a 21-year-old Troy “Trombone Shorty” Andrews made some pronouncements about the music he and his band, Orleans Avenue, were working on.** “I’m trying to think bigger than New Orleans on this one,” said the Crescent City horn prodigy. He went on to declare his next album would be all about “high-energy funk ... not jazz,” and might feature some unexpected cameos. He also said he wanted to put in serious studio time to make radio-ready tracks that could appeal to a wider, younger group of listeners than those he associated with the jazz and brass band music he’d been playing since age 4.

“We’re going to stay with who we are,” he explained, “but we’re going to make it so that we can grab a new audience that’s never heard us.”

The band’s recent stint as the opening act for arena-rockers the Red Hot Chili Peppers (including three sold-out shows at Los Angeles’ Staples Center in early March) illustrates that Andrews has more than met the goals he set for himself 10 years ago.

Over the past decade, the multi-instrumentalist, bandleader and music educator has engineered a sound that’s rooted in the rich musical history of his hometown, but not bound by it. On his critically acclaimed 2010 release, *Backatown* (Verve)—as well as the two similarly well received albums that followed—Andrews spiked New Orleans funk, brass, r&b and hip-hop elements with tight and swaggering horn ostinatos, rock guitar parts and thick, popping bass lines. He then toured that mix of sounds relentlessly and in a wide range of settings, from jazz festivals to rock clubs to the White House, all of which helped solidify his reception as a kind of cultural attaché representing New Orleans in a variety of music worlds.

In the meantime, Andrews—who topped the Trombone category in the 2016 DownBeat Readers Poll—kept stretching creatively

by working with an expansive pool of collaborators. Through all of that, he remained focused on what he describes as “pushing New Orleans music forward.”

The April 28 release of Andrews’ first album in four years sees him pushing New Orleans music forward in different way—and it’s poised to make his role as an ambassador for the city’s music even stronger.

*Parking Lot Symphony* (Blue Note) opens with the swell of two saxophones and a trombone marching solemnly toward a crescendo. Spare and elegiac in D minor, the horns don’t segue into the now-familiar Orleans Avenue territory of a funk groove or rhythm section rock vamp. Instead, the bright tone of Andrews’ trumpet cuts through their melancholy with a blues-soaked melody that evokes all the emotion and spiritual weight of a hymn. When the tune ends, a cascade of drums ushers in the hazy guitar riff from the Meters’ bittersweet 1974 classic “It Ain’t No Use.”

Those first few moments of music signal a shift for Andrews—and not just because he kicks things off with a dirge. There’s an added depth to the material on *Parking Lot Symphony* that shows the multi-instrumentalist, now 31, expressing more nuanced and complex ideas. And while Andrews has happily lived up to his “New Orleans music ambassador” title in recent years, the new album goes further to reflect his experience of the city than his last three major label releases.

“I was really working on songwriting and arranging [with this album],” he said in early March, speaking on the phone from Los Angeles.

His band hadn’t performed much of the new material at that point, but consistently strong reviews of their rock-centric sets on the Chili Peppers’ tour suggest that the band’s new fans will come along for the ride.

“With this album, I wanted to have a different approach, mentally,” Andrews explained.

One way he achieved that was by building an opportunity for hindsight perspective into his creative process. Before he shared any of the new music with his band, Andrews set aside two weeks to be mostly alone with the compositions and arrangements he’d sketched out.

Joined only by engineer Seth Atkins Horan and a roomful of instruments, he recorded demos of himself playing each part on each song at Esplanade Studios, a spacious converted church in New Orleans’ Tremé neighborhood. Initially, he didn’t want other musicians involved with these demos: “It would change the finished product that I hear in my head if I’m not actually done getting my ideas out.”

After letting what he’d recorded simmer for a year, Andrews returned to the studio with Horan, producer Chris Seefried and the band—



*Parking Lot Symphony*, Andrews’ first album in four years, exhibits a multilayered connection to New Orleans.

guitarist Pete Murano, drummer Joey Peebles, tenor saxophonist BK Jackson, baritone saxophonist Dan Oestreicher and Dumpstaphunk’s Tony Hall filling in for Mike Bass-Bailey on bass. During the sessions, Andrews kept his solos shorter than usual, knowing he could always extend them in a live setting. He also tried to avoid getting too cerebral when it came to his playing.

“On the record, I went there spiritually. I tried not to think music theory; I tried not to think about anything that I knew. And most of those tracks are one take ... I just went in there, I played, I wanted it to feel like I feel live. When we’re playing live we can’t really redo anything. It has to be 100 percent honest and real. And when I went in there to record and blow these solos I wanted to be spiritually connected to that.”

Eschewing the glossy production values of previous albums in favor of a more analogue sound added to the live feel. It also helped underscore the earthy, organic vibe that ties Andrews’ originals to historic music from the Neville Brothers, the Meters and generations of New Orleans gospel artists.

As for the opening dirge and its end-of-the-album bookend, “Marie Laveau Dirge No. 2,” neither was written in advance, although they both became key to the album’s overall cohesion and reinforced its multilayered connection to New Orleans. (Laveau, the “Voodoo Queen” who died in 1881, remains a much-discussed figure in the city’s lore.)

“The producer, Chris, was really intrigued by the city,” Andrews said, adding that this fascination influenced the sound of the album. “We had a conversation on the spirits of New Orleans and how you can feel the presence of all the people before us there.”

The Los Angeles-based Seefried hadn’t spent much time in New Orleans before

Executive Producer Don Was hired him to work on Andrews’ project. Once he settled in, the whitewashed and crumbling mausoleums behind the walls of New Orleans’ historic St. Louis Cemetery No. 1 caught his eye and he asked the band about them.

Murano helped enlighten the producer and engineer about the mausoleums’ back-story: It took a few rounds of burials for the city’s early European inhabitants to discover that being six feet below sea level means bodies will eventually rise to the surface when buried in a traditional fashion, he told them. Burying the bodies above ground kept them in their graves.

As Seefried and Horan soaked up the history lesson, Andrews explained how New Orleanians deal with death through music: In a jazz funeral, a brass band guides mourners to the burial site of their loved one with a dirge like “Just A Closer Walk With Thee.” Once the body has been discharged from the procession at the cemetery, the band shifts tempo and mood to celebrate the life of the deceased with a joyful hymn like “I’ll Fly Away.”

“I showed [Chris] some videos of what we do in the brass band community at the jazz funerals, and he was like, ‘Man, I’ve never seen this before,’” Andrews said.

Seefried was staying near St. Louis Cemetery No. 1, the oldest cemetery in the city and the rumored final resting place of Laveau, so he and Horan decided to check it out on their way to the studio the next day. Soon, he had a new idea for Andrews: Why not reimagine the dirge through a Trombone Shorty filter and use that as a theme running from the beginning through the end of the album?

According to Seefried, a reprise of the dirge, complete with a female choir, could also help extend the middle section of “Ain’t No Use” while cutting down on the guitar focus that dominates the original recording.

"We started to really engage in the concept of the record and try and make it feel like what Troy experiences when he's playing music," Seefried said. They looked to Andrews' experience growing up in New Orleans and the history of the city's music, as well. A nod to the jazz funeral tradition, with its layers of history and cultural ties to the community, was an appropriate artistic choice.

Andrews spent multiple nights working on the song before he came home from a 15-hour day in the studio and heard the horn parts. What he came up with works on multiple levels.

"If you listen to it and I tell you I was thinking about the jazz funeral or whatever it may be, the second-line parade coming out of the procession, it will fit with that imagination," Andrews explained. "You may also think it's just a really cool piece of music."

Equal parts sultry and reverent, the end result carries a weight that extends beyond the hymns it references, making it a perfect compliment to the frustrated love story that "Ain't No Use" tells.

Andrews' assertion that in New Orleans, "You can feel the presence of those before us," comes into play on that track, too.

The day the band decided to record "Ain't No Use," they discovered that Hall had the Telecaster Leo Nocentelli played on the original version in the studio with him, having bought it

from the Meters guitarist back in the '70s.

As the band marveled at the coincidence, Horan chimed in with another.

"The engineer's like, 'Oh, Leo is actually downstairs,'" Andrews recalled with a chuckle. "So I went downstairs. I was like, 'Leo, I didn't know you were here. We have your guitar that you played on the original track and we're about to do your song. It's only right that you come up and play.' He came up and played the acoustic guitar that was there and Pete Murano played his original guitar from 'Ain't No Use.' There was much electricity in there and seeing Leo kinda sign off on our arrangements was a blessing."

As for the Telecaster, "It was an inspiring guitar to play," Murano said. "Hearing it back through the headphones, I'm like, 'Oh, wow. That's the tone from [The Meters' 1974 album] *Rejuvenation*."

A more distant Meters connection appears on the album's other cover in the form of Art Neville's nephew, Ivan Neville, who took over Allen Toussaint's piano part on the legendary songwriter's 1970 tune "Here Come The Girls," originally recorded by Ernie K-Doe (1933–2001).

New Orleans characters and images appear throughout Andrews' new originals. The breezy, retro r&b-fueled title track depicts the Treme as a "Parking Lot Symphony" where the

music in the street gets the singer moving and dancing and ultimately helps him overcome a broken heart. The choir appears again here, along with a few symphonic references like Andrews' work on Rhodes and Wurlitzer and the addition of a viola and violin.

The new album embodies New Orleans, from the way it conveys the feel of a brass band adding heat to an already sun-drenched strip of concrete to the ways Andrews pays homage to the titans of New Orleans music who have influenced his sound over the years. Seefried's newness to the city ultimately added another layer of focus on it for Andrews and the band.

"Having somebody with an outside perspective adds a breath of fresh air to the whole thing," Murano mused. "He would get excited about things that normally we wouldn't think about. [Seefried and Horan's] willingness to come to New Orleans and immerse themselves in the vibe and the energy down here also contributed—that's what it sounds like to me."

Not everyone finds Andrews' approach on *Parking Lot Symphony* an unexpected shift, though.

"He works. He's always trying to improve—he's always trying to get better," Ivan Neville said. "I'm not surprised at all by his growth and his accomplishments up to this point. He's just beginning, so that's what I see as great. He's just getting started."

DB

MARK TURNER PLAYS RW REEDS

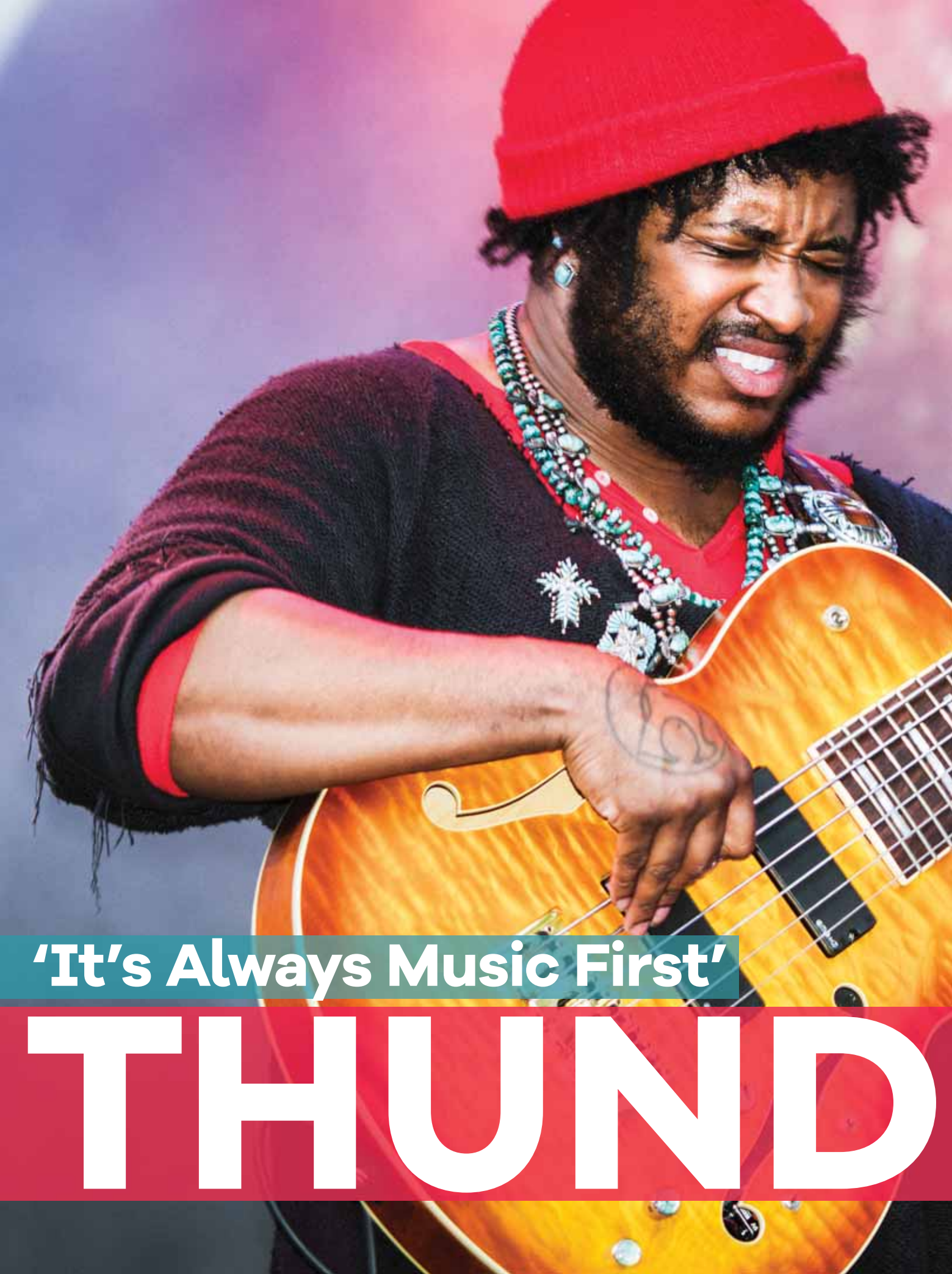
UNLEASH  
YOUR SOUND  
WITH RW REEDS

RW SAXOPHONES - REEDS - LIGATURES

ROBERTO'S WINDS 375

ROBERTO'S WINDS

WWW.ROBERTOSWINDS.COM



**'It's Always Music First'**

# THUND



**T**he line to get into the Magic Stick in Detroit snakes down the block, and fans bounce up and down to stay warm in the February air. Soon enough, everyone will be heated by the molten jamming of Thundercat, born Stephen Bruner, and his crack touring band. The bassist/singer has just dropped *Drunk (Brainfeeder)*, his third full-length leader album, and the show is one of many on this tour that will sell out. Onstage, the album's short, crystalline songs stretch out into complex monsters with plenty of rambunctious keyboard and bass solos. The band, a trio featuring Justin Brown on drums and Dennis Hamm on keyboards, is rooted in jazz and r&b, but it plays with the volume and force of rock band.

# THUNDERCAT

By Joe Tangari | Photo by Michael Jackson



Thundercat's new Brainfeeder album is titled *Drunk*.

The group draws a diverse crowd, and their responses vary widely. Some fans watch intently, following every twist, and others try to capture the whole thing on their phones. But the ones to watch are those who choose to groove to the band. It's easy enough to move to the fluid grooves that are familiar from the album, but dancers have their work cut out for them as the band shifts to odd meters and Brown unleashes thundering ostinatos that challenge conventional notions of what a groove can be.

Earlier in the day, Bruner met with DownBeat across Woodward Avenue at Union Street, a restaurant established long before Detroit's Midtown neighborhood began its vaunted comeback. He was two weeks into a 50-date tour that would take him across North America and Europe and finally to Japan.

A true multi-genre artist, Thundercat has garnered considerable attention in the jazz press while also racking up "best new music" accolades on indie rock websites. His first two albums as a leader, 2011's *The Golden Age Of Apocalypse* and 2013's *Apocalypse* (both on Brainfeeder), excited jazz and rock listeners alike. And his contributions to Kendrick Lamar's hip-hop masterpiece *To Pimp A Butterfly* and saxophonist Kamasi Washington's 2015 landmark album *The Epic* have solidified his reputation as a dazzling instrumentalist and fearless vocalist with a highly experimental attitude and wide crossover appeal.

Bruner came from a musical family—his

father, Ronald Bruner Sr., played drums for the Temptations, among others—and picked up the bass before beginning grade school. By 15, he'd released a single on Polydor with the boy band No Curfew, and the following year he joined his older brother, drummer Ronald Bruner Jr., in Suicidal Tendencies, a venerable L.A. punk/funk/metal band that scored a hit with "Institutionalized" in 1983, before Bruner was even born.

During his decade as a member of Suicidal Tendencies, Bruner branched out to collaborate and perform with a wide range of artists, appearing on albums by Erykah Badu, Nigerian songwriter Keziah Jones and psychedelic soul/hip-hop act Sa-Ra Creative Partners. Though he was brought into these projects to play bass, he found himself contributing more. "As time progressed, the line between playing the bass and writing a song and being an artist blurred," he said. "People had different ways of talking about it. I'd be writing changes for someone, or I'd be singing backgrounds, and they would say I was writing."

"It was after my first album that I started to realize what it meant to be an artist: There's this whole package of what you do. I started feeling more comfortable. I knew how to say, 'I want to write with you,' or understand when someone said it to me." Bruner's diverse experiences in the studio augured his growth into a full-blown artist and a valuable collaborator who brings more than just his instrument to the stu-

dio with him when he's called on.

That artistic advancement served him well during the making of *Drunk*. Bruner had mentioned his love of Kenny Loggins in a radio interview, and Hamm happened to have a connection to the songwriter best remembered as half of the duo Loggins & Messina and for '80s pop hits like "Footloose" and "Danger Zone." The bassist reached out to Loggins—who, after realizing that Bruner was sincere in his desire to collaborate, suggested bringing in singer and former Doobie Brother Michael McDonald. The resulting song, "Show You The Way," is an amazingly natural fit for all concerned, neatly merging the spacey, psychedelic neo-soul of Thundercat with the sophisticated pop Loggins and McDonald were known for in their heyday.

"Mike and Kenny asked, 'What do you want to do?'" Bruner said. "I said, 'I want to write. I know who you are and I want to work with you.' I presented an idea, and after that, they were like, 'What do you want us to do with this?' And I said, 'This is all I've got, and that's the point. We're going to create where this is supposed to go. Me and Mike, we went to space, and Kenny was right there, too. We wrote that song, and other things, too. This is just the one song everybody's seen.'"

If the artistic distance traveled from Suicidal Tendencies to Loggins and McDonald seems immense to an outsider, Bruner doesn't see it that way. "The idea of the gaps being there is based on the way music is marketed to people," he said. "It's gotta have its crowd. But when you get older you start to lose those things because it's a bit of immaturity. You just start liking music."

This may go some way toward explaining the between-genres nature of Thundercat's own music. He's a bass virtuoso who could likely put out a whole album of himself tearing it up on his semi-hollow Ibanez six-string if he wanted to, but *Drunk* is something altogether more subtle. The instrumental "Uh Uh" features unbelievably speedy runs all over the fretboard and hints that Bruner could be a legitimate successor to Stanley Clarke. But more often, his bass is kept in the pocket while his voice dominates.

"It took me awhile to accept being a singer," Bruner explained. "I was always very quiet growing up. I preferred to be quiet. I didn't start looking at myself as a singer until Lotus [Steven Ellison, aka Flying Lotus] introduced me to the idea of being a singer. I listen to a lot of different things that left me open to the idea of it, but I never considered myself a singer. It was just one of those things that when it presented itself, I didn't run away from it. I said 'OK, I'll do it.' I was surprised when people liked my voice."

Becoming a singer also meant becoming a lyricist, and though *Drunk* feels cohesive in its thorough, many-angled examination of the ways intoxication fits into a person's life, Bruner

insists he doesn't have a systematic approach to lyric-writing: "There's not a lot of rhyme or reason to how it comes out," he said. "However it comes, you take it."

Sitting with Bruner, it becomes obvious that he loves to laugh. During the interview, he's cracked up a few times by the antics of Zack Fox, the illustrator/comedian Bruner brought on tour as a warm-up act. This sense of humor finds its way into his songs regularly, as on his ode to Japan, "Tokyo," which follows a wide-eyed, much younger Bruner as he blows his money on anime and Pachinko machines during a romp through the title city, which he claims to have had a love affair with beginning in his childhood.

"Tokyo" is also an example of Bruner's prodigious instrumental ability sublimating to the needs of the song, propelling a deep, dark groove with just a handful of notes. He does this on many of his songs, but digging down can reveal some complexities. "A Fan's Mail (Tron Song Suite II)" layers multiple bass lines to develop the song's melodic and rhythmic essence, using effects to get a warm sound befitting the subject matter, which is Bruner's cat. Bruner brings the theme out of the lyrics and makes it appear in the music, sinking meowing background vocals into the layers of bass.

Though Bruner made a lot of the music on *Drunk* with limited involvement from oth-

ers apart from Flying Lotus—who produced or co-produced many of the tracks—the few prominent guest spots are telling of the network he's built within the L.A. scene. Lamar, Washington and singer Pharrell Williams all make appearances. Asked about how the L.A. scene works, Bruner is clear that, appearances aside, there's no real collective at work there. "There's a lot more to it than what everybody sees," he said. "Naturally, it comes across like we're a crew. But at the same time, we're very much our own individual artists."

He points to the album that most obviously generates the idea that there's a kind of creative collective operating in L.A.—Washington's *The Epic*, on which Bruner, his brother and many others in similar orbits played. "I've known Kamasi since we were babies," Bruner said. "So to me it's like my brother. *The Epic* got a lot of attention, but Kamasi has recorded several albums. There were different phases that we went through musically that he would try to document.

"I feel like what happens in L.A. is we're just very knowledgeable of how things in music work, so at any given time, it could be Kamasi, it could be Kendrick, it could be Taz Arnold, it could be Sa-Ra Creative Partners, it could be J'Davey, it could be Miguel Atwood-Ferguson," he continued. "It's something that floats around. We collaborate. I can see how it would

look like it was a crew of people that always do stuff together. Truth is, we all live different lives, we're all in different places. But growing up in L.A. is one of those things I appreciated very much. It was a bit of an advantage, not because you can capitalize on it or just blow up out of nowhere, but because we were raised with a certain sensibility, to look at the music first, and all the other stuff is noise. It's always music first."

One of the most important collaborators on *Drunk*, keyboardist Hamm, is also with Bruner on his tour, forming one-third of the tight trio. Asked what makes Hamm and Brown his band for the moment, Bruner is quick to give them credit: "I think they think I suck, but they just laugh it off. I'll look back and Justin will be like, 'Keep up, Stephen.' But I appreciate it because it's like I'm getting my ass kicked every night. The way I grew up, you learned how to play by playing with people who are better than you. You have to. Dennis and Justin are monsters, and I feel like they help me to reach more."

Once this tour is over, Bruner has numerous projects to keep him occupied, but he's coy about sharing any details. When he does allow himself to talk about one of the projects that excites him—a collaboration with the similarly genre-hopping Anderson .Paak—he's careful to describe it as a work in progress. "I'll be interested to see what comes from that," he offered. "We're trying to figure it out right now." **DB**

**PITTSBURGH JAZZLIVE INTERNATIONAL FESTIVAL 2017**  
JUNE 16-18  
PITTSBURGH CULTURAL TRUST  
Citizens Bank

**DON'T MISS JUNE 16-18 2017**  
**THE 7TH ANNUAL PJLIF**

**JAZZLIVE PUB CRAWL, JAM SESSIONS  
ARTIST BOOTHS, FOOD TRUCKS  
CRAFT BEER, VINYL RECORD BOUTIQUE**

**FEATURING**  
Angelique Kidjo, David Sanborn Electric Band, Hudson-Jack DeJohnette, John Scofield, John Medeski, Larry Grenadier, Odean Pope Sax Orchestra, The Bad Plus, Spanish Harlem Orchestra, Chico Freeman Plus+tet, Sean Jones Quartet, Tia Fuller Quartet, Linda May Han Oh Quartet, Shirazette Tinnin & the Sonic Wallpaper

**TRUSTARTS.ORG/JAZZLIVEFEST**

Chamber Music America

f t

## HERMON MEHARI

## FORGING HIS OWN PATH

After his band Diverse won the Gene Harris Jazz Competition at Boise State University in 2008, trumpeter Hermon Mehari and the collective crew were rewarded with a recording contract for their self-titled one-off with Origin Records in 2009. The quintet originally consisted of students from the Conservatory of Music and Dance at the University of Missouri–Kansas City who were mentored by the conservatory’s director of jazz studies, K.C. native saxophonist Bobby Watson. Diverse’s adventurous mix of the traditional with the modern, with hip-hop and avant thrown into the mix, not only scored a Top 40 rating in the Jazzweek Radio Charts, but also opened the door to a round of touring, including a residency in Paris.

That proved to be significant for Mehari, who now lives in the city half-time as well as in his hometown of Kansas City. “It’s my second home,” he said during a Skype conversation. “It’s pricey but not as expensive as New York. But K.C. is inexpensive.” And, he added, both cities have strong musical communities that he thrives in although he says that Kansas City’s talent pool is deeper. And, he noted, you can have a sustainable career in K.C., gigging at various venues three to four times a week.

Born in Jefferson City, Missouri, Mehari gravitated to jazz trumpet thanks to the Midwest-born Miles Davis (specifically *Kind Of Blue*) and his discovery of the power of improvisation when he was in 8th grade. By the time he went to UMKC, he was diving into the scene in the city and on the campus and bringing with him his love of the pop scene from r&b to hip-hop. At the same time Diverse was rising, Mehari was soaring as a burnished trumpeter on his own, winning the 2008 National Trumpet Competition and in the same year scoring second in the International Trumpet Guild Competition in Sydney, Australia. In 2014, he was a semi-finalist in the Thelonious Monk International Jazz Competition and that same year won the Carmine Caruso International Jazz Trumpet Solo Competition (at Sam Houston State University in Huntsville, Texas).

In the meantime, Diverse released its second recording, *Our Journey*, in 2014, and Mehari helped to form The Buhs, an 11-piece pop band with singers, rappers, guitarist, keyboardist and MCs, who broke into the local winner’s circle by reinterpreting Michael Jackson songs. “It’s been a big success in Kansas City,” he said. “It represents the scene there. It’s also influenced us in our own creative projects.”

That cross-genre approach played a role in Mehari’s debut as a leader, *Bleu*, which he is independently releasing. Recorded in Kansas City and treading on musical ground from the modern to the electronic, *Bleu* features Paris-based Logan Richardson on alto saxophone, Aaron Parks on piano and synths, Peter Schlamb on vibraphone and electric vibraphone, Rick Rosato on bass and Ryan J. Lee on drums. “I had been traveling the world, playing as a sideman and in my own bands, so I finally realized it was the time,” said the 29-year-old Mehari. “I knew I had to put an album out and I had to estab-



Hermon Mehari is releasing his debut CD, *Bleu*, independently.

lish myself as a leader. I had the concept of recording jazz in a variety of ways, and I knew from an aesthetic point of view what I wanted it to sound like. I didn’t want any one song to sound like the next.”



The leadoff tune is Schlamb's "Tatka," which is a meter-shifting, aggressive piece colored and textured by Parks on synth and Schlamb on electric vibes with distortion. "I wanted it to make a statement," Mehari said. "I wanted it to be in your face and wake you up." That's followed by the sampled and lyrical "Eleven Thirteen (Une Nuit Noire)," a meditation on the Nov. 13, 2015, terrorist attacks in Paris, with sumptuous solos by both the leader and Richardson, who he says is one of his favorite players on the scene today.

The rest of the 10-song collection includes a hip-hop-influenced interlude with samples and electronica, a trumpet conversation in the stop-start "Our Journey Revisited" and a soulful vocal number, "Cold," written by Brooklyn singer/songwriter Nick Hakim and sung by K.C. singer Kevin Johnson. "He's a young guy who's not well known," Mehari said. "But it's a testament to the unsung talent in K.C." There are also two standards: a fast-moving, harmony-twisted blast through John Coltrane's "Moment's Notice" spiked with electronic fire; and a brilliant piano/trumpet duo with Parks on "I've Grown Accustomed To Her Face," featuring the leader in virtuoso mode.

Lee, who is a Diverse member and a swinging-to-blasting presence on Bleu, praised the hard work Mehari put into the project. "Hermon is someone who doesn't work with boundaries, he crosses them," he said. "He takes what is normally considered impossible and makes it a reality."

In this case, one of the major realities is pushing the recording out on his own. When Diverse was ready to record its second album, the band decided to self-fund it and then push it out into the mainstream. "We wanted to be in control and own our music," Mehari said. "We had developed a relationship with some radio people, and we were mailing out the CDs. It took a lot of extra work. We did OK, but we really could have done it better."

Taking lessons from the first indie attempt, Mehari upped the ante. "I had the holes to color and the details to take care of. I outsourced the press in the States and in France, I got Groove Marketing to do the radio and I invested in having this great photographer, James O'Mara, to design the package," he said. He also contacted his fans through social media (taking out a Facebook ad and posting photos on Instagram), reached more than 10,000 followers and got over 1,000 "likes." It worked so well that the recording hit No. 1 on iTunes and charted on the Billboard jazz chart. He's pleased with the initial push, and radio was just starting to get revved up. "I didn't really have any goals," he said. "I just wanted to push it out, and go for the best on the market."

Time, he admits, is an issue. "It's a lot of work," he said. "I'd prefer to be playing my horn and not be typing emails. But that's what it takes to do it on your own. And it really is exciting to be able to get to where I'm going."  
—Dan Ouellette



**Live at A-trane - Berlin**  
Jimmy Halperin with Pål Nyberg Trio

**Jimmy Halperin with Pål Nyberg Trio**  
**LIVE AT A-TRANE – BERLIN**

One of the unsung pioneers of New York Cool, together with an exciting young Scandinavian trio. Recorded live at International Jazz Club A-Trane in Berlin in July 2016.

"Halperin is one of the main flag bearers of Lennie Tristano's New York legacy"  
— LondonJazzNews

Available on CD at [www.klangverk.com](http://www.klangverk.com)



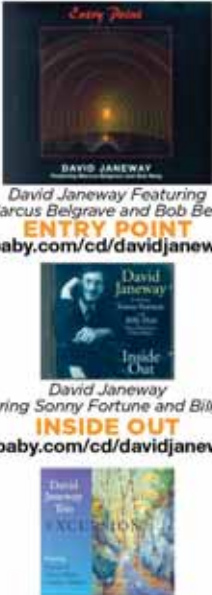
**Terrell Stafford**  
**Forgive and Forget**

**Terrell Stafford**  
**Forgive and Forget**

A new CD from jazz trumpet heavyweight Terrell Stafford that swings, grooves and pulses with modern post bop panache... Terrell's solo work is like a light in the darkness!

**Produced by Herb Harris - HHM**

"There's something palpable here, waiting to send us back to the glory days of jazz."  
Filipe Freitas - "Jazz Trail"



**Entry Point**  
David Janeway Featuring Marcus Belgrave and Bob Berg  
[cdbaby.com/cd/davidjaneway2](http://cdbaby.com/cd/davidjaneway2)

**Inside Out**  
David Janeway Featuring Sonny Fortune and Billy Hart  
[cdbaby.com/cd/davidjaneway](http://cdbaby.com/cd/davidjaneway)

**Excursion**  
David Janeway Featuring Harvie S, Steve Davis, Charles Moore  
[cdbaby.com/cd/janeway](http://cdbaby.com/cd/janeway)

"Janeway's piano playing is sparking but so is his ability to write tuneful compositions."  
— Michael P. Gladstone-All About Jazz

"Welcome your ears to David Janeway. You'll enjoy this recording talent."  
— Sid Gribetz-WKCR/Jazz Times

[davidjaneway.com](http://davidjaneway.com)



**John Ferrara & Harvie S**

**DUO NEW YORK**

**John Ferrara & Harvie S**

"...they couldn't have made a stronger case for the album as a meeting of peers, both creatively and instrumentally...a fresh approach to a straightahead style...there's also a degree of counterpoint and free interplay seldom heard from people who mainly play standards."

☆☆☆ 1/2 *DownBeat* May 2017

[www.John-Ferrara.com](http://www.John-Ferrara.com)

## INDIE LIFE

### MIKE NEER



#### Cynthia Hilts LYRIC FURY

Cynthia Hilts — composer/piano/voice  
Jack Walrath Lisa Parrott  
Lily White Deborah Weisz Marika Hughes  
Ratzo Harris Scott Neumann

"Lyric Fury is designed to challenge and entertain, start to finish."

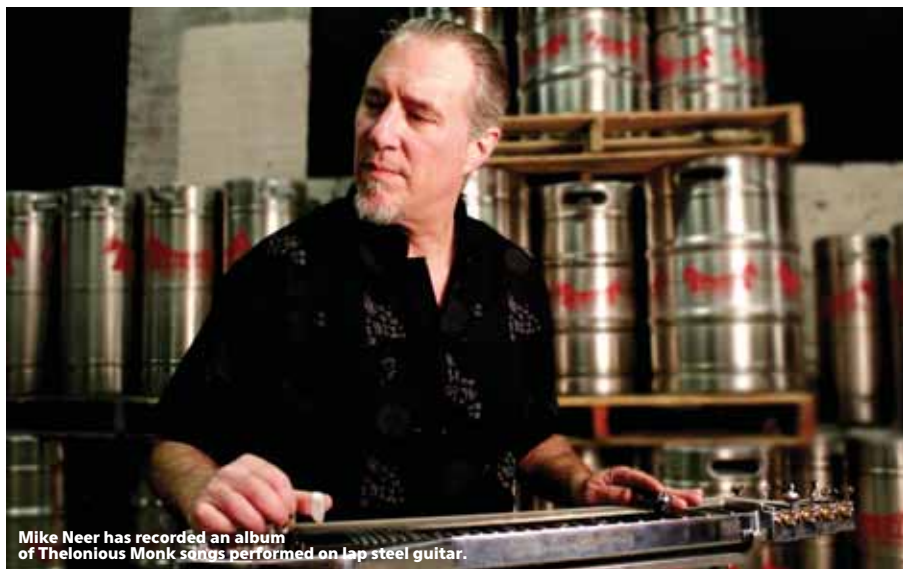
— Ken Micallef, *DownBeat*

"A wonderful record and some heavy compositions."

— Robert Rusch, *Cadence*



Available on iTunes, CD Baby and  
[cynthiahilts.com/listenshop](http://cynthiahilts.com/listenshop)



Mike Neer has recorded an album of Thelonious Monk songs performed on lap steel guitar.

# LAP OF LUXURY FOR MONK TRIBUTE

New York guitarist Mike Neer underwent a major career change about four years ago when he put down his six-string to focus exclusively on the eight-string lap steel guitar. Though that niche instrument has commonly been associated with countless country bands and the Western Swing of Bob Wills & His Texas Playboys or Asleep at the Wheel, Neer had other plans in store for it.

"I always thought there was room for more voices on the steel," said Neer, who cites Speedy West and Buddy Emmons as important influences. "And it was Susan Alcorn [New York pedal steel guitar innovator who appears on Mary Halvorson's 2016 octet recording, *Away With You*] who let me know that it was OK to just go in whatever path felt right to me. So I would consider her to be one of my biggest influences."

Neer's path on the instrument led him to self-produce and self-market his audacious debut album, *Steeleonious*, a collection of Thelonious Monk tunes performed entirely on the lap steel guitar, backed by keyboardist Matt King, bassist Andrew Hall, drummer Diego Voglino and vibraphonist Tom Beckham. It runs the stylistic gamut from a Dick Dale-esque surf guitar rendition of "Epistrophy" to a Western Swing take on "I Mean You."

"The first time I really took notice of Monk's music was that record that Hal Willner put out in the '80s [1984's *That's The Way I Feel Now: A Tribute To Thelonious Monk*]," Neer explained. "From that I knew that the music didn't have to

be approached from a completely purist point of view. And the more that I started messing around with playing his tunes [on lap steel guitar], it just seemed like a perfect fit. Plus, the fact that Monk's music has a sense of humor in it sort of helps."

Strictly a DIY project, *Steeleonious* was partially funded by a Kickstarter campaign on Facebook. "The steel guitar community has always been kind of tight-knit and supportive," said Neer. "People are always willing to share stories and secrets with those who are interested enough. When I decided to do the record, I reached out to the community via Kickstarter and was able to raise about 50 percent of the total costs of the project, from start to finish."

Neer, who also raised funds by selling transcriptions of different styles of music as digital downloads through his website ([steeleonious.com](http://steeleonious.com)), teaching at music camps and conducting week-long workshops, added that his goal was to make a record that didn't only appeal to steel players. "The fact that I was able to make a record in tribute to Monk that was also true to steel guitar and my own personal vision was a big accomplishment for me."

While Neer has in the past played lap steel guitar in a klezmer band co-led by trumpeter Frank London and saxophonist Greg Wall and also played Sol Hoopii-styled steel in a vintage Hawaiian Swing band called The Moonlighters, he has found his own niche with this niche instrument on *Steeleonious*.  
—Bill Milkowski



**SUBSCRIBE**  
**877-904-JAZZ**



## ACT

## ACT CELEBRATES 25

From the rise of peer-to-peer file sharing to the global economic meltdown of 2008, the past 25 years would seem to have been the absolute worst time to run a music label. Yet Munich-based ACT has thrived during that period, producing more than 500 recordings, including some by the likes of Vijay Iyer, Korean vocalist Youn Sun Nah and the wildly popular Swedish Esbjörn Svensson Trio, or EST as it was known.

Credit for the label's success in navigating the challenges of the past quarter-century goes to Siegfried "Siggi" Loch, 76, who founded the label in Hamburg after a 32-year career in the music business that culminated with a stint as president of the European branch of Warner Music.

"I wanted ACT to become a true discovery label," Loch wrote in an email exchange. "I wanted to follow my own instincts and personal taste by supporting new and upcoming musicians, especially from Europe, where I saw a lot of outstanding talents growing in need of professional help and support."

He also applied his three decades in the business to building a base for that exploration of new talent, so along with recordings by discoveries like the exceptional French guitarist Nguyen Lê, ACT licensed works by such proven artists as fusion saxophonist Klaus Doldinger's band Passport and bluesman John Lee Hooker. The label also made an immediate splash after its launch when an album of flamenco-inspired jazz by Vince Mendoza and Arif Mardin that featured Michael Brecker and Al Di Meola was nominated for a Grammy Award.

Lê said that combination of business intelligence and international reach was what attracted him to ACT.

"Siggi's advice as producer turned out to be wise and smart, with a true long-term point of view," the guitarist said. While Lê came to Loch with concepts for one album inspired by his family's roots in Vietnam and another in tribute to Jimi Hendrix, the label head convinced him that a more traditional guitar trio would be a better fit.

"When I met Siggi in 1994, he said, 'Those are cool ideas, but may we start with some simpler lineup and idea to introduce your name?' Siggi has the intuition for artists of the future."

Lê's proof comes in the success he found when his initial projects were finally released by ACT—in 1996 and 2002, respectively—as well as the positive reaction that met his debut, *Million Waves*.

Another early ACT find, Swedish trombonist Nils Landgren, has also paid enormous, long-term benefits for the label, providing a strong economic base by selling 800,000 albums. Most impor-



Nguyen Lê has released albums on the ACT label.

tantly, Landgren introduced Loch to EST. From their ACT debut in 1999, the trio steadily built a fan base outside Scandinavia.

The entire enterprise almost crashed down on June 14, 2008, the day Loch calls the worst of his life. That day, the 44-year-old Svensson disappeared while scuba diving with his teenaged son and others near a jetty in the Stockholm archipelago. His body was found on the sea floor and he couldn't be revived.

"I seriously considered quitting the label," Loch said. Svensson was more than his star artist; he was a close friend. EST was on the verge of breaking through in North America. "I felt I would never again discover an artist like Esbjörn."

What kept Loch going, he said, was the thought of younger artists like German pianist Michael Wollny and the fulfillment of the original vision for ACT. That vision is laid out clearly on *Twenty-five Magic Years: The Jubilee Album*, a compilation of mostly unreleased recordings.

"I still enjoy working with artists, discovering new music, thinking of new concepts," Loch said.

What he doesn't have the energy for is dealing with the challenges presented by "digitization, the devaluation of intellectual property in the Internet age and the difficulty of running an economically healthy label under these circumstances."

For those battles, ACT relies on Managing Director Andreas Brandis, who has taken many of the daily burdens off Loch's shoulders.

Loch is directing his passion toward a project inspired by impresario Norman Granz, curating *Jazz at Berlin Philharmonic*. The series has yielded seven albums and 15 sold-out concerts.

"Bringing jazz to the classical concert stage still works out beautifully—spreading the message of freedom in music into the future."

—James Hale

JAZZNARTS  
RECORDS

NEW ALBUM OUT NOW!

THOMAS  
SIFFLING  
FLOW

THOMAS SIFFLING FLOW

THOMASSIFFLING.COM

Available on iTunes, Amazon, Spotify, and Jmood.

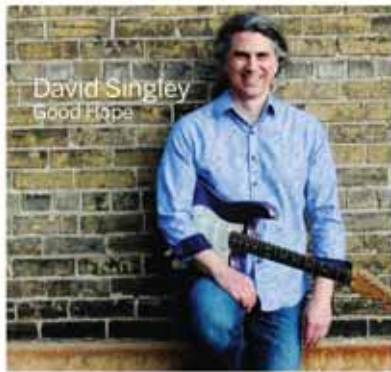
Roberto Magris, Frantisek Uhlir, Jaromir Helesic

The MUH  
Trio  
Prague  
After Dark

ROBERTO MAGRIS SWINGS IN  
PRAGUE AFTER DARK.

Pianist Roberto Magris and his European Trio, featuring Frantisek Uhlir on bass and Jaromir Helesic on drums, swing the night away in Prague.

Order your copy today  
at [jmoodrecords.com](http://jmoodrecords.com).



David Singley  
Good Hope

## David Singley GOOD HOPE

From jazz with bluesy solos to bittersweet ballads and country waltzes, David Singley brings a natural tension to music that results in compelling concerts and recordings. His authentic, emotionally daring style shines brightly on his most recent album, *Good Hope*.



[davidsingley.com](http://davidsingley.com)



## MIKE *steelonious* NEER

### Mike Neer STEELONIOUS

Mike Neer takes Thelonious Monk on a steel guitar adventure in American music

"A Monk tribute that's blown my mind!"  
— Marc Myers

"One of the year's best CDs, period!"  
— Dan Forte

"Out of nowhere, Neer appears, like some radioactive von Karajan channeling his cosmic Beethoven."  
— C. Michael Bailey

Available from CD Baby, Amazon and iTunes  
[www.mikeneer.com](http://www.mikeneer.com)



8th WINDOW

### DK Anderson's Cypher 8th WINDOW

Cool contemporary jazz from the heart of Pittsburgh.

"DK Anderson explores dynamic new approaches to both rock and jazz classics as well as making bold statements with original compositions. The CD *8th Window* opens into interesting new territory."  
— Bob Studebaker, 90.5 WESA JazzWorks

Available on iTunes and Amazon  
(vinyl and CD).

[www.dkandersonjazz.com](http://www.dkandersonjazz.com)

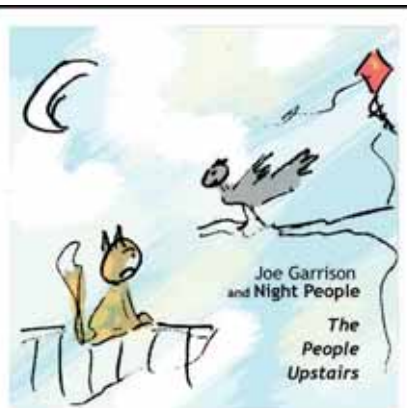
SteepleChase presents  
**Allegra Levy**  
"a fresh, dynamic jazz voice" (JazzTimes)  
new release 2017

**CITIES BETWEEN US**  
Allegra Levy

featuring Kirk Knuffke, Stephen Riley, Carmen Stafford, Jay Anderson, Billy Drummond

2014 release  
**LONELY KID**

US distribution:  
**Stateside**  
112 Prather Park Dr., Myrtle Beach, SC 29582  
phone (843) 455-6499  
[www.statesidemusic.com](http://www.statesidemusic.com)



Joe Garrison  
and Night People  
The People  
Upstairs

## JOE GARRISON and NIGHT PEOPLE THE PEOPLE UPSTAIRS

features 6 avant-garde originals.

"...an unsung hero of modern jazz."  
— Voice of San Diego

"Gorgeous and intricately arranged modern music. Garrison's writing is singular and transformative."  
— NBC San Diego

[nightpeoplejazz.com](http://nightpeoplejazz.com)



★★★★1/2"

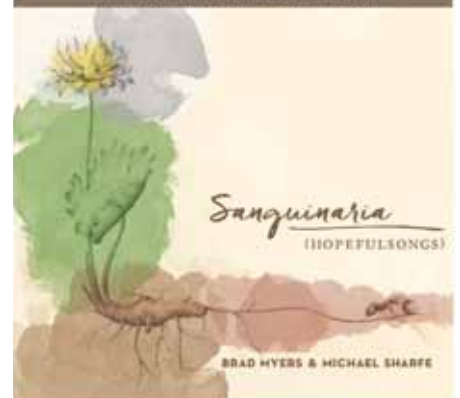
— AUDIOPHILE AUDITION

### BRAD MYERS MICHAEL SHARFE SANGUINARIA (HOPEFULSONGS)

AVAILABLE NOW AT:

iTunes **cdbaby** amazon.com

[www.MUSICBYBRAD.COM](http://www.MUSICBYBRAD.COM)



Sanguinaria  
(HOPEFULSONGS)

BRAD MYERS & MICHAEL SHARFE

**Inside >**

- 66 / Jazz
- 70 / Blues
- 72 / Beyond
- 76 / Historical
- 80 / Books

# REVIEWS >

## Linda May Han Oh

### *Walk Against Wind*

BIOPHILIA RECORDS

★★★★½

Linda May Han Oh has ably demonstrated why she's so sought after as a bassist. On *Walk Against Wind*, she doubles down with a set of 11 inventive original compositions extrapolated upon by a stunning band. And for some of the tracks, she returns to electric bass, the instrument of her youth back in Western Australia.

On bass guitar, she's delightfully free of fusion clichés, preferring beautiful time feel to showy heroics. On the delicate, childlike "Perpluzzle," one of two tracks that also feature the leader on voice, she's a super propulsive presence, even joining saxophonist Ben Wendel for a swift, sudden cascading downward line, like paper caught in the wind.

The tunes all seem simple and clear, many with folk-like melodies, but are actually complex constructions involving intricate overlays of different densities and activity, sometimes coming into phase, sometimes gently straying apart. Wendel plays the gorgeous "Deepsea Dancers" with a sexy little hiss at the reed, like fuzz on a stylus. On "Midnight," undulating electric keyboards add a watery stratum, while "Firedancer" is drier, with punchy little hits punctuating a shaggy-dog melodic line, played by pianist Fabian Almazan in tandem with Oh.

This album's major revelation comes in the form of a drummer. Justin Brown is new to me, but his presence lifts and enlivens everything on *Walk Against Wind*, with total authority and a dictionary of different touches, from the cloudy cymbals on the title track to the clamorous timbres and tricky time—based on a traditional Korean rhythm—of "Mantis." Brown is a great talent and certainly someone to listen for in Oh's band and elsewhere. —John Corbett

**Walk Against Wind:** Lucid Lullaby; Firedancer; Speech Impediment; Perpluzzle; Walk Against Wind; Ikan Bilis; Mother Reason; Mantis; Deepsea Dancers; Midnight; Western. (63:34)

**Personnel:** Linda Oh, acoustic bass, electric bass, vocals (3–4); Ben Wendel, tenor saxophone; Matthew Stevens, guitar; Justin Brown, drums; Fabian Almazan, piano (2), keyboards (6, 10); Minji Park, percussion (8).

**Ordering info:** [biophilarecords.com](http://biophilarecords.com)



Linda May Han Oh



## Bobby Watson *Made In America*

SMOKE SESSION RECORDS

★★★★

On *Made In America* Bobby Watson, whose career began with Art Blakey's Jazz Messengers in the 1970s, presents a series of short portraits of notable—if not always well known—African-American achievers. Capturing any sense of identity through the imprecision of music rarely proceeds much further than the assignment of a title. But if play such programmatic games we must, let us give some credit to “The G.O.A.T” (The Greatest Of All Time).

## Kevin Eubanks *East West Time Line*

MACK AVENUE 1119

★★★★½

A good deal of Kevin Eubanks' post-*Tonight Show* work seems to stress the breadth of his varied interests. *Zen Food* (2010) and *The Messenger* (2012) allude to fusion, funk, rock and jazz, but rather than sketching a hazy portrait, their shifting landscapes remain legible.

Eubanks' new *East West Time Line* leans towards traditional jazz—meaning overt swing is somewhere in the mix—but it also reps diversity. The 59-year-old guitarist leads a pair of discrete bands that hark back to the two aesthetic environments that have shaped his career: New York and Los Angeles.

The East Coast outfit boasts bassist Dave Holland, drummer Jeff “Tain” Watts, trumpeter Nicholas Payton and pianist Orrin Evans—a formidable squad that impresses even when the set of five Eubanks originals steps into the quicksand of preciousness on “Watercolors,” or rubs up against schmaltz on “Poet.”

The California contingent has the advantage of interpreting jewels written by others, including tunes by Chick Corea and Ray Bryant. Familiarity is on their side. Saxophonist Bill Pierce, bassist Rene Camacho, drum-

Taking Neal Hefti's “Cute” as a device, the fastidious dialog between Watson's alto and Lewis Nash's drums manages to convey some of the buoyant elegance of its object, Sammy Davis Jr.

But how do you depict actress Butterfly McQueen, whose first film, *Gone With the Wind*, sealed her eternally in the simple-minded stereotype of Prissy, Scarlett O'Hara's maid? In “The Butterfly” Watson focuses on her squeaky voice, and the portrait comes closer to film-noir siren Jane Greer, full of smoke rings, cocktails and furtive looks.

The original material is tuneful, relatively simple, and never gets in the way of Watson's straightahead, bebopish flow. Each piece finds its cruising speed quickly once it shakes off its opening thematic rigor. Curtis Lundy solos stylishly on “G.O.A.T,” and Stephen Scott's piano work is consistently strong in its uncluttered clarity. The one standard is “I've Gotta Be Me,” which has been in Watson's repertoire since 1981. It fits in here as a kind of secondary salute to Sammy Davis. —John McDonough

**Made In America:** The Aviator “For Wendell Pruitt”; The Guitarist “For Grant Green”; The Butterfly “For Butterfly McQueen”; The Cyclist “For Major Taylor”; The G.O.A.T. “For Sammy Davis Jr.”; The Entrepreneur “For Madam C.J. Walker”; The Jockey “For Isaac Murphy”; A Moment Of Silence: The Real Lone Ranger “For Bass Reeves”; The Computer Scientist “For Dr. Mark Dean; I've Gotta Be Me. (44:00)

**Personnel:** Bobby Watson, alto saxophone; Stephen Scott, piano; Curtis Lundy, bass; Lewis Nash, drums.

**Ordering info:** [smokesessionsrecords.com](http://smokesessionsrecords.com)



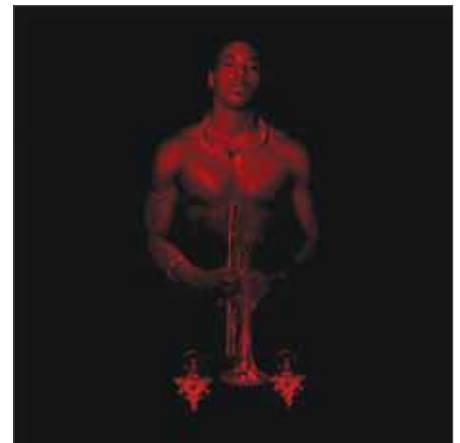
mer Marvin “Smitty” Smith and percussionist Mino Cinelu are a groove ensemble of sorts. An inspired syncopation drives “Take The Coltrane,” and the funky arrangement is perfectly designed for the snaky melody.

Guitar fiends will swoon for the agility and authority their hero dispenses throughout. Even in its lighter moments, *East West Time Line* is pretty heavy. —Jim Macnie

**East West Time Line:** Time Line; Watercolors; Poet; Carnival; Something About Nothing; Take The Coltrane; Captain Senor Mouse; Cubano Chant; What's Going On; My One and Only Love. (63:03)

**Personnel:** Kevin Eubanks, guitar; Orrin Evans, keyboards (1–5); Dave Holland, bass (1–5); Nicholas Payton, trumpet (1–5); Jeff “Tain” Watts, drums (1–5); Rene Camacho, bass (6–10); Mino Cinelu, percussion (6–10); Bill Pierce, saxophones (6–10); Marvin “Smitty” Smith, drums

**Ordering info:** [mackavenue.com](http://mackavenue.com)



## Christian Scott aTunde Adjuah *Ruler Rebel*

ROPEADOPE 352

★★★★½

Two years ago, trumpeter Christian Scott released a transformational concept album that announced a heady mix of contemporary electronics, world percussion and jazz improvisation. With *Ruler Rebel*, Scott significantly focuses that sprawling vision, offering more concise tunes, less cluttered production and more coherent soloing. Perhaps as an unintended consequence, these eight short tracks also feel slightly less urgent than the music on the earlier album and, in their directness and simplicity, more accessible to a pop audience.

And that's OK. Scott's atmospheric, highly concentrated, often sensual moods are effective. He's especially strong on the exquisite “Phases,” which runs roiling layers of what sounds like backtracked music under a haunting vocal by Sarah Elizabeth Charles. Scott finds further assistance from another guest artist, flutist Elena Pinderhughes, who soars like a bird in a rain forest on “The Coronation Of X. aTunde Adjuah.” On that track and elsewhere, Scott plays with the stabbing emotion of a latter-day Miles Davis, especially when blowing through the fizz of a harmon mute, ranging up to high F's with muscular agility.

*Ruler Rebel* is the first release in what has been announced as *The Centennial Trilogy*, so ultimately this album will best be judged as part of a larger whole. It's exciting to watch Scott find his place in this fertile, emerging arena where jazz, hip-hop, electronics and world music meet. —Paul de Barros

**Ruler Rebel:** Ruler Rebel; New Orleanian Love Song; New Orleanian Love Song II; Phases; Rise Again; Encryption; The Coronation Of X. aTunde Adjuah; The Reckoning. (35:41)

**Personnel:** Christian Scott aTunde Adjuah, trumpet, siren, sirennette, reverse flugelhorn, SPD-SX; Elena Pinderhughes, flute (6, 7); Lawrence Fields, piano, Fender Rhodes; Luques Curtis (4), Kris Funn (7, 8), Joshua Crumby (6), bass; Cliff Hines, guitar; Corey Fonville, drums, SPD-SX (1–3, 6–8); Joe Dyson Jr., African drums, SPD-SX (1–4, 6, 8); Weedie Braimah, djembe, bata, congas (1–3, 5, 7); Chief Shaka Shaka, dununba, sangban, kenikeni (1–3, 5, 7); Sarah Elizabeth Charles, vocals (4).

**Ordering info:** [ropeadope.com](http://ropeadope.com)

# The Hot Box

SMOKE  
SESSIONS  
RECORDS

NEW FOR 2017

Critics	John McDonough	John Corbett	Jim Macnie	Paul de Barros
<b>Linda May Han Oh</b> <i>Walk Against Wind</i>	★★★½	★★★★½	★★★★	★★★
<b>Bobby Watson</b> <i>Made In America</i>	★★★★	★★★★	★★★½	★★★★
<b>Kevin Eubanks</b> <i>East West Time Line</i>	★★★	★★★	★★★½	★★★½
<b>Christian Scott aTunde Adjuah</b> <i>Ruler Rebel</i>	★★	★★★	★★★	★★★½



**BOBBY WATSON** alto saxophone  
STEPHEN SCOTT piano  
CURTIS LUNDY bass  
LEWIS NASH drums



**STEVE DAVIS** trombone  
STEVE WILSON saxophones & flute  
JIMMY GREENE tenor saxophone  
LARRY WILLIS piano  
PETER WASHINGTON bass  
LEWIS NASH drums

## Critics' Comments

### Linda May Han Oh, *Walk Against Wind*

This music knows what it's doing and, mostly, where it's going. There is a consistent sense of composition and structure that holds Oh together with her colleagues and sometimes achieves the level of modern chamber composition. A challenge and a pleasure. —John McDonough

Each new disc reiterates her courage when it comes to examining new terrains. The pure sound of this album is fascinating—the use of voice, the rhythmic gambits, the natural sense of experimentation. Hats off. —Jim Macnie

Known for her work with Dave Douglas and Pat Metheny, this fine bassist offers spare, percussive melodies that bristle with intention and clarity, if not always emotional inspiration. The title track, with a koto-like sound, is a highlight, and her soloing is warm and smart. —Paul de Barros

### Bobby Watson, *Made In America*

Watson's always had his own sound, but it gets richer and more soulful with time. The gravity of the theme is offset by a light touch on the tunes and the diamond-hard band. —John Corbett

Panache is expected from Watson, but this time he's also reminding us that there's plenty of bite in his horn. Like Jackie Mac, his has a piercing quality that underscores the agile blues lines that dot this date. —Jim Macnie

Watson's bright, husky sound, finger-popping swing and easy flow of ideas are as refreshing as early spring. The fact that each tune is inspired by a lesser-known African-American hero is an added attraction to this feel-good gallery of succinct character sketches. —Paul de Barros

### Kevin Eubanks, *East West Time Line*

If contrasting bicoastal concepts was the intent, the distinction is faint. Variety hinges on other vectors. Still, despite the opening punch and closing romance, the stuffing seems passive, wandering through successive titles without strong thematic cohesion. —John McDonough

The vibe is all over the place here. I prefer the destinations with most definition, like the cool, Latiny take "Take The Coltrane" and the funky "Time Line." Eubanks' guitar playing is always impeccable. —John Corbett

Eubanks covers a remarkable variety of moods here, including some attractive, tender ones as well as Latin romps. But it's hard to go wrong with a bi-coastal lineup that includes Dave Holland, Nicholas Payton and tenor saxophonist Bill Pierce. —Paul de Barros

### Christian Scott aTunde Adjuah, *Ruler Rebel*

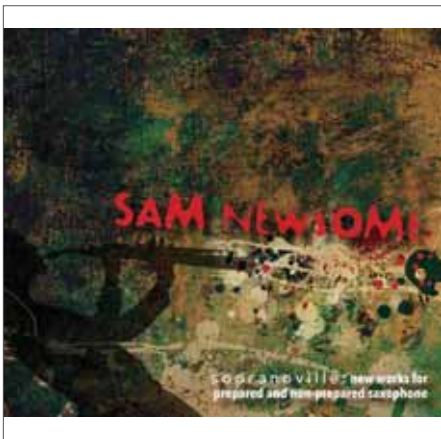
Scott seems to be seeking new models of jazz. That makes this a difficult CD to approach in established frames. His cloudless trumpet is a stately but stifled and distant voice swimming against a nihilistic and random ecosystem of opposing accompaniments. —John McDonough

Musically, the overlays are managed elegantly, and the cultural hybrids all graft together with precision, but Scott's agreeable jazzy hip-hop infusion is not revolutionary at all. —John Corbett

Points for ambition, as usual. Scott loves to color outside the lines, and his experiments are never without valuable moments. The beat-driven eeriness lacks a bit in the tension-and-release department, but it's a compelling side trip. —Jim Macnie

## More Music Coming Soon!

PETER BERNSTEIN  
VINCENT HERRING  
EDDIE HENDERSON  
HAROLD MABERN



## Sam Newsome *Sopranoville*

SELF RELEASE

★★★★★

Newsome shrewdly focused on soprano at the age of 30 after debuting as a tenorist on the no-nonsense Criss Cross Jazz label with *Sam I Am* in 1990. On his latest, the only concession to the straightahead constraints of his youth is a cascading take on “Giant Steps” where overdubbed sopranos create a polyphonic waterfall.

An early interest in pure, peaceful Japanese traditions is recalled by the harmonic mode of the opener, which is subtly accompanied by

tingling chimes affixed to the neckstrap of the soprano (one of Newsome’s “prepared” saxophone conceits). Further down the track list is an overt reference, “Japanese Court Music,” though the whistling harmonics against multi-track false fingered microtones share more with Mongolian throat-singing to these ears.

Despite his Zen-like discipline, Newsome has a sense of humor and his track titles are unpretentious and largely explanatory. He makes mischief with untamed techniques on “Hiss And Kiss,” opposing a plethora of puckering smooches with jealous hog-like grunts, then segues into African drum or muted marimba-like effects (conjured with key claps and clicks) for one of his “Clicktopia” interludes. Newsome’s soprano is rigged with, variously, punctured tape over the neck opening and aluminum foil on the bell, and he mimics musette and shehnai sounds by blowing through a plastic straw functioning as a double reed. The wonder of Newsome is the way he allies geeky experimentalism with controlled, never desiccated musicality. —*Michael Jackson*

**Sopranoville:** The Quiet Before The Storm; The Doppler Effect; Horns Of Plenty; Hiss And Kiss; Clicktopia, Part 1; Jagged Breath; Micro-Suite For Fifteen Sopranos; Straightthorn Of The Bush; Giant Steps; Sunrise; Two-Man Orchestra; Soprano-Ology For Seven Straightthorns; Demented Wildlife; The Morning After; Against The Grain; Clicktopia Part 2; Japanese Court Music; Clicktopia, Part 3; The Sopranosphere; The Funhouse Effect; Deadline; The Great Debate. (47:07)

**Personnel:** Sam Newsome, soprano saxophones, chimes.

**Ordering info:** [itunes.com](http://itunes.com)

## JLCO with Wynton Marsalis feat. Jon Batiste *The Music Of John Lewis*

BLUE ENGINE

★★★★★

The latest release on Blue Engine, the Jazz at Lincoln Center Orchestra imprint, is devoted to interpretations of nine pieces by pianist-composer John Lewis, performed at a January 2013 concert devoted to the respective oeuvres of Lewis (1920–2001) and Gerry Mulligan (1927–’96), whose paths first crossed in 1948, when Miles Davis was putting together his iconic *Birth Of The Cool* project.

The curator of the concert contained herein is Jonathan Batiste, then a 26-year-old rising star who shares with those dedicatees a penchant for rendering “high culture” concepts with a “university of the streets” attitude. The program mirrors much of a 2001 concert on which Lewis conducted and played piano with the orchestra in a program consisting entirely of his own works.

Batiste stamps the repertoire with his own forceful tonal personality, most fully displaying his interpretive skills on “La Cantatrice,” “Piazza Navona,” “Pulcinella” and “Spanish Steps” from Lewis’ extended 1960 suite, *The Comedy*. On “Django,” he follows Lewis’s example with an unaccompanied solo; where Lewis



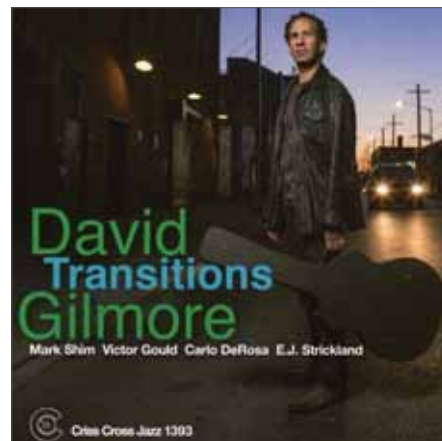
was epigrammatic and trim, he’s florid and overtly virtuosic, showcasing his own New Orleans-centric dialogue between the Euroclassical canon and the blues that marked much of Lewis’ oeuvre.

The date is a tour de force; it’s to be hoped that Batiste will continue to present his abilities as a hardcore jazz voice to his now exponentially expanded fan base. —*Ted Panken*

**The Music Of John Lewis:** Degrees East, Degrees West; Animal Dance; Django; Jon Batiste Introduces The Band; Delaunay’s Dilemma; La Cantatrice; Piazza Navona; Pulcinella; Spanish Steps; Wynton Marsalis Discusses John Lewis; Two Bass Hit. (51:27)

**Personnel:** Jonathan Batiste, piano; Wynton Marsalis, Ryan Kisor, Kenny Rampton, Marcus Printup, Tim Hagans, trumpet; Ted Nash, Sherman Irby, Victor Goines, Walter Blanding, Joe Temperley, Paul Nedzela, reeds; Vincent Gardner, Elliot Mason, Chris Crenshaw, trombone; Carlos Henriquez, bass; Ali Jackson, drums; Dan Nimmer, piano.

**Ordering info:** [jazz.org/blueengine](http://jazz.org/blueengine)



## David Gilmore *Transitions*

CRISS CROSS JAZZ 1393

★★★★½

The veteran guitarist, whose penchant for crisply executed, intricate stop-time lines has served him well in the bands of Wayne Shorter, Don Byron, Greg Osby, Steve Coleman and the experimental fusion collective Lost Tribe, brings that same deft quality to bear on his Criss Cross debut. On a pair of originals and similarly demanding heads by Woody Shaw (“Beyond All Limits”), Bobby Hutcherson (“Blues Mind Matter”) and Victor Bailey (“Kid Logic”), the guitarist is joined on some impeccably tight unisons by tenor saxophonist Mark Shim, who blows with muscular authority.

Vibraphonist Bill Ware joins the interactive fray on another Hutcherson tune, the metrically shifting “Farralone,” which morphs from medium-tempo swing to a dense 3/4 conversation between guitar, saxophone and vibes. Harmonica ace Grégoire Maret guests on a reinvention of Toots Thielemans’ classic “Bluesette,” which is set in 4/4 instead of 3/4 time. Gilmore and Maret engage in some spirited exchanges at the end of this jazz standard.

The core quintet of Gilmore, Shim, esteemed young pianist Victor Gould (who shines on “Blues Mind Matter”) and the stellar rhythm tandem of bassist Carlo DeRosa and drummer E.J. Strickland explore the rubato space of Annette Peacock’s 1965 composition “Both.” And they deliver a lovely treatment of Hermeto Pascoal’s achingly beautiful “Nem Un Talvez,” with the leader caressing each note on acoustic guitar. For someone with such blazing chops on the instrument, Gilmore’s restraint on that haunting melody is positively Zen-like. It’s just one of the many colors he conjures up on this superb outing. —*Bill Milkowski*

**Transitions:** End Of Daze; Beyond All Limits; Blues Mind Matter; Bluesette; Both; Spontaneity; Kid Logic; Farralone; Nem Un Talvez. (56:10)

**Personnel:** David Gilmore, guitar; Mark Shim, tenor saxophone; Victor Gould, piano; Carlo DeRosa, bass; E.J. Strickland, drums; Grégoire Maret, harmonica (4); Bill Ware, vibraphone (8).

**Ordering info:** [crisscrossjazz.com](http://crisscrossjazz.com)





**Eddie Palmieri**  
*Sabiduría*

ROPEADOPE 347

★★★★½

In the publicity materials for *Sabiduría*, maestro Eddie Palmieri's 80th birthday gift to his public, Ropeadope proposes that it "may well be the best Latin Jazz record ever made." Hyperbole? Perhaps, but Palmieri's first new album since 2006 is a formidable work, featuring a pair of recontextualized past hits and 10 recent compositions that reference the various streams of his musical production.

Palmieri divvies up the interpretative duties

among a cohort of individualistic guest improvisers, propelled by his own mighty comping, Luques Curtis' informed catgut bass lines and the percolating interlocking drums of conguero "Little Johnny" Rivero, timbaleros Camilo Molina and Luisito Quintero and bonguero Anthony Carrillo, configured in various combinations.

Vibraphonist Joe Locke imprints his stamp on "Samba Do Suenho," from the Palmieri-Cal Tjader classic *Bamboleate*, and Donald Harrison, a frequent collaborator since the mid-'90s heyday of the Afro-Caribbean Sextet, improvises fiercely over the Caribbean-meets-Crescent City "Augustine Parish." Alfredo De La Fé bows and plucks over Palmieri's clusters on "Cuerdas Y Tumbao," while Cuber, David Spinozza, Marcus Miller and Bernard Purdie funk up the title track, a boogaloo that stands with any of Palmieri's past offerings in that genre. Still, it's Palmieri whose *sui generis* piano voice steals the show. —Ted Panken

**Sabiduría:** Cuerdas Y Tumbao; Wise Bata Blues; Sabiduría; La Cancha; Augustine Parish; Life; Samba Do Suenho; Spinal Volt; The Uprising; Coast To Coast; Locked In; Jibarita y Su Son (74:39)

**Personnel:** Eddie Palmieri, piano; Vicente "Little Johnny" Rivero, congas, bata; Camilo Molina, timbales, bata; Anthony Carrillo, bongo, cowbell; Luisito Quintero, timbales; Luques Curtis, bass; Jonathan Powell, John Walsh, trumpet; Louis Fouché, alto saxophone; Joe Locke, vibraphone; Donald Harrison, alto saxophone, vocals; Alfredo de la Fé, violin; Ronnie Cuber, baritone saxophone; Obed Calvaire, drums; Bernard Purdie, drums; David Spinozza, guitar; Marcus Miller, electric bass.

Ordering info: [ropeadope.com](http://ropeadope.com)

**Eliane Elias**  
*Dance Of Time*

CONCORD

★★★★

Pianist-singer Eliane Elias has been looking back to her Brazilian roots in recent years. Two years ago, she and husband Marc Johnson recorded the Grammy Award-winning *Made In Brazil* in her native São Paulo, and now *Dance Of Time* serves as a further meditation on her personal and musical journey. Early Brazilian mentors Amilton Godoy and Toquinho are present, as are her earliest American collaborators—former husband Randy Brecker and longtime musical partner Mike Mainieri. For musical touchpoints, Elias reflects on the 100th anniversary of "Pelo Telefone," the first samba to be recorded, and also nods to Frank Sinatra's 50-year-old collaboration with Jobim.

Eliane continues to play and sing with a vigor that shows no sign of flagging. Her version of João Gilberto's "O Pato" bursts out of the gate, showcasing Elias' highly percussive piano. The guest appearances are exceptionally well integrated. Brecker's flugelhorn provides a flickering echo of Elias' voice on a grooving interpretation of "Speak Low" before launching into a lyrical solo over the choral accompaniment of guitarist Mark Kibble. Singer-guitarist



Toquinho, who first took Elias on tour when she was 17, brings *Dance Of Time* to a gentle end, exchanging lines with her on a song he originally called "Eliane" but never finished. Now completed, the song closes a 40-year cycle and points toward the future. —James Hale

**Dance Of Time:** O Pato; You're Getting To Be A Habit With Me; Copacabana; Coisa Feita; By Hand (Em Mãos); Sambou Sambou; Little Paradise; Speak Low; Samba De Orly; Na Batucada Da Vida; An Up Dawn; Not To Cry (Pra Não Chorar). (56:40)

**Personnel:** Eliane Elias, vocals, piano; Amilton Godoy, piano (11); João Bosco, vocal (4), guitar (4); Toquinho, vocal (9, 12), guitar (12); Marcus Teixeira, guitar (1-3, 5-10); Conrado Guys, electric guitar (4); Randy Brecker, flugelhorn (8); Marcelo Mariano, electric bass (1-10); Mike Mainieri, vibes (2, 7); Edu Ribeiro (1-3, 5-10), Celso de Almeida (4), drums; Marivaldo dos Santos, Gustavo di Dalva, percussion (2, 3, 9); Mark Kibble, vocals (3, 5, 8).

Ordering info: [concordmusicgroup.com](http://concordmusicgroup.com)



Presented by  
**NATIXIS**  
GLOBAL ASSET MANAGEMENT

- The Roots**
- Snarky Puppy**
- Maria Schneider Orchestra**
- Leslie Odom, Jr.**
- Henry Threadgill Zooid**
- Vijay Iyer Sextet**
- Antonio Sanchez & Migration**
- Cyrille Aimée**
- John Medeski**  
solo piano

AND MANY MORE!

[newportjazzfest.org](http://newportjazzfest.org)



The Newport Jazz Festival® is a production of Newport Festivals Foundation, Inc., a 501(c)(3) non-profit corporation, duly licensed.



## Language Games

This handsome four-disc box set from trumpeter **Nate Wooley**, *The Complete Syllables Music* (Pleasure Of The Text Records; 49:08/48:10/76:07/66:34 ★★) reissues the deleted [8] and [9] *Syllables*, from 2013 and 2014, and reveals a new work, *For Kenneth Gaburo*. Wooley, who composed and performed all the music, is a player whose output ranges from avant-garde Wynton Marsalis covers to radical solo horn dissections. In 2011, Wooley set out to deliberately avoid conventional trumpet technique, forcing his embouchure into “unnatural” shapes, and using the International Phonetic Alphabet as a base method-guide for the formation of his oral cavity. Three years later, Wooley was beginning to feel the “physical destruction” of this process, and bowed out with the *Gaburo* piece, which was inspired by a New Jersey pianist, composer and linguist.

Listening to the *Syllable* pieces of Disc One, flashes of other sympathetic artists lick the brain: trumpeter Markus Stockhausen within his father’s Licht cycle; reedist Evan Parker and his ability to sound like multiple saxophonists at once; trumpeter Peter Evans, with his extended borehole drones as part of *Pulverize The Sound*.

An opening blurt leads into a sustained, quavering drone, fibrillating as if Wooley is relaxing and tightening his embouchure, while also varying the amplification, microphone placement and room-acoustics. Vocal emissions are also part of the tonal roundness, as Wooley makes a journey deep into his tubing. Between pieces on *Syllables*, there are some very long pauses, as if Wooley is deliberately clearing the air between each investigation.

The patience of even the most dedicated exploratory listener might be tested by this very slow development, the careful

savoring of true minimalism. The idea behind such sprawling extension is perhaps to treat the four discs as a single album, or even a single composition, operating on a large-scale time system.

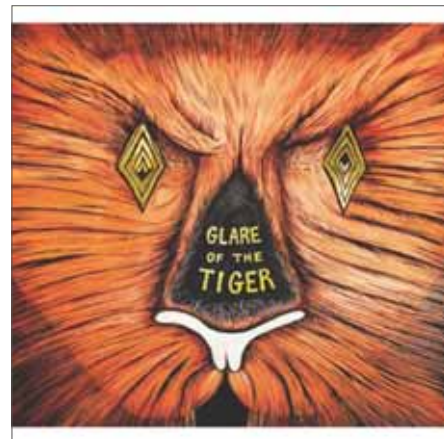
Disc Two opens with a subtle bass oscillation that could be electronic in nature, although much of Wooley’s output here seems to employ the trumpet as an impersonator of such tones. A sustained lip-drone spit-infusion creates tonal elongations and fragile cracked calls. Above the hovering bass foundation, buzzing and breaths increase the layers, sounding like a distant outboard motor pattering. Collaged textures and tones abound. These are compositions that could easily have resulted from intuitive improvisation.

During *For Kenneth Gaburo*, Wooley explores further gurgledrone resonances, but now, on “Part One,” he’s lost the layers, limited to a single horn, sometimes ceasing suddenly, shunting gear, with one particular buzz-section having the quality of a bee buffeted about in a very confined space.

“Part Two” is radically different, flush with analog synthesizer coatings, beginning with a bass vibration, a trumpet fanfare and a great booming, like the shutting of a weighty industrial door. There’s a return to the multi-tiered sound, with a range of elements revolving on a crawling cycle.

We are compelled to defend Wooley’s decision to take risks. Unfortunately, instead of being immersed within the box set’s textural accumulations and converted via sonic seduction, we instead find great difficulty in avoiding the onset of impatience and dissatisfaction. The musical perimeters are indeed fully stretched, but often past many listening thresholds, even within the spheres of the out-there sonic universe. **DB**

Ordering info: [pleasureofthetextrecords.bandcamp.com](http://pleasureofthetextrecords.bandcamp.com)



## Adam Rudolph’s Moving Pictures *Glare Of The Tiger*

M.O.D. TECHNOLOGIES/META 020

★★★★

New York percussionist Adam Rudolph formed Moving Pictures in 1991, devoting the group to the interface between global music and jazz-rooted improvisation. The opening title track of their eighth album involves nearly 14 minutes of pushy, pulsating funk.

If any sonic precedents exists, the untamed early 1970s crew of Miles Davis leaps straight to mind, although Rudolph invites an even wider ethnic vocabulary to steam up the proceedings. The players clearly have the freedom to explore within the forms of the composer’s twitchy head-space. The hard-thumbed electric bass of Damon Banks is the key to spinal support. Alexis Marcelo jousts with himself, laying down Hammond organ and Fender Rhodes at left and right of the stereo field.

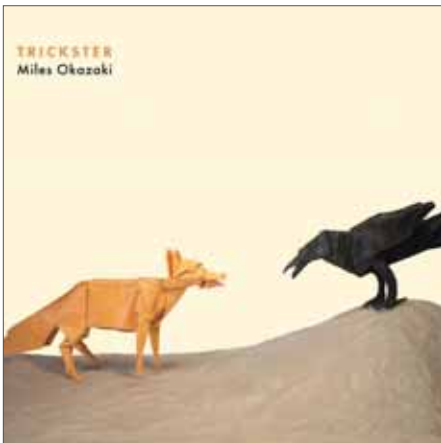
The horns, while frequently riffing or soloing, aren’t the primary engines here, as the dominant thrust is provided by the rhythm section—percussionist James Hurt and drummer Hamid Drake help Rudolph to create a maelstrom of imaginative layers and embellishments.

A series of brief interludes are scattered throughout, with one serving as an introduction to the disorienting “Rotations,” an obsessive immersion in tranced existence. “Lehra” has an Ethiopian character, with keyboards, distant horns and a gargantuan drum-thunder, while “Wonderings” is epic, nearly 13 minutes of Moroccan Gnaoua vibrations, inhabiting a courageously spacious calm, finishing the album with an introspective stretch, even if it does get one last kick in. —Martin Longley

**Glare Of The Tiger:** Glare Of The Tiger; Interlude One: Ecstasized; Interlude Two; Rotations; Dialogics; Ciresque; Interlude Three; Lehra; Wonderings; Interlude Four. (55:00)

**Personnel:** Adam Rudolph, percussion; Alexis Marcelo, keyboards; Damon Banks, bass; Graham Haynes, cornet, flugelhorn, electronics; Hamid Drake, drums; James Hurt, percussion; Kenny Wessel, guitar; Ralph M. Jones, flutes, bass clarinet, saxophones.

Ordering info: [metarecords.com](http://metarecords.com)



**Miles Okazaki**  
*Trickster*

PI 68  
★★★★

Steve Coleman’s sonic language and M-Base puzzle logic underscore this artful blend of counterpoint and groove. It’s only natural, since guitarist-composer Miles Okazaki has been a member of Coleman’s Five Elements band for the past eight years and is using Coleman’s longstanding rhythm tandem of electric bassist Anthony Tidd and drummer Sean Rickman on this adventurous project, which also features cutting-edge pianist Craig Taborn.

By drawing on the ancient folkloric archetype of the Trickster, a figure which exists in the folklore of myriad cultures, Okazaki has created a compelling concept album that is at once cerebral and earthy, complex and grooving.

The opener, “Kudzu,” a slow-grooving number propelled by interlocking parts, has Okazaki unleashing angular lines and fractured phrasing that might recall James “Blood” Ulmer or early Pat Martino. “Mischief” creates an illusion with shifting rhythmic patterns, like a sonic Escher painting. On “Eating Earth,” Okazaki and Taborn engage in a spacious duet at the outset before the piece gives way to an undulating bolero, while “Black Bolt” breaks out with a furious tempo and keeps modulating throughout the entirety of that kinetic piece.

Okazaki exhibits chamber-like delicacy in the latticework patterns of “The Calendar,” and he turns Rickman loose on the drumming showcase “The West.” The most organically swinging piece here is “Caduceus,” which has the guitarist going toe-to-toe in some exhilarating exchanges with Taborn. Okazaki closes with the solo acoustic piece “Borderland,” a kind of palate-cleanser after all the intricacy, symmetry and puzzlery. —Bill Milkowski

**Trickster:** Kudzu; Mischief; Box In A Box; Eating Earth; Black Bolt; The West; The Calendar; Caduceus; Borderland. (44:45)

**Personnel:** Miles Okazaki, guitar; Craig Taborn, piano; Anthony Tidd, electric bass; Sean Rickman, drums.

**Ordering info:** [pirecordings.com](http://pirecordings.com)

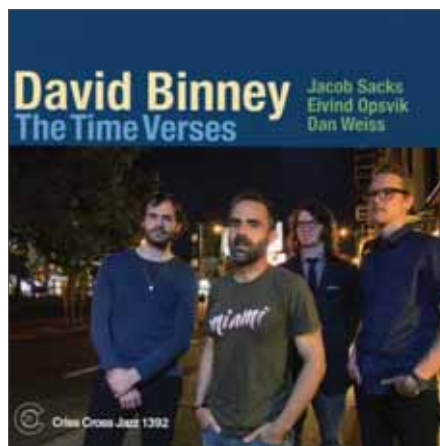
**David Binney**  
*The Time Verses*

CRISS CROSS 1392  
★★★★

For his ninth Criss Cross album as leader or co-leader, alto saxophonist David Binney convened his New York working quartet—pianist Jacob Sacks, bassist Eivind Opsvik and drummer Dan Weiss—which regularly plays the 55 Bar in Greenwich Village. But *The Time Verses* isn’t the club-friendly blowing session this might imply; the album comprises a multi-layered suite, complete with post-production electronics, vocals and atmospheric interludes.

Binney’s writing here rarely relies on rhythmic patterning, instead exploiting some rich, expansive melodies. This is strikingly true on “Seen,” an older Binney instrumental to which vocalist Jen Shyu added lyrics. The song’s aching melody feels bespoke for her warm, subtle singing and affecting insights into loss and memory, which fit the album’s loose theme of time as a fleeting resource. Playing off that melodic-emotive substance, a great Binney solo builds in intensity to cathartic effect.

Throughout, the improvisation feels hand-in-glove with the written material. Sacks’ extended solo adds textural allure to “Strange Animal,” while Opsvik adds a ghostly arco



coda to his solo on “Walk.” Weiss’ wonderfully kinetic drumming drives “The Reason To Return.” The prog-rock electronics of “Time Takes Its Time” feel a bit bolted-on, and the album may have one too many ephemeral interludes. Yet “Where Worlds Collide” is pure cohesiveness, with some fiery Binney alto over shifting time signatures. —Bradley Bambarger

**The Time Verses:** Dawn; Walk; Arc; Morning Tide; Strange Animal; Seen; Noon Tide; The Reason To Return; Time Takes Its Time; Evening Tide; Where Worlds Collide; Fifty Five; Arc Reprise; Dusk. (65:59)

**Personnel:** David Binney, alto saxophone, electronics, voice; Jacob Sacks, piano; Eivind Opsvik, bass; Dan Weiss, drums; Jen Shyu, vocals (6); Shai Golan, alto saxophone (11).

**Ordering info:** [crisscrossjazz.com](http://crisscrossjazz.com)

NEWPORT JAZZ FESTIVAL  
AUGUST 4-6, 2017  
Presented by  
NATIXIS  
GLOBAL ASSET MANAGEMENT

---

**Andra Day**

---

**Branford Marsalis  
Quartet**

---

**Maceo Parker**

---

**Hudson**  
Jack DeJohnette, John Scofield,  
John Medeski & Larry Grenadier

---

**Natually 7**

---

**Philadelphia  
Experiment**  
Questlove, Christian McBride, Uri Caine

---

**Joey DeFrancesco  
+ The People**

---

**Dominiek Farinacci**

---

**Christian Sands  
Quartet**  
w. Gilad Hekselman, Yasushi Nakamura  
& Jerome Jennings

---

**AND MANY MORE!**

---

[newportjazzfest.org](http://newportjazzfest.org)

The Newport Jazz Festival® is a production of Newport Festivals Foundation, Inc., a 501(c)(3) non-profit corporation, duly licensed.



## The Ed Palermo Big Band

### *The Great Un-American Songbook, Volumes I & II*

CUNEIFORM RUNE 435/436

★★★★★

Ed Palermo has an unusual neurological condition: the variegated rock and jazz music of Frank Zappa swirls every which way in his head. Since the 1990s, this northern New Jersey-based saxophonist and his 16 co-conspirators have made five more-or-less excellent tribute albums to the late eccentric genius.

Now, Palermo switches things up and accommodates 1960s and '70s British rock of lasting fame or distant memory.

For *Un-American Songbook*, self-proclaimed “Lord Edward” commits himself to some preposterous fun, placing British-accented rock-star quips in a few sections of the two-album set.

But this ace bandleader-arranger is dead serious about his song-renovations, striving for exceptional music that contains levels of technical resourcefulness and emotional exposition associated with premium jazz.

Palermo bloody well nails it. Of all the Beatles songs recorded by big bands over the years, his treatments of “Eleanor Rigby,” “I Wanna Be Your Man” and three more Liverpoolian favorites are found near the front of the pack.

Soloist Katie Jacoby’s electric violin hits sweet spots on three of them, and the reed, brass and rhythm sections are marvelously crisp and alert throughout. Secret weapons Bruce McDaniel and Ringo Starr’s cousin Mick Starkey are impressive singers; the former also shines as a rock guitarist.

Palermo’s modern alchemists spin everything they touch into gold: King Crimson’s “Larks’ Tongues” (violin rules!) and “Schizoid Man,” the Rolling Stones’ “We

Love You,” Cream’s “As You Said,” the Crazy World of Arthur Brown’s “Fire” (ex-Zappa singer Napoleon Brock Murphy as Lucifer) and choice picks from the archives of the Jeff Beck Group, the Nice, the Move, Blodwyn Pig (Mick Abraham’s superb jazz-rock band) and, among more, Traffic.

For one legitimate reason or another, Palermo even sizes up Miles Davis’ “Nardis” (trumpeter John Bailey takes honors as soloist) and songs by more contemporary U.K. band Radiohead and American ringer Green Day.

—Frank-John Hadley

**The Great Un-American Songbook:** Volume One: Good Morning, Good Morning; Open Up Said The World At The Door; We Love You; Eleanor Rigby; Definitely Maybe; As You Said; Larks’ Tongues In Aspic, Part Two; 21st Century Schizoid Man; Send Your Son To Die; Edward, The Mad Shirt Grinder. (58:54) Volume Two: America/American Idiot; Beggar’s Farm; Bitches Crystal; The Wreck Of The Hesperus; Diamond Dust; The Low Spark Of High-Heeled Boys; Fire; The Tourist; Don’t Bother Me; Nardis; Don’t Bother Me (Reprise); I Wanna Be Your Man; Good Night. (54:55)

**Personnel:** Ed Palermo, alto saxophone, guitar; Clifford Lyons, alto saxophone, clarinet; Ben Kono, tenor saxophone, flute, oboe; Barbara Cifelli, baritone saxophone, E-flat mutant clarinet; Bill Straub, tenor saxophone, flute, clarinet; Phil Chester, alto saxophone, soprano saxophone, flute, piccolo; Ronnie Buttacavoli, John Bailey, Steve Jankowski, trumpet; Michael Boschen, Charley Gordon, trombone; Matt Ingman, bass trombone; Katie Jacoby, electric violin; Bruce McDaniel, guitar, vocals (1, 3, 9, 12, 14, 16, 18, 21); Ted Kooshian, electric keyboards; Bob Quaranta, piano; Paul Adamy, electric bass; Ray Marchica, drums; Napoleon Murphy Brock, vocals (17); Mick Starkey, vocals (22–23).

**Ordering info:** [cuneiformrecords.com](http://cuneiformrecords.com)

## Joe Fiedler

### *Like, Strange*

MULTIPHONICS MUSIC

★★★★★

Among trombonist Joe Fiedler’s many talents is his uncanny ability to blur the line between avant-garde and mainstream jazz. It’s a maneuver he’s perfected over the years as the leader of his adventurous trio with bassist Rob Jost and drummer Michael Sarin. With his latest project, Fiedler expands on that aesthetic, augmenting the trio with the addition of saxophonist Jeff Lederer and guitarist Pete McCann.

Though largely based on traditional chord progressions and familiar meters, Fiedler’s compositions exhibit a Mingus-like playfulness, with enough quirks and eccentricities to keep listeners guessing. “Go Get It,” the bracing opener, begins as a jazz waltz, but is continually interrupted by a driving half-time funk. A similar equivocality pervades “Quasi...,” which wobbles delightfully between blues, boogie and skronk. But the most compelling tune on the disc is the title track, an oddly invigorating mix of psychedelic funk, sultry r&b and percolating swing.

About that title: We have Fiedler’s daughter Cleo to thank. Asked to describe her father’s music, she delivered, as only a teenager can, the perfect critical assessment: “Like, strange.” —Brian Zimmerman



**Like, Strange:** Go Get It, Maple Avenue Tango; A Ladybug In My Notebook; Like, Strange; E.T.; Guiro Nuevo; Tuna Fish Cans; Quasi...; Yinz. (56:00)

**Personnel:** Joe Fiedler, trombone; Rob Jost, bass; Michael Sarin, drums; Jeff Lederer, saxophones; Pete McCann, guitar.

**Ordering info:** [joefiedler.com](http://joefiedler.com)

## Valerie June

### *The Order Of Time*

CONCORD B01MF9RD6H

★★★★★

Tennessee’s Valerie June has been helping to define modern Americana since 2006, with the release of her debut album. After 2013’s *Pushin’ Against A Stone* garnered critical and commercial acclaim, the anticipation for a follow-up mounted.

June’s new release is *The Order Of Time*, a 12-song effort that finds the singer maturing within her niche as blues-meets-Appalachian-folk star. The songwriter’s voice shines bright here, as the instrumentation around her is stripped down slightly to make more room for lyrics and mood. The album-opening “Long Lonely Road” sets the pace for the easygoing listen. Unlike its Dan Auerbach-produced predecessor, June doesn’t go for anything in the blues-rock category here, and it works to her benefit. Instead of blending folkier tracks with rockier cuts, June is focused on her vocals, and the instrumentation seems to be built around her voice, instead of the other way around. Songs like “Love You Once Made”—which features vocals from Norah Jones—and “With You” are among her most intimate moments as a songwriter. June, now 35 years old, has made a comfortable home at the top of her field. —Chris Tart



**The Order Of Time:** Long Lonely Road; Love You Once Made; Shakedown; If And; Man Done Wrong; The Front Door; Astral Plane; Just In Time; With You; Siip Slide On By; Two Hearts; Got Soul. (43:28)

**Personnel:** Valerie June, vocals, guitar; Norah Jones, Emerson Hockett, Jason Hockett, Patrick Hockett, backing vocals; Steven Bernstein, trumpet; Douglas Wieselman, Colin Stetson, Peter Apfelbaum, saxophones; Marika Hughes, cello; Arthur Kell, Matt Marinelli, Richard Swift, bass; Andy MacLeod, Dan Lead, Pete Remm, guitars; Mazz Swift, Dan Rieser, drums.

**Ordering info:** [concordmusicgroup.com](http://concordmusicgroup.com)



**Christian Sands**  
*Reach*

MACK AVENUE 1117  
★★★★

Christian Sands' discography includes a lot of sessions led by drummers or bass players (the Christian McBride Trio's Grammy-winning *Live At The Village Vanguard* being perhaps the most notable), and *Reach* goes a long way toward explaining why: In addition to being a technically adroit, harmonically sophisticated player, Sands is one of the most profoundly rhythmic young pianists in jazz today.

It's not simply a matter of style. The idioms

represented on *Reach* range from post-bop to Afro-Cuban to funk, and Sands' playing is insistently rhythmic throughout. His solo on the Chick Corea-style Spanish exercise "Armando's Song" doesn't just build momentum off a furious stream of eighth notes, but further prods the pulse with jabbing left-hand counterpoint that adds almost as many accents as Marcus Baylor's deftly kinetic drumming. "Gangstalude," by contrast, swaggers in with head-bobbing confidence as Sands' funky left hand lays down the groove beneath densely modal chords. Two completely different pockets, and both perfectly handled.

Sands' left hand may be incredibly assertive on the Afro-Cuban "¡Óyeme!" but that's in part because he's able to build on the rock-solid pulse laid down by Baylor, percussionist Cristian Rivea and bassist Yasushi Nakamura, while a good chunk of the funk on Bill Withers' "Use Me" owes to guitarist Gilad Hekselman. Still, it would be nice to have more of Marcus Strickland's tenor on the album, to balance Sands' rhythmic dynamism with a more vocalized lyricism.

—J.D. Considine

**Reach:** Armando's Song; Song Of The Rainbow People; Pointing West; Freefall; ¡Óyeme!; Bud's Tune; Reaching For The Sun; Use Me; Gangstalude; Somewhere Out There. (65:45)

**Personnel:** Christian Sands, piano, keyboards; Yasushi Nakamura, bass; Marcus Baylor, drums; Marcus Strickland, tenor saxophone (3, 4), bass clarinet (4); Cristian Rivea, percussion (5); Gilad Hekselman, guitar (7–9); Christian McBride, bass (8).

Ordering info: [mackavenue.com](http://mackavenue.com)

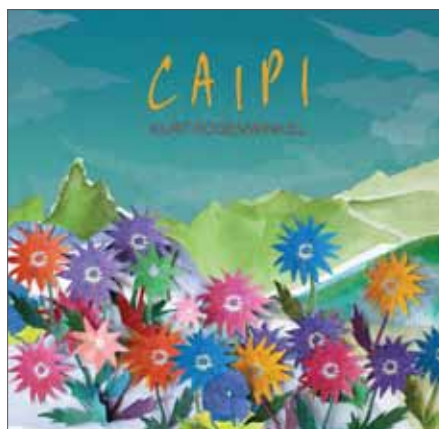
**Kurt Rosenwinkel**  
*Caipi*

HEARTCORE RECORDS  
★★★★½

With his potent trilogy on Verve—2000's *The Enemies Of Energy*, 2001's *The Next Step* and 2003's *Heartcore*—guitarist-composer Kurt Rosenwinkel emerged as the most influential new voice on the scene. A generation of aspiring players emulated his distinctive tone, remarkably fluid chops and refreshing approach to instrumental music in the same way that previous generations tried to cop Pat Metheny's sound and licks.

With *Caipi*, his debut on his own Heartcore label, Rosenwinkel hasn't exactly scrapped that proven formula, but he has thrown his six-string adherents a curve by de-emphasizing sheer chops in the service of songs on this breezy, upbeat, Brazilian influenced outing, which also marks his coming out as a singer.

Conceived over several years and meticulously recorded in layers at his home studio in Berlin, *Caipi* (the title is an abbreviated for Brazil's national cocktail, the caipirinha) is Rosenwinkel's love letter to Brazil. Buoyant numbers like "Kama" and "Casio Vanguard" (both sung in Portuguese) and the mellow title track find Rosenwinkel swimming in



melody and playing practically all the instruments himself (with a little help from Brazilian multi-instrumentalist Pedro Martins).

Rosenwinkel's existential lyrics and untrained voice may not exactly be what guitar aficionados want to hear, but his expression is genuine and heartfelt. This is his most courageous outing to date.

—Bill Milkowski

**Caipi:** Caipi; Kama' Casio Vanguard; Summer Song; Chromatic B; Hold On; Ezra; Little Dream; Casio Escher; Interscape; Little B. (61:00)

**Personnel:** Kurt Rosenwinkel, guitar, piano, bass, drums, percussion, synthesizer, Casio, voice; Pedro Martins, voice, synthesizer, harmonium, floor toms; Frederika Krier, violin (2, 5, 10); Mark Turner, tenor saxophone (7, 9); Andi Haberl, drums (2); Alex Kozmidi, baritone guitar (3); Amanda Brecker (8, 9); Antonio Loureiro (3); Kyra Garey (4); Zola Mennenoh (10), voice; Chris Komer, French horn (11); Eric Clapton, guitar (8).

Ordering info: [heartcore-records.com](http://heartcore-records.com)



**Béla Fleck & The Flecktones**

**Rhiannon Giddens**

**Christian McBride Big Band**

w. Special Guests

**Cécile McLorin Salvant**

**Geri Allen, Terri Lyne Carrington, Esperanza Spalding**

**Jazz 100: The Music of Dizzy, Ella, Mongo & Monk**

**Jason Moran: Fats Waller Dance Party**

**Vijay Iyer & Wadada Leo Smith**

AND MANY MORE!

[newportjazzfest.org](http://newportjazzfest.org)



Eventbrite

The Newport Jazz Festival® is a production of Newport Festivals Foundation, Inc., a 501(c)(3) non-profit corporation, duly licensed.



## Places To Go, People To See

**Geoff Achison, *Another Mile, Another Minute* (Jupiter 2 Records 19; 61:18 ★★★★★)** Given his busy international touring schedule, Geoff Achison seldom gets a chance to record, but this first studio album in nearly a decade ends the drought. What distinguishes it is the Australian's intelligent guitar playing and rough-sanded singing voice. Achison refines a type of emotional realism ideally tailored to his gift for songwriting. Benefitting from a groove set by the leading sidemen in Melbourne, "High Wire" in particular makes a strong claim to be a minor masterpiece of conflated blues, rock and soul.

Ordering info: [geoffachison.com](http://geoffachison.com)

**Robert Cray, *Robert Cray & Hi Rhythm* (Jay-Vee 2017; 50:27 ★★★★★)** Since the release of his remarkable 1986 album *Strong Persuader*, Robert Cray has made 18 albums. None of them reaches the sky-high bar, though *Don't Be Afraid Of The Dark*, in '88, came close. Nevertheless, his latest, finding him in a famous Memphis studio, is plenty good. Stylistically and emotionally pledged to Southern soul, Cray sings and plays spiky guitar lines with clarity and firmness on new love songs he's written and on classics from the likes of Sir Mack Rice and Bill Withers. Drummer-producer Steve Jordan and the other supporting musicians have the weight of experience on their side.

Ordering info: [robertcray.com](http://robertcray.com)

**Philipp Fankhauser & Margie Evans, *Unplugged* (Black Palm; 78:25 CD/ 2:35:20 DVD ★★★★★)** Swiss singer-guitarist Philipp Fankhauser and American singer Margie Evans' concert double-album—filmed and recorded with care at a handsome old concert hall in his home country—is a delight. Fankhauser's thoughtfully paced, well-mannered singing and acoustic guitar work exhibit his person-

al predilection for finding all the heartache or resolve in the lyrics of his own compositions and gems by Evans, Johnny Copeland and, among others, the writing team of Dennis Walker and Alan Mirikitani. With or without Fankhauser on stage, Evans—adored by Europeans—gives exercises in how blues, gospel and genre-crossing "God Bless The Child" elevate the human spirit.

Ordering info: [philippfankhauser.com](http://philippfankhauser.com)

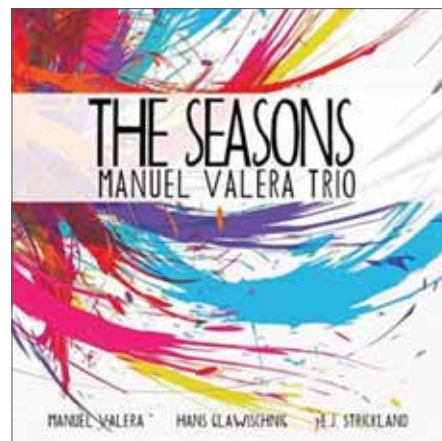
**Corky Siegel's *Chamber Blues, Diferent Voices* (Dawnsery Records 4301; 56:09 ★★★★★)** In the mid-1960s, Toronto Symphony Orchestra musical director Seiji Ozawa had a brainstorm: Connect Chicago blues harmonica man Corky Siegel with classical musicians. Symphonic concerts and composer William Russo's album *Street Music Op. 65* followed. Down the years, Siegel and certain string players have continued a collaboration. Their new album has them in coherent blues-classical conversions on Siegel-written opuses like the two-part "Counter Intuitive." But there's lots more than conjoined blues and classical: Eddie Watts' bold saxophone cries and pleads on "Missing Person Blues"; Indian tabla player Sandeep Das even spices a few tracks.

Ordering info: [chamberblues.com](http://chamberblues.com)

**Zucchero Sugar Fornaciari, *Black Cat* (Universal Music 060254; 47:34 ★★★★★)** An international pop star of long standing, Italian vocalist-keyboardist Zucchero called on marquis producers Don Was, T-Bone Burnett and Brendan O'Brien to help him do his most soulful and bluesiest album since 1989's *Oro Incenso & Birra*. Everything's fairly entertaining. Just remember to duck for cover when his deep throes of overexertion summon grandiosity.

DB

Ordering info: [zucchero.com.it](http://zucchero.com.it)



## Manuel Valera Trio *The Seasons*

MAVO RECORDS 888295556132

★★★★

Thanks to his ongoing association with the Irakere-influenced New Cuban Express, there's been a tendency to weigh Cuban pianist Manuel Valera's playing by the measure of Irakere founder Chucho Valdés. But that's an unfair standard on two levels. First, Valera's playing has none of the playful virtuosity that marks Valdés' pianism. More significantly, where Valdés is fond of toying knowingly with a tune, Valera seems more interested in seeing where the music's possibilities will lead him.

That's particularly the case with this trio, which includes New Cuban Express bassist Hans Glawishnig, and E.J. Strickland, who works with Valera in the Afro-Cuban funk band Groove Square.

*The Seasons* is the trio's second album, and the music here is more ambitious and better modulated than on 2015's *Live At Firehouse 12*. Valera's reach is most obvious in the four-part title suite, which finds him evoking spring, summer, fall and winter through motifs owing more to his homeland than to Vivaldi, but he balances that with a striking selection of pop covers. Their reading of Leonard Cohen's "Hallelujah" emphasizes its hymn-like grace without descending into triviality, while "In My Life" manages to find funk in Lennon and McCartney's chords.

But it's "What Is This Thing Called Love" that most amazes, with Valera following its flat-chord harmony to the edge of dissonance while Glawishnig and Strickland turn free time into a wondrously controlled rubato. It's always fun to hear a standard given such non-standard treatment.

—J.D. Considine

**The Seasons:** Opening; In The Eye Of The Beholder; Tres Palabras; Hopeful; In My Life; The Seasons: Movement I—Spring, Movement II—Summer, Movement III—Fall, Movement IV—Winter; What Is This Thing Called Love; Hallelujah. (66:22)

**Personnel:** Manuel Valera, piano; Hans Glawishnig, bass; E.J. Strickland, drums.

Ordering info: [manuelvalera.com](http://manuelvalera.com)



## Lucia Cadotsch

### *Speak Low*

YELLOWBIRD/ENJA 7761

★★★★★

### *Speak Low Renditions*

YELLOWBIRD/ENJA 77614

★★★★★

So ingenious is the way vocalist Lucia Cadotsch reimagines the canon of standards that the songs feel fully in the here and now, with zero hint of faded lounge-act nostalgia. The singer, a 33-year-old Zurich native living in Berlin, has accomplished this in a deeply integrated part-

nership with two free-jazz players, Otis Sandsjö on tenor saxophone and Petter Eldh on bass. The subtly intense swirl of the instrumentalists—Sandsjö’s multiphonic effects, Eldh’s visceral thrum—helps reinvest such songs as “Don’t Explain” and “Strange Fruit” with tension and truth.

For all its Northern European cool, Cadotsch’s singing has an intensity of its own. Her tone is deceptively neutral, with lightly accented English, but she cuts to the heart of these songs from another angle, with an almost classical purity of intonation and a serene sense of rhythm. She has internalized the jazz message of vintage Billie Holiday—the hand-in-glove fit with her players, an artful sense of the bittersweet—without aping timbre or phrasing. And Cadotsch reinvents “Willow Weep For Me” beautifully, embroidering fresh melody into a new intro and coda.

The title track has the air of real life to it, with Cadotsch’s fetching vocal interrupted by a saxophone solo that fumes and subsides like a lover’s spat. The typically striking arrangement of “Moon River” gives the song as much grit as glow, a sweet tune turned into a tone poem. And for those who know Henry Mancini’s “Slow, Hot Wind” via Sarah Vaughan or Johnny Hartman, Cadotsch and company deliver a different experience, sultry but also dramatic. Sandsjö’s circular breathing sounds like a sum-

mer squall on the way, as Cadotsch makes the most of the alluring melody.

The companion release *Speak Low Renditions* presents the recordings as digitally sliced and diced by various remixers, setting the original performances among beats and atmospheres. The new mix of “Some Other Spring” adds the skittering live drums of Tilo Weber, while other tracks are recast as floating grooves or glitchy abstractions; some sound as if the original record were coming through a static-laced, in-and-out shortwave broadcast, a pleasantly disorienting effect.

Such is the spell that Cadotsch, Sandsjö and Eldh cast on these albums that it can make one feel that this is the only way age-old standards should be approached: not slavishly but fearlessly, with an unfettered imagination approaching that of the songs’ originators.

—Bradley Bamberger

**Speak Low:** Slow, Hot Wind; Speak Low; Strange Fruit; Ain’t Got No, I Got Life; Don’t Explain; Deep Song; Some Other Spring; Willow Weep For Me; Gloomy Sunday; Moon River. (46:00)

**Personnel:** Lucia Cadotsch, vocals; Otis Sandsjö, tenor saxophone; Petter Eldh, bass.

**Speak Low Renditions:** Some Other Spring feat. Tilo Weber (Frans Petter Remix); Don’t Explain (Julian Sartorius Remix); Strange Fruit (Marc Lohr Remix); Deep Song (Dan Nicholls Remix); Slow, Hot Wind (Evelinn Trouble Remix); Speak Low featuring Julian Sartorius (Frans Petter Remix); Don’t Explain (Colin Vallon Remix); Willow Weep For Me (Joy Frempong Remix); Ain’t Got No (Trummerschlink Remix); Moon River (Marc Neyen Remix); Moon River (Don Philippe Remix). (53:00)

**Personnel:** Lucia Cadotsch, vocals; Otis Sandsjö, tenor saxophone; Petter Eldh, bass; Tilo Weber, drums; Julian Sartorius, percussion.

**Ordering info:** [jazzrecords.com/enja](http://jazzrecords.com/enja)



# ArkivJazz

THE SOURCE FOR JAZZ MUSIC

## ONE OF THE LARGEST SELECTIONS OF JAZZ CDS AND VINYL

Join our VIP club for FREE shipping and exclusive offers



### Pick of the Month On Sale Now for \$11.95

### Diana Krall Turn Up the Quiet

LIKE US ON FACEBOOK AND BE AUTOMATICALLY ENTERED TO WIN A FREE \$100 SHOPPING SPREE!



@arkivjazz



@arkivjazz



arkivjazz.com



Inspired by a found song written by her mother

**LISA BIALES**

"released a joyful stirring new blues album . . .

**THE BEAT OF MY HEART** she nails the good-time spirit of the blues." - Chameleon on Fire

Now Available At  
[WWW.LISABIALES.COM](http://WWW.LISABIALES.COM)

Critically Acclaimed New Album  
**Richie Cole**  
Plays Ballads & Love Songs

featuring Eric Susoeff on guitar  
★★★★ - Downbeat Magazine

New Album  
**Richie Cole and the Pittsburgh Alto Madness Orchestra**  
The Many Minds of Richie Cole

Release Date - March 17, 2017

Available at CD Baby, Amazon, iTunes and  
[www.MarkPernaMusic.com](http://www.MarkPernaMusic.com)

## Unplugged

John Fahey not only named the style now known as American Primitive guitar, he willed it into being. When he first began making records in 1959, there was little precedent for solo finger-pickers who composed and released their own guitar instrumentals. Fahey forged a syncretic music from country blues, bluegrass and classical elements that has enjoyed a popular resurgence of late. It has become a discreet musical movement with permeable stylistic boundaries for musicians who use the resonance of open strings to express strong, idiosyncratic passions.

Guitar and banjo player **Glenn Jones** was a long-time associate of Fahey's and has recorded a series of fantastic solo LPs, but on **An Idea In Everything (Okraina; 47:10 ★★★★★)** he puts his command of blues, folk and international idioms into unknown territory. Jones and free-jazz drummer Chris Corsano improvise shimmering slide licks, early swing brushwork and textured soundscapes to recitations by writer and broadcaster David Greenberger. Greenberger collects memories and reactions from nursing home residents that run the gamut between wise reflection and comedic confusion; his affection for his protagonists is matched by the evident delight expressed by Jones and Corsano's playing.

Ordering info: [okrainarecords.com](http://okrainarecords.com)

**Ross Hammond** has played and recorded with improvisers like Vinny Golia and Alex Cline, but his new solo LP **Follow Your Heart (Prescott; 39:41 ★★★★★)** comprises folk-rooted instrumentals for acoustic 12-string and resonator guitars. While the Californian doesn't fall back on jazz modes of improvisation here, his fluency as an improviser informs the elegance of the rustic themes that meditate upon place and personal connection. The album's splendid recording quality projects the radiance of his acoustic tone, which is as essential to the music's expressiveness as his melodic imagination.

Ordering info: [rosshammond.bandcamp.com](http://rosshammond.bandcamp.com)

Like Hammond, Chicagoan **Bill MacKay** has jazz chops to spare, and he has exercised them in both his quartet Darts & Arrows and countless sideman gigs. His versatile command of folk, Latin and rock idioms has made him a valued member of rising singer Ryley Walker's pool of accompanists, and that association likely shaped the song-rooted directness of **Es-ker (Drag City; 32:40 ★★★★★)**. MacKay layers acoustic and electric guitars as well as the occasional piano or drum track on



Richard Osborn

10 pithy originals. The added instrumentation allows him to embellish his jaunty, fingerpicked themes with languid country and woozy psychedelic flourishes.

Ordering info: [dragcity.com](http://dragcity.com)

In the 1960s, six- and 12-string guitarist **Richard Osborn** resided in Berkeley, California, where he moved in the same circles as Fahey and the mystic singer-guitarist Robbie Basho. He took lessons from Basho and was buddies with Windham Hill Records founder Will Ackerman, but was sidelined for many years by a woodcarving accident and didn't release his first recordings until 2010. His third LP, **Endless (Tompkins Square; 41:03 ★★★★★½)**, makes a strong case for the rigor and maturity of Osborn's musical conception. His sure articulation of harmony and rhythm infuses the cowboy lament "Streets Of Laredo" with a courtly air, and his sole vocal turn, "Breton Fisherman's Prayer," uses the contrast between his splendid string technique and his aged voice to impart the fragility of mortality. But the best moments come when he adds the accompaniment of tablas and a tanpura drone and stretches out on a pair of quietly joyous ragas.

Ordering info: [tompkinssquare.com](http://tompkinssquare.com)

Besides solo guitar, **Anthony Pasquarosa** has a long history playing punk and psychedelic rock. He lives in Western Massachusetts, but it's the American West as envisioned by Italian movie directors that he evokes on **Abbandonato Da Dio Nazione (Vin Du Select Qualitite; 38:29 ★★★★★)**. Pasquarosa weaves percussion, sitar, banjo and gunshot sound effects into his acoustic playing, and uses alternations between the big, vibrant sound of his 12-string and the stark introspection of his six-string figures to shift perspectives. These sonic variations fashion a vivid, wordless narrative of desperate deeds done in a God-forsaken country. **DB**

Ordering info: [vdsrecords.com](http://vdsrecords.com)





## Philippe Baden Powell *Notes Over Poetry*

FAR OUT 196

★★★

Philippe Baden Powell is the son of the late Baden Powell, a pioneering bossa-nova guitarist and composer. The younger Powell is a fine pianist who previously recorded three CDs for the Adventure Music label beginning in 2006.

*Notes Over Poetry*, which consists of 10 originals that were composed or co-written by Phillippe Baden Powell, stretches at times beyond jazz, bossa-nova and Brazilian music. The set begins with an easy-listening instru-

mental dedicated to the veteran Brazilian pianist João Donato. Powell's piano is in the lead during the two-horn sextet performance, which acts as a prelude to what follows. "Notes Over The Poetry" (which could be more accurately called "Poetry Over The Notes") features the voice of Marlon Moore on some spoken-word, while the musicians are heard quietly in the background. "For You To Know" is a relaxed instrumental for the core trio. Powell takes his finest solo of the project, a melodic statement that fits into the modern jazz mainstream.

The remainder of this CD is dominated by vocalists. "Hues" has some speedy scat-singing by David Linx, while Powell sing-talks the lyrics on "Chica" over the funky ensemble. Powell's singing, which is also heard on "Quem Sabe?," is not on the same level as his piano playing. Linx returns to take a warm vocal on the ballad "The Lonely Dreamer." More instrumentals, mood variations and risk would have resulted in a higher rating. But Philippe Baden Powell's music is soothing and melodic, making for a pleasant listen.

—Scott Yanow

**Notes Over Poetry:** Vamos Donatear; Notes Over The Poetry; For You To Know; Hues; Chica; The Lonely Dreamer; Recado Pra Você; Salvadora; Quem Sabe?; State Of Music. (43:26)

**Personnel:** Philippe Baden Powell, piano; keyboards, vocals; Sidney Rodrigues, Alexandre Vaz, guitar; Rafael Paiseiro, bass; André Ceccarelli, drums; Rucã Rebordao, percussion; Rubinho Antunes, trumpet; Arnir Mahla, tenor saxophone; Renata Neves, viola; David Linx, Delphine Blanc, Marlon Moore, Paula Tesser, vocals.

**Ordering info:** [faroutrecordings.com](http://faroutrecordings.com)

## Gustavo Cortiñas

*Esse*

OA2 22138

★★★★

Drummer/composer Gustavo Cortiñas' second disc as a leader intends to unite his dual passions of music and philosophy. The music, he explains, was "inspired by prominent figures in the history of Western philosophy," and his 11 compositions were meant to "illustrate their concepts of being." That could potentially be a red flag for an intellectual slog. But nothing could be further from the truth. Cortiñas' music is uplifting, robust, melodic and gets your body moving; it's an exciting blend of the artist's musical influences from jazz and Latin America, including his native Mexico.

Raised in Mexico City, Cortiñas currently resides in Chicago, where he tapped the latest edition of his band, Snapshot, from the city's impressive wave of emerging young players. Bassist Kitt Lyles, trumpeter Justin Copeland and tenor saxophonist Roy McGrath are on board again, along with guitarist Hans Luchs, pianist Joaquín García, trombonist Adam Thornburg and Artie Black alternating on the tenor chair.

*Esse* draws from a wide palette with a more organic jazz/world musical integration. The winning opener, "Dialects Of Freedom" show-



cases the band's shape-shifting ease. Following 12 lone, determined bass drum beats, syncopations subtly emerge from the band, revealing that the groove was not at all what our ears anticipated. It's appropriate the set should close with the contemplative "The Man Of Flesh And Bone," a ballad sumptuously colored by Joaquín's gorgeous, expressive keyboard touch.

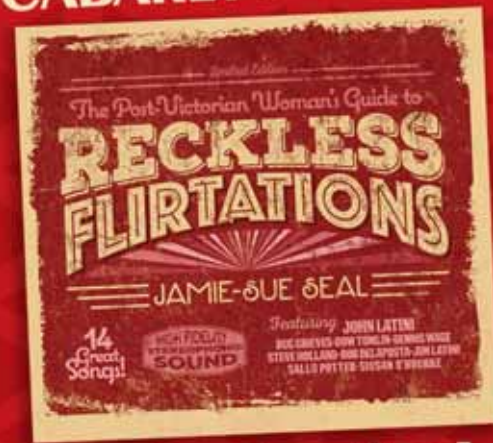
—Jeff Potter

**Esse:** Dialectics Of Freedom; Filosofia; The Allegory Of The Cave; Intro To Arête; Arête; Cogito Ergo Sum; Global Skepticism; On Certainty; Ubermensch; Intro To The Man Of Flesh And Bone; The Man Of Flesh And Bone. (75:53)

**Personnel:** Gustavo Cortiñas, drums, cymbals; Justin Copeland, trumpet; Roy McGrath, tenor saxophone (2, 6, 7, 9, 10); Artie Black, tenor saxophone (1, 3, 4, 5, 8); Adam Thornburg, trombone; Hans Luchs, guitar; Joaquín García, piano; Kitt Lyles, bass.

**Ordering info:** [originarts.com](http://originarts.com)

# 2017 JAZZ, BLUES AND CABARET RELEASES



## Jamie-Sue Seal The Post-Victorian Woman's Guide to Reckless Flirtations



## John Latini The Blues Just Makes Me Feel Good

For info and shows visit:  
[SmokinSledDogRecords.com](http://SmokinSledDogRecords.com)

**ANNIE SELLICK  
JOHN LATINI  
JAMIE-SUE SEAL  
BOTTLE ROCKET CABARET  
ELDEN KELLY  
JILL JACK**

*Smokin'  
SledDog*  
RECORDS



P.O. Box 657 • DeWitt, MI 48820

517-651-5487

[smokinsleddogrecords.com](http://smokinsleddogrecords.com)



**Chicago/London  
Underground**  
*A Night Walking  
Through Mirrors*

CUNEIFORM RECORDS RUNE 428

★★★★

In their 20-plus years of collaboration, multi-instrumentalists Rob Mazurek and Chad Taylor have spent more years living away from the city that gave their Chicago Underground project its name than they've lived within it. Currently, Mazurek lives in Texas and Taylor in Pennsylvania, and their latest record documents a night spent with a couple of English

**Julian & Roman  
Wasserfuhr**  
*Landed In Brooklyn*

ACT 9829

★★★★½

Trumpeter-flugelhornist Julian Wasserfuhr and pianist Roman Wasserfuhr effortlessly bridge a continental divide as the German brothers ally with Americans Donny McCaslin on tenor saxophone, Tim Lefebvre on bass and Nate Wood on drums for this easygoing and expert blowing session.

This chiseled album tucks the sensibility of classic Blue Note and Prestige bop recordings into that of current pop. The blend is eminently listenable. Case in point: "Tutto," a shuffle featuring the brothers at their most relaxed.

But *Landed* also packs its share of surprises, like the double-time bridge that ushers in McCaslin's solo on "S.N.C.F.," an oblique homage to the underground railroad that carried American slaves to freedom in the North (the acronym stands for "Société Nationale des Chemins de Français," the French train system).

Julian is supple and propulsive, particularly on the boppish "Tinderly" and "Ella," a narrative tune near the end of the album. Roman often lays back, but when he solos, as on the pensive ballad "Carlo," he's precise and spare,

musicians at London's Café Oto.

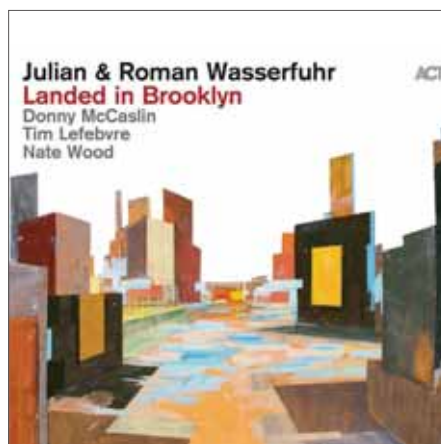
It's an intriguing match, but not an obvious one. John Edwards and Alexander Hawkins play together in the organ trio Decoy and Louis Moholo-Moholo's U.K. ensembles, but their collective CV also includes Ethiopian composer Mulatu Astatke and vocal improviser Phil Minton. Taylor and Mazurek's recent records have taken full advantage of electronic instruments and studio production. But this record is a mostly improvised live encounter that manages to sustain a robust forward momentum even though there are multiple conversations happening at any moment.

The discourse between Taylor's skittering drums and Hawkins' intricate lines on "Mysteries Of Emanating Light" grows out of a recognizable free-jazz lineage, but when Mazurek's vocal proclamations and Edwards' exploding pulse blow in, the conversation moves off-planet. This music is less about arriving at any location than it is about an ongoing process of engagement, rupture and rapprochement, where the moments are continually broken and assembled anew. —Bill Meyer

**A Night Walking Through Mirrors:** A Night Spent Walking Through Mirrors; Something Must Happen; Bossa Redux; Mysteries Of Emanating Light. (79:54)

**Personnel:** Rob Mazurek, cornet, voice, sampler, electronics; Chad Taylor, drums, mbira, electronics; Alexander Hawkins, piano; John Edwards, bass.

**Ordering info:** [cuneiformrecords.com](http://cuneiformrecords.com)



even bluesy.

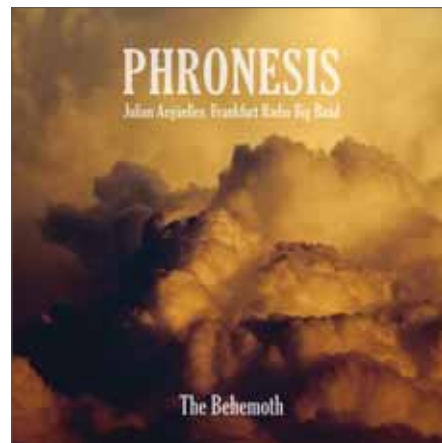
While the Wasserfuhrs are smooth players who also craft catchy melodies, their American counterparts give this album much of its bite. McCaslin is characteristically earthy—his dialog with Julian on "Tinderly" is rangy and inviting, culminating in a high-stepping, wailing solo—and bassist Lefebvre and drummer Wood provide punch and accent.

—Carlo Wolff

**Landed In Brooklyn:** Bernie's Tune; Tutto; Tinderly; Durch Den Monsun; Carlo; S.N.C.F.; Ella; Seven Days; First Rays Of Dawn. (56:57)

**Personnel:** Julian Wasserfuhr, trumpet, flugelhorn; Roman Wasserfuhr, piano, marimba, keyboards; Tim Lefebvre, bass; Donny McCaslin, tenor saxophone; Nate Wood, drums.

**Ordering info:** [actmusic.com](http://actmusic.com)



**Phronesis/Argüelles/  
hr-Bigband**  
*The Behemoth*

EDITION 1085

★★★★

The high-voltage acoustic progressive jazz trio Phronesis enjoys a fervent following in Europe, and especially in the U.K. Recently, the London-based unit has been expanding its global touring, and this disc—their seventh and most ambitious to date—may help forge further inroads in the U.S.

In this grand undertaking, Phronesis collaborates with arranger Julian Argüelles and the majestic Frankfurt Radio Big Band (hr-Bigband) to perform reworkings of tunes from the Phronesis catalog. Recorded in Frankfurt last year, the project was commissioned to celebrate the trio's 10th anniversary.

Phronesis features Danish bassist Jasper Høiby, British pianist Ivo Neame and Swedish drummer Anton Eger. Though their instrumentation would suggest a typical piano trio, that's not truly the case. The piano frequently plays a focal role, but it is just as often a responder to the music's groove-driven core.

There's superb collective musicianship throughout. But ultimately, the star of the session is arranger (and conductor) Argüelles, whose task was a daunting one. Phronesis' music is dense, with darting 16th notes that make ensemble clutter a challenge. But the arrangements allow Phronesis to fully be themselves while the big band artfully complements their rhythmic momentum and contributes glorious harmonic colors. —Jeff Potter

**The Behemoth:** Ok Chorale; Untitled #1; Stillness; Herne Hill; Charm Defensive; Zieding; Phraternal; Intro To Urban Control; Urban Control; Happy Notes. (64:48)

**Personnel:** Jasper Høiby, bass; Ivo Neame, piano; Anton Eger, drums; Julian Argüelles, arranger, conductor, tenor saxophone (9); Frankfurt Radio Big Band: Heinz-Dieter Sauerborn, soprano and alto saxophones, flute, piccolo; Oliver Leicht, alto saxophone, clarinet; Tony Lakatos, tenor saxophone, alto flute; Steffen Weber, tenor saxophone; Rainer Heute, bass saxophone, bass clarinet; Frank Wellert, trumpet, flugelhorn; Thomas Vogel, trumpet, flugelhorn; Martin Auer, trumpet, flugelhorn; Axel Schlosser, trumpet, flugelhorn; Günter Bollmann, trombone; Peter Feil, trombone, Christian Jaksjö, trombone, bass trumpet; Manfred Honetschläger, bass trombone; Martin Scales, guitar.

**Ordering info:** [editionrecords.com](http://editionrecords.com)



# XEROX ROCHESTER INTERNATIONAL JAZZ FESTIVAL

# JUNE 23 - JULY 1, 2017

## 16th ANNIVERSARY EDITION! 9 DAYS / 19 VENUES / OVER 1,500 ARTISTS

JOSS STONE

“TO RAY WITH LOVE”

[MACEO PARKER & THE RAY CHARLES ORCHESTRA  
FEATURING THE RAELETTES]

POSTMODERN JUKEBOX

MAVIS STAPLES

SHERYL CROW

KING CRIMSON

MIGUEL ZENON “TÍPICO”

STEVE KUHN TRIO

MONTY ALEXANDER TRIO

DJANGO FESTIVAL ALL STARS

4 BY MONK BY 4

KENNY BARRON, BENNY GREEN, CYRUS CHESTNUT, GEORGE CABLES

JOHN LABARBERA BIG BAND

“CELEBRATING THE LEGACY OF BUDDY RICH”

BARBARA LICA

IGOR BUTMAN QUARTET

ST. PAUL & THE BROKEN BONES

JERRY DOUGLAS BAND

CARAVAN PALACE

COLIN JAMES

THE HOOLIGANS

“MUSICIANS OF BRUNO MARS BAND”

TIERNEY SUTTON

BILLY CHILDS QUARTET

DEREK GRIPPER

MARQUIS HILL BLACKTET

VANESSA RUBIN

SHULI EINAV QUARTET

ARIEL POCOCK TRIO

RONNIE FOSTER ORGAN TRIO

CYNTHIA SAYER

GWILYM SIMCOCK

NEIL COWLEY TRIO

ELIOT GALVIN TRIO

+ MANY OTHERS!

Tickets at [ROCHESTERJAZZ.COM](http://ROCHESTERJAZZ.COM)





COURTESY DOT TIME RECORDS

## Seventh Inning Stretch

"Any damn fool can be a genius at 20," admonished the late alto saxophonist Phil Woods. "Try being a genius at 70."

Mature artists handle their seventh innings in different ways. Some stick with a formula or flirt with current styles, while others continually look for new projects. Many seek renewal and stimulation in the players around them.

**Louis Armstrong** had piloted his All Stars band for six years when the previously unreleased *The Standard Oil Sessions* (Dot Time 8005, 55:00 ★★★★★) was recorded for radio in July 1950 but never broadcast. It's largely the varsity front line with trombonist Jack Teagarden, clarinetist Lyle Johnson, pianist Earl Hines and an unconfirmed bassist and drummer. This release inaugurates a projected series of unknown Armstrong releases for Dot Time.

There are no surprises in repertoire here ("Sleepy Time Down South," "Back Of Town Blues," etc.), but the soul and love of Teagarden and Armstrong in their great blues vocal duets are unmistakable. Compared to later All Star horn foils, Armstrong is more incisive a trumpeter (hear his romping ride-out to "Muskrat Ramble") and a more soulful singer next to Teagarden. They were a matchless pair.

Ordering info: [dottimerecords.com](http://dottimerecords.com)

There was nothing standard about pianist **Bill Evans** and his trio when he played at the Madison Union Theatre in November 1976. *On A Monday Evening* (Fantasy 00095; 40:07 ★★★★★) features bassist Eddie Gomez and drummer Eliot Zigmund. Fusion raged during this period, but Evans stubbornly engaged little-known material, his originals and standards in a probing quest for swing, challenging interplay and

quiet reflection in an acoustic setting.

Evans' harmonic invention and rhythmic grace abounds; he's even profound while comping. Zigmund's tasteful reserve of mallets and brushes is pitch-perfect: felt rather than heard on the soft dynamics and propulsive when they swell.

Ordering info: [concordmusicgroup.com](http://concordmusicgroup.com)

Like Evans, South African pianist **Abdullah Ibrahim** is an original stylist. His spirited 1973 solo recording *Ancient Africa* (Sackville 3049; 63:18 ★★★★★) is reissued with a half hour of unreleased music. Rhythm is his strong suit. On the title cut, he has seemingly four hands as patterns and lines roll off of the fingers like cascading water. The effect is intense, hypnotic and sometimes monotonous. The slow, rubato numbers reflect the color and splash of the Ellington piano trios. The range of dynamics demonstrated here is narrow and, like the chord-stacking tapestries, contribute to a vague sense of monotony.

Ordering info: [delmark.com](http://delmark.com)

Young **Bobby Darin** and Capitol Records cofounder **Johnny Mercer** sounded as comfortable as Crosby and Hope in a "Road" movie on 1960's *Two Of A Kind* (Omnivore 216; 54:41 ★★★★★). It was a reminder of how well Mercer swung as a singer and how dimensional Darin was. The buoyant Billy May charts are facile and bouncy on a set of Tin Pan Alley tunes and some that Mercer wrote. Darin wanted to be the Sinatra of his generation and he holds his mud admirably with Mercer's Southern feel for the blues and natural swing. Darin is a tad more labored but he blends, ad-libs and scats with aplomb. In five years, the rock tsunami would swallow them both for a time. **DB**

Ordering info: [omnivorerecordings.com](http://omnivorerecordings.com)



## Plug and Pray Evergreens

D STREAM

★★★★½

A tasteful pairing matches France's award-winning avant-garde piano virtuoso Benoît Delbecq with Belgian keyboard master Jozef Dumoulin in the e-jazz duo of Plug and Pray. This powerful collaboration conjures up Delbecq's expansive, tireless explorations on piano and keys, featuring electronics, e-drumming and inventive polyrhythms partnered with complementary Fender Rhodes and electronics by Dumoulin.

*Evergreens* is a departure from Delbecq's familiar prepared piano adventures. The album's introductory "Cortex Rewired," delves into mysterious soundscapes, with Delbecq's ethereal piano ostinato fading to Rhodes and e-drumming, closing with the duo's entwined piano and keys. Delbecq entices the listener with a spellbinding, dreamlike signature that he crafts masterfully, shaping ideas toward new improvisatory vistas. Delbecq and Dumoulin revisit the dream-inspired fusing electronics and piano with "The Pictures That Got Small."

With their sophisticated approach, Delbecq and Dumoulin's electronics, piano and keyboard coloring translate into impressionistic imagery, making for meaningful music. "Saint Denis Appetizer" showcases Dumoulin's electrifying Fender Rhodes, where dazzling lightning-quick keyboard lines take on a cinematic ambiance. And "The Zorro Bus," is a graceful exit featuring a taste of Delbecq's celebrated prepared piano with shimmering, distorted and glassy electronic textural hues.

Fans of either musician won't be disappointed with *Evergreens*. Its dreamy sonic musings are a worthy indulgence.

—Kerlie McDowall

**Evergreens:** Cortex Rewired; I Had A Dream About This Place; Sonate Pour Un Printemps Meilleur; Le Déjà Vu; Singapore Rhapsody; The Pictures That Got Small; Slow Stepper; Le Moulin Du Ruisseau; Saint Denis Appetizer; The Zorro Bus. (51:31)

**Personnel:** Benoît Delbecq, piano, e-drumming, keys, and tronic; Jozef Dumoulin, Fender Rhodes, keys, tronic.

Ordering info: [www.delbecq.net](http://www.delbecq.net)



## Mike Longo *Only Time Will Tell*

CAP 1054

★★★★

Mike Longo draws from two streams on the strong *Only Time Will Tell*. One is his reverence for classic repertoire—its familiarity and craftsmanship. The other is his history as a modernist, especially in his affiliation with Dizzy Gillespie and affection for Thelonious Monk.

Throughout this album, the distinctions between these two wellsprings fade, and the similarities are what remain. For instance, on one Gillespie tune, “Wheatleigh Hall,” the trio rides along at a breezy clip, as they might with any other medium-tempo blues; they take in the passing scenery rather than stop and dig a little deeper now and then.

On the Monk tunes, they approach idiosyncrasies with particulars of Monk’s own style. This works well enough on “Brilliant Corners.” Echoing Ben Riley’s press rolls, silences and fills, drummer Lewis Nash keeps everyone on track at very slow tempos, setting a nice contrast to the impending swing section.

Longo originals seem to grow from single seeds. On “Conflict Of Interest,” it’s an ascending left-hand figure on the piano. On the title track, a ballad, it’s the melody, beautifully conceived and played tenderly by Longo.

The highest points of *Only Time Will Tell* are the first and last tracks. On the opener, Longo concocts a clever arrangement for the *Annie* showstopper “Tomorrow,” on which the band punches all three notes where the title occurs in the lyric (a musical conceit that also sets up a shift to samba feel). They leave us with a very slow “Memories Of You.” Though the minor ninths Longo employs in bars 5 and 6 are slightly jarring, he caresses the rest of the tune with fidelity and love.

—Bob Doerschuk

**Only Time Will Tell:** Tomorrow; Stepping Up; Nutty; Bohemia After Dark; Only Time Will Tell; Why Not Me; Exactly Like You; Just A Thought; Ruby; Brilliant Corners; Conflict Of Interest; Wheatleigh Hall; Memories Of You. (70:47)

**Personnel:** Mike Longo, piano; Paul West, bass; Lewis Nash, drums.

Ordering info: [jazzbeat.com](http://jazzbeat.com)

## Andrew Durkin *Breath Of Fire*

PJCE RECORDS 028

★★★★

Pianist Andrew Durkin’s most recent recording before this 37-minute album came eight years ago with the much-loved, Los Angeles-based Industrial Jazz Group. This is Durkin’s first solo effort, and he’s accompanied by an ensemble originally called Proto-Human, composed of players from Portland, Oregon, where Durkin lives. The group is not as madcap as the meta-musical IJG, whose iconoclasm bears a kinship with the Willem Breuker Kollektief (or Frank Zappa), but it retains Durkin’s quirky sense of irony and Monk-like penchant for breaking music down to its bare bones—then clanking them together with intimate instrumental pairings. The sextet executes exquisitely, with an airy, light touch and cartoonish cheekiness that recall Raymond Scott.

Durkin sets the mood with the martial throb of “Flower Gun Song,” then moves swiftly to the title track, in 7/4, which jauntily crosses darkness with playful optimism (à la Scott). The sudden changeups feel like a rabbit running out of cliff. “Brega” offers a dose of Brazilian sincerity, showcasing the sweetly legato alto saxophone of David Valdez, the album’s star soloist. He and piping tenor man Tim Willcox dance



across bar lines over the snare backbeat of “My One And Only Vice” (love Durkin’s titles) and Ryan Meagher’s guitar sprouts dark, bluesy fuzz on “Rock, Paper, Scissors, Tear Gas.”

Durkin has been sidelined all these years by the chronic pain of spinal arthritis, but by practicing a yoga technique that inspired the album’s title, he managed to make new music. Let’s hope there’s more to come.

—Paul de Barros

**Breath Of Fire:** Flower Gun Song; Breath Of Fire; Brega; Psychompomp Stomp; The Spiral Staircase; My One And Only Vice; Rock, Paper, Scissors, Tear Gas; Vena Cava. (36:42)


**Personnel:** Andrew Durkin, piano; David Valdez, alto saxophone; Tim Willcox, tenor saxophone; Ryan Meagher, guitar; Andrew Jones, bass; Todd Bishop, drums.

Ordering info: [pjce.org](http://pjce.org)

# NORTH COAST BREWING CO.®

## BREWERY TAPROOM

Live Jazz every  
Friday & Saturday night  
in Fort Bragg on California's North Coast



**KEEPING THE LIGHTS ON**

“The partnership between the Thelonious Monk Institute of Jazz and North Coast Brewing Company is such a necessary one on a really basic level—they really help us keep the lights on so we can read the music.”

—Herbie Hancock, Chairman, THELONIOUS MONK INSTITUTE OF JAZZ

[www.northcoastbrewing.com](http://www.northcoastbrewing.com)

## Mark Whitfield

### Grace

SELF RELEASE

★★★★

Guitarist Mark Whitfield has long gone the route of trying to balance his jazz bonafides with broader pop/r&b outreach. Although that's apt for a charismatic protégé of George Benson, Whitfield's post-'90s career on record hasn't yielded either the compelling art or commercial success that his gleaming tone, ultra-sharp phraseology and grooving rhythmic feel might have suggested.

*Grace*, Whitfield's first album as a leader in seven years, is a family affair, as it features his twenty-something sons: drummer Mark Whitfield Jr. and keyboardist Davis Whitfield. Mark is an exciting, infectious talent, as anyone who has caught him at a New York jam session knows. The younger Davis rises to the occasion with an extended piano solo on "Blue D.A.," a hook-filled groover remodeled from his father's 1994 album *True Blue*. The paterfamilias struts his six-string stuff on "The Socrates Curse" and the Benson-esque "Double Trouble." But as skilled as the guitarist's playing is, one pines for the more venturesome artist that Whitfield's peak recording—his collaboration with Christian McBride and Nicholas Payton on 1997's *Fingerpainting: The Music Of Herbie Hancock*—seemed to promise.

—Bradley Bamberger

**Grace:** Afro Samurai; Blue D.A.; Grace; Double Trouble; Space Between Us; Fortress; Undiscovered; The Socrates Curse; Pulse, Pt. 2. (69:00)

**Personnel:** Mark Whitfield, guitar; Davis Whitfield, piano, keyboards; Yasushi Nakamura, bass; Mark Whitfield Jr., drums; Sy Smith, vocals

**Ordering info:** [markwhitfield.com](http://markwhitfield.com)



## Champion Fulton

### Speechless

POSI-TONE 8165

★★★★

Over seven previous discs, Champion Fulton has established herself in the elite circle of jazz performers who impress as both instrumentalists and vocalists. Here, she aims to assert her formidable keyboard prowess by releasing an entirely instrumental disc. Mission accomplished: This joyful, swinging set successfully affirms Fulton as much more than a "vocalist who accompanies herself."

An artist rooted in tradition who favors standards of the swing and bop era, this outing is also a departure in that nine out of 10 tracks are original compositions. Fulton's tunes embrace strong melodies, with a premium on infectious rhythm. As a pianist, Fulton evokes her early heroes, which include Red Garland and Wynton Kelly, but filters those influences through her own expression. The opener, "Day's End," sets the tone. Laying down a medium-tempo two feel, Fulton generates a jaunty swagger fringed with rolling trills recalling Erroll Garner. The good times continue with "Lullaby For Art," which—despite the title—is certainly no nap-inducer. A tribute to Blakey, the cooker highlights Fulton's crisp, uncluttered soloing. Fulton doesn't aim to be an iconoclast; she just loves to deliver unpretentious, swinging fun.

—Jeff Potter

**Speechless:** Day's End; Lullaby For Art; Somebody Stole My Gal; Dark Blue; Tea And Tangerines; Later Gator; Pergola; Happy Camper; That's Not Your Donut; Carondelet's. (50:56)

**Personnel:** Champion Fulton, piano; Adi Meyerson, bass; Ben Zweig, drums.

**Ordering info:** [posi-tone.com](http://posi-tone.com)



## Parker/Scodanibbio

### Bass Duo

CENTERING 1013

★★★★

William Parker and Stefano Scodanibbio come from different musical traditions. The former is an American who grew up hearing jazz and came up through a succession of free-jazz scenes based in New York. The latter is an Italian who became a favored performer of new, composed music by Giacinto Scelsi, Terry Riley and Luigi Nono before dying of ALS in 2012. But they had in common a deep understanding and mastery of the possibilities of the instrument they both played, the contrabass. Scodanibbio met Parker at Victoriaville when the latter played a suite dedicated to another bassist, Percy Heath, and proposed on the spot that they collaborate. That encounter took place three years later in Udine, Italy, and has now been released on Parker's own label.

The common ground between the two men is the instrument itself. Every pass of the bow over strings is not just a phrase; it is an opportunity to unleash a meteor shower of whole and splintered tones and overtones. And every sequence of plucked notes is not just a line, but also a series of energy-projecting sonic detonations. But for all the energy they expend, the music doesn't feel combative. Rather, it's a celebration of what the instrument can do. If you appreciate either musician's work, you'll want to hear their ungentle collegiality and robust virtuosity.

—Bill Meyer

**Bass Duo:** I; II; III; IV; V. (62:29)

**Personnel:** William Parker, Stefano Scodanibbio, contrabass.

**Ordering info:** [aumfidelity.com](http://aumfidelity.com)



## Howard Johnson & Gravity

### Testimony

TUSCARORA 001

★★★★

Jazz tuba pioneer Howard Johnson has been refining his art since 1963, working with Charles Mingus, Gil Evans, Carla Bley and, later, the *Saturday Night Live* band. The Gravity group—consisting of four tubists—debuted on Taj Mahal's 1971 album, *The Real Thing*. Their latest recording doesn't involve a tuba tussle, but rather a harmonious engagement between the 75-year-old Johnson and five additional tubists: Velvet Brown, Dave Bargeron, Earl McIntyre, Joseph Daley and Bob Stewart. A seventh tuba player, Joe Exley, guests on most tracks.

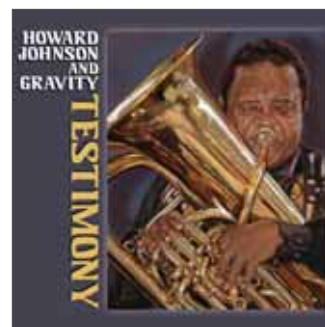
"Working Hard For The Joneses" is composed and sung by Johnson's daughter, Nedra. It's a rolling blues that provides one of the album's atypical stretches, where the tuba soloing dominance is dispersed. The others are "(You Make Me Feel Like) A Natural Woman" (as popularized by Aretha Franklin), where the low horns act more like a string section, burnishing with democratic attention to coloration of the tune, allowing more room to move. This blending of measured ego and a varied repertoire works together to deliver an album with many facets, most of them highly satisfying to all low brass aficionados.

—Martin Longley

**Testimony:** Testimony; Working Hard For The Joneses; Fly With The Wind; Natural Woman; High Priest; Little Black Lucille; Evolution; Way Back Home. (53:37)

**Personnel:** Howard Johnson, tubas, baritone saxophone, penny whistle; Velvet Brown, Dave Bargeron, Earl McIntyre, Joseph Daley, Bob Stewart, Joe Exley, tubas; Carlton Holmes, piano; Melissa Slocum, bass; Buddy Williams, drums; Nedra Johnson, vocals; CJ Wright, Butch Watson, Mem Nahadr, backing vocals.

**Ordering info:** [hojotuba.bandcamp.com](http://hojotuba.bandcamp.com)



# DCJAZZFESTIVAL



JUNE 9-18  
2017  
DCJAZZFEST.ORG

**DISCOVER MULTIPLE GRAMMY® AWARD WINNING ARTISTS  
AND MORE WHEN JAZZ TAKES OVER THE DISTRICT THIS SUMMER!**

An Evening with Pat Metheny w/Antonio Sanchez, Linda May Han Oh & Gwilym Simcock / Gregory Porter / Robert Glasper Experiment / The Kenny Garrett Quintet / Jacob Collier / Roy Haynes Fountain of Youth Band / Ron Carter-Russell Malone Duo / Black Violin / Jane Bunnett and Maqueque / Odean Pope Saxophone Choir / Mary Halvorson Octet / Hiromi & Edmar Castañeda Duo / Kandace Springs / Chano Domínguez / Ola Onabulé / New Century Jazz Quintet / Sarah Elizabeth Charles & SCOPE / Princess Mhoon Dance Project / Smithsonian Jazz Masterworks Orchestra / Lori Williams / The Trio of Bill Cole / Sun Ra Arkestra / Michael Thomas Quintet / Alyn Johnson UDC JAZZtet feat. Nasar Abadey / Youngjoo Song Septet / James King Band / Tommy Cecil/Billy Hart/Emmet Cohen / Herman Burney's Ministerial Alliance / Kris Funn's CornerStore / Amy Shook and the SR5tet / Trio Vera w/Victor Dvoskin / Cowboys and Frenchmen / Anthony Nelson Quartet / Miho Hazama with the Brad Linde Expanded Ensemble / Lena Seikaly / Alison Crockett / Irene Jalenti / Tim Whalen Septet / Debora Petrina / Janelle Gill / Rick Alberico Quartet / Cesar Orozco & Kamarata Jazz / Jeff Antonik & The Jazz Update / Lennie Robinson / Pepe Gonzalez Ensemble / Warren Wolf Ensemble / Charles Rahmat Woods Duo / The Tiya Ade' Ensemble / Freddie Dunn Ensemble / Hope Udobi Ensemble / Donato Soviero Trio / John Lee Trio / Herb Scott & Cinnamonstick / Reginald Cyntje / Leigh Pilzer & Friends / Jo-Go Project / Kendall Isadore / Slavic Soul Party / David Schulman / Donvonte McCoy Quartet / Harlem Gospel Choir / Origem / 2017 DCJAZZPRIX FINALISTS / And many more!

For tickets, artists and a complete schedule, visit [DCJAZZFEST.ORG](http://DCJAZZFEST.ORG)



PRESENTING SPONSOR



PLATINUM SPONSORS



GOLD SPONSORS



SILVER SPONSORS



The DC Jazz Festival®, a 501(c)(3) nonprofit service organization, is made possible, in part, with major grants from the Government of the District of Columbia, Muriel Bowser, Mayor; and, in part, by major grants from the Anne and Ronald Abramson Family Foundation, The Morris and Gwendolyn Cafritz Foundation, Gilson Family Charitable Fund, The Mayo Charitable Foundation, CrossCurrents Foundation, Wells Fargo Foundation, The NEA Foundation, Venable Foundation, The Dallas Morse Coors Foundation for the Performing Arts, The Max and Victoria Dreyfus Foundation, The Reva & David Logan Foundation, Fowler Foundation, Bill and Melinda Gates Foundation; and with awards from the National Endowment for the Arts and the DC Commission on the Arts and Humanities, an agency supported in part by the National Endowment for the Arts. ©2017 DC Jazz Festival. All rights reserved.



# Art Ensemble Origin Story

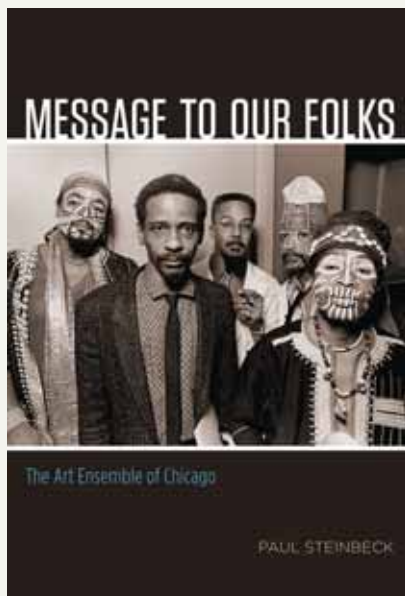
The Art Ensemble of Chicago wasn't just one of the greatest collectives in jazz; the band's early years constitute one of the genre's greatest origin stories as well. As the most acclaimed act to come out of the seminal Association for the Advancement of Creative Musicians (AACM) in Chicago in the late 1960s, the Art Ensemble put that organization's policies of artistic and economic independence into successful practice. They became internationally renowned without compromising their vision and survived five decades and the death of two key members, proving that they were truly greater than the sum of their parts.

AACM member George Lewis told the story well in his vital 2007 tome *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press), but the Art Ensemble is important enough to warrant a volume of its own. They get just that with **Paul Steinbeck's** well-researched *Message to Our Folks* (University of Chicago Press).

Steinbeck intersperses his chronological narrative with chapters focusing on specific releases, providing both macro and micro views of the band's work. He relays the remarkable tale of the Art Ensemble's 1969–1971 Parisian sojourn, during which they established themselves as an international act even before having built a domestic following (and added "of Chicago" to their name). He tells of their triumphant return, portraying them convincingly as a phenomenon in the jazz world, both onstage and off. As Steinbeck relates, the band handled its business practices much the way they did their concerts: establish a goal (a set list, a tour schedule) and realize it through a consensual process. Between 1975 and 1979, they incorporated as Art Ensemble of Chicago Operations (AECO), launched their own label and hired a small support staff.

Concentrated attention—including detailed musical analysis—is given in three separate chapters to the albums *A Jackson In Your House* (recorded during their time in France) and *Live At Mandel Hall* (their homecoming concert, recorded at the University of Chicago on the city's South Side) and to the concert video *Live From the Jazz Showcase* (also released on DVD as *In Concert*), recorded at Chicago's Blackstone Hotel in 1981. Steinbeck suggests listening to these recordings during the respective chapters, and his pacing is astonishing, allowing for a leisurely read with room to stop and listen.

That said, the selections point to the book's big shortcoming. We follow the rise to fame and speed through the rest. An informed discussion of the group's later



years—how they carried on through the departure of Joseph Jarman in 1993, the death of Bowie in 1999 and the death of Malachi Favors in 2004—would hardly have dragged the text down. Roscoe Mitchell and Famoudou Don Moye persevered during that time, bringing other musicians into the fold and making some strong recordings. It's not the rags-to-riches part of the tale, but it is no less integral.

Steinbeck does do a good job with the part of the story that most interests him. The Art Ensemble enjoyed not just artistic success but a level of social mobility in Paris that was not available to them in the States. Freedom in France, however, came with a racial filter of a different sort, the same one that had made Josephine Baker the talk of the town 40 years prior. The band members were aware of this, and played to it with old-time spirituals and revolutionary politics. In retrospect, the "message to our old folks at home" routine seems at once a sincere reminiscence and a biting pantomime.

The band was capable of stark social satire, especially in its early days. It also fostered a shared interest in theatricality. Steinbeck outlines these points without hammering them home.

But the author, an assistant professor of music theory at Washington University, isn't into issuing polemics, and his prose here is more admiring than academic. Lewis' AACM book is already necessary reading, and *Message to Our Folks* sits quite nicely beside it. **DB**

Ordering info: [press.uchicago.edu/index.html](http://press.uchicago.edu/index.html)

NOAH PREMINGER

MEDITATIONS ON FREEDOM

## Noah Preminger *Meditations On Freedom*

DRY BRIDGE RECORDS 005

★★★★

It's been said that writing about music is like dancing about architecture, though certainly not by anyone in music journalism. But is playing music about issues of concern equally pointless? Musicians and critics would surely unite to deliver a resounding "No!" Especially after they've listened to *Meditations On Freedom*.

Whether composed by Noah Preminger or drawn from the canon of songs inspired by inequity and injustice, these nine tracks derive their eloquence from two primary sources.

The first of course is the players involved. Preminger highlights this effectively with opening sections that spotlight duo combinations. Check the overtone chimes and double-stops that flavor Kim Cass' bass alongside the sax at the top of "A Change Is Gonna Come." Then submit to a more solemn spell, with Preminger and Jason Palmer treating the theme to "Only A Pawn In Their Game" as if they were reading Scripture together.

The other key to Preminger's method is to omit a harmonic instrument from this session. Including a piano would inject a sense of structural anticipation: It would be difficult for the player to not signal an impending chord change or cadence or chorus.

Compositionally, of course, that's a prerequisite for this material. But Preminger removes that aspect of listening and probably even of playing these works.

Will any of this music actually increase the odds of world peace? Probably not. But it will take you to a better place -- and that's important too.

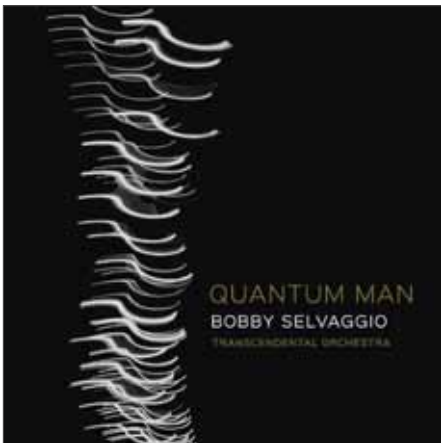
—Bob Doerschuk

**Meditations On Freedom:** Only A Pawn In Their Game; Just The Way It Is; A Change Is Gonna Come; We Have A Dream; Mother Earth; Women's March; The 99 Percent; Give Me Love (Give Me Peace On Earth); Broken Treaties (49:45)

**Personnel:** Noah Preminger, saxophone; Jason Palmer, trumpet; Kim Cass, bass; Ian Froman, drums.

Ordering info: [noahpreminger.com](http://noahpreminger.com)





**Bobby Selvaggio**  
*Quantum Man*

DOT TIME 9058

★★★★½

Bobby Selvaggio's saxophone and warm yet bracing compositions star on what may be his most adventurous album. Even at its most abstract, the highly textured, refreshingly unpredictable *Quantum Man* is persuasive and moving. It's Selvaggio's first effort with his Transcendental Orchestra, which includes a jazz quartet, string quintet, voice, percussion and electronics.

This album begins with "Vanishing Thought," a soaring, aspiring showcase for Selvaggio's fevered alto. Then comes the deliberate title track, a conversation that sets Selvaggio's cautious single notes and jaunty voice-box effects against a calming string section. The tune thickens as Selvaggio's single notes recede behind Theron Brown's energetic piano, transforming the song into a kind of geometric round.

And so the album evolves, taking the listener through a complex three-part suite called "Fading Rose" to "House On A Hill," one of the most haunting tracks.

The notion of *bel canto*, perhaps ingrained in Selvaggio as the son of Cleveland jazz accordionist Pete Selvaggio, permeates *Quantum Man*; it's palpable at the beginning of "Fading Rose" as Selvaggio plays a caramel motif, building on it with ferocity.

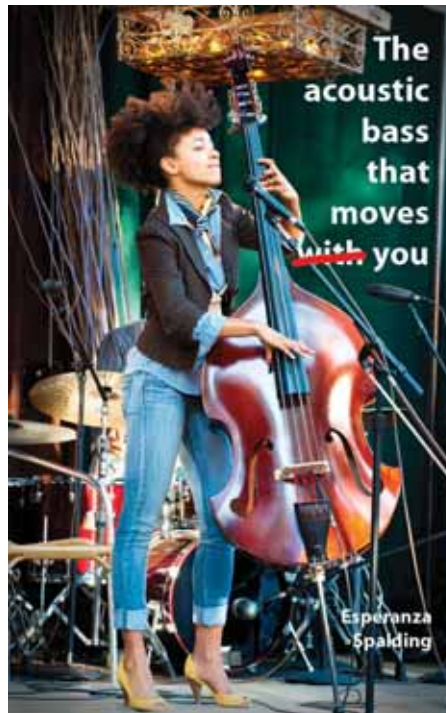
Ultimately, the album's eclecticism is liberating, spanning the lyrical "House On A Hill," the edgy, eccentric "Proteanism" and "Love Within," a ballad so mellow you might think it's a lost track from *Focus*, the Stan Getz-Eddie Sauter classic.

—Carlo Wolff

**Quantum Man:** Vanishing Thought; Quantum Man; Fading Rose Movement I; Fading Rose Movement II; Fading Rose Movement III; House On A Hill; Proteanism; Love Within; Up Is Down. (65:31)

**Personnel:** Bobby Selvaggio, saxophones, alto clarinet, voice box effects pedal, keyboard; Theron Brown, piano, keyboards; Amber Dimoff, Chiara Stauffer, violin; Andrea Belding Elson, Christina Spackey, viola; Jamey Haddad, percussion; Trevor Kazarian, cello; Dustin May, drums; Dan Pappalardo, bass; Chelsea Selvaggio, voice.

Ordering info: [dottimerecords.com](http://dottimerecords.com)



4 Models to Choose From:

The C-1 Fully Carved

The H-1 Hybrid

The K-1 Vintage Plywood

The Standard Classic Plywood

All models feature a full acoustic response, as customizable as any string bass, with unparalleled arco and pizzicato sound, both amplified and acoustic.

Travel with your Czech-Ease. Record with your Czech-Ease. Teach, learn, play, and *be moved*.

To learn about other David Gage products, like The Realist Transducer, visit [DavidGage.com](http://DavidGage.com)



Czech-Ease.com



**REGINA CARTER**  
*Ella: Accentuate The Positive*

The new album from award-winning violinist Regina Carter celebrating the 100th Birthday of Ella Fitzgerald

Featuring unique takes on classic Ella songs  
Ac-cen-tchu-ate the Positive,  
Judy, I'll Chase the Blues Away  
and more.

Available at Music & More Locations  
**BARNES & NOBLE**  
BN.COM

OKeh

**BEST ALBUMS OF 2016**  
**DOWNBEAT**  
1917

**185 GREAT JAZZ VENUES**  
**DOWNBEAT**  
BREAK SOME RULES!

Ingrid & Christine Jensen  
**DOWNBEAT**  
Craig Taborn's INTELLECTUAL BEAUTY

**DOWNBEAT**  
LOVE RIOT

**SUBSCRIBE 877-904-JAZZ**

# Latin Lead Trumpet vs. Jazz Soloist: Developing Different Concepts



Steffen Kuehn

I don't consider myself a natural Latin lead trumpet player, nor am I a natural jazz trumpet player. I was born and raised in Germany, and those two genres are certainly not indigenous to European culture. When I moved to the United States to study jazz music at the University of North Texas in the late 1980s, I was exposed to both, and I realized very quickly that I had to learn how to play the horn first before I could attempt to delve into any style of music.

Being exposed to trumpeter Don "Jake" Jacoby's method of playing the trumpet was of significant help to me. I started to comprehend that I hadn't been using my air properly, and so I recalibrated my whole approach—which eventually enabled me to develop some high-note chops while I continued to work on my harmonic concept as a jazz player.

Fast forward: In February 2014, I won a Grammy for Best Tropical Latin Album with my West Coast-based Pacific Mambo Orchestra, a 20-piece Latin big band I co-lead

with pianist Christian Tumulán. I played lead trumpet on three tracks and played two jazz solos as well on that independently produced album (titled *Pacific Mambo Orchestra*). How did that happen?

Rewind: First of all, I got really frustrated with not being able to execute the things on the trumpet that I wanted to, so I put myself in situations that required and forced me to get out of my comfort zone. Let's face it: Playing lead trumpet is physically very demanding.

I started saying yes to lead-trumpet gigs around the mid-2000s after having relocated to the San Francisco Bay Area, and I struggled through many of them (apologies and thanks to the bandleaders who trusted me with that).

But eventually I started hearing notes in the higher register and I started liking it. I started getting into it and discovering the fun of playing lead. I committed to saying yes to (almost) everything, and I committed to exploring my instrument to the fullest and to

the best of my abilities.

I experienced a major change when I went through a personal growth workshop in San Francisco in 2001. I started to understand that I needed to create and change my space within from an "I can't" to an "I can" attitude, which obviously did not only apply to trumpet playing.

It was truly a change of attitude within myself that needed to happen before I could tackle the new physical demands of becoming a lead player.

Being heavily involved in the Bay Area's vibrant Latin music scene in the 2000s, there was ample opportunity to work seven nights a week playing live music.

I had an epiphany in 2006 after I recorded with legendary timbalero Louie Romero's group Mazacote. One reviewer of a Mazacote recording mentioned that "within the clave's metronome, the intentional slight lagging of the horn section gives the musical structure of this CD a very hip, Barrio sound indeed." This really made me think about my playing on that recording, since I surely didn't lag intentionally.

I came to the conclusion that I had approached Latin music as a jazz player, meaning I swung the eighth notes like I would in a jazz setting. That means that I treated the eighth notes in a triplet-feel (where the first two eighth notes of the triplet are tied together, receiving roughly 66 percent of the full beat) instead of playing straight eighth notes (roughly 50 percent per eighth note). That simply means that my second eighth note (33.33 percent of the full beat) fell behind the upbeat, which in jazz is frequently encouraged (to "lay back"), but not in Latin music. This is obviously a strictly mathematical approach.

The solution was listening to the clave, cascara, campana, tumbadora and the piano montunos. These gave me all the rhythmical information I needed, and I realized I just had to lock in with that eighth-note feel and my timing would be taken care of. All I really had to do was settle in with the rhythm section, something that should have been obvious to me earlier.

The next hurdle was (and still is) dealing with endurance issues that arise on the gig. Latin music is often loud and energetic, and as acoustic players, trumpeters always need to compete with stage volume. Physically, it can be very challenging.

Latin music is much more compartmentalized than jazz music, as it requires the player to deal with much shorter phrases (mostly repeated four- or eight-measure phrases) called mambo or moñas. In big band jazz, we have to deal with more extended phrasing like shout choruses or jazz improvisations with multiple choruses over longer forms.

In trumpet-playing terms, I look at it this way: Since there are shorter (and more percussive) phrases in Latin music, I need to stop and restart my air more frequently, which puts different emphasis/strain on my abdominal muscle groups, especially the diaphragm. When you breathe in, the diaphragm contracts downwards, creating a vacuum that causes a rush of fresh air into the lungs. The opposite occurs with exhalation, where the diaphragm pushes upwards against the lungs, allowing them to deflate. I control how much I want the diaphragm to push up against the lungs, thus creating degrees of air compression and air speed. When playing the trumpet, the faster the air stream, the higher the vibration/frequency of the lips and the higher the resulting note. In an improvised jazz solo without a lot of high notes in the lead-trumpet range, the pressure of the diaphragm against the lungs can be more sustained and extended.

The next important step for me in becoming more comfortable in the higher range of the trumpet was finding a lead mouthpiece that worked for me. Early on, I had been playing on a Marcinkiewicz No.7 with a Bach Stradivarius 72 bell/25 leadpipe, which had sort of worked.

In 2009 I played a gig in Las Vegas with Jose Lugo's Latin Big Band and hired my good friend Gil Kaupp (of Santa Fe & The Fat City Horns) to be in the trumpet section of the ensemble. Kaupp introduced me to his newly developed Giddings & Webster (Gil Kaupp model) lead mouthpiece and, man, did that change my playing. Now I became really comfortable with notes that I hadn't been able to play with confidence before.

Fast-forward to the summer of 2015: After the Pacific Mambo Orchestra's Grammy win, things got really crazy and I had to work on my "business chops," forming a company and basically becoming an employer of up to 30 people. That left me barely any time to work on my trumpet playing. Once I began to feel like my head was above water again, I committed to recording my new contemporary jazz album, *Leap Of Faith*, with drummer Tommy Igoe, guitarist Drew Zingg, alto saxophonist Marc Russo, tenor saxophonist Tom Politzer, tenor saxophonist Bob Mintzer and others.

The urge to record my own music and to shift my focus back to jazz became very important to me. I knew that part of that shift would have to be a new sound—I had gotten pretty tired of my Bach Stradivarius trumpet setup and was looking for a more robust, dark-

er sound that would fit the music I was about to record but at the same time would allow me to continue to play lead with my Giddings & Webster mouthpiece.

After trumpeter Paul Tynan recommended the Edwards X3 trumpet, I test-drove it and fell in love with it. With a slightly larger bell and the No. 1 leadpipe, it sounds great on *Leap Of Faith*. For the recording, I used the Marcinkiewicz No. 7 mouthpiece for the jazz solos and the Giddings & Webster mouthpiece for the section work.

I have found that music, no matter the genre, demands that it be played authentically

and stylistically correct in order to do it justice. This requires a significant investment of time, study and practice—all well worth the rewards.

DB

German-born trumpeter/composer Steffen Kuehn, a mainstay of the Bay Area jazz and Latin music scenes and a 1993 graduate of the University of North Texas, won a 2014 Grammy (Best Tropical Latin Album) for the self-titled debut by the 20-piece Pacific Mambo Orchestra, which he co-leads with pianist Christian Tumalan. An alternately robust and warmly lyrical soloist and an on-point horn-section player, he works with bands led by Latin drummer Brian Andres and timbalero Louie Romero and with jazz drummer Tommy Igoe's Groove Conspiracy. Kuehn has performed and recorded as a leader, releasing four albums on his Steffrecords imprint: *Now Or Later* (2002), with fellow trumpeter Tim Hagans; *Trumpop* (2008); *Constantine* (2011) and *Leap Of Faith* (2016). Visit Kuehn online at [steffenkuehn.com](http://steffenkuehn.com) or at [facebook.com/steffenkuehnmusic](https://www.facebook.com/steffenkuehnmusic).

Discovering Genius since 1996

# Litchfield Jazz Festival

August 5 & 6, 2017  
GOSHEN FAIRGROUNDS GOSHEN, CT

LITCHFIELD JAZZ ORCHESTRA FEATURING  
11 YEAR OLD PHENOM BRANDON GOLDBERG  
ADA ROVATTI • JON PIZZARELLI • GABRIEL ALEGRIA  
RUDRESH MAHANTHAPPA • JOE ALTERMAN • KEN PELOWSKI  
MICHAEL MAYO • JULIAN SHORE • AND MANY MORE...

**FESTIVAL HIGHLIGHTS**  
Nestled in the scenic Litchfield Hills, the Litchfield Jazz Festival brings you star performances with spectacular sound, student sets, artist talks, fine art & crafts, great food & great prices!

Litchfield Jazz Camp  
SUMMER 2017  
[LITCHFIELDJAZZCAMP.ORG](http://LITCHFIELDJAZZCAMP.ORG)

[litchfieldjazzfest.org](http://litchfieldjazzfest.org) 860.361.6285

LINE-UP SUBJECT TO CHANGE

DOWNBEAT ART WORKS Vandoren THE Leo Paul FOUNDATION STEINWARD SONS nefa  
Republican American Master Brands Crystal Rock Connecticut  
Photo by Lindsey Victoria Photography



**GPS-8**  
Powered Full Range  
Personal Monitor &  
PA System

**BE HEARD**  
Clear Sound.  
Expert Support.

**BIG Sound,  
Small Price!**

200 Watt Amp  
Built-in Comp/Limiter  
8" LF Driver & 1" HF Driver



Convenient low profile wedge shape  
for tight stage monitoring applications.



Built-in Pole Socket  
for Stand Mount\*

The Personal  
Monitor Experts  
800-369-7768  
GalaxyAudio.com



\*Optional speaker stand shown

Woodshed > **SOLO**  
BY JIMI DURSO

# Donny McCaslin's Tenor Sax Solo on 'Faceplant'

With its brisk tempo, odd time signature, chromatic chord motion and emphasis on fifths and triads, Donny McCaslin's "Faceplant" could easily be at home on a Soundgarden album. On this solo, from McCaslin's latest CD, *Beyond Now* (Motéma), the tenor saxophonist plays with all the intensity of a rock guitarist, but with the subtlety and intelligence of a jazz musician, using two musical elements in particular to create a powerful statement.

Look at how his use of range creates climaxes that often serve as borderlines between statements. The high B in measure 22 is the second highest pitch in McCaslin's entire improvisation. It's likely no coincidence that this is also the midpoint of his solo. But he does hit us with a high B<sub>b</sub>, just a half step below that center climax, in bar 31. This serves as the midpoint to his solo after the high B, so he's taken the second half and divided that in half with these high points. But rather than leave those as the high points, McCaslin instead decides to go out on a high note, climbing to a D that's a minor third above that midpoint. These high pitches also serve as endings (measures 22 and 41) or beginnings (measure 31) of phrases. There is space after (or in the case of bar 31, before) these notes, bringing more attention to them, making it clear this is important punctuation in his statement.

Also worth observing is that McCaslin's lowest note, the low G# near the beginning of bar 13, occurs a little past the 25 percent mark, making it another demarcation point. And McCaslin treats it just like he did the high points: leaving space afterward to make this clear. He's subdivided his improvisation into four roughly equal sections with these extremities.

Rhythmic density is another effective means McCaslin uses to create momentum. The first eight bars contain a lot of space, McCaslin using his notes more as accents rather than a legato moving line, as he favors later. Measure 9 uses some syncopated 16ths to bring us into a string of them that lasts for nearly six bars before increasing the energy to 16th-note triplets in bar 16. He keeps up this energy for two more measures, with a few hints at 32nds before diving into this subdivision at bar 19. After a short pause in the middle of this



MICHAEL JACKSON

Donny McCaslin

bar, the 32nds continue straight through to the high B in bar 22, and then calm down to 16ths right afterward. So this midpoint not only has a climax in range but also in rhythmic density.

He also combines these elements to bring the energy down after this climax. Not only does McCaslin descend in range but he also brings the rhythm back to 16ths. It's still high energy, but less than before, making it a nice contrast between the previous section as well as the first. But he still increases the energy by going into a string of 16th-note triplets. These had been used to transition from 16ths to 32nds, but here they are used as the basis, creating a fourth level of intensity.

He also creates a sort of suspense by repeating notes in this section. Previously (and afterward), McCaslin tends to play strings of notes moving in either an upward or downward direction, but here (measures 27-30) we hear pairs of notes repeated for half a bar at a time. So the rhythm has intensified, but the repeated notes create a sense of less going on as well as a tension that needs to be dissipated. However, there is a sense of direction to this section. McCaslin is using the same motif, but moving it a half step at a time, first down and then up and then down again. This gives us a sense of rise and fall throughout these measures, creat-



## Sabian Artisan Elites

### Warm, Dry, a Touch of Grit

Sabian has introduced Elite, a subset of its Artisan line, with an initial offering that includes 20-inch and 22-inch cymbals and 14- and 16-inch hi-hats. The Artisan line is made of B20 bronze (80 percent copper and 20 percent tin), a common metal for darker cymbals. Extensive multi-peen and high-density hammering are two of the factors that contribute to the Elite sound. After the hammering, a single pass of lathing is applied and the end result has unlathed areas that show the surface underneath, giving the Elites a very gritty and unique look. The Artisan line is labeled as a “dark” cymbal, but the Elites have a tone that is lower-pitched and drier than other Artisan cymbals.

The Elite 20-inch and 22-inch cymbals sound very different. They both have a low, small bell profile, but the 22-inch has a smaller bell than the 20-inch. I found the 22-inch to have a nice attack and quick decay, with enough undertones to support the dark nature of the cymbal but not overwhelm the initial attack. The cymbal spoke and got out of the way quickly yet still had some nice crashability. The 20-inch had more wash and proved great for filling up more sonic space. It also had the darker textures but had a bit of brightness that helped projection through a band. These cymbals can be played as a crash or a ride in any situation.

The hats had the same hammering and lathe look, and each had a satisfying “chick” that was able to cut through large ensembles. The 14-inch hats had more of a traditional sound to them, but with a dark character. The



16-inch had a noticeably lower fundamental note that gave it a unique sound. While still being able to cut through the band, it had a darker, washy quality that I enjoyed.

The end result of Sabian’s time-intensive manufacturing process is a great line of cymbals for someone who is looking for a warm, dark sound with a touch of grit.

—Matt Kern

[sabian.com](http://sabian.com)

## Vic Firth Modern Jazz Collection

### Exceptional in Any Setting

The drumsticks in Vic Firth’s new Modern Jazz Collection were designed in collaboration with some of the top jazz players on the scene today, including Jeff Ballard, Greg Hutchison, Joe McCarthy and Lewis Nash. I tried each of the five sets of sticks in the collection using the same cymbals, but in varying drum set configurations. Play-testing took place in my home studio and onstage in small-group jazz situations.

The MJC1 is beefy, with an almost 5B-like shaft with a medium taper and an oval tip. While this stick has an excellent balanced feel and good definition, I would consider it better suited for higher-volume playing situations, not delicate cymbal work. It was a little heavy for a jazz setting.

The MJC2 is a bit thinner than a 5A and has a long taper with a long arrow-type tip. It reminds me of a typical stick design of the 1960s, but slightly larger and with a modern feel. The tips bring out complex tones in cymbals while getting a focused tone out of the drums.

The MJC3 features an 8D shaft, and has extra length. I don’t normally like longer sticks, but I’m a convert with this one. I love the balance, feel and the clarity it pulls out of the cymbals while retaining complexity. On stage, these sticks put my 20-inch Spizzichino cymbal in a tonal spot with the other instruments that I’ve never heard before. I had total command over every aspect of the cymbal, and it was really fun to ride that sonic wave. These were my favorite of the group.

The MJC4 is unique to this group due to the fact that it’s made out of maple. The lighter feel of the maple combined with a 5B diam-

eter, extra length, long taper and a small barrel tip make it a well balanced and unique-feeling stick. All of these factors make it easier to control in lower-volume situations. The small barrel tips get a darker, smokier sound out of the cymbals, but clarity and definition are still there without muddying the sound. These would make excellent sticks for a variety of styles including funk or other higher-volume genres.

The MJC5 is the lone model with a nylon tip. It has an 8D shaft and a medium taper. The tip is a combination barrel/oval that readily gives you extra stick definition, more volume and higher frequencies from the cymbals. It also gives you more punch from the drums. Balance is very good, and if you want clarity and high end from your cymbals, these will deliver.

Although these sticks were developed by some of the great names in jazz, they aren’t necessarily limited to playing jazz. If getting great sounds out of your cymbals and drums is important to you regardless of musical style, these are all worth a look.

—Ryan Bennett

[vicfirth.com](http://vicfirth.com)





Havana International  
Jazz Festival Tour

Visit: [JazzCuba.com](http://JazzCuba.com)

For coming dates.

FAMILY OWNED  
AND OPERATED  
SINCE 1924!



Shop Now  
**SamAsh.com**

**AUTHORIZED DEALER**  
FOR EVERY PRODUCT WE SELL

**45-DAY**  
NO HASSLE RETURN POLICY

**FREE SHIPPING**  
ON ALL ORDERS OVER \$9.99

**SamAsh**

MUSIC | DIRECT

Toolshed >

## Roland Aerophone AE-10

### Breath-Sensor Technology, Expressive Sounds

Electronic wind controllers with saxophone-like fingering systems have been around since the emergence of the Lyricon, an analog wind synthesizer from Computone, in the 1970s. Akai, Yamaha and other manufacturers began to join the fold starting in the '80s, developing woodwind-inspired synth controllers that have been improved over multiple generations and have evolved into the digital realm. Roland is the latest to develop a digital wind controller with the Aerophone AE-10, recently upgraded to version 2.00.

The Aerophone AE-10's design is especially friendly to saxophonists. It's slightly curved, which allows you to hold it at a comfortable angle. The keys look and feel like saxophone keys, from a low A (and also a low A<sub>2</sub>/G#) in the left thumb up to a high F in the left-hand palm keys. A wide range of altissimo fingerings are built into the Aerophone AE-10—it's programmed to know how you think as a sax player—and you also have the option of using the octave keys to extend your range. You can also program your own fingerings, perhaps to resemble those of a flute, clarinet or whatever system you're used to. The instrument is responsive to bite pressure and wind pressure, and it feels like you're blowing into an actual saxophone mouthpiece. It even comes with its own padded case, so it's easy to travel with and bring to gigs.

The Aerophone AE-10 has 55 built-in sounds, ranging from soprano/alto/tenor/baritone saxophones, flute, clarinet, oboe, bassoon, trumpet, tuba and whole horn sections to guitar leads, organs, various synthesizer patches and even exotic instruments including the erhu, shakuhachi, pan flute, qudi and suona. The woodwind and brass sounds all utilize Roland's sound-modeling SuperNATURAL technology to match the behavior and tonal variations of the instrument being emulated. The non-wind sounds, which come from Roland synths, have been tailored for wind instrument performance with optimized breath control, and can be played more expressively than with a regular keyboard controller.

Woodwind players who are into synthesis can have a field day with the Aerophone AE-10. Via USB connection, you can access any soft synth on your DAW or play sounds from an external MIDI sound module. There are options for additional expression and effects using the right-hand thumb controller, which is like a mini joystick that helps you play bends, growls, subtones, basic harmonizations, portamentos, modulations, and pizzicato and staccato notes. Menu settings give you control over parameters like tuning, transposition, bite sensitivity, vibrato depth, continuous controller data and MIDI channels. A new AE-10 Editor app for iOS allows for even deeper editing capabilities.

I found that the Aerophone AE-10 sounded best when played through a keyboard amp or a full-sized sound system. It has built-in speakers that give you some sense of playing an acoustic instrument, but they don't quite support the complexities of the onboard sounds. You can also play it using headphones, which is a great option for silent practicing.

In performance, the Aerophone AE-10 is not going to replace your main sax. But it will seriously augment your arsenal of sounds. It has applications across a wide range of genres, and the horizon-expanding factor is extreme. The more time you spend exploring the Aerophone AE-10 and discovering its capabilities and subtleties, the more enjoyable and useful it becomes. Don't let its ultra-lightweight plastic body lead you to think it's more toy than tool. On the contrary, this well-made digital wind controller has enormous potential, and with a list price of \$799, it costs only a fraction of what you'd pay for the virtual studio full of instruments it's capable of emulating. —Ed Enright

[roland.com](http://roland.com)







## UA Apollo Twin MkII

### Legendary Analog Tones

The Apollo Twin MkII Thunderbolt Audio Interface from Universal Audio offers an expansive set of features that take full advantage of the company's hardware and software expertise. Packed into a convenient desk-top form factor, this high-resolution audio interface for Mac and Windows is a powerful piece of recording gear.

The Apollo Twin MkII is a redesign of the Apollo Twin that builds on the strengths of the original while adding new capabilities. The A/D and D/A converters have been upgraded based on next-generation Apollo rackmount interfaces and offer higher dynamic range and lower THD for clearer, more transparent recording at resolutions up to 24-bit/192kHz.

The MkII utilizes a Thunderbolt connection, offering significantly faster data transfer speeds compared to USB or FireWire. This results in lower latency and greater stability at lower buffer settings. The new Twin also adds a built-in talk-back mic and enhanced monitoring capabilities, both of which are responses to user feedback. Input options remain the same, with two combo XLR/TRS jacks for microphone or line signals, one high impedance instrument jack and an optical port for digital audio data. Outputs also remain unchanged, with two pairs of TRS line outputs and one headphone connection.

Although the hardware updates are impressive, the true strength of this device lies in its ability to integrate seamlessly with software. The MkII's Unison preamps and Hi-Z input are controlled via the Console application, which contains a virtual mixing board for low-latency monitoring, realtime plug-in processing and unit configuration. The app handles all input routing and plug-in and channel-strip settings, as well as

a full-featured studio monitoring section. Many of these options can also be selected directly from the hardware unit itself, which is useful for when the MkII is situated away from your computer. The Console app is the key to unlocking Apollo's real power: the real-time UAD processing that allows for nearly latency-free tracking, mixing and monitoring with UAD powered plug-ins. As with other UA devices, processing is handled on DSP chips in the hardware to virtually eliminate latency issues regardless of the DAW's buffer setting, and take the load off the host processor. The Apollo Twin MkII is offered with SOLO, DUO and QUAD DSP options depending on your particular requirements.

UAD powered plug-ins are a major advantage to Apollo audio interfaces, and the company takes this a step further with its Unison Technology. Unison plug-ins are inserted on the preamp slot, integrating with the physical preamp to adjust impedance, gain staging, etc., to match the emulated gear. This technology represents the next step forward in creating realistic hardware emulation and modeling.

The Apollo Twin MkII is a sophisticated piece of equipment with a broad range of hardware and software functionality. I found the unit fairly easy to set up, and it worked seamlessly with my favorite DAW software for recording tracks. The preamps are extremely quiet and clean, and the Unison plug-ins provide plenty of pleasing tonal color options from Neve, API, Manley, Marshall, Fender and more.

The Apollo Twin MkII is an exceptional product for users needing a standalone interface and those looking to utilize it as an add-on component to a larger system. —Keith Baumann

[uaudio.com](http://uaudio.com)

NS  
DESIGN™



NXT  
active  
Upright  
Bass

Bakithi Kumalo  
on tour with  
Paul Simon

[www.NedSteinberger.com](http://www.NedSteinberger.com)

### 1. Fit for a Classic

Remo has developed the Classic Fit Drumhead for oversized drums made prior to the mid-1960s. The heads have a slightly narrower flesh hoop and step design yet maintain a standard outside diameter that doesn't interfere with the counter hoop. They are available with Ambassador Coated, Ambassador Clear or Fyberskin film and come in 12-, 13-, 14-, 16- and 18-inch sizes. Classic Fit batter drumheads are also available in a Snare Side Ambassador Hazy version in 12- and 13-inch sizes.

More info: [remo.com](http://remo.com)



### 2. Recording Simplicity

Superscope's PMR61 digital audio recorder features a simple top-panel layout consisting of only four buttons. All critical setup functions can be PIN-protected in the touch screen menu, which gives immediate status during recording and facilitates navigation and operation. The PMR61 can record CD-quality 16-bit, 44.1kHz WAV files. It also employs MP3 compression bit rates and sample frequencies that produce reduced file sizes.

More info: [superscopetechnologies.com](http://superscopetechnologies.com)



### 3. Time-Honored Rhythms

*The Conga and Bongo Drum in Jazz* (Mel Bay) by Trevor Salloum with Bobby Sanabria is a tool for educators and drummers playing Latin percussion in jazz with an emphasis on swing. It includes chapters on history, tuning, position/posture, notation, strokes and rhythms, complemented by photos, interviews, transcriptions and video links to performances and interviews with conga/bongo masters. Also included is an extensive discography on the use of conga and bongo drums in jazz dating back to 1948.

More info: [melbay.com](http://melbay.com)



### 4. Settings Lockdown

Loknob has created a locking knob for use with anything needing a knob that stays put, such as pedals, mixing boards, guitars, keyboards and amplifiers. When the Loknob is pulled, turned to the desired position and released, it will stay locked in position until the next time you need to change it. Loknob comes in 3/4-inch and 1/2-inch outside diameters.

More info: [loknob.com](http://loknob.com)



### 5. Killer Cable

D'Addario has added the Latching Cut-Off Switch model to its Circuit Breaker line of instrument cables. The new model has an actuated "kill" switch that allows for noise-free instrument changes. The Latching Cut-Off Switch cable is available in straight and right-angle plugs in a variety of lengths from 10 to 30 feet.

More info: [daddario.com](http://daddario.com)



### 6. Virtual Vinyl

The Waves Abbey Road Vinyl plug-in is a precise model of the vinyl cutting and playback gear at London's Abbey Road Studios. Designed to capture every stage of the vinyl production and playback process, it gives new recordings the vintage warmth of vinyl records played on classic turntables and needles. Users can choose between the sound of a pure acetate cut or the print master vinyl pressing from the factory; play virtual records on two distinct turntable types with a choice of three classic cartridges; and add the EMI TG12410 mastering console on the path into the vinyl lathe.

More info: [waves.com](http://waves.com)





A TOUCH OF  
**BRILLIANCE**

For decades, Ibanez has been re-energizing the hollow body world with original designs, unrivaled playability and polished tones. The Contemporary Archtop series is an invitation to take your guitar style on a new musical journey.

CONTEMPORARY

**ARCHTOP AFC151**

CUSTOM WOUND MAGIC TOUCH-MINI FLOATING PICKUP | EBONY BRIDGE & FRETBOARD | SPRUCE TOP/FLAMED MAPLE BACK & SIDES

**Ibanez**

DON'T JUST PRACTICE.

# Engage.

---

**Bachelor of Music in:**

*Performance • Education • Composition • Theory*

**Minor:**

*Pedagogy*

**Areas of Emphasis:**

*Jazz & Improvisational Music • Collaborative Piano*

**Double Degree**

*Bachelor of Music/Bachelor of Arts*

---

**Discover the power  
of Engaged Learning.**

[lawrence.edu/conservatory](http://lawrence.edu/conservatory)



Lawrence University congratulates

**SAM GENUALDI, "Treelight"**

Undergraduate College Outstanding Composition

2017 Downbeat Student Music Awards

Original Composition—Large Ensemble



**LAWRENCE UNIVERSITY**

APPLETON, WISCONSIN

# DOWNBEAT 40<sup>TH</sup> ANNUAL STUDENT

## MUSIC AWARDS



**Best &  
Brightest**

*The Best Student  
Musicians of 2017*

Theresa Chen of the Eastman School of Music earned an Outstanding Composition accolade at the Graduate College level in the category Original Composition—Small Ensemble.

# Welcome to the 40th Annual DownBeat Student Music Awards



Eastman New Jazz Ensemble, Eastman School of Music, Rochester, New York

**THIS SECTION IS ALL ABOUT YOUNG** talent. The annual DownBeat Student Music Awards (SMAs) provide a showcase for some of the world's most talented young musicians—from the junior high level all the way up to graduate college students. We are proud to highlight and encourage the musical endeavors of all our competitors.

For 40 years, the SMAs have been a stepping stone for many of the world's greatest musicians. Among the noteworthy SMA competitors over the decades are such major artists as Norah Jones, Brad Mehldau, Maria Schneider, Chris Potter, Donny McCaslin, Darcy James Argue, Roy Hargrove, Zaccai Curtis, Jon Irabagon, Grace Kelly, Kendrick Scott and Aaron Parks.

In addition to the students who have become major jazz artists, and the hundreds of musicians who became jazz educators, there are thousands of SMA competitors who have benefited in other ways. For those who did not choose a career path in music, their studies helped them to become better listeners, better team members and better leaders.

Nowadays, when so many of our social

problems are compounded by one person or group's inability to view an issue from another, opposing perspective, we should all take a moment to reflect on the values that are promoted in a music classroom.

As students are learning about the technical aspects of making music, they also learn about democracy, equality, collaboration, cooperation and the development of individual contributions that enhance the efforts of the collective. They also learn to respect colleagues who might have different backgrounds and opinions than they do. When students learn to perform in harmony, it is often in both a literal and a figurative sense.

So while we applaud all the great melodies, compositions and arrangements crafted by SMA musicians, we also realize that their work on the bandstand and in the recording studio often results in those musicians being a bit more empathetic when they are off the bandstand.

On the following 38 pages, you'll see the names and photos of some of the best and brightest young musicians on the planet. In the future, we know that you'll be hearing a lot more music from some of these gifted youngsters. —Bobby Reed

## Features

- 100** JAZZ INSTRUMENTAL SOLOIST
- 106** LARGE JAZZ ENSEMBLE
- 114** VOCAL JAZZ SOLOIST
- 118** BLUES/POP/ROCK GROUP
- 122** JAZZ ARRANGEMENT
- 126** DOWNBEAT JAZZ EDUCATION HALL OF FAME:  
CLARENCE ACOX
- 130** DOWNBEAT JAZZ EDUCATION ACHIEVEMENT AWARD:  
PAUL CONTOS
- 132** DOWNBEAT JAZZ EDUCATION ACHIEVEMENT AWARD:  
HOWARD STONE
- 96** DOWNBEAT STUDENT MUSIC AWARDS—COMPLETE RESULTS

# EASTMAN SCHOOL OF MUSIC



## *Congratulates*

### OUR 2017 *DOWNBEAT* AWARD WINNERS

**Theresa Chen:**  
“The Song of Taibalang”  
Original Composition –  
Small Ensemble  
Graduate College  
Outstanding Compositions

**George Darrah:**  
“Too Close for Comfort”  
Graduate College Jazz  
Arrangement  
Studio Orchestra

**Jon Rarick:**  
“Portrait of Jenny”  
Graduate College Outstanding  
Arrangement  
Studio Orchestra

**Eastman New Jazz Ensemble**  
**Dave Rivello**  
Large Jazz Ensemble  
Graduate College  
Outstanding Performances

Learn about our Jazz programs at  
[esm.rochester.edu/jazz](http://esm.rochester.edu/jazz)



**EASTMAN**  
SCHOOL OF MUSIC  
UNIVERSITY OF ROCHESTER

# Student Music Award Listings



Jazz Ensemble I at the University of Wisconsin Eau-Claire

## Jazz Soloist

### Junior High School Winners

#### Henry Acker

##### Guitar

Duxbury Middle School  
Jill Norenberg  
Duxbury, MA

#### Matthew Lee

##### Drums and Trumpet

Glenfield Middle School  
Jon Ward  
Montclair, NJ

### Junior High School Outstanding Performances

#### Daiki Nakajima

##### Tenor Saxophone

Moreland Middle School  
Dann Zinn  
San Jose, CA

#### Oliver Tuttle

##### Trombone

Edna Brewer Middle School  
Zack Pitt-Smith  
Oakland, CA

### High School Winners

#### Alex Yuwen

##### Tenor Saxophone

Hamilton High School  
Eric Rasmussen  
Chandler, AZ

#### Joseph Yang

##### Trombone

Valley Christian High School  
Dr. Marcus Wolfe  
San Jose, CA

### High School Outstanding Performances

#### Albert Newberry

##### Piano

North Cross School  
John Salmon  
Greensboro, NC

#### David Sneider

##### Trumpet

Ardsley High School  
Alan Goidel  
Ardsley, NY

### Performing Arts High School Winner

#### Petros Anagnostakos

##### Drums

Humber College  
Community  
Music School  
Kirk MacDonald  
Toronto, Ontario  
Canada

### Performing Arts High School Outstanding Performance

#### Luca Mendoza

##### Piano

Colburn Community School of  
Performing Arts  
Lee Secard  
Los Angeles, CA

### Community College Outstanding Performance

#### Arek Gralnic

##### Guitar

MiraCosta College  
Steve Torok  
Oceanside, CA

### Undergraduate College Winner

#### Josh Shpak

##### Trumpet

Berklee College of Music  
Tiger Okoshi  
Boston, MA

### Undergraduate College Outstanding Performances

#### Cole Davis

##### Acoustic Bass

Manhattan School of Music

Jay Anderson  
New York, NY

#### Howard Dietz

##### Alto Saxophone

University of North Texas  
Brad Leali  
Denton, TX

#### Tobias Meissl

##### Vibraphone

Berklee College of Music  
Greg Hopkins  
Boston, MA

#### Henry Solomon

##### Baritone Saxophone

USC Thornton School of Music  
Bob Mintzer  
Los Angeles, CA

### Graduate College Winner

#### Eitan Gofman

##### Tenor Saxophone

Manhattan School of Music  
Justin DiCioccio  
New York, NY

### Graduate College Outstanding Performances

#### Chase Morrin

##### Piano





JOE MARTINEZ

Grammy winner Ted Nash received an honorable mention accolade in the 1978 Student Music Awards.

# DownBeat Celebrates 40 Years of SMAs

The May 18, 1978, issue of DownBeat included a cover story on Frank Zappa with features on bassist Dave Holland and baritone saxophonist Nick Brignola. On the cover, the “down beat” logo was two words, rendered in a lower-case font that screamed, “This is the ’70s!” The tagline above the logo let everyone know that db was “the contemporary music magazine.”

But that cover did not mention what would become one of the cornerstones of DownBeat and its dedication to jazz education—the Student Music Awards. In those days, they were actually called the “down beat Student Recording Awards,” and given all of one-and-a-half pages of space in the magazine.

These awards prove that “from small things, mama, big things one day come.” The goal was to create an awards program that could one day be as important to student musicians as the Grammys were to the pros.

Performances that year were adjudicated by a trio of jazz education royalty—David Baker, Bunky Green and James Williams. Baker was already making history in his post as head of jazz studies at Indiana University. Green was making his mark as head of jazz studies at Chicago State University. He would later become the chair of jazz studies at the University of North Florida. And Williams, who taught at Berklee College of Music

at the age of 22, was serving as pianist and arranger for Art Blakey. He would later go on to head up the jazz studies program at William Paterson University. Those three jazz-education titans started a tradition of amazing adjudicators that continues to this day.

Some of the competitors went on to have great careers, like high school saxophonist Ted Nash, who received an honorable mention for solo instrumental performance. Today, Nash is revered as a leader and as a member of the Jazz at Lincoln Center Orchestra.

Other participants from the 1978 competition went on to do great things in the music business, like Jim Rupp, the drummer for The Ohio State University Jazz Ensemble. He toured with Woody Herman and Maynard Ferguson, and spent eight years drumming for Diane Schuur. But Rupp is probably best known as the owner of Columbus Pro Percussion, one of the nation’s best drum shops, located in Columbus, Ohio.

And still others became teachers, bankers, lawyers, civic leaders and parents. If a person can learn to do one thing well, chances are they can learn to do many things well. Shining a spotlight on students who learn to play jazz well: That’s been the spirit of the SMAs for the past 40 years. And it’s a tradition that will continue for many more.

—Frank Alkyer



## 18th annual band director academy

June 23 - June 26, 2017  
Frederick P. Rose Hall

**REGISTER TODAY**

Band Director Academy (BDA) is a four-day professional development workshop for middle and high school band directors. BDA will be led by Rodney Whitaker, Director of Jazz Studies at Michigan State University and Terell Stafford, Director of Jazz Studies at Temple University and will focus on improvisation and the essentials of teaching jazz, through hands-on learning and practical techniques. Whether you are a seasoned director or fresh out of school, BDA is a resource that is right for you!

**TUITION**

\$400 per person  
Discounts, travel stipend, scholarships, and graduate credit also available.

**FOR MORE INFORMATION**

[jazz.org/BDA](http://jazz.org/BDA) • 212-258-9943 • [bda@jazz.org](mailto:bda@jazz.org)

PHOTO BY ELIZABETH LEITZELL



# Bart Marantz

Director of Jazz Studies, 1983–2015  
Booker T. Washington HSPVA

## NOW AVAILABLE FOR:

- Summer Jazz Camps
- All State Clinician
- Jazz Festival Clinician
- Band Master Association Clinician
- School Jazz Residency/Jazz Clinics

## AWARDS & RECOGNITIONS:

- Fulbright Scholar, South Africa, 1986
- Selmer Bach National Clinician, Since 1988
- DISD Teacher of the Year 2005, Rotary Club of Dallas
- Founder & President of the Arts Jazz Festival, 1990-1993
- DownBeat Achievement in Jazz Education, 1993
- DownBeat Jazz Education Hall of Fame, 2010
- John LaPorta National Jazz Educator of the Year, 2012
- DownBeat Student Music Awards Judge, 2016

Conn & Selmer  
P.O. Box 919  
Elkhart, IN 46515  
www.conn-selmer.com



www.BartMarantz.com



Jazz Orchestra, Western Michigan University, Kalamazoo, Michigan

Berklee College of Music  
Marco Pignataro  
Boston, MA

**Shai Golan**  
*Alto Saxophone*  
Manhattan School of Music  
Justin DiCioccio  
New York, NY

## Small Jazz Combo

*High School Winner*

**Tempus Fugit**  
Ann Arbor Community High School  
Jack Wagner  
Ann Arbor, MI

*High School Outstanding Performance*

**Jazz Combo I**  
Folsom High School  
Curtis Gaesser  
Folsom, CA

*Performing Arts High School Winner*

**Colburn Jazz Workshop Monday Night Band**  
Colburn Community School of Performing Arts  
Lee Secard  
Los Angeles, CA

*Performing Arts High School Outstanding Performance*

**Hamilton 'A' Combo**  
Hamilton High School

Academy of Music & Performing Arts  
Jim Foschia  
Los Angeles, CA

*Honors Ensemble Winner*

**Thelonious Monk Institute National Performing Arts High School All-Star Peer-to-Peer Jazz Quintet**  
Thelonious Monk Institute of Jazz, UCLA  
JB Dyas  
Los Angeles, CA

*Honors Ensemble Outstanding Performances*

**Advanced Jazz Workshop 1**  
The Jazzschool Community Music School  
Michael Zilber  
Berkeley, CA

**SFJAZZ All-Stars Combo**  
SFJAZZ  
Dan Zinn  
San Francisco, CA

*Community College Winner*

**Jazz Combo I**  
Riverside City College  
Joel Paat  
Riverside, CA

*Community College Outstanding Performance*

**Jazz Collective**  
MiraCosta College  
Steve Torok  
Oceanside, CA

## JAZZ TRUMPET COMPETITION



NATIONAL TRUMPET COMPETITION

March 8-10, 2018  
University of North Texas

Players ages 18-28 | \$5,000 in cash prizes  
Application video upload due December 15, 2017

WWW.NATIONALTRUMPETCOMP.ORG

# CELVIANO

## Grand Hybrid

*Casio's Grand Hybrid is the only digital piano I've played that actually has a genuine grand piano action. It feels completely natural, and all three of its piano sounds are excellent. It's an amazing instrument.*

— Eldar Djangirov

[www.eldarmusic.com](http://www.eldarmusic.com)

**Natural Grand Hammer Action:** Authentic piano touch with full-length wooden piano keys made with the same materials and processes as C. Bechstein, plus a revolutionary grand hammer action mechanism.

**New AiR Grand Sound Source:** Delivers every subtle nuance of three legendary pianos: Vienna, Hamburg and Berlin (developed with C. Bechstein), including mechanical sounds and several types of modeled resonance.

**Grand Acoustic Sound System:** Multi-channel, six speaker sound system recreates the sound field of an acoustic grand piano.

**Many other features:** Hall Simulator, Duel mode, MIDI, and USB audio recording, a variety of Tones, and much more.

  
C. BECHSTEIN

[www.casiomusicgear.com/grandhybrid](http://www.casiomusicgear.com/grandhybrid)

**CASIO**

## Jazz Instrumental Soloist



Joseph Yang



Eitan Gofman



Matthew Lee

# VARIED SKILLS YIELD REWARDS

### IN NOVEMBER 2014, TENOR SAXOPHONIST

Eitan Gofman returned to his native Israel to play in a big band that was performing the music of his countryman Eli Degibri. To take part in the concert, Gofman took a leave of absence from the Manhattan School of Music, where he was a first-year master's student in jazz performance.

As it happened, Mike Holober, who taught Gofman arranging at the Manhattan School, was the conductor and arranger for the Degibri project. Suddenly, Gofman was thrust into a work situation in which he had to perform as the colleague of a mentor, leading to a slightly disorienting realization: As a jazz musician, he needs to be broadly prepared for whatever comes his way.

Having earned his degree in 2016, Gofman, the recipient of a DownBeat Student Music Award as Jazz Instrumental Soloist at the graduate college level, takes an expansive view of his career. He has a weekly after-hours gig at Smalls in New York. He teaches at Jazz Empowers, a group that brings jazz into low-income schools. And he's busy creating compositions for strings that he hopes will get an airing at Smalls. In short, he is living the life of a multifaceted jazz artist in the 21st century.

"I can envision myself trying to push the music forward by balancing the writing with the playing and the teaching," he said. "Balance is important for every musician. It makes him more valuable."

Like Gofman, trumpeter Josh Shpak, the Jazz Instrumental Soloist winner at the under-

graduate college level, is developing a broad set of skills. While he impresses listeners with his playing, he is pursuing endeavors that complement his performing.

After finishing course requirements for his performance degree at Boston's Berklee College of Music, Shpak, who hails from the San Francisco Bay Area, decided to complete the requirements for another major: film scoring. He hopes to apply what he has learned to commercial work and film production.

"The trumpet is physically demanding and something that is a passion and pleasure to take on," he said. "But I also love writing and producing music."

This year's winners at the high school level seem similarly primed. Trombonist Joseph Yang, a senior at Valley Christian High School in San Jose, California, has, in his contributions to the school's big band, already shown an ability to "speak the language" of jazz, said Marcus Wolfe, one of his teachers.

Similarly, drummer Petros Anagnostakos—a freshman at the University of Toronto who has performed in Canada's elite National Jazz Youth Orchestra—has distinguished himself with his leadership qualities, technical ability and artistic sophistication.

"He's got the entire package," said Kirk McDonald, Anagnostakos' teacher and the director of the orchestra.

Meanwhile, drummer/trumpeter Matthew Lee, a winner at the junior high school level, already has a head start on a music career—benefiting from the advice of his saxo-



Josh Shpak

ANDRE LAMAR



Petros Anagnostakos

phone-playing relatives, father Mike Lee and brother Julian Lee. Julian is a former winner of a DownBeat Student Music Award and a student at The Juilliard School who has performed on Jazz at Lincoln Center's stages.

Matthew, who won the DownBeat award based on his work while a student at Glenfield Middle School in Montclair, New Jersey, is now a freshman at Montclair High School. He has also studied at the Jazz House Kids program in Montclair, run by singer Melissa Walker. The organization is known for opening doors for young artists.

Julian's success notwithstanding, Matthew said he knows that the doors won't open automatically. Nonetheless, with the examples of his brother and father, he can see himself living the jazz life: "I'm pretty set on living in the city, being around all my friends all the time and just playing music." —Phillip Lutz



**ENTER FOR A CHANCE  
TO WIN THE TOOLS  
YOU'LL NEED TO PLAY  
LIKE JEFF COFFIN.**

**THE JEFF COFFIN  
PRIZE PACK INCLUDES**

- Signed copies of his brand new book series, *The Saxophone Book*
- A private lesson with the man himself
- A year's supply of Select Jazz Tenor Reeds
- Select Jazz Tenor Mouthpiece
- Signed copy of "Side Up" CD (Jeff Coffin & the Mu'tet)



SIGN UP AT [PLAYERSCIRCLE.DADDARIO.COM](http://PLAYERSCIRCLE.DADDARIO.COM) FOR A CHANCE TO WIN.

**D'Addario**  
WOODWINDS



Peter Vode, New England Conservatory, Boston

**Undergraduate College Winner**

**The Oostende Quartet**  
University of Adelaide  
Elder Conservatorium of Music  
Dustan Cox  
Adelaide, Australia

**Undergraduate College Outstanding Performance**

**Fusion Ensemble**  
Columbia College Chicago



Shai Golan, Manhattan School of Music, New York

Bill Boris  
Chicago, IL

**Graduate College Winners**

**A.I.M.E.**  
University of Texas at Austin  
John Fremgen  
Austin, TX

**Lamont Small Jazz Group I**  
University of Denver  
Lamont School of Music  
Steve Wiest and Eric Gunnison  
Denver, CO

**Graduate College Outstanding Performance**

**WMU Graduate Ensemble**  
Western Michigan University  
Dr. Scott Cowan  
Kalamazoo, MI

**Large Jazz Ensemble**

**Junior High School Winners**

**Little Big Band**  
Caleb Chapman's Soundhouse  
Caleb Chapman  
Salt Lake City, UT

**Eckstein Sr. Jazz Band**  
Eckstein Middle School  
Moc Escobedo  
Seattle, WA

**Junior High School Outstanding Performances**

**Stanley Jazz Messengers**  
Stanley Middle School  
Bob Athayde  
Lafayette, CA

**Sutter Middle School Jazz Band**  
Sutter Middle School

John Zimny  
Folsom, CA

**High School Winners**

**AM Jazz Ensemble**  
Rio Americano High School  
Josh Murray  
Sacramento, CA

**Jazz Band I**  
Folsom High School  
Curtis Gaesser  
Folsom, CA

**High School Outstanding Performances**

**Jazz Band**  
Harvard-Westlake School  
Shawn Costantino  
Studio City, CA

**Studio Jazz Ensemble I**  
Westlake High School  
Brian Peter  
Westlake Village, CA

**Performing Arts High School Winner**

**Jazz Workshop Orchestra**  
Denver School of the Arts  
Dave Hammond  
Denver, CO



**Large Jazz Ensemble**  
MiraCosta Oceanside Jazz Orchestra  
*Community College Winner*

**Small Jazz Combo**  
MiraCosta Jazz Collective  
*Community College Outstanding Performance*

**Jazz Soloist**  
Arek Gralnic, Guitar  
*Community College Outstanding Performance*



**Jazz studies in beautiful Oceanside, California**

*Excellent faculty, facilities & opportunities*



Steve Torok, Director

Join us for the 11th annual  
OceansideJazzFestival.com

Godin  
GUITARS

## The Ultimate Archtop Series



5th Avenue CW Kingpin II

Montreal Premiere Supreme

5th Avenue Composer

Handcrafted in Canada and the USA

© 2016 Godin Guitars - Godin is a registered trademark of Harmonilab Inc.

[godinguitars.com](http://godinguitars.com)



Improvisation Ensemble (Reggie Workman),  
The New School for Jazz and Contemporary Music, New York

**Performing Arts  
High School Outstanding  
Performances**

**Jazz Band**  
Las Vegas Academy of the Arts  
Patrick Bowen  
Las Vegas, NV

**Jazz Ensemble I**  
Douglas Anderson School  
of the Arts

Don Zentz  
Jacksonville, FL

**Honors Ensemble Winners**

**Crescent Super Band**  
Caleb Chapman's Soundhouse  
Caleb Chapman  
Salt Lake City, UT

**Ellington Big Band**  
Tucson Jazz Institute



Henry Solomon, USC Thornton  
School of Music, Los Angeles

Doug Tidaback  
Tucson, AZ

**Precollege Big Band**  
Manhattan School of Music  
Precollege  
Jeremy Manasia  
New York, NY

**Honors Ensemble  
Outstanding Performances**

**Jazzschool Studio Band**  
California Jazz Conservatory's



Lucas Apostoleris, Frost School  
of Music, Coral Gables, Florida

Jazzschool  
Dave Eshelman  
Berkeley, CA

**SFJAZZ High School  
All-Stars Big Band**  
SFJAZZ  
Paul Contos  
San Francisco, CA

**Community College Winner**

**Oceanside Jazz Orchestra**  
MiraCosta College



RIVERSIDE CITY COLLEGE  
Henry W. Coil, Sr. and Alice Edna Coil  
School for the Arts  
DEPARTMENT OF  
**MUSIC**



**2017 Downbeat Student Awards**

**Large Jazz Ensemble**  
Community College Outstanding Performance  
RCC Jazz Ensemble

**Small Jazz Combo**  
Community College Winner  
RCC Jazz Combo I

**Jazz Arrangement**  
Community College Outstanding Arrangement  
RCC Student: Andrew Valenzuela for  
"On Green Dolphin Street"



**M** Manhattan  
School of Music  
**JAZZ ARTS PROGRAM**

MSMNYC.EDU

AFRO-CUBAN JAZZ ORCHESTRA  
DIZZY'S CLUB COCA-COLA  
JAZZ AT LINCOLN CENTER

## CONGRATULATIONS TO OUR WINNERS

of *DownBeat's* 40th Annual Student Music Awards

### Jazz Soloist

Undergraduate College Outstanding Performance

**Cole Davis, Upright Bass**

Graduate College Winner

**Eitan Gofman, Tenor Saxophone**

Graduate College Outstanding Performance

**Shai Golan, Alto Saxophone**

### Large Jazz Ensemble

Honors Ensemble Winners

**MSM Precollege Big Band**

Jeremy Manasia, Director

### Latin Group

Graduate College Winners

**MSM Afro-Cuban Jazz Orchestra**

Bobby Sanabria, Director

### Original Composition—Large Ensemble

Undergraduate College Winner

**Matt Wong, "Golden Fields"**

*it all happens here*

## Large Jazz Ensemble



AM Jazz Ensemble at Rio Americano High School



Steve Torok (foreground) leads a rehearsal of MOJO, the MiraCosta Oceanside Jazz Orchestra.

# STRENGTH IN DIVERSITY

**AS IN NATURE AND THE WORKPLACE, THE** “strength in diversity” principle is reflected on the bandstand with this year’s Large Jazz Ensemble winners.

While there isn’t a jazz studies major at the University of Wisconsin–Eau Claire, one wouldn’t know it from the level of activity on campus and around town, says Connor Pietrzak. A member of Jazz Ensemble I, the trumpeter noted that most every section in this group includes both sophomores and non-music majors.

Some of Pietrzak’s bandmates major in chemistry, education, computer science and business, he noted. “For 30 years, jazz ensembles were the only things taught here,” he said. “But the people at this school take it upon themselves to form jazz combos and r&b and hip-hop groups. The scene in Eau Claire is alive, because it’s hugely infused by students playing at different places in town.”

Students can take a jazz improvisation course as part of the curriculum, and several members of the music staff are excellent jazz players and educators, Pietrzak said.

Given the shorter-term nature of community college, saxophonist Josias Miguel of the MiraCosta Oceanside Jazz Orchestra (MOJO) at MiraCosta College in Southern California, confirmed that the group experiences periodic shifts in personnel. “We get new members almost every semester because people have class conflicts or are transferring out” to four-year colleges and universities, he said.

Steve Torok, who directs MOJO and serves as the chair of the music department at MiraCosta, established goals for the group. “The way it works is that [Torok] sets a theme, and we work around it,” Miguel explained. “It was Latin this semester, so we pulled out music that has Latin themes or rhythms. And at

the beginning of the year, we were going to New Orleans. So we tried funk, straightahead and second-line.”

At the high school level, diversity came in the form of age, as evidenced by the Jazz Workshop Orchestra, the performing arts high school winners from the Denver School of the Arts in Colorado. “There are about seven seniors and probably as many juniors and sophomores,” said Dave Hammond, director of bands at the school. “I’ve got a few sophomores who are just crazy good. It’s really competitive now. Most of the seniors have been with me since sixth grade.”

“I would consider the Jazz Workshop Orchestra to be one large family,” proclaimed double bassist Gabe Rupe. “The people I’m making music with are the people that I’m getting lunch with, too, regardless of grade.”

“Gabe’s been with the program since ninth grade and has done amazing things, including the Vail Jazz Workshop,” Hammond beamed.

One of this year’s high school winners, AM Jazz Ensemble at Rio Americano High School in Sacramento, California, also has students of various ages collaborating on the bandstand. “Right now it’s exactly half seniors, a couple of freshman and sophomores and a lot of juniors,” said Josh Murray, band director for the AM Jazz Ensemble. “We have three levels of jazz band. Anyone who rises up is pretty good.”

AM Jazz Ensemble pianist Nick Augusta and baritone saxophonist Duncan McElman were both recognized as Outstanding Soloists at this year’s Charles Mingus High School Competition, which took place in New York. “Duncan is the kind of musician that every teacher loves to have,” Murray said.

Augusta was a trumpeter when he first auditioned but switched to fill a vacant piano chair. “Now he’s our best pianist,” Murray said.



Jazz Workshop Orchestra at Denver School of the Arts



Jazz Band I at Folsom High School

“Nick is a super-supportive player and also really grounded both musically and personality-wise, which is especially important in a band setting,” McElman observed of his bandmate. “He’s also very insanely talented as a writer.”

“Duncan brings a lot of energy to the music,” Augusta reflected. “He’s really passionate about what he plays and is very dedicated.”

This year’s other winner at the high school level is Jazz Band I at Folsom High School in Folsom, California. The ensemble is led by the school’s music director, Curtis Gaesser, who was the recipient of a 2007 DownBeat Jazz Education Achievement Award. Jazz Band I has been a winner in the Large Jazz Ensemble category every year since 2014. —Yoshi Kato



**THE STEINWAY & SONS**  
*Factory Selection Event*



**FACTORY-DIRECT SAVINGS AND SELECTION  
ON THE FINEST PIANOS IN THE WORLD.**

STEINWAY factory selection will be within your reach during this savings event. Through a special arrangement with the renowned New York factory, an unprecedented selection of new and pre-owned grand and upright STEINWAY and STEINWAY-designed BOSTON and ESSEX pianos will be available at STEINWAY authorized dealers, at prices reflecting rare savings on the finest pianos in the world.

- STEINWAY and STEINWAY-designed BOSTON and ESSEX pianos for every budget
- New and pre-owned grands and uprights

**VISIT [STEINWAY.COM/DOWNBEAT](http://STEINWAY.COM/DOWNBEAT)  
OR CALL 1-800-STEINWAY TO LEARN MORE.**



STEINWAY & SONS

*Congratulations*  
Mt. San Antonio College

## SINGCOPATION

and their director  
**BRUCE ROGERS**

for winning their  
**11th DownBeat Magazine  
Student Award:**  
"Large Vocal Jazz Ensemble  
Community College Winner"



Contact: Bruce Rogers  
[brogers@mtsac.edu](mailto:brogers@mtsac.edu)

**MT. SAC**  
Mt. San Antonio College

Find out more:  
<http://mtsac.edu/music/>



Steve Torok  
Oceanside, CA

### *Community College Outstanding Performance*

**Jazz Ensemble**  
Riverside City College  
Charlie Richard  
Riverside, CA

### *Undergraduate College Winner*

**Jazz Ensemble I**  
University of Wisconsin-Eau  
Claire  
Robert Baca  
Eau Claire, WI

### *Undergraduate College Outstanding Performance*

**Get Jazz Orchestra**  
Senzoku Gakuen College of Music  
Yoshihiko Katori  
Kanagawa, Japan

### *Graduate College Winner*

**UNC Jazz Lab Band I**  
University of Northern Colorado  
Dana Landry  
Greeley, CO

### *Graduate College Outstanding Performances*

**Jazz Orchestra**  
Western Michigan University  
Dr. Scott Cowan  
Kalamazoo, MI

**Eastman New Jazz Ensemble**  
Eastman School of Music  
Dave Rivello  
Rochester, NY



The Standard Vocal Jazz Ensemble,  
Kansas City Kansas Community College

**Jazz Ensemble I**  
The University of Kansas  
Dan Gailey  
Lawrence, KS

## Vocal Jazz Soloist

### *Junior High School Winner*

**Brooke Lambert**  
Eckstein Middle School  
Moc Escobedo  
Seattle, WA

### *Junior High School Outstanding Performance*

**Tessa Korver**  
Eckstein Middle School  
Moc Escobedo  
Seattle, WA

### *High School Winner*

**Emma Hedrick**  
Carmel High School  
Michael Pote  
Carmel, IN



Kendra Wheeler, University of Minnesota, Twin Cities, Minneapolis

**High School Outstanding Performance**

**Anson Jones**  
Groton School  
David Lopato  
New York, NY

**Performing Arts High School Winner**

**Rachel Webb**  
Booker T. Washington HSPVA  
Kent Ellingson  
Dallas, TX

**Performing Arts High School Outstanding Performance**

**Kaprice Maxwell**  
Milwaukee High School of the Arts  
Raymond Roberts  
Milwaukee, WI

**Undergraduate College Winner**

**Kaitlyn Williams**  
Indiana University  
Jacobs School of Music  
Jeremy Fox  
Bloomington, IN

**Undergraduate College Outstanding Performances**

**Lia Booth**  
California State University,  
Long Beach  
Bob Cole Conservatory of Music  
Christine Helferich Guter  
Long Beach, CA

**Peter Vode**  
New England Conservatory  
Dominique Eade  
Boston, MA

**Graduate College Winner**

**Jaime Van Der Sluys**  
California State University, Long Beach  
Bob Cole Conservatory of Music  
Christine Helferich Guter  
Long Beach, CA



"The Eau Claire campus of the University of Wisconsin has one of the most well regarded jazz studies programs in the country."

— New York Times

# All jazzed up!



Congratulations to UW-Eau Claire Jazz Ensemble I for winning the DownBeat Award for Large Jazz Ensemble Undergraduate College.

Learn about the music scene at UWEC: [uwec.ly/mus-the](http://uwec.ly/mus-the)

The Power of **AND**

University of Wisconsin  
**Eau Claire**

**SFCM**  
SAN FRANCISCO CONSERVATORY OF MUSIC

in partnership with **SFJAZZ**

Announcing . . . Roots, Jazz, and American Music  
Bachelor's Degree Program

Join an elite group of young musicians  
and study with the award-winning  
**SFJAZZ Collective**, resident ensemble of **SFJAZZ**.

Classes begin Fall 2017! [sfc.edu/rjam](http://sfc.edu/rjam)



Loren Battley, California  
State University, Long Beach, California

**Graduate College  
Outstanding Performances**

**Eliza Dickson**  
University of Adelaide  
Elder Conservatorium of Music  
Lauren Henderson  
Adelaide, Australia

**Monica Pabelonio**  
New England Conservatory  
Dominique Eade  
Boston, MA

**Small Vocal Jazz Group**

**High School Winner**

**Midnight Voices**  
Rochelle Township High School  
Cory Jones  
Rochelle, IL

**High School Outstanding Performance**

**Cary-Grove Jazz Choir**  
Cary-Grove High School  
Patrick Whalen  
Cary, IL

**Performing Arts High School  
Outstanding Performance**

**OCSA Vault Combo Rhythm Section**  
Orange County School of the Arts  
Dan St. Marseille and Charles Wackerman  
Santa Ana, CA

**Honors Ensemble Outstanding  
Performance**

**The New Standard**  
Student-Led Ensemble  
Various North Carolina  
High Schools

**Community College Winner**

**Jazz-ology**  
Contra Costa College  
Dr. Stephanie Austin  
San Pablo, CA

**THE UNIVERSITY  
of ADELAIDE**

University of Adelaide  
Elder Conservatorium  
of Music

Congratulations to our winners  
of Downbeat's 40th Annual  
Student Music Awards

**Small Jazz Combo  
Undergraduate College Winner**  
*The Oostende Quartet*  
Jack Degenhart – alto saxophone  
David Goodwin – piano  
Dylan Kuerschner – bass  
Sam Millar - drums  
University of Adelaide  
Elder Conservatorium of Music  
Dustan Cox, Head of Jazz,  
Faculty Advisor, Adelaide, Australia

**Vocal Jazz Soloist  
Graduate College  
Outstanding Performances**  
*Eliza Dickson*  
University of Adelaide  
Elder Conservatorium of Music  
Lauren Henderson, Vocal Jazz Lecturer,  
Faculty Advisor, Adelaide, Australia

[adelaide.edu.au](http://adelaide.edu.au) *seek LIGHT*

# CONGRATULATIONS TO THIS YEAR'S WINNERS FROM UMASS AMHERST DEPT. OF MUSIC & DANCE!



Tempus Fugit, Ann Arbor Community High School, Ann Arbor, Michigan

## Undergraduate College Winners

**Vocal Jazz Ensemble**  
American River College  
Dr. Art Lapierre  
Sacramento, CA

**Vox Now**  
Sacramento State University  
Gaw Vang Williams  
Sacramento, CA

## Undergraduate College Outstanding Performances

**Improvisation Ensemble  
(Reggie Workman)**  
The New School for Jazz and  
Contemporary Music  
Keller Coker  
New York, NY

**Vocal Jazz Messengers**  
University of Denver  
Lamont School of Music  
Donna Wickham  
Denver, CO

## Graduate College Outstanding Performances

**Anna Jalkéus Group**  
University of North Texas  
Rosana Eckert  
Denton, TX

**C-Sus Voices**  
Sacramento State University  
Gaw Vang Williams  
Sacramento, CA

## Large Vocal Jazz Ensemble

### Junior High School Winner

**Jazz Choir**  
Sinaloa Middle School  
Jason Eckl  
Novato, CA

## Junior High School Outstanding Performance

**Vocal Jazz I**  
Eckstein Middle School  
Moc Escobedo  
Seattle, WA  
Outstanding Soloists:  
Brooke Lambert and Tessa Korver  
on "Mr. PC"

## High School Winners

**Jazz Choir I**  
Folsom High School  
Curtis Gaesser  
Folsom, CA

**Two 'n' Four**  
Valencia High School  
Christine Tavares-Mocha  
Valencia, CA

## High School Outstanding Performance

**Take One**  
Niles North High School  
Daniel Gregerman  
Skokie, IL

## Performing Arts High School Winner

**BTWHSPVA Jazz Singers**  
Booker T. Washington HSPVA  
Kent Ellingson  
Dallas, TX

## Honors Ensemble Winners

**2016 Iowa All-State  
Jazz Choir**  
Duane Shields Davis,  
Guest Conductor  
Various Iowa High Schools

**Missouri All-State Vocal  
Jazz Ensemble**  
Christine Helferich Guter,  
Guest Conductor  
California State University,



Winner, Blues/Pop/Rock Group (Graduate)  
– UMASS Jazz Ensemble I  
*Jeffrey W. Holmes, Director*



Winner, Latin Group (Undergraduate)  
– UMASS Vocal Jazz Ensemble  
*Catherine Jensen-Hole, Director*

## Outstanding Performances, Blues/Pop/Rock Soloists (Graduate)



Christian Tremblay,  
Piano/Keyboards



Dann Friedman,  
Tenor Saxophone



Michael Caudill, EWI  
and Tenor Saxophone

Outstanding Jazz Arrangement  
(Graduate, Small Ensemble)  
Michael Caudill, "Scarborough Fair"

UMASS  
AMHERST

umass  
amherst  
department of music & dance  
college of humanities & fine arts

Long Beach  
Bob Cole Conservatory of Music  
Long Beach, CA

**Honors Ensemble  
Outstanding Performance**

**Vocal Jazz I**

Illinois Music Education  
Association District 9  
Jim McCullough,  
Guest Conductor  
Algonquin, IL

**Community College Winner**

**Singcopation**

Mt. San Antonio College  
Bruce Rogers  
Walnut, CA

**Community College  
Outstanding Performance**

**The Standard Vocal Jazz  
Ensemble**

Kansas City Kansas  
Community College  
John Stafford II  
Kansas City, KS

**Undergraduate  
College Winner**

**Willamette Singers**  
Willamette University

Wallace Long  
Salem, OR

**Undergraduate College  
Outstanding Performances**

**Advanced Vocal Jazz  
Ensemble**

Berklee College of Music  
Ned Rosenblatt  
Boston, MA

**OneVoice**

Millikin University  
Steve Widenhofer  
Decatur, IL

**Graduate College Winner**

**Northern Colorado Voices**

University of Northern Colorado  
Kerry Marsh  
Greeley, CO

**Graduate College  
Outstanding Performances**

**Frost Extensions**

University of Miami  
Frost School of Music  
Kate Reid  
Coral Gables, FL

**Gold Company**

Western Michigan University  
Gregory Jasperse  
Kalamazoo, MI



Quincy Avenue Rhythm Band, Kent Denver School, Englewood, Colorado

Outstanding Soloist:  
James Richardson on "Um Filme"

**Pacific Standard Time**

California State University, Long  
Beach  
Bob Cole Conservatory of Music  
Christine Helferich Guter  
Long Beach, CA

**Vocal Lab**

University of Northern Colorado  
Kerry Marsh  
Greeley, CO

**Graduate College  
Outstanding Soloist**

**Elena Escudero on  
"Spokane Shuffle"**

IUnison  
Indiana University

Jacobs School of Music  
Jeremy Fox  
Bloomington, IN

**Blues/Pop/Rock Soloist**

**Junior High School Winner**

**Easton Christiansen**

**Guitar**  
Mountain Ridge Junior High  
Richard Bateman  
Highland, UT

**Junior High School  
Outstanding Performance**

**Tessa Korver**

**Vocalist**  
Eckstein Middle School

Winner of 25 DownBeat Awards since 1992

**THE KU JAZZ STUDIES PROGRAM CONGRATULATES OUR  
2017 DOWNBEAT STUDENT MUSIC AWARD WINNERS**

**KU JAZZ ENSEMBLE I**

LARGE JAZZ ENSEMBLE

Graduate College Outstanding Performances

**BROCK CHART - "DOWN TO THE WIRE"**

ORIGINAL COMPOSITION - LARGE ENSEMBLE

Graduate College Outstanding Compositions



**THE BOB COLE CONSERVATORY OF MUSIC  
JAZZ AT THE BEACH  
CONGRATULATES**

**DOWNBEAT'S  
40th ANNUAL  
STUDENT  
MUSIC AWARDS** WINNERS



**Vocal Jazz Soloist  
Undergraduate College  
Outstanding Performance  
Lia Booth**



**Vocal Jazz Soloist  
Graduate College Winner  
Jaime Van Der Sluys**



**Blues/Pop/Rock Soloist  
Graduate College Winner  
Loren Battley**

# **CAL STATE LONG BEACH**

**Large Vocal Jazz Ensemble  
Graduate College Outstanding Performance  
Pacific Standard Time  
Christine Helferich Guter, director**

**Large Vocal Jazz Ensemble  
Honors Ensemble Winner  
Missouri All-State Vocal Jazz Ensemble  
Christine Helferich Guter, guest conductor**



**CSULB.EDU/COLECONSERVATORY**

## Vocal Jazz Soloist



Brooke Lambert

CARLINA PHOTOGRAPHY



Rachel Webb



Jaime Van Der Sluys

# DRAWN TO JAZZ

**NOT EVERY ASPIRING MUSICIAN GROWS** up surrounded by jazz. Indeed, for some, the path to discovering jazz can be indirect.

This year's Vocal Jazz Soloist winner at the junior high level, Brooke Lambert from Eckstein Middle School in Seattle, has been playing classical flute since third grade. "Singing has always been of interest to me," said the eighth grader. "And sixth grade was my introduction to both singing and jazz."

Lambert plays in her school's concert band and jazz band. She is also a member of the Seattle Youth Symphony Orchestra. She said she enjoys the freedom of improvising—"writing my own music on the spot"—and that her classical training gave her a good instrumental foundation for her jazz pursuits.

Lambert moves easily between worlds. At one of her band's concerts, she said, she might be a flutist for the first three numbers and a vocalist for the final three songs. "It's a pretty natural switch," she said. "And the two really complement each other."

Rachel Webb, the performing arts high school winner, spent only one year in the vocal jazz ensemble at Booker T. Washington High School for the Performing and Visual Arts in Dallas. But she excelled and progressed quickly. Webb is currently studying musical theater at Texas State University in San Marcos.

"I can't think of anybody else who had that kind of [rapid] success," said Kent Ellingson, the Booker T. Washington music teacher in charge of jazz singing as well as AP music theory and jazz piano.

"I've always been in love with the sound of jazz," Webb said. "My mom used to play George Benson songs at home. But I didn't

start seriously studying it until my senior year."

Webb spent the prior summer listening to recordings by the likes of Ella Fitzgerald, Lalah Hathaway and Charlie Parker before she dove into improvising. She said that in the fall she initially felt nervous trying to scat, but by spring she was completely at ease with the art.

The winner at the undergraduate college level, Kaitlyn Williams, enrolled in Indiana University's Jacobs School of Music as a classical voice major but then switched to jazz her junior year. "I really enjoyed singing classically for the challenge it is vocally," she said. "It's incredibly difficult—like working out, really."

"But I didn't love it, and I didn't listen to classical recordings outside of class," she explained. "Jazz, on the other hand, I was seeking out."

In addition to composing, Williams also enjoys arranging material from a variety of styles. One of Williams' Student Music Award submissions was a piece she had performed for her senior recital; it was composed by contemporary Brazilian singer-songwriter Djavan.

As a classical vocalist, Williams had long been comfortable singing in multiple languages, including Italian, German and French. But she was a little unsure about her pronunciation of the Portuguese lyrics in Djavan's song. So she consulted with a classical voice major who hails from the same region of northeastern Brazil as Djavan. By the time of the recital, Williams' colleague was impressed that she had successfully adopted the pronunciation and phrasing of a native Brazilian from that region.

Jaime Van Der Sluys, this year's winner at the graduate college level, was a vocalist in



Kaitlyn Williams

her high school jazz band in Snellville, Georgia, from her sophomore to senior years. She then earned a bachelor's degree in jazz vocal performance from the University of North Texas. Next, she enrolled in a master's program at the Bob Cole Conservatory of Music at California State University, Long Beach, after meeting Christine Helferich Guter, her future faculty advisor, in Dallas.

When submitting recordings from her graduate recital, Van Der Sluys explained that she aimed not only for "songs that best represented me and my voice" but also her aesthetic. She wrote all her own arrangements: "That was important for me, too," she said.

A member of the school's vocal ensemble Pacific Standard Time, she enjoys performing with current music students as well as accomplished alumni who have remained in Southern California following graduation.

—Yoshi Kato

# Congratulations FROST Winners!

*Large Vocal Jazz Ensemble*  
Grad College Outstanding Performances  
Frost Extensions  
Kate Reid

*Blues/Pop/Rock Group*  
Grad College Outstanding Performances  
Frost Fusion Ensemble  
Steve Rucker

*Latin Group*  
Grad College Outstanding Performances  
Frost Salsa Orchestra  
Alberto De La Reguera

*Original Composition: Small Ensemble*  
Undergrad College Winners  
Adam Claussen, "All Bets Are Off"  
Gary Keller

*Original Composition: Small Ensemble*  
Grad College Winners  
Lucas Apostoleris, "Approximate Proximity"  
Gary Lindsay

*Jazz Arrangement*  
Grad College Winner Big Band  
Rafael Piccolotto de Lima, "Jumble"  
Gary Lindsay

*Jazz Arrangement*  
Grad College Outstanding Arrangements Big Band  
Lucas Apostoleris, "Passport"  
Gary Lindsay

*Engineered Studio Recording*  
Grad College Winner  
Rafael Piccolotto de Lima  
Gary Lindsay

**FROST** | SCHOOL OF MUSIC  
UNIVERSITY OF MIAMI

Apply by Dec 1 • [www.music.miami.edu](http://www.music.miami.edu) • @FrostSchoolUM

Moc Escobedo  
Seattle, WA

**High School Winner**

**Anson Jones**

*Vocalist*  
Groton School  
Greg Dayton  
Boston, MA

**Performing Arts  
High School Winner**

**Charisma Carson**

*Vocalist*  
Milwaukee High School  
of the Arts  
Raymond Roberts  
Milwaukee, WI

**Undergraduate  
College Winners**

**Hao Jia Sun**

*Guitar*  
Musicians Institute  
Lyman Medeiros  
Hollywood, CA

**Victor Johnson**

*Electric Bass Guitar*  
Lee University  
Dr. José Valentino Ruiz  
Cleveland, TN



Pepe Valdez Quintet, University of North Texas, Denton, Texas

**Undergraduate College  
Outstanding Performances**

**Jonathan Barrett**

*Saxophone*  
University of Kentucky  
Miles Osland  
Lexington, KY

**Sarah Burkhart**

*Vocalist*  
Cornish College of the Arts  
Johnaye Kendrick  
Seattle, WA

**Graduate College Winners**

**Ian Cruz**

*EWI and Soprano*

**Saxophone**

University of Kentucky  
Miles Osland  
Lexington, KY

**Loren Battley**

*Vocalist*  
California State University, Long Beach  
Bob Cole Conservatory  
of Music  
Christine Helderich Guter  
Long Beach, CA

**Graduate College  
Outstanding Performances**

**Christian Tremblay**

*Piano/Keyboards*



Joseph Genualdj, Lawrence University, Appleton, Wisconsin

University of Massachusetts at Amherst  
Jeffrey W. Holmes  
Amherst, MA

**Dann Friedman**

*Tenor Saxophone*  
University of Massachusetts at Amherst  
Jeffrey W. Holmes  
Amherst, MA

**Mike Caudill**

*EWI and Tenor Saxophone*  
University of Massachusetts at Amherst  
Jeffrey W. Holmes  
Amherst, MA



The University of Texas at Austin  
**Butler School of Music**  
College of Fine Arts

**WHAT STARTS HERE**

**CHANGES THE WORLD**

Home of the Alternative Improvisation Music Ensemble, winners of the Graduate College Small Group Award and featured artists of UT Jazz's upcoming 2017 European Tour to the Montreux and North Sea Festivals.

[music.utexas.edu/apply](http://music.utexas.edu/apply)



Thelonious Monk Institute National Performing Arts High School All-Star Peer-to-Peer Jazz Quintet, Thelonious Monk Institute of Jazz, Los Angeles

## Blues/Pop/Rock Group

### High School Winner

#### Cary-Grove Jazz Combo

Cary-Grove High School  
Patrick Whalen  
Cary, IL

### High School Outstanding Performances

#### Midnight Voices

Rochelle Township High School  
Cory Jones  
Rochelle, IL

#### Modern Music Ensemble

St. George's Independent School  
Tom Link  
Memphis, TN

#### Quincy Avenue Rhythm Band

Kent Denver School  
Steve Holley  
Englewood, CO

### Honors Ensemble Winners

#### Jukebox Antihero

Caleb Chapman's Soundhouse  
Evan Wharton  
Salt Lake City, UT

#### The Inevitables

Caleb Chapman's Soundhouse  
Evan Wharton  
Salt Lake City, UT

### Honors Ensemble Outstanding Performances

#### Kingston Winter

Caleb Chapman's Soundhouse  
Evan Wharton  
Salt Lake City, UT

#### Soundhouse Soul Project

Caleb Chapman's Soundhouse  
Caleb Chapman and  
Evan Wharton  
Salt Lake City, UT

### Undergraduate College Winner

#### Lushh

Western Michigan University  
Keith Hall  
Kalamazoo, MI

### Undergraduate College Outstanding Performance

#### Prussia

Musicians Institute  
Lyman Medeiros  
Hollywood, CA

### Graduate College Winner

#### Jazz Ensemble I

University of Massachusetts at Amherst  
Jeffrey W. Holmes  
Amherst, MA

### Graduate College Outstanding Performances

#### Frost Fusion Ensemble

University of Miami  
Frost School of Music  
Steve Rucker  
Coral Gables, FL

#### Gymnoped

University of Toronto  
Nick Fraser  
Toronto, Ontario  
Canada

## Latin Group

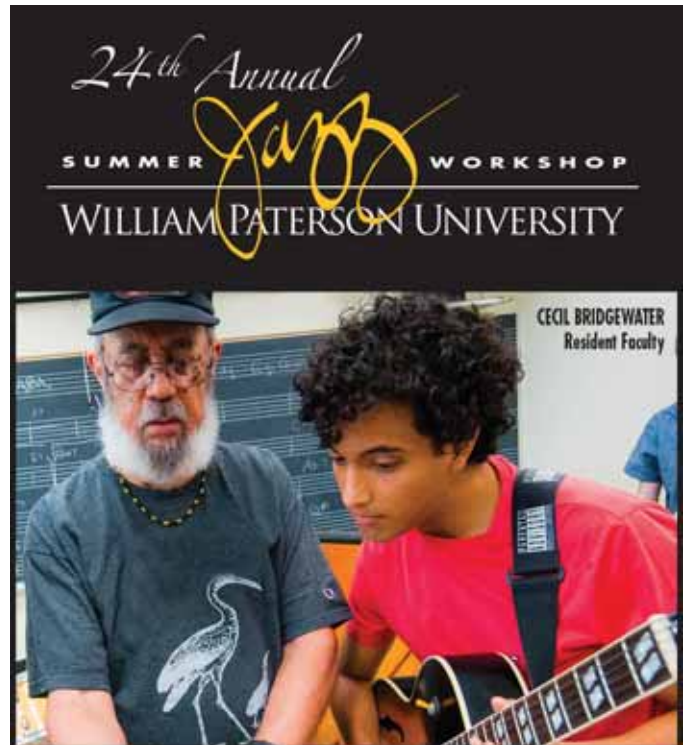
### Honors Ensemble Outstanding Performances

#### Caliente

Diaz Music Institute  
José Antonio Diaz  
Houston, TX

#### La Onda Caribena

Caleb Chapman's Soundhouse  
Caleb Chapman  
Salt Lake City, UT



CECIL BRIDGEWATER  
Resident Faculty

## July 16-22, 2017

Connect with our renowned resident faculty at the William Paterson University **SUMMER JAZZ WORKSHOP** for high school and college students. It is open to both commuter and resident participants, ages 14 and older.

### Resident Faculty

Jimmy Heath, artist-in-residence;  
Steve La Spina; Marcus McLaurine;  
Cecil Bridgewater; Tim Newman; James Weidman

### Selected Previous Artists

Dr. Billy Taylor, Clark Terry, Mulgrew Miller, Slide Hampton, Lou Donaldson, Curtis Fuller, Bob Mintzer, Paquito D'Rivera, Frank Wess, Chris Potter, and the Vanguard Jazz Orchestra

#### The Workshop provides:

- Seven intense days of instruction and mentorship in jazz improvisation, performance, arranging, and history
- Nightly clinics and concerts, meet-the-artist sessions, and an evening at a legendary New York City jazz club
- Final concert with students and resident faculty

For information and online registration go to  
[wpunj.edu/summerjazzworkshop](http://wpunj.edu/summerjazzworkshop)

# Blues/Pop/Rock Group



Jukebox Antihero



Lushh



Cary-Grove Jazz Combo



Jazz Ensemble I at UMASS Amherst

ERIC BERLIN

## FOSTERING A WINNING TEAM

**IN THE WORDS OF THE INIMITABLE YOGI Berra**, for some educators and students in the Blues/Pop/Rock Group category, "It's déjà vu all over again." The Cary-Grove Jazz Combo from Cary-Grove High School in Cary, Illinois, was named a winner at the high school level for the fourth year in a row. And among the honors ensemble competitors, two bands from Caleb Chapman's Soundhouse in Salt Lake City, Utah, added to the list of dozens of winners who have studied at Soundhouse over the last decade.

According to Maddi Vogel, drummer for the Cary-Grove Jazz Combo, the continuity of musicians in the group from year to year, plus the strong support of band director Patrick Whalen, have been crucial elements in the ongoing success of the band.

"I didn't start playing jazz until my sophomore year," Vogel said. "That's when I tried out for the jazz combo and became part of the group. [Bassist] Devin Sova, [guitarist] Josh LaSota and I had already been playing together quite a bit already. And when we

started working with [trumpeter] C.J. Olsen, we just bonded really well—musically for sure, and outside the group as well.

"At Cary-Grove, every jazz combo records each year at a local studio, which is a great experience. I think we played the best we could at that session and really communicated musically."

The two winners for honors ensembles—Jukebox Antihero and The Inevitables—continued the winning tradition for Caleb Chapman's Soundhouse. The two combos are among the 20 different groups (made up of junior high and high school students) at Soundhouse.

The members of Jukebox Antihero are mostly junior high students, and The Inevitables are high school students.

"Jukebox Antihero plays a classic rock repertoire," said Evan Wharton, who has supervised bands at the Soundhouse for the past six years. "The Inevitables take contemporary tunes and put a vintage jazz spin on them.

"All our groups record, and we reset the

lineups every year so the students get to play a wide range of music," Wharton explained. "We review the recordings and pick the best ones to submit to DownBeat."

The winners at the undergraduate college and graduate college levels—Lushh at Western Michigan University in Kalamazoo and Jazz Ensemble I at the University of Massachusetts at Amherst, respectively—also benefited from strong music department support.

Lushh's saxophonist, Eddie Codrington, cited strong encouragement from the music department as an impetus for the band to submit recordings to DownBeat for this year's competition.

"I got together with Grayson Nye on keyboards, Andrew Saliba on guitar and effects, bassist Matt Epperson and drummer Madison George two years ago," Codrington recalled. "We all had classes together and we all had similar musical influences, like Kneebody, Donny McCaslin and Thundercat. Western encourages bands to submit every year. There's a fund to help pay for three to four hours of studio time, and our professors were really proactive, reaching out to [encourage] us to enter."

At the graduate college level, saxophonist Mike Caudill of Jazz Ensemble I at UMass Amherst cited strong support and collaboration from the entire music department as essential factors in the group's winning submission.

"The cool thing about the ensemble is that there's a lot of flexibility in instrumentation," Caudill said. "We often collaborate with other departments to pull in musicians who play violin and other string instruments.

"There's also a lot of emphasis on keeping things fresh as far as what we play. For example, Professor Jeffrey Holmes, who directs the ensemble, heard me fooling around on EWI [electric wind instrument] and encouraged me to incorporate it into what we were doing.

"We came up with a really crossover fusion sound, and it was good stuff that we really had fun playing. We ended up with enough good material to record for a submission."

—Terry Perkins

## Jazz Studies Program Directors and Co-Chairs Bobby Watson and Dan Thomas

Kansas City has one of the most vibrant jazz scenes in America. Enjoy a leading jazz studies curriculum, an internationally recognized recorded sound and jazz manuscript collection, and state of the art recording facilities.



UMKC Conservatory: Celebrating America's indigenous art form.

### Degrees Offered

B.M. Jazz studies (all music content is jazz focused)

M.A. Music

### Recent Guests

Benny Golson, Delfeayo Marsalis, Roy Hargrove, Curtis Lundy, Michael Carvin, Mel Martin, Stefon Harris, Jaleel Shaw, Sean Jones, Gerald Wilson, Randy Brecker, Curtis Fuller, and others

For full audition/application information visit  
[conservatory.umkc.edu](http://conservatory.umkc.edu)

Admissions, 816-235-2900  
[cadmissions@umkc.edu](mailto:cadmissions@umkc.edu)



Relay Missouri, 1-800-735-2966 (TTY)

UMKC is an equal opportunity/affirmative action institution.



# CONGRATULATIONS *DownBeat* 40th Annual Student Music Awards Winners.



**Kaitlyn Williams**  
Vocal Jazz Soloist  
Undergraduate College Winner

**Elena Escudero**  
Outstanding Soloist  
Large Vocal Jazz Ensemble: IU Jazz

**Connor Evans**  
"Thoroughly a Rusted Life"  
Outstanding Composition - Small Ensemble

## JAZZ STUDIES AT JACOBS

A comprehensive program in performance, improvisation, composition & arranging, jazz history, pedagogy, and styles & analysis for vocal and instrumental jazz majors.

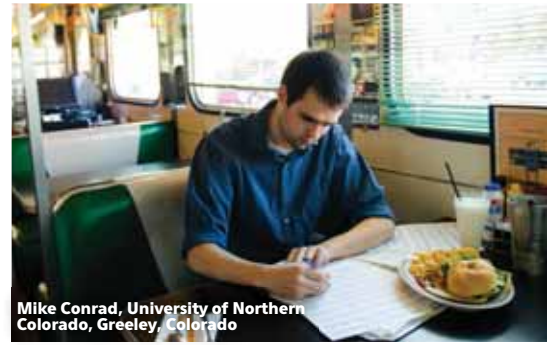
Large and small ensemble playing in a thriving cultural community.

### 2018 AUDITION DATES

Jan. 12 & 13 · Feb. 2 & 3  
Mar. 2 & 3

### APPLICATION DEADLINES:

Nov. 1, 2017: undergraduate students  
Dec. 1, 2017: graduate students



Mike Conrad, University of Northern Colorado, Greeley, Colorado

### *Undergraduate College Winner*

**UMASS Vocal Jazz Ensemble**  
University of Massachusetts at Amherst  
Catherine Jensen-Hole  
Amherst, MA

### *Undergraduate College Outstanding Performance*

**Improvisation Ensemble (David Schnitter)**  
The New School for Jazz and Contemporary Music  
Keller Coker  
New York, NY

### *Graduate College Winners*

**Afro-Cuban Jazz Orchestra**  
Manhattan School of Music  
Bobby Sanabria  
New York, NY

**Christian Valdes Sextet**  
University of North Texas  
José Aponte  
Denton, TX

**Pepe Valdez Quintet**  
University of North Texas  
Fred Hamilton  
Denton, TX

### *Graduate College Outstanding Performances*

**Frost Salsa Orchestra**  
University of Miami  
Frost School of Music  
Alberto De La Reguera  
Coral Gables, FL

**Mixcla + 1**  
Berklee College of Music  
Oscar Stagnaro  
Boston, MA

## Original Composition – Small Ensemble

### *High School Winner*

**Alec Schulman,**  
"Distant Sands"  
Crossroads School







Frost Salsa Orchestra, Frost School of Music, Coral Gables, Florida

Evan Avery  
Santa Monica, CA

**High School Outstanding Compositions**

**Vincent Le, "Acacia"**  
Harvard-Westlake School  
Shawn Costantino  
Studio City, CA

**Kate Williams, "Disguise the Limit"**  
Vanden High School  
Nicholas Cagle  
Fairfield, CA

**Performing Arts High School Winner**

**Luca Mendoza, "Synergy"**  
Colburn Community School of Performing Arts  
Lee Secard  
Los Angeles, CA

**Performing Arts High School Outstanding Compositions**

**Evan Abounassar, "Enigma"**  
Colburn Community School of Performing Arts  
Lee Secard  
Los Angeles, CA

**Jordan Reifkind, "Dualism"**  
Colburn Community School of Performing Arts  
Lee Secard  
Los Angeles, CA

**Undergraduate College Winners**

**Adam Claussen, "All Bets Are Off"**  
University of Miami  
Frost School of Music

Gary Keller  
Coral Gables, FL

**Adam Hersh, "Blistering"**  
California State University, Northridge  
Matt Harris  
Northridge, CA

**Undergraduate College Outstanding Compositions**

**Connor Evans, "Thoroughly a Rusted Life"**  
Indiana University Jacobs School of Music  
Dave Stryker  
Bloomington, IN

**Michael Orenstein, "Slow Coffee"**  
Oberlin Conservatory  
Dan Wall  
Oberlin, OH

**Graduate College Winners**

**Juan Daniel Chaves Pinilla, "Not Even a Portrait"**  
Texas Christian University  
Blaise Ferrandino  
Ft. Worth, TX

**Lucas Apostoleris, "Approximate Proximity"**  
University of Miami  
Frost School of Music  
Gary Lindsay  
Coral Gables, FL

**Graduate College Outstanding Compositions**

**Michael Spicer, "Calico"**  
University of Nevada, Las Vegas  
Nathan Tanouye  
Las Vegas, NV

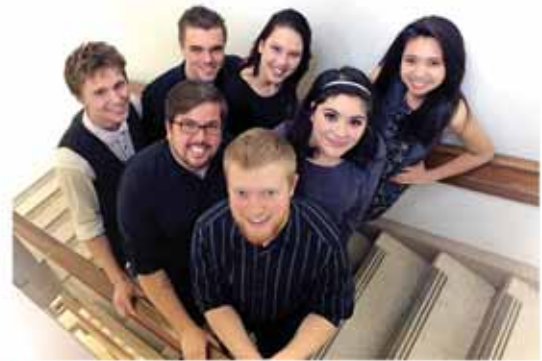
**Theresa Chen, "The Song of Taibalang"**  
Eastman School of Music

*Congratulations Students!*

DOWNBEAT 40<sup>TH</sup> ANNUAL  
**STUDENT MUSIC AWARDS**



*Small Vocal Jazz Groups*



**Undergraduate Winner**

**Vox Now**

Graduate Outstanding Performance  
**C-SUS Voices**



**Earn a Degree in Jazz Studies**

[WWW.CSUS.EDU/MUSIC](http://WWW.CSUS.EDU/MUSIC)



**SACRAMENTO STATE**

# Jazz Arrangement



Pascal Uebelhart



Kate Williams



George Darrah

## CREATIVITY IN COMMON

**THE WINNING SUBMISSIONS IN THIS** year's Jazz Arrangement category included the reinvention of jazz standards as well as recent compositions, and were written for small combos, mid-size ensembles and big bands.

The common denominator in these diverse arrangements was the creativity that these young musicians brought to their work. But there are several other interesting parallels among the winners.

For example, Demian Coca Guzman, the winner at the undergraduate college level, and Pascal Uebelhart, the graduate college winner for small ensemble, both study at Hochschule Luzern in Lucerne, Switzerland.

Guzman, who was born and raised in Bolivia, chose Hochschule Luzern because he was able to take courses in both composition and arranging starting in his first year with faculty member Ed Partyka. "I knew [Partyka] was a renowned teacher of jazz composition and arrangement," Demian said, "and it was great I could start right away." Uebelhart earned his bachelor's degree at Luzern in 2014, then studied for a year at the University of Music and Performing Arts in Graz, Austria, where Partyka also teaches, before returning to Luzern to work on his master's degree.

These two musicians have another connection: Miles Davis' classic album *Birth Of The Cool*. Guzman's winning submission was his arrangement of the John Carisi composition "Israel," which Davis recorded in 1949.

"In order to apply for my master's, I had to write an arrangement for trumpet, alto and tenor sax, trombone, piano, bass and drums based on a jazz standard," Guzman said. "I

chose 'Israel' because I love the melody, and I decided to use polytonal chords in my arrangement."

Uebelhart arranged "New Swing," a composition by bassist Morten Ramsbøl, for an ensemble patterned after the original instrumentation used on *Birth Of The Cool*, which included French horn. "I had never arranged for that instrument before," Uebelhart explained, "so I really wanted to make sure I gave that part room and attention."

Kate Williams, a trumpeter at Vanden High School in Fairfield, California, used a Davis composition, "Milestones," for her winning arrangement. "Kate actually wrote that arrangement for the SFJAZZ High School All-Stars Combo, an eight-piece band she's been in for two years," said Nicholas Cagle, band director at Vanden High. "What's impressive is that she can arrange for a variety of ability levels. She's a trumpet player, so arranging trumpet tunes was where she started. But in her arranging, she treats all instruments with respect."

George Darrah, the graduate college winner for studio orchestra, arranged "Too Close For Comfort" for the Eastman School of Music's Studio Orchestra (at the University of Rochester in western New York state).

"Eastman has a group modeled after the Metropole Orchestra as far as instrumentation," Darrah explained. "It gave me my first chance to arrange a great standard for a big band with a string section. And since it was going to be an instrumental arrangement and was a piece with no verse, I knew I could be flexible with writing the introduction. There was a lot of potential to put my own signature on it."



Demian Coca Guzman

SIMON BURRI

Rafael Piccolotto de Lima came to the United States from his native Brazil to study composition and arranging as well as production and recording. He enrolled in the Frost School of Music at the University of Miami, and over the past four years he's won Student Music Awards for both studio recording and arrangements.

The graduate college winner for big band, de Lima collaborated with vibraphonist Errol Rackipov to craft an arrangement of Rackipov's composition "Jumble."

"I really like to collaborate with other musicians," de Lima said. "The [Frost] Concert Jazz Band invited me to write an arrangement for them, and I thought 'Jumble' had a very unique flavor. In my arrangement, I tried to show off the strongest elements in the piece as well as imprint my personality. We were all very happy with the result, and decided to send in a recording. It's definitely an honor to receive the award."  
—Terry Perkins

# UNC

UNIVERSITY OF NORTHERN COLORADO

School of Music

## UNC JAZZ

Winner of 4 DownBeat  
Student Music Awards!

### Large Jazz Ensemble

Graduate College Winner  
UNC Jazz Lab Band I  
Dana Landry, Director

### Large Vocal Jazz Ensemble

Graduate College Winner  
Northern Colorado Voices  
Kerry Marsh, Director

### Large Vocal Jazz Ensemble

Graduate College Outstanding Performance  
Vocal Lab  
Kerry Marsh, Director

### Original Composition –

### Large Ensemble

Graduate College Outstanding Composition  
Mike Conrad “Union”  
David Caffey, Professor

Learn more at:

**JAZZ.UNCO.EDU**

DOWNBEAT 40<sup>TH</sup> ANNUAL  
STUDENT  
MUSIC AWARDS

Designing and creating innovative handcrafted musical accessories.



DEDICATED TO EXCEPTIONAL CRAFTSMANSHIP.

Amazing Cello STAND



AMAZING BASS STAND

BASS BUGGIE

Contact us for dealer or wholesale pricing. 913.912.1083

RCWilliamsCompany.com

Designed and manufactured by R.C. Williams Company, LLC. All products made in the USA.



Frost Fusion Ensemble, Frost School of Music, Coral Gables, Florida

Harold Danko  
Rochester, NY

**Original Composition – Large Ensemble**

*High School Outstanding Composition*

**Luca Mendoza, “Hope Is a Thing with Feathers”**

Crossroads School  
Evan Avery  
Santa Monica, CA

*Undergraduate College Winner*

**Matt Wong, “Golden Fields”**

Manhattan School of Music  
Jim McNeely  
New York, NY

*Undergraduate College Outstanding Compositions*

**Joseph Genualdi, “Treelight”**

Lawrence University  
Patricia Darling  
Appleton, WI

**Demian Coca Guzman, “Italaque”**

Hochschule Luzern  
Ed Partyka  
Luzern, Switzerland

*Graduate College Winner*

**Claudia Döffinger, “White Note Exorcist”**

University of Music and Performing Arts, Graz  
Ed Partyka  
Graz, Austria

*Graduate College Outstanding Compositions*

**Brock Chart, “Down to the Wire”**



Ian Cruz, University of Kentucky, Lexington, Kentucky

The University of Kansas  
Dan Gailey  
Lawrence, KS

**Emiliano Sampaio, “De Norte a Sul”**

University of Music and Performing Arts, Graz  
Ed Partyka  
Graz, Austria

**Mike Conrad, “Union”**

University of Northern Colorado  
David Caffey  
Greeley, CO

**Jazz Arrangement**

*High School Winner*

**Kate Williams, “Milestones”**

Vanden High School  
Nicholas Cagle  
Fairfield, CA



**SUBSCRIBE 877-904-JAZZ**



OneVoice, Millikin University, Decatur, Illinois



Pacific Standard Time, California State University, Long Beach, California

**Community College  
Outstanding Arrangement**

**Andrew Valenzuela, "On  
Green Dolphin Street"**

Riverside City College  
Charlie Richard  
Riverside, CA

**Undergraduate College  
Winner**

**Demian Coca Guzman,  
"Israel"**

Hochschule Luzern  
Ed Partyka  
Luzern, Switzerland

**Undergraduate College  
Outstanding Arrangement**

**Gregory Santa Croce,  
"Dance of the Infidels"**

University of North Texas  
Richard DeRosa  
Denton, TX

**Graduate College Winner  
Studio Orchestra**

**George Darrah, "Too Close  
for Comfort"**

Eastman School of Music  
Bill Dobbins  
Rochester, NY

**Graduate College  
Outstanding Arrangement  
Studio Orchestra**

**Jon Rarick, "Portrait  
of Jennie"**

Eastman School of Music  
Bill Dobbins  
Rochester, NY

**Graduate College Winner  
Big Band**

**Rafael Piccolotto de Lima,  
"Jumble"**

University of Miami

Frost School of Music  
Gary Lindsay  
Coral Gables, FL

**Graduate College  
Outstanding Arrangements  
Big Band**

**Gaia Wilmer, "Sete Anéis"**

New England Conservatory  
Ken Schaphorst  
Boston, MA

**Lucas Apostoleris,  
"Passport"**

University of Miami  
Frost School of Music

Garfield High School and the Garfield Jazz Foundation  
are proud to **Congratulate Clarence Acox** for being  
named into **DownBeat's Jazz Education Hall of Fame!**

**Other notable achievements include:**

- DownBeat Education Achievement Award, 2001
- Impact Award by Grammy Recording Academy, 2003
- Outstanding Music Educator by Seattle Music Educations Association, 2004
- Outstanding Achievement in the Arts Award from Seattle's Arts Fund, 2011
- Seattle Jazz Hall of Fame, 1994
- Co-Founded Seattle Repertory Jazz Orchestra, 1995



Under Mr. Acox's direction, the Garfield Jazz Ensemble has won every major competition on the West Coast as well as Jazz at Lincoln Center's Essentially Ellington Competition four times (2003, 2004, 2009, 2010).

[www.garfieldjazz.org](http://www.garfieldjazz.org)



PHOTO CREDIT: JIM LEVITT

# Jazz Education Hall of Fame

**Clarence Acox**

Garfield High School, Seattle Washington

## THE MAGIC TOUCH

**IN THE SPRING OF 1971, WHEN CLARENCE** Acox was about to graduate from Southern University with a music education degree, his band director advised him to accept a surprise job offer from Seattle.

"Seattle?" responded Acox, who had grown up in New Orleans' Upper Ninth Ward. "I'm not going to Seattle. That's like the last frontier."

As pretty much everyone in jazz education knows by now, Acox—this year's DownBeat Jazz Education Hall of Fame inductee and recipient of a 2001 DownBeat Jazz Education Achievement Award—took the job. Since his first day 46 years ago at Garfield High School, Acox has led students to four first-place victories at the Essentially Ellington High School Jazz Band Competition & Festival, eight all-festival sweepstakes prizes at the Lionel Hampton Jazz Festival and 12 European tours.

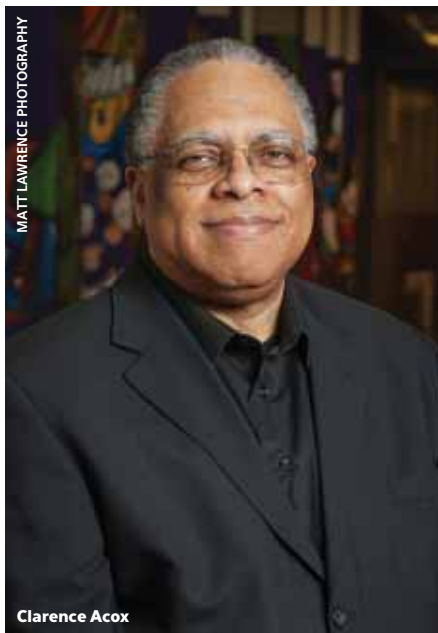
As Rosselle Pekelis, one of the Garfield band's past booster club parents, once put it, "He's got the magic touch."

Though Quincy Jones, Ernestine Anderson and Jimi Hendrix count Garfield as their alma mater, back in 1971, things did not look good there for jazz—or much of anything else, for that matter. Seattle had taken a huge hit when its then-primary employer, Boeing, shut down the controversial SST (supersonic jet) project. The real estate market had collapsed and morale in schools was low.

"I was recruited here to reorganize the band program," explained Acox, a friendly bear of a man with a New Orleans accent and a deep, commanding voice. "The principal saw my marching band [from Southern University]—we were playing for the Super Bowl—and he said, 'That's what I want. I want to start a band like that.' He was trying to figure out ways to bring back school spirit."

Acox revived that spirit by focusing on marching band and a funk-infused pep combo that then-student Clark Gayton recalls was a livelier draw to basketball games than the team. Gayton, now a busy New York freelancer (Mingus Big Band, Count Basie Orchestra, Bruce Springsteen), got the ball rolling for jazz when he and fellow students started gathering in the band room at 7 a.m., before school started. Acox and the principal formalized the group as a jazz band class in 1979.

Acox says jazz band never would have taken off without supportive parents like David and Helen Marriott, who organized a booster



Clarence Acox

club in 1990 to take advantage of an invitation to perform at the Montreux Jazz Festival. Acox typically deflects attention from himself to others, but there's no getting around the fact that his teaching skill is the main ingredient in Garfield's recipe.

"When he talked about Basie," says Gayton, "he would point out the details of swing and dynamics and tone production." A strong disciplinarian, Acox also "knew when to take a break and have us just listen to stuff. He'd play cassettes and we'd have these heated discussions."

Over the years, Garfield has sent swinging alumnae out into the world, including flutist and pianist Anne Drummond, who has recorded with Kenny Barron and taught at The New School and Manhattan School of Music; trumpeters Tatum Greenblatt (Mingus Big Band, Richard Bona) and Owuor Arunga (Macklemore & Ryan Lewis); and the Marriotts' sons Thomas (trumpet) and David Jr. (trombone), mainstays on the Seattle scene. As Garfield's reputation spread in the early 2000s along with that of Seattle's Roosevelt High School, folks started asking if there was "something in the water" in the Northwest. But there's no magical additive, just a long history of great teachers. Waldo King started the first jazz band at Garfield in 1960, and other strong educators such as Hal Sherman, John Moawad

and Dave Barduhn have kept jazz in the spotlight. They have also passed the torch so that today, third-generation teachers at suburban schools such as Edmonds-Woodway, Mount Si and Mountlake Terrace are vying for honors at Essentially Ellington this year.

"It's competitive, but it's friendly," Acox says of his colleagues. "We share information, arrangements. When we go to New York to perform, Seattle kids cheer the loudest for us."

Regional pride is nowhere more evident than at Hot Java, Cool Jazz, an annual concert sponsored by Seattle-based coffee giant Starbucks that presents five high school bands and consistently sells out at the Paramount Theatre.

"Seattle has always been a good arts town," Acox observes. "People here have embraced jazz education."

That embrace extends beyond the schoolyard with Seattle JazzED, which Acox co-founded seven years ago to offer jazz opportunities to kids who for various reasons don't make it into the school stream.

"There are a lot of kids in Seattle who can play, but who can't get into Garfield or Roosevelt because they don't live in the attendance area or they weren't involved in the right program," Acox says.

Acox also co-directs the Seattle Repertory Jazz Orchestra, which he co-founded with saxophonist Michael Brockman in 1995, and plays in the Legacy Quartet, which celebrates Seattle's jazz heritage. Back in the day, he was also highly respected for his funk drumming in local group Elbowed Out. (His main squeeze is Basie, but don't be dissing Earth, Wind & Fire when he's around.) Acox also finds time to teach at band directors' institutes, including the one presented by Jazz at Lincoln Center, and judge competitions around the country.

Technically, Acox, who turns 70 in October, retired 12 years ago, but the parents keep bringing him back to lead the jazz band. He says he intends to keep coming back "until they throw me out."

That seems unlikely, though he does hope someone like saxophonist Jacob Zimmerman, a former student who teaches one of the Garfield ensembles, will keep the fires burning when Acox makes his exit. In the meantime, he continues to school young players in the intricacies of swing and to keep spirits high, as he was hired to do more than four decades ago.

—Paul de Barros



# CALEB CHAPMAN'S **SOUND HOUSE**



2017 DOWNBEAT AWARDS

SALT LAKE PERFORMANCE STUDIO

Large Jazz Ensemble  
Honors Ensemble Winner  
**Crescent Super Band**  
Caleb Chapman, Director

Large Jazz Ensemble  
Junior High School Winner  
**Little Big Band**  
Caleb Chapman, Director

Blues/Pop/Rock Group  
Junior High School Winner  
**Jukebox Antihero**  
Evan Wharton, Director

Blues/Pop/Rock Group  
Honors Ensemble Winner  
**The Inevitables**  
Evan Wharton, Director

Blues/Pop/Rock Group  
Honors Ensemble Outstanding Performance  
**Kingston Winter**  
Evan Wharton, Director

Blues/Pop/Rock Group  
Honors Ensemble Outstanding Performance  
**Soundhouse Soul Project**  
Caleb Chapman & Evan Wharton, Directors

Latin Group  
Honors Ensemble Outstanding Performance  
**La Onda Caribeña**  
Caleb Chapman, Director

PURESOUND™



PROMARK  
BY D'ADDARIO

D'Addario  
PLANET WAVES™



D'Addario  
WOODWINDS

— Congratulate —

CALEB CHAPMAN'S  
**SOUNDHOUSE**  
on  
**7** DOWNBEAT  
AWARDS  
FOR 2017



[www.ccsoundhouse.com](http://www.ccsoundhouse.com)

# UNLV School of MUSIC

Congratulations to UNLV Jazz Ensemble I  
First Place in the College  
Big Band Division at the  
2017 Monterey Next Generation  
Jazz Festival



## Winners of 11 DownBeat Magazine Student Music Awards since 2010

UNLV Latin Jazz Ensemble - Graduate College  
Outstanding Performance (2016)  
Michael Spicer - Graduate College  
Original Composition (2017)



## UNLV Division of Jazz Studies

Bachelor of Music in Jazz Studies  
Performance or Composition  
Master of Music with a Concentration  
in Jazz Performance or Composition

### FACULTY

**Dave Loeb** Director of Jazz Studies, jazz piano  
**Nathan Tanouye** Associate Professor, jazz trombone  
**Adam Schroeder** Assistant Professor, jazz saxophone  
**Ulli Geissendoerfer** Latin jazz, jazz combos  
**Jake Langley** Jazz guitar  
**Steve Flora** Jazz bass  
**Bernie Dresel** Jazz drums  
**Pepe Jimenez** Jazz drums  
**Larry Aberman** Jazz drums  
**Gil Kaupp** Jazz trumpet  
**Jo Belle Yonely** Jazz vocals  
**Janet Tyler** Jazz vocal ensemble  
**Alex Clements** Jazz composition & arranging  
**Julian Tanaka** Jazz composition & arranging



### Featured Guest Artists in Residence:

Chuck Findley, Chris Potter, Michael Dease,  
Joe LaBarbera, George Garzone,  
Wayne Bergeron, Tim Hagans, Bob Sheppard,  
George Stone, Peter Erskine,  
Clay Jenkins, Eric Marienthal, Marlena Shaw,  
Rich Perry, George Stone, Bill Cunliffe,  
Brandon Fields, and Carl Saunders.



For audition and scholarship  
information contact:

**Dave Loeb**  
dave.loeb@unlv.edu  
702-895-3739

Gary Lindsay  
Coral Gables, FL

## Graduate College Winner Small Ensemble

### Pascal Uebelhart, "New Swing"

Hochschule Luzern  
Ed Partyka  
Luzern, Switzerland

## Graduate College Outstanding Arrangements Small Ensemble

### Joshua Hettwer, "#ILY"

University of Oregon  
Steve Owen  
Eugene, OR

### Michael Caudill, "Scarborough Fair"

University of Massachusetts  
at Amherst  
Jeffrey W. Holmes  
Amherst, MA

## Engineered Live Recording

## Performing Arts High School Winner

### Levi Post

Tucson Jazz Institute  
Doug Tidaback  
Tucson, AZ



## WHAT'S POSSIBLE TOMORROW STARTS TODAY

Degrees focusing on performance and composition, including a distinctive Contemporary, Urban, and Popular Music program.

[colum.edu/music](http://colum.edu/music)

**Columbia** Music  
COLLEGE CHICAGO



Prussia, Musicians Institute, Los Angeles

## Community College Outstanding Live Recording

### Jordan Lankhorst

Kansas City Kansas Community College  
John Stafford II  
Kansas City, KS

## Graduate College Outstanding Live Recording

### Kendra Wheeler

University of Minnesota, Twin Cities  
Preston Duncan  
Minneapolis, MN



## The Rovner™ Wall Of Fame.

Patented Features Available Only From Us.

Unparalleled Performance.

Sensible Prices.

Sizes To Fit Most Mouthpieces.

For Discerning Players In Every Genre.

**Van Gogh. Platinum. Versa.**

For When The Spotlight Is On YOU.



[www.rovnerproducts.com](http://www.rovnerproducts.com)





Take One, Niles North High School, Skokie, Illinois

## Engineered Studio Recording

### High School Winner

**Ryan Williams**  
Walker Valley High School  
Dr. José Valentino Ruiz  
Cleveland, TN

### Undergraduate College Winner

**Colton Sparks**  
University of Denver  
Lamont School of Music  
Michael Schulze  
Denver, CO

### Undergraduate College Outstanding Studio Recording

**Jay Newsome II**  
Lee University  
Dr. José Valentino Ruiz  
Cleveland, TN

### Graduate College Winner

**Rafael Piccolotto de Lima**  
University of Miami  
Frost School of Music  
Gary Lindsay  
Coral Gables, FL

### Graduate College Outstanding Studio Recording

**Veronika Griesslehner**  
University of Music and  
Performing Arts, Graz  
Dena DeRose  
Graz, Austria

**· DSA Jazz Workshop Orchestra (JWO)**



**Best Big Band**  
Performing Arts  
High School

**DOWNBEAT 40<sup>TH</sup> ANNUAL STUDENT MUSIC AWARDS**

**DENVER SCHOOL of the ARTS**




DSA has been recognized in the SMA: 2002, 2008, 2013, 2015, 2016 & **2017**

This year, the JWO has also performed at the Midwest Band and Orchestra Clinic in Chicago and is an Essentially Ellington High School Jazz Band Competition and Festival finalist in New York.

*Hamilton STANDS*

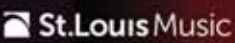
# LEGENDARY



**DEFINING INNOVATION**  
SINCE 1883

*Hamilton* STANDS  
[www.hamiltonstands.com](http://www.hamiltonstands.com)

System X - the most customizable wind instrument stands ever!



IS THE PROUD OWNER OF THE HAMILTON BRAND

Ask for System X wherever you buy your music supplies.



University  
of Kentucky  
School of Music  
Congratulates our  
2017 DownBeat  
Student Music  
Award Winners

### Jonathan Barrett

*Saxophone*  
Blues/Pop/Rock Soloist  
**Undergraduate  
College Outstanding  
Performance**

### Ian Cruz

*EWI and Soprano  
Saxophone*  
Blues/Pop/Rock Soloist  
**Graduate College  
Winner**

**University of Kentucky  
Jazz Studies**  
**MILES OSLAND, Director**  
859-257-8173,  
miles.osland@uky.edu

[finearts.uky.edu/music](http://finearts.uky.edu/music)

Morgan Freeman  
SUNCO Ambassador  
Executive Producer  
of the Documentary,  
*The Q Word*

Tonyik Peat  
Cancer Survivor

**Be the breakthrough.**

LEARN MORE AT  
[su2c.org/breakthrough](http://su2c.org/breakthrough)  
#CancerBreakthrough

**STAND UP TO CANCER**  
Genentech

Stand Up To Cancer is a program of the Entertainment Industry Foundation, a 501(c)(3) charitable organization. Please ask your healthcare provider about appropriate screenings for your age, sex, family history and risk factors, and about clinical trials that may be right for you. Photo by Neal Perry

## Jazz Education Achievement Award

**Paul Contos**

Education Director, Monterey Jazz Festival,  
Monterey, California

# WITNESSING HIS OWN LEGACY



Paul Contos

MASAKI SHINOHARA

**THE LIST OF MUSIC STUDENTS WHOSE** lives have been affected by saxophonist and educator Paul Contos is lengthy and diverse. A leader of the Monterey Jazz Festival's (MJF) various jazz education programs since those efforts were launched in 1984, the lifelong Northern California resident currently serves as the festival's education director. In 2009, he was named director of the SFJAZZ High School All-Stars.

The MJF's annual Next Generation Jazz Orchestra (NGJO), which Contos directs, has generated famous alumni, including trumpeter Ambrose Akinmusire, tenor saxophonists Donny McCaslin (Contos' one-time private student) and Joshua Redman and pianists Patrice Rushen and Benny Green.

Contos, who wears many hats, also serves as a lecturer at the University of California–Santa Cruz and directs the MJF High School All-Star Band.

"Some of the students I have worked with are teaching now," Contos said by phone prior to one of his student band's rehearsals. "And we're starting to see the children of the people who have been through various aspects of my programs."

Surveying his illustrious career in jazz education, the San Francisco native recalls two examples where he was able to witness his own legacy. Trombonist Sam Griffith was one of Contos' students in Monterey and now holds a doctor of musical arts degree in jazz studies;

he directs jazz ensembles and teaches courses at the University of California–Davis, Santa Clara University and American River College.

"We've actually judged some jazz festivals together," Contos marveled.

Pianist Eddie Mendenhall was another band member in Monterey back when Contos was first starting. His daughter, bassist and 2015 Student Music Award winner Kanoa Mendenhall, is an alumnus of the SFJAZZ High School All-Stars and the Vail Jazz Institute. She is currently studying at Columbia University as part of a Columbia-Juilliard exchange program.

"Paul's approach is disarmingly gentle and understated, with a genuine ability to bring out the best in his students," wrote Rebeca Mauleón, SFJAZZ director of education, in an email. "Over the years and through the many iterations of the SFJAZZ High School All-Stars Big Band, Paul has consistently found the secret recipe for working with high school musicians in a way that simultaneously puts them at ease while encouraging them to excel.

"Never one to badger or berate, his magic as a director is in finding a true synergy with his students," she continued. "They absolutely love and trust him and know that if they don't come prepared to give their all, it is ultimately Paul's disappointment that will motivate them to rise to the occasion."

When Contos was a high school student on the San Francisco Peninsula, playing in jazz band was for musicians like making the football team was for many athletes. "One of the coolest things was to be in the jazz band," Contos reflected. "That's why I'm such a big proponent of music in public schools: I was fortunate enough to be around some good programs. We had a wonderful director who was inspirational and informative. And if I look back, I realize he really allowed us the bandwidth for creativity."

The MJF NGJO takes an annual trip to Japan. It's a voyage that Contos has taken nearly 20 times. The SFJAZZ High School All-Star Big Band, in turn, competed in and won at the 9th Annual Charles Mingus High School Competition in New York this February.

"One of the main goals in taking students on tour is so they can experience what it's like to be a pro on the road," he said. "You have to learn how to sleep on a bus and be ready to hit a sound-check and then make that lobby call at the hotel."

—Yoshi Kato

# Congratulations

2017 DownBeat Award Winners



WMU's three-time DownBeat award-winning Latin jazz group, Mas Que Nada, celebrates its second release, Sea Journey, on BluJazz Productions. Directed by Tom Knific, the ensemble represents the programs deep commitment to this art form.



Blues/Pop/Rock Group  
Undergraduate College Winner  
**Lushh**



Large Jazz Ensemble  
Graduate College Outstanding Performances  
**Jazz Orchestra**



Large Vocal Jazz Ensemble  
Graduate College Outstanding Performances  
**Gold Company**  
Outstanding Soloist  
James Richardson on "Um Filme"



Small Jazz Combo  
Graduate College Outstanding Performance  
**WMU Graduate Ensemble**

**DOWNBEAT**  
Jazz, Blues & Beyond Since 1934

**THANK YOU!**

*DownBeat* would like to thank our world-class adjudicators for making the 40th Annual Student Music Awards a success.

Jim Anderson  
Darcy James Argue  
Janice Borla  
Don Braden  
Jeff Coffin  
John Daversa  
Orbert Davis  
Les Hooper  
Fred Irby III  
Kevin Mahogany  
Bart Marantz  
Miles Osland  
Bob Parsons  
Dave Rivello  
Albert Rivera  
John Santos  
Gregory Tardy  
Roger Treece  
Ryan Truesdell  
James Warrick  
David Weiss

**DOWNBEAT 40<sup>TH</sup> ANNUAL  
STUDENT  
MUSIC AWARDS**

## Jazz Education Achievement Award

**Howard Stone**

Vail Jazz Workshop, Vail, Colorado

# OUTREACH YIELDS REWARDS IN VAIL

**WHEN HOWARD STONE HEARD DOWNBEAT** was giving him a 2017 Jazz Education Achievement Award, he said, "I'm deeply honored, but I have to be very honest. This is an award that really should go to the educators."

Stone is the founder of the Vail Jazz Workshop and founder and artistic director of the Vail Jazz Festival. His deference isn't surprising: This is the first time the award has gone to a non-educator. But when you look at what Stone has accomplished the past 23 years, the honor makes perfect sense.

"Being the selfless person that he is," Vail workshop director John Clayton said of Stone, "he asks himself, 'How can I make a difference?' He's that kind of person."

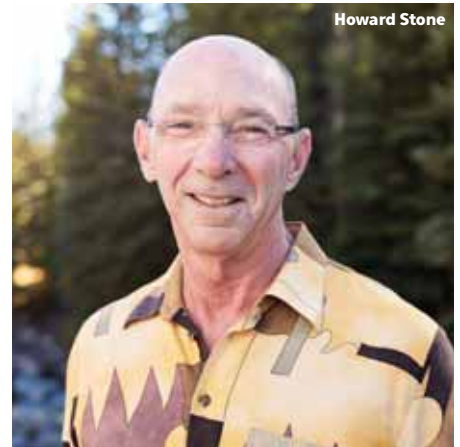
Stone started the Vail Jazz Festival in 1995 after retiring from a career as a real estate attorney in Los Angeles. A lifelong jazz fan, childhood sax player and skier, he was inspired by attending Dick Gibson's Labor Day Weekend jazz parties, which ended in 1992, the year Stone moved to his second home in Vail. After the first Vail Jazz Party, Stone said he "realized that this was what I was going to do with the rest of my life." The second year, Stone asked bassist Clayton to add the workshop, which now boasts a roster of alumnae that includes pianist Robert Glasper, saxophonists Grace Kelly and Tia Fuller, trumpeter Ambrose Akin-musire, flutist Elena Pinderhughes and drummer Obed Calvaire.

From the beginning, the Vail Jazz Workshop was distinctive. For starters, students use no written music over their 10 days of study.

"Music is sound," Clayton said. "Too many students are learning the same kinds of theory and doing the same kinds of reading and the same kinds of exercises."

Vail's ratio of six teachers to 12 students is also unusual. Each year, the program accepts two sextets—rhythm section and three horns (saxophone, trumpet and trombone). The staff has been remarkably consistent. Clayton, pianist Bill Cunliffe and trumpeter Terell Stafford have been teaching since day one. Drummer Lewis Nash succeeded Carl Allen 17 years ago; Dick Oatts recently followed John's brother Jeff Clayton into the saxophone chair; and Wycliffe Gordon brought trombone into the mix six years ago.

Work days are long and intense. Before they even meet their instructors, students rehearse and perform a tune by way of introducing themselves. After that, it's 12 to



Howard Stone

14 hours a day of composing, practicing and rehearsing. The workshop culminates in a performance by each sextet at the Vail Jazz Festival, as well as opportunities to jam with former alumni and other professional musicians.

The financial structure at Vail is also noteworthy. Every student gets a 50 percent scholarship, and larger subsidies are offered on a needs basis. Vail reaches out to low-income kids, drawing on nominations from inner-city band directors around the country. This approach was informed by Stone's experience in Los Angeles, where he started a non-profit, Success Through the Arts, that helped South Central kids. He was also inspired by the late David Abell, a piano store owner whose generosity toward L.A. musicians was legendary, and by L.A. high school band director Fernando Pullum, who taught Stone that "you can only help kids that can help themselves."

Stone's outreach has paid off. To date, Vail has trained more than 250 students from 27 states and Canada, attracting as many as 140 nominations each year for its 12 slots.

Soon after starting the workshop, Stone instituted another jazz education program, Jazz Goes to School, which brings jazz history and basic participatory instruction to all 11 elementary schools in surrounding Eagle County. Summers, Vail also offers Jammin' Jazz Kids. In toto, the programs reach more than 1,500 kids annually.

Stone, 74, says he will probably pass the baton in a few years, though he will hang on to his position as artistic director of the festival.

"What a second act for my life," he said. "I never thought this was possible."

—Paul de Barros

## JUDGING CRITERIA

### PERFORMANCE CRITERIA

- 1) Overall sound
- 2) Presence or authority
- 3) Proper interpretation of idiom
- 4) Improvisation or creativity
- 5) Technique
- 6) Intonation
- 7) Phrasing
- 8) Dynamics
- 9) Accurate rhythm/time
- 10) Material

### ENGINEERING CRITERIA

- 1) Perspective: balance of channels; amount and type of reverb; blend (Do all sounds seem to have been performed at the same time and place? Do solos seem natural or do they stick out?).
- 2) Levels: saturation or other overload, under modulation resulting in excessive hiss, consistency of levels, left/right balance, etc.
- 3) Transparency and apparent transient response.
- 4) Special effects: Are they appropriate? Do they add or detract?
- 5) Extraneous noises, clicks, hum, etc. (for a non-live performance, any non-musical sound).
- 6) Professional etiquette.

### AWARDS & PRIZES

Plaques are awarded to the music department of each winning middle school, high school and college. Certificates are awarded to each winner (or Outstanding Performance honoree) and to the director of ensembles.

### JUDGES

**Jim Anderson:** Recording engineer, producer; former chair of the Clive Davis Department of Recorded Music at New York University.

**Darcy James Argue:** Composer, arranger and bandleader.

**Janice Borla:** Vocalist; Director of Vocal Jazz, North Central College; vocal jazz camp founder.

**Don Braden:** Saxophonist, flutist, composer, arranger; Music Director, Litchfield Jazz Camp.

**Jeff Coffin:** Saxophonist, bandleader, composer, educator/clinician.

**John Daversa:** Chair, Department of Studio Music and Jazz, Frost School of Music, University of Miami.

**Orbert Davis:** Emmy Award-winning trumpeter, composer, educator; co-founder, conductor of Chicago Jazz Philharmonic.

**Les Hooper:** Composer, arranger for film, TV, commercials, orchestra and recordings; clinician.

**Fred Irby III:** Howard University coordinator of Instrumental Music, trumpet instructor and Director of the Howard University Jazz Ensemble.

**Kevin Mahogany:** Vocalist, record label owner and educator.

**Bart Marantz:** Legendary jazz educator whose bands have won 245 DownBeat Student Music Awards.

**Miles Osland:** Saxophonist; Director of Jazz Studies, University of Kentucky.

**Bob Parsons:** Saxophonist, arranger and composer.

**Dave Rivello:** Eastman School of Music Assistant Professor of Jazz Studies and Contemporary Media, and Director, New Jazz Ensemble.

**Albert Rivera:** Saxophonist, composer, educator; Director of Operations, Litchfield Jazz Camp.

**John Santos:** Percussionist, clinician, label owner; U.S. Artists Fontanals Fellow; writer/historian.

**Gregory Tardy:** Recording artist, Assistant Professor of Jazz Saxophone, University of Tennessee, Knoxville.

**Roger Treece:** Arranger/composer, UNC Jazz Press author and educator.

**Ryan Truesdell:** Bandleader, composer, arranger, trombonist, clinician.

**James Warrick:** Educator/clinician, former Director of Jazz Studies at New Trier High School.

**David Weiss:** Trumpeter, composer, arranger, leader of the New Jazz Composers Octet, Endangered Species and The Cookers.



Jim Widner (center) with students

# Widner Big Band Camp Turns 30, Remains True to Kenton's Format

**OVER THE ARC OF HIS FIVE-DECADE** career in jazz, Jim Widner has built an impressive resume as a musician and educator.

He has played bass with the Stan Kenton Orchestra as well as the Woody Herman and Glenn Miller bands. And since 1995, Widner has led his own big band, releasing six albums.

As a jazz educator, Widner led programs at Memphis State University (now the University of Memphis) and directed the Three O'Clock Lab Band at University of North Texas. He received a Jazz Education Achievement Award from DownBeat in 2008. A founding member of the Jazz Education Network, he's now director of jazz studies at the University of Missouri–St. Louis.

Widner is especially proud of his annual big band jazz camps, which mark their 30th anniversary this summer. His camps were inspired by his own experiences as a student, instructor and eventually manager at Stan Kenton's jazz camps during the 1960s and '70s, until they ended abruptly with Kenton's death in 1979.

Widner assumed someone from the Kenton band would restart the camps. But it hadn't happened by the late 1980s, so he decided to take on the task. "I waited a long time for someone else to step up," he said. "And finally, I thought, 'I'm not going to go to that big band in the sky without at least making an attempt to do this.' I contacted the University of Missouri–Columbia, and they agreed to absorb the cost of the first camp in 1988."

Widner recruited several Kenton band alumni to teach and play in the resident big band, and the camp was a success—but not financial-

ly. The university decided not to continue sponsoring it, and Widner found a new home at Drury College (now University) in Springfield, Missouri, in 1989. But he had to fund the camp himself. Widner eventually began to get inquiries about expanding the number of camps, and he was able to start several across the country.

For the last several years, Widner's busy schedule has been the primary factor in his decision to focus on two big band camps each summer. In 2017, the UMSL camp is scheduled June 4–9, and the camp at the University of Nebraska Omaha will take place June 11–16.

"As the years rolled by, doing eight weeks of summer camps took its toll," he said. "Something had to give. But it also allowed us to make these two camps a little bigger and also focus on making them better every year."

But one thing won't change. Widner remains committed to the essential format of the original Kenton camps.

"That formula worked then, and it works today," he said. "We've tweaked a few things, but the basic concept hasn't changed. Stan used to say that the camps were like 'taking a bath in jazz for a week.' So from initial auditions to classes in ear-training, improvisation, writing arrangements, big band rehearsals and a final performance, that's our focus.

"We end every day with the professional big band playing an afternoon or evening concert. These camps are like living the dream for me."

Prospective students seeking information about this year's camps can check out the website [jimwidnerbigband.com/jazzcamps](http://jimwidnerbigband.com/jazzcamps).

—Terry Perkins



Peter Witte

**New Dean:** University of the Pacific has named Peter Witte as its next dean of the Conservatory of Music. Witte, who has served as dean of the Conservatory of Music and Dance at University of Missouri–Kansas City since 2008, begins his appointment July 1. The UMKC conservatory hit its \$48 million fundraising goal—the largest in the university's history for a single project—for a \$96 million downtown Kansas City arts campus for the university while Witte was dean. Witte also launched a new process for reviewing student applications that resulted in a 45 percent increase in enrollment of students of color and international students. [pacific.edu](http://pacific.edu)

**Sinatra Salute:** The Temple University Studio Orchestra, under the direction of Andreas Delfs, has recorded *Luck Be A Lady—A Tribute To Frank*, commissioned by the Boyer College of Music and Dance at Temple University in Philadelphia. Temple commissioned renowned composer/arranger Michael Abene for this project. The album features music associated with Frank Sinatra, and is now available via BCM&D Records. It features trumpeter Terrell Stafford and alto saxophonist Dick Oatts—both of whom are on the jazz faculty at Boyer. [temple.edu](http://temple.edu)

**Honorary Doctorates:** Pianist/keyboardist Jon Batiste and Newport Jazz Festival founder George Wein will be awarded honorary doctorate degrees during the May 21 commencement at Salve Regina University in Newport, Rhode Island. Batiste, who is the music director and bandleader for *The Late Show with Stephen Colbert*, will deliver the commencement address. [salve.edu](http://salve.edu)

**Broadcast Jazz:** Nicolas Pillai has written a new book, *Jazz as Visual Language: Film, Television and the Dissonant Image*, published by I.B. Tauris. Through archival research and close textual analysis, the book examines jazz in relation to recording and broadcasting technologies. Pillai is a research fellow in the School of Media at Birmingham City University, U.K. He is the co-editor of *Brilliant Corners: Approaches to Jazz & Comics* (2016) and *New Jazz Conceptions: History, Theory, Practice* (2017). [ibtauris.com](http://ibtauris.com)



## NEW! Chapters & Societies Initiative

JEN has launched an exciting new initiative of developing Educational Chapters at university, college, high school, junior high, and community music school levels. Institutions can now organize their students with a faculty advisor to take advantage of all of the wonderful member benefits which JEN offers, including the opportunity to host events on-campus.

In addition, JEN is also introducing Jazz Societies where people who are passionate about Jazz can meet, host activities, and network in their own region.

If you'd like to start a chapter or a jazz society in your community, please email us at [chapterinfo@jazzednet.org](mailto:chapterinfo@jazzednet.org).

JOIN THE MUSIC.

[jazzednet.org](http://jazzednet.org)

# DB Music Shop >

For Rates: call (630) 941-2030. All ads are prepaid, no agency commission. Check, money order, and all major credit cards are accepted. **Deadline:** Ad copy and full payment must arrive 2 months prior to DB cover date. **Send your advertisement by MAIL:** DownBeat Classifieds, 102 N. Haven Road, Elmhurst, Illinois, 60126, **EMAIL:** kmaher@downbeat.com, **FAX:** (630) 941-3210.

## ALBUMS & VIDEOS

**PRINCETON RECORD EXCHANGE**  
 BLUE NOTE | PRESTIGE | RIVERSIDE  
 MOSAIC & Much More JAZZ

**We Make Selling Your  
 CDs, DVDs & LPs Easy!**  
**HIGH PRICES PAID SINCE 1980**  
 Visit us online at [PREX.com/sell](http://PREX.com/sell)  
 Call us at 609-921-0881

**140,000 Titles in Stock!**

20 South Tulane Street     
 Princeton, NJ 08542 

**JAZZ DVD'S / VIDEO**  
 1,300 Concerts, Documentaries, TV,  
 Instructional. DVDs, Videotapes or,  
 Laserdiscs. **FREE CATALOG:** JAZZWEST,  
 Box 3515 (DB), Ashland, OR 97520  
 (541) 482-5529 [www.jazzwestdvd.com](http://www.jazzwestdvd.com)

**WE BUY OLD  
 RECORDS!**  
 WE MAKE HOUSE CALLS  
 ANYWHERE IN THE USA  
 CALL US TOLL FREE  
**888-993-4673**

 LPs, 45s, 78 & 12"  
 No Collection is too Large!

**VINYL JAZZ AT SET PRICES**  
 Over 30,000 rare, out of print Vinyl JAZZ LPs  
 at set prices, searchable on our web site. Over  
 35 years  
 of international service. Foreign inquiry  
 welcomed.  
 Also rare jazz publications and literature sold.  
 Gary Alderman G's Jazz Inc. P.O. Box 259164  
 Madison, WI 53725 USA  
 e-mail: [gjazz@tds.net](mailto:gjazz@tds.net)  
[www.gjazz.com](http://www.gjazz.com) [www.vinyljazz.com](http://www.vinyljazz.com)

**VINYL JAZZ RECORD  
 COLLECTION FOR SALE**  
 673 Titles.  
**Must Sell All.**  
 E-mail 4 List: [j.c.lawrence@cox.net](mailto:j.c.lawrence@cox.net)

## INSTRUMENTS & ACCESSORIES

  
 www.pmwoodwind.com  
 847-869-7049

Chicago's Best Store for Saxophones  
 & all other Woodwinds. Great Selection. Expert Repair.

**JOE SAX**  
 Woodwinds

Known worldwide for expert repair  
 Always a great selection of used instruments

[www.joesax.com](http://www.joesax.com)  
 (800) 876-8771 (607) 865-8088  
 Fax (607) 865-8010

**RPC SAXOPHONE MOUTHPIECES**  
 Old School handcrafted mouthpieces.  
 Love for the sound of the saxophone  
 and helping my customers is my passion.  
 Contact: Ron Coelho; 360-887-3807  
[www.saxmpc.com](http://www.saxmpc.com)

**MusiCity.com**

Sheet music folders, cases, storage boxes,  
 big band/jazz ensemble music stands, lights.  
 Domestic and International Shipping.

WEB-BASED SINCE 1999.  
 800-777-7871 • [info@musicity.com](mailto:info@musicity.com)  
[www.MusiCity.com](http://www.MusiCity.com)

**SERIOUS CD STORAGE**  
 Save space by replacing bulky  
 jewel boxes with the Jewelsleeve.  
 Call for a free sample at 1-800-863-3312  
 or visit [www.jewelsleeve.com](http://www.jewelsleeve.com)

*Beret? Optional.*  
 But a  
 Rovner  
 ligature?

*Essential!*

**ROVNER  
 PRODUCTS**  
 MADE IN THE USA

[www.rovnerproducts.com](http://www.rovnerproducts.com)

**RAMPONE & CAZZANI**  
 HANDMADE ITALIAN SAXOPHONES



 New U.S. Showroom  
 by appointment only  
 410.833.9631  
[www.ramponecazzani-usa.com](http://www.ramponecazzani-usa.com)

## LESSONS

**ONLINE JAZZ LESSONS.**  
 Study all styles & aspects of jazz  
 improvisation and saxophone  
 with Jeff Harrington, Berklee  
 Professor, MIT Affiliated Artist,  
 Harvard University MLSP Instructor.  
[www.jeffharrington.com](http://www.jeffharrington.com)  
 Email: [lessons@jeffharrington.com](mailto:lessons@jeffharrington.com)  
 617-332-0176.

**STUDY JAZZ PIANO ONLINE**  
[www.JazzPianoOnline.com](http://www.JazzPianoOnline.com)

**JAMEY AEBERSOLD SUMMER  
 JAZZ WORKSHOPS**  
 Voted #1 jazz camp by [thecelebritycafe.com](http://thecelebritycafe.com)!  
 Visit [www.summerjazzworkshops.com](http://www.summerjazzworkshops.com)  
 for more information.

## JOB OPPORTUNITY

**QUARTET WITH ORIGINAL MATERIAL  
 SEEKS MANAGER**  
 Please contact: LENNART FLINDT  
 Strandboulevarden 62B,  
 DK-2100 Copenhagen, Denmark  
 Telephone: +45 35389775  
 or [storr-hansen@email.dk](mailto:storr-hansen@email.dk)

**SUBSCRIBE  
 877-904-JAZZ**





# DB Buyers Guide >

<b>AAM Music</b> .....18 aammusic.com	<b>IMS Technologies</b> ..... 4 imstechnologies.net	<b>Roberto's Winds</b> .....51 robertoswinds.com
<b>ACT Music</b> .....31 actmusic.com	<b>Indiana University – Jacobs School of Music</b> .....120 music.indiana.edu	<b>Rochester Jazz Festival</b> ..... 75 rochesterjazz.com
<b>Airbone Ecstasy</b> .....10 virginiascheneck.com	<b>Iowa City Jazz Festival</b> ..... 40 summerofthearts.com	<b>Rovner</b> .....128 rovnerproducts.com
<b>Antigua</b> .....41 antiguawinds.com	<b>J Mood Records</b> ..... 59 jmoodrecords.com	<b>Sabian</b> .....17 sabian.com/en
<b>Arbors Records</b> ..... 4 arborsjazz.com	<b>Jazz at Lincoln Center</b> ..... 97 jazz.org	<b>Sam Ash</b> ..... 88 samash.com
<b>Bart Marantz</b> ..... 98 bartmarantz.com	<b>Jazz Education Network</b> ..... 135 jazzednet.org	<b>San Francisco Conservatory of Music</b> ..... 110 sfc.edu
<b>Blue Note Records</b> ..... 5 bluenote.com	<b>JJ Babbitt</b> ..... 25 jjbabbitt.com	<b>Siffing Productions</b> ..... 59 siffing-productions.com
<b>Brad Myers Music</b> ..... 60 musicbybrad.com	<b>JodyJazz</b> .....37 jodyjazz.com	<b>SkyDeck Music</b> .....32 skydeckmusic.com
<b>Café Pacific Records</b> ..... 22 markwinklermusic.com	<b>Joe Garrison Music</b> ..... 60 nightpeoplejazz.com	<b>Smoke Sessions</b> ..... 63 smokesessionsrecords.com
<b>Caleb Chapman Music</b> ..... 127 calebchapmanmusic.com	<b>John Ferrara Music</b> ..... 57 john-ferrara.com	<b>Smokin' Sleddog Records</b> .....73 smokinsleddogrecords.com
<b>California State University Long Beach</b> ... 113 csulb.edu/~music	<b>Kansas City Kansas Community College</b> ... 133 kckcc.edu	<b>Sony Music</b> .....81 sonymusic.com
<b>Cannonball</b> ..... 7 cannonballmusic.com	<b>Klagverk Recordings</b> ..... 57 klangverk.com	<b>SteepleChase</b> ..... 60 steeplechase.dk
<b>Casio</b> .....99 casiomusicgear.com	<b>Lawrence University</b> ..... 92 lawrence.edu/conservatory	<b>Steinway &amp; Sons</b> .....107 steinway.com/downbeat
<b>Chicago Symphony Center</b> ..... 12 cso.org	<b>Legere</b> ..... 11 legere.com	<b>Sunnyside Records</b> .....23 sunnysiderecords.com
<b>Columbia College Chicago</b> .....128 colum.edu/music	<b>Lisa Biales Music</b> ..... 72 lisabiales.com	<b>UMASS</b> .....111 umass.edu/music
<b>Concord Music Group</b> ..... 20 concordmusicgroup.com	<b>Litchfield Jazz Festival</b> ..... 83 litchfieldjazzfest.com	<b>Universal Audio</b> ..... 9 uaudio.com
<b>Contra Costa College</b> ..... 133 contracosta.edu	<b>Ludwig-Musser</b> ..... 24 ludwig-musser.com	<b>Universal Music Enterprises</b> ..... 39 ellafitzgerald.com
<b>CSU Sacramento</b> ..... 121 csus.edu/music/jazz	<b>Mack Avenue</b> ..... 26 mackavenue.com	<b>University of Adelaide – Elder Conservatorium of Music</b> ..... 110 music.adelaide.edu.au
<b>Cuba Education Tours</b> ..... 87 jazzcuba.com	<b>Mark Perna Music</b> ..... 72 markpernamusic.com	<b>University of Kansas</b> ..... 112 music.ku.edu
<b>Cynthia Hills Music</b> ..... 58 cynthiahills.com	<b>Mike Neer Music</b> ..... 60 steelonious.com	<b>University of Kentucky</b> .....130 finearts.uky.edu/music
<b>Czech Ease</b> .....81 czech-ease.com	<b>MiraCosta College</b> .....102 music.miracosta.edu	<b>University of Miami – Frost School of Music</b> ..... 115 miami.edu/frost
<b>D'Addario</b> .....101, 140 daddario.com	<b>MSMNYC</b> .....105 msmnyc.edu	<b>University of Missouri at Kansas City</b> .... 119 conservatory.umkc.edu
<b>David Janeway</b> ..... 57 davidjaneway.com	<b>Mt. San Antonio College</b> .....108 mtsac.edu/music	<b>University of Nevada at Las Vegas</b> ..... 128 music.unlv.edu
<b>DC Jazz Festival</b> ..... 79 dcjazzfest.org	<b>Music Dispatch</b> .....33 musicdispatch.com	<b>University of Northern Colorado</b> ..... 123 uncojazz.com
<b>Denver School of the Arts</b> .....129 dsa.dpsk12.org	<b>National Trumpet Competition</b> ..... 98 nationaltrumpetcomp.org	<b>University of Texas at Austin – Butler School of Music</b> ..... 116 music.utexas.edu
<b>DK Anderson Jazz</b> ..... 60 dkandersonjazz.com	<b>ArkivJazz</b> .....71 arkivjazz.com	<b>University of Wisconsin at Eau Claire</b> ....109 uwec.edu
<b>Dot Time Records</b> .....19 dottimerecords.com	<b>New Jersey Performing Arts Center</b> ..... 8 njpac.org	<b>Vandoren</b> .....3, 85 wearevandoren.com
<b>Eastman Music Company</b> ..... 2 eastmanwinds.com	<b>Newport Jazz Festival</b> ..... 65, 67, 69 newportjazzfest.org	<b>Vic Firth</b> ..... 21 vicfirth.com
<b>Eastman School of Music</b> ..... 95 esm.rochester.edu	<b>North Coast Brewing</b> ..... 77 northcoastbrewing.com/jazz	<b>Water Street Music</b> ..... 30 waterstreetmusic.org
<b>ECM Records</b> ..... 15 ecmrecords.com	<b>NS Design</b> ..... 89 thinkns.com	<b>Western Michigan University</b> ..... 131 wmujazz.com
<b>Galaxy Audio</b> ..... 84 galaxyaudio.com	<b>Origin Records</b> ..... 45 origin-records.com	<b>William Paterson University</b> ..... 117 wpunj.edu
<b>Garfield Jazz Foundation</b> ..... 125 garfieldjazz.org	<b>P. Mauriat</b> .....139 pmauriatmusic.com	<b>WrenSing Productions</b> ..... 60 davidsingley.com
<b>Godin</b> .....103 godinguitars.com	<b>Pittsburgh JazzLive Festival</b> ..... 55 pittsburghjazzlive.com	<b>Yamaha</b> ..... 27 usa.yamaha.com
<b>Hamilton Stands</b> .....129 hamiltonstands.com	<b>RC Williams Co.</b> .....124 rcwilliamscompany.com	<b>Zildjian</b> ..... 29 zildjian.com
<b>Herb Haris Music Company</b> ..... 57 herbharrismusicco.com	<b>Resonance Records</b> ..... 47 resonancerecords.org	
<b>Howard University</b> ..... 133 coas.howard.edu/music	<b>Riverside City College</b> ..... 104 rcjazz.com	
<b>Ibanez</b> .....91 ibanez.com		

## Jimmy Greene

Since 1997, when he graduated from Hartt School of Music, where he studied with the legendary Jackie McLean, Jimmy Greene, 41, has built an international fan base for his soulful, harmonically informed authority on the tenor and soprano saxophones. His second Mack Avenue release, *Flowers—Beautiful Life, Volume 2*, celebrates the life of his daughter, Ana Márquez-Greene, who was 6 when she was killed, along with 19 other children and six educators, on Dec. 14, 2012, at Sandy Hook Elementary School in Newtown, Connecticut.

### Steve Lehman Octet

"Autumn Interlude" (*Mise en Abîme*, Pi, 2014) Lehman, alto saxophone; Mark Shim, tenor saxophone; Jonathan Finlayson, trumpet; Tim Albright, trombone; Jose Davila, tuba; Chris Dingman, vibraphone; Drew Gress, bass; Tyshawn Sorey, drums.

From the orchestration at the beginning, I had my suspicions, but when the saxophones started playing I knew that it's Steve Lehman's octet, with Steve playing alto and Mark Shim playing tenor. Steve is into spectral composition, which I was totally unfamiliar with until a few years ago. I don't understand a lot about it, but to my ears it's very fresh and harmonically interesting—the use of vibes, the drone-like thing the trumpet played, detuning notes and coming back into tune. Steve is one of the few alto players out there who invokes Jackie McLean's spirit with their sound. Mark Shim has a personal, beautiful tenor conception—a dark sound, a modern, angular vocabulary. 5 stars.

### Ben Wendel

"Soli" (*What We Bring*, Motéma, 2016) Wendel, tenor saxophone; Gerald Clayton, piano; Joe Sanders, bass; Henry Cole, drums.

I loved the rhythmic focus and episodic nature of the composition, one section unfolding to the next. The saxophone is powerful—a big, warm sound, with such command throughout all the registers. It reminds me of saxophonists who came up in New York during the '90s, like Chris Potter, Donny McCaslin and Seamus Blake. Since the sound didn't remind me of Chris or Donny, I'd guess Seamus. No? The band sounds great. Everyone seems fluent and comfortable in this idiom. The piece is indicative of some of the great new acoustic music these days. 4½ stars.

### Gregory Tardy

"Unforgettable" (*Steps Of Faith*, SteepleChase, 2007) Tardy, tenor saxophone; Sean Conly, bass; Jaimeo Brown, drums.

The tune is "Unforgettable." The tenor player is playing a lot of saxophone for a ballad. He has a warm, rich, resonant sound; I love the way he's phrasing the melody, like he's singing. I can't quite make out who it is. If they'd taken their time a bit more on the improvisational part . . . It's a 5-star sound, but I have to give it 4 stars. [after] Greg Tardy is a great musician who I played with in Omer Avital's band at Smalls, and I also played his chair with Jason Lindner's big band after he left.

### Jure Pukl

"The Journey To The One" (*The Life Sound Pictures Of Jure Pukl*, Fresh Sound, 2014) Pukl, Melissa Aldana, tenor saxophones; Sam Harris, piano; Joe Sanders, bass; Rudy Royston, drums.

Both tenor players have beautiful sounds and conceptions, in line with what's going on in New York these days. Both remind me a lot of Mark Turner. I love that at the beginning, when they were playing a cappella, one wasn't trying to outdo the other. They seemed really invested in making melody and texture and color *together*—which is a very mature way to approach a classic tenor-battle scenario. 4 stars.



### Marcus Strickland's Twi-Life

"Celestlude" (*Nihil Novi*, Blue Note/Revive, 2016) Strickland, tenor saxophone; Keyon Harrold, trumpet; Robert Gasper, Fender Rhodes; Kyle Miles, electric bass; Charles Haynes, drums.

Interesting track. There's a lot going on between the trumpet and the tenor, and with the intense bass and drums. I liked the juxtaposition of the dreamy, ethereal passages with what sounded like guitar but also a bit like harp, and then the heavy rhythm coming in. The melodic and improvisational statements felt disjointed, perhaps intentionally so. For me, it was jarring; it took away from my enjoyment. The saxophonist has a wonderful sound. I like the direction of the music. 4 stars.

### Mark Turner Quartet

"Lathe Of Heaven" (*Lathe Of Heaven*, ECM, 2014) Turner, tenor saxophone; Avishai Cohen, trumpet; Joe Martin, bass; Marcus Gilmore, drums.

Mark Turner. I'd recognize that sound anywhere. His fusion of John Coltrane, Joe Henderson and Warne Marsh in a personal way is a huge influence on how many saxophonists play the instrument, and has inspired me over the years. I love the way he makes the altissimo register of the tenor saxophone as clear and fluent as the other registers, and the unique way he often uses wider intervals interspersed with his melodies. I'd guess Avishai Cohen on trumpet. 5 stars for Mark; 4½ for the recording and the song, and because Avishai didn't solo.

### Donny McCaslin

"Underground City" (*Fast Future*, Greenleaf, 2015) McCaslin, tenor saxophone; Jason Lindner, keyboards; Tim Lefebvre, electric bass; Mark Guilliana, drums.

Only a few people can do that on the saxophone. Chris Potter. No? Wow! So fluent, developing ideas, melodic, not resorting to showing you everything they can do, but doing what is necessary to build and create excitement. I love the instrumental textures. Is it Donny McCaslin? Ah, yes. Donny is an amazing saxophone player—scary at times. 5 stars.

### Don Braden

"Walkin' The Walk" (*Luminosity*, Creative Perspective Music, 2015) Braden, tenor saxophone; Kyle Kohler, Hammond organ; Dave Stryker, guitar; Cecil Brooks III, drums.

Nice tune. The band is groovin'. The saxophone player has a beautiful sound, great rhythm and nice line conception. Unlike a lot of the players we've listened to, it sounds like he grew into maturity before the '90s; he doesn't display a lot of the same influences that saxophonists from that point on display. I'd say Don Braden. He's a great musician, and does a great job leading all different kinds of bands and educating young people. 4 stars.

DB

The "Blindfold Test" is a listening test that challenges the featured artist to discuss and identify the music and musicians who performed on selected recordings. The artist is then asked to rate each tune using a 5-star system. No information is given to the artist prior to the test.



**TERELL STAFFORD**  
JAZZ ARTIST, COMPOSER,  
EDUCATOR AND BAND LEADER.

**2017 DOWNBEAT EDITOR'S PICK**

Special guest with the Ben Markley Big Band in  
"Clockwise: The Music of Cedar Walton".

Available from OAZ Records



"Ben has found a way to embrace  
the music of Cedar Walton and  
transform it into stellar big band  
arrangements that express his  
voice, sound and musical genius."  
Terrell Stafford

Terrell plays P. Mauriat trumpets exclusively.

*P. Mauriat*  
Go for the Sound

[www.pmauriatmusic.com](http://www.pmauriatmusic.com)



**THE HUMAN EYE  
CAN'T DETECT EVERY  
IMPERFECTION.  
GOOD THING WE  
USE X-RAYS.**



REINVENTING CRAFTSMANSHIP FOR THE 21ST CENTURY.

**D'Addario**  
WOODWINDS