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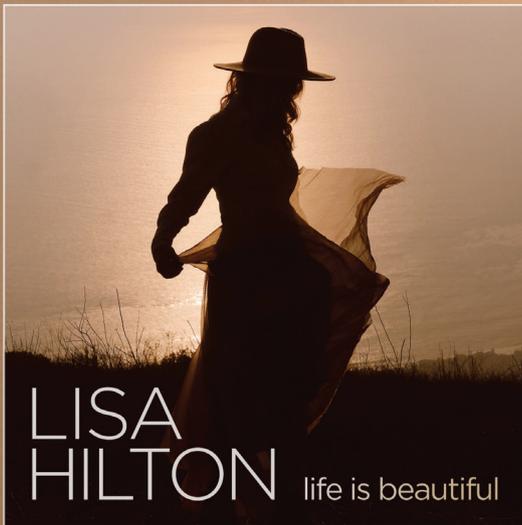
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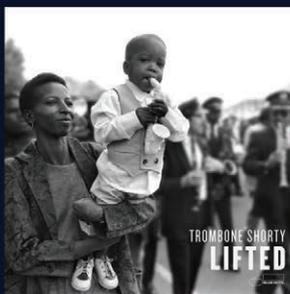
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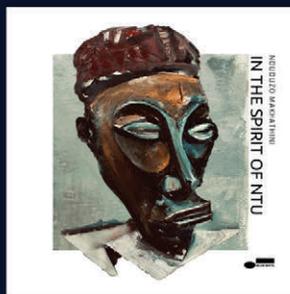
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ON THE COVER

20 Danilo Pérez *A Global Love Affair*

BY MICHAEL JACKSON

Danilo Pérez, the cultural ambassador for Panama and UNESCO artist for peace, has seen a lot, notably in the arena of music-making, where he has performed with icons of jazz — and has steadily become an icon himself. Pérez has a vision that expands beyond his personal career to embrace prospects of his native Panama, as well as people well beyond its borders.



"When I listen to what you can do with words and phrases, I go back to Louis Armstrong because he was a master," vocalist Catherine Russell says.

Cover photo by Michael Jackson

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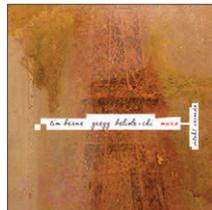
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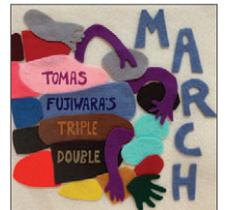
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Like the man himself, *Epitaph* was ambitious, sprawling, ungainly, virtuosic, overstuffed, angry, passionate and restless.

Epitaph, Mingus' Magnum Opus

Editor's Note: *DownBeat's* celebration of Charles Mingus' centennial begins on page 38 of this issue. Eager to give a taste of what's in store, we start the party a little early with this opening reflection on his crowning achievement, *Epitaph*.

ANY CONSIDERATION OF CHARLES Mingus' corpus must contend with *Epitaph*, his magnum opus, a monster orchestral work that is, like the man himself, ambitious, sprawling, ungainly, virtuosic, overstuffed, angry, passionate and restless. Consisting of 19 movements, it was written for an orchestra of 31 — in effect a double big band, augmented by bassoon, oboe, tuba, timpani, electric guitar and vibes.

The score, which exceeds 500 pages, was written over a 20-year period. It takes more than two hours to perform, and was painstakingly pieced together after his death in 1979 by musicologist Andrew Homzy, who found it in the home of Sue Mingus, Mingus' wife. She had asked Homzy to catalogue the Mingus papers, now residing in the Library of Congress.

Ultimately unclassifiable, it can be construed as a postmodern take on traditional and modern jazz as well as European classical forms and conventions. It includes a few of his best-known works, "Better Get It In Your Soul," "Peggy's Blue Skylight," and "Freedom," throwbacks to early jazz (Jelly Roll Morton's "Wolverine Blues") and nods to Duke Ellington and Thelonious Monk. The work constantly confounds expectations; any time it threatens to go somewhere conventionally, it reaches for the unexpected. The results are alternately lyrical, cacophonous, raucous and elegiac.

Epitaph rose like a phoenix — eventually — from the ruins of what Mingus considered

his biggest failure: his disastrous 1962 concert at New York's Town Hall. The huge orchestra — which included Snooky Young and Clark Terry on trumpets and Eric Dolphy, Charles McPherson and Zoot Sims on saxophones, among many other greats — had been assembled but never properly rehearsed. Copyists were still madly scribbling parts even as the concert was underway. There was even disagreement between the promoters (including George Wein) and Mingus about how to describe the event: Mingus wanted a public recording session, but advertising called it a concert. At one point, according to multiple accounts, Mingus grabbed the mic and exhorted the audience to ask for its money back.

The work was later championed by Gunther Schuller, who conducted the first complete concert version at Lincoln Center in 1989 with a band that included Wynton Marsalis, Snooky Young and Randy Brecker on trumpets, and George Adams and John Handy on saxophones. Sony/Columbia released the recording as a double album the following year. Schuller oversaw another version in 2007, which played in New York, Chicago, Cleveland and Los Angeles with Christian McBride on bass.

Musicians who have performed it testify to its difficulty. Marsalis is said to have once pointed at a passage in the score, saying, "That looks like something you would find in an etude book ... under 'hard.'"

As you might expect, the bass is often front and center. McBride, recalling the experience, said, "I didn't get too hung up on the technical difficulty. Any passage I had problems with — well, you just have to practice harder. [But] my sense was that he didn't want it perfect." **DB**

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Bring in the New

As much as I enjoy your articles on established jazz musicians, I really enjoyed reading about three rising artists in your March issue.

I have caught Cécile McLorin Salvant live several times and have several of her records, so I am familiar with her. I have only seen Immanuel Wilkins as a sideman in a livestream show at a NYC jazz club. I have not heard Camille Thurman, but have seen her name in the DownBeat Critics Poll. Thank you for educating me on these three very talented musicians. All three of them have impressive and expansive resumes, especially considering their young ages. I found it interesting



that both Immanuel and Camille we influenced by John Coltrane. If you were to publish a 2022 edition of "25 For The Future," I would expect to see all three on the list.

Also, I just finished reading Phil Freeman's new book *Ugly Beauty*, so I was pleased to see the article on it in the same issue. I found it to be an excellent and informative read. When I finished reading the

book I had to add four more names to my must-hear live list and who could be added to that "25" list. I expect a great future for all seven of them.

MARC NEBOZENKO
EVANSTON, ILLINOIS

When Black Lives Matter

If DownBeat is committed to recognizing that Black Lives Matter (and I will presume that it is), then the magazine needs to tell the truth about jazz history. The jazz program at North Texas began when the school was a whites-only, Jim Crow-segregated college.

Black students were not allowed into North Texas until 1956 and only after Joe Atkins, a Black applicant, sued. The Texas Board of Regents refused to integrate the college even after segregation became illegal in the 1954 Supreme Court Decision of *Brown v. Board of Education*. This fact is not incidental or outside of North Texas' history as a jazz school. The segregated nature of North Texas supported a jazz curriculum and method tailored to white men's perspective and comfort. This university professor would argue that the dearth of Black students and women in jazz programs today traces back to this segregated lineage.

I think it is also necessary to point out that "One O'Clock Jump" was written by Count Basie/Count Basie Orchestra. In your article it says, "Benny Goodman's 'One O'Clock Jump.'" This really is egregious given the way the article already makes Black Americans invisible in the history of jazz (including the ugly bits).

TRACY McMULLEN
PROFESSOR OF JAZZ STUDIES AND UNT ALUMNA
BOWDOIN COLLEGE
BRUNSWICK, MAINE

Editor's Note: Professor McMullen, thank you for the lesson. Given the segregated times that program was born into — and pretty much every other early jazz program that followed — it's amazing that any school was able to start *anything* based on Black music. We made passing reference to it in the piece with the fact that the program could not be called jazz, least those involved would be stopped cold, or run out

of town. The article cheered on 75 years of longevity ... and change. Thankfully, there has been change across the jazz education landscape. We look forward to much more.

Seeing Stars

Star-rating records is, obviously, sacrosanct. Though the DB Hot Box tends to prove its absurdity. But let me suggest: Please always use the highest [rating] as main rating! Imagine John McDonough "donating" only one or two stars for a record the other critics give four or five, as it frequently happens! (By the way, I always seek these out!)

Best wishes from Austria to you and Ukraine!

REINHARD SOMMER
GRAZ, AUSTRIA

Them There Eyes

I think the cover photos of the CDs reviewed of Hedvig Mollestad, *Tempest Revisited*, and Terrace Martin, *Drones*, are absolutely disgusting. What they did to their eyes is grotesque.

MICHAEL WEIR
VIA EMAIL

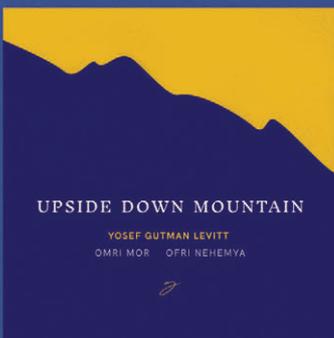
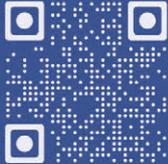
Tootie Lives!

On page 16 [of the March issue] at the end of the article, Tootie Heath is said to have died in 2020. That was his brother Jimmy. Tootie is still very much alive! Please correct this terrible mistake. Thanks.

SUSAN WITTCOFF
OAKLAND, CALIFORNIA

Editor's Note: Not quite, but we should have been clearer. Thanks for the edit.

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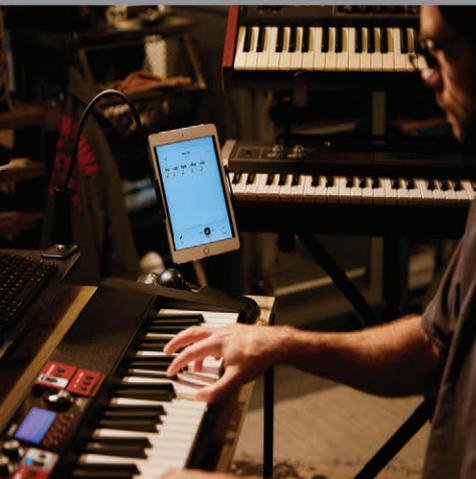
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DAN MEDHURST



"We knew we wanted to push the electronic envelope with the sound that we have," says Moses Boyd, left, of his latest recording with Binker Golding.

Binker and Moses Feed the Machine

British duo Binker and Moses are pushing the fold with their new album *Feeding The Machine* (Gearbox), their first studio record since the spiritually informed *Journey To The Mountain Of Forever* (Gearbox) in 2017.

The pair emerged as a duo after being touring members of vocalist Zara McFarlane's band. Their electric synergy was first evident on 2015's *Dem Ones* (Gearbox) — an album where the grit of a sweating, urban London is almost tangible. It led them to receiving the "Best Jazz Act" Award from the MOBO (Music of Black Origin) Awards. McFarlane picked up the same trophy the year before.

"We don't like boring music," saxophonist Binker Golding says. "Our way of bringing excitement is by using energy. It's just what we

do ... lean into it."

What's surprising — although, not for already-versed fans — is how two musicians can create such different sound worlds across each of their three records. It's with their new offering that we hear a journey previously untraveled by the pair, inviting electronic musician Max Luthert to join them on a three-day recording session that would result in *Feeding The Machine*.

"Since we recorded our second album, we've been talking about making this one," says drummer Moses Boyd, over coffee at London's Vinyl Cafe. "The initial aim was to find [minimalism pioneer] Terry Riley. He's a tape-loop god. That set the tone for what the album could be and during that time, I got into modular synthesizers." After taking a sip

of his drink, Boyd adds, "We knew we wanted to push the electronic envelope with the sound that we have — with tape loops, with glitchy shit. The pandemic gave us a lifeline in a way. We were both free to focus on it."

Utilizing electronics is nothing new for Boyd. His 2020 solo debut album, *Dark Matter* (Exodus), is heavily led by synthesizers, field recordings and modern production techniques, an album that feels more at home in a sticky-floor nightclub than a traditional jazz setting. As for the duo, however — with the addition of Luthert — their electronic ambitions are at an all-time high.

"We managed to get three days scheduled at Real World Studios in Bath (England)," explains Boyd, referring to the studio of Peter Gabriel. "We didn't go in with anything pre-

pared or written down, just a sound-world idea. It stressed Max out completely.” Like Golding, Boyd shares a close friendship with Luthert. “I knew it would be cool. I asked Max to bring everything and not to worry.”

Most of the first day was spent rigging, but it didn’t hamper the end result: six tracks that, thanks to Grammy-winning producer Hugh Padgham’s live mixing, required minimal post-production.

“That’s testament to how well Hugh got it right, first time,” Golding says.

Golding beholds a striking vocabulary with his saxophone. On *Feeding The Machine*, he blows notes that are buttery one moment, hot and peppered the next.

“It was like doing a free-jazz gig for three days,” Golding explains, dressed in denim dungarees, a plaid shirt and red cap. He jokes that he’s dressed appropriately for his next Americana-tinged project.

“You turn up to the gig and there’s no preconceived idea,” he says. “We knew we’d be using modular instruments, but we didn’t know how that was going to sound. We chiseled things down and shaped things and eventually, tracks emerged.”

While Golding explains the process humbly, there is certainly nothing reserved about *Feeding The Machine*. Although they strug-

gled to track down Riley, his influence can be heard in the album’s enigmatic soundscape, one that feels as though it has enough resonance to fill an abyss.

Golding’s looped and distorted saxophone creates an alluring sonic bed on “Accelerometer Overdose.”

It’s here that Boyd’s nuanced penchant for rhythm and timing shines, partly informed by his love of club culture. Boyd accessorizes Golding’s offerings before landing a dance-like drop three minutes in. Meanwhile, “Feed Intimate,” the first single from the album, offers more space for contemplation — but not without Boyd and Golding’s aforementioned excitement and energy.

The opening track, “Asynchronous Intervals,” could soundtrack an arrival into space; Luthert’s electronics put a transcendent coat around the drums and saxophone.

“A lot of people have called the album ‘Lonely and Binker,’” Boyd laughs, omitting his own name.

“Even though the tracks are a bit lonely [sounding],” says Golding, “they’re still intense. They drive forward.” It wouldn’t take Einstein to draw a line between the album’s aura and the enforced isolation brought on by the pandemic.

Boyd finished his own *Dark Matter* tour

days before the U.K. entered its first lockdown.

“I had this period which I’d never had before, which was being able to sit still and think,” reflects Boyd, with a tone of optimism in his voice.

One could assume that the concept of *Feeding The Machine* is about the pressure to keep creating music, to stay visible, in a music scene that is both restricted and liberated by social media and consumption. But talking to Boyd and Golding puts this projection back in its box. They bestow melodies and rhythms from their saxophone and drums respectively into Luthert’s electronics, literally feeding their offerings to the cables and its master.

Recorded during the pandemic, there is a beautiful irony to *Feeding The Machine*. With so much time available to prepare — and over-prepare — Boyd and Golding avoided the temptation to obsess and plan more than they needed to. Instead, they remained purely in the moment.

“Not to say I was unintentional before, but now, my relationship with making music feels more intentional, more structured,” Golding says. “For me it’s about sustainability — doing it for art’s sake. Anything I’m doing now, I ask myself a million more ‘why?’ questions. I’m a different person.”

—Tina Edwards

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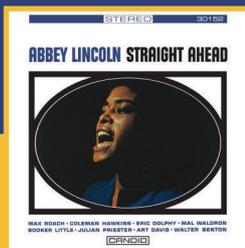
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"We decided we wanted to buy a house and have a kid. That there's more to life than just gigs," said Roxy Coss.

Roxy Coss Puts Her Jazz Life into Perspective

ROXY COSS FIRST MADE HER NAME AS A force to be reckoned with on *The Future Is Female* (Posi-Tone, 2017), her provocative response to the 2016 elections. The album cover showed Coss girded for battle, ready to wield her saxophones as weapons. The album also marked the debut of her five-piece ensemble, which she formally christened Roxy Coss Quintet on her acclaimed 2019 album.

The quintet proves to be much more than the sum of its *Disparate Parts*, the aptly named new release on Outside in Music. Recorded during a brief lull in the pandemic, when Coss was seven months pregnant with a baby girl, the album amplifies the quintet's solidarity by giving voice to the vision of each member: Alex Wintz on guitar, Miki Yamanaka on piano and Rhodes, Rick Rosato on bass and Jimmy Macbride on drums. Most contribute compositions, and all fly free with solos that punctuate the conversation.

Coss explores the intersection of "The Body," "The Mind," "The Heart" and "The Spirit" in her own evocative four-part suite, and uses all five takes of Yamanaka's "February" to frame the album's sequencing — a brilliant last-minute decision that makes *Disparate Parts* a cohesive work reflected in its cover. Designed by her mother, Mary Coss, it shows a plaster-cast life mask of Coss shadowed by the bent-wire words "disparate parts" washing up on the shore of a female

future that's still revealing itself.

DownBeat spoke to Coss via Zoom from her home in Bloomfield, New Jersey, shortly before the quintet's CD release party in March.

The conversation has been edited for length and clarity.

You really throw down the gauntlet with "The Body."

Yes! After that first take, I felt like we've got it. I've never felt that way in the studio before. It was so much energy, especially with being pregnant. Afterwards, exhaustion set in, but the good kind of exhaustion.

How did you come up with the four-part concept?

For a long time, I had been thinking about having disparate parts of myself that aren't really integrated with each other, which can stand in your way of realizing your full potential. Each of these musical ideas was related, even though they were very different.

And as they started to develop, I thought this is clearly "The Body," it's very visceral. Whereas "The Mind" is more intellectual, about things like changing time signatures.

"The Mind" is also very playful.

I attribute that to Miki, who's featured on that track. She's such a playful person and player. "The

Heart" of any band is the bassist, so that one was pretty organic and powered by Rick's solo. "The Spirit" was the last piece I wrote, a couple years after I wrote the others. We tried the first three out at a small stage and at least six months went by before I said, this isn't done. It needs a new piece. What is it? It's something you can't really describe. It's in the air. It's evolving and ethereal. So I wrote the melody that became "The Spirit," which completed the suite.

"Maeb's" is dedicated to the late, great pianist Harold Maeburn. What was your own relationship with him?

He was a personal mentor. I met him at this jazz workshop when I was 16, and ended up working with him at William Patterson University. He was always so supportive. When I had a gig at Smalls, Maebes would sit in the first row and say, "Genius, genius." He made me feel like I mattered and my music mattered.

And you make your band feel like their music matters. Several members contribute tracks, like Alex's tune, "Ely, MN," which is pretty epic.

That was very much part of the concept. Each of us are disparate parts of the band. I feel you get the best band experience when you really hear every person, and it's not just about one person.

I wrote the tune "Disparate Parts" at the very last minute because I wanted one more track for the album. And I had four different ideas, so I decided each would feature one of us. They're all disparate parts and this is the title track.

Another disparate part is the post-production I did with Johannes Felscher, who mixed the album. We experimented with soundscapes that pushed the boundaries beyond straight-ahead jazz, which I'd like to do more of in the future.

What was it like recording during the pandemic?

We delayed the recording for more than a year. Then, when things were starting to get better, and I was about to have a baby, we got lucky. We recorded right before the Delta wave hit, and we each had our own room, or our own booth, in the studio. So we felt pretty safe and it was great to actually play together again.

How did being pregnant affect how you played in the studio?

For one, I was out of shape. [laughs] My body, my chops. Physically, certain things were out of reach, so there were definitely some challenges. But when we were doing "The Body," I did feel a different energy, a sense of urgency I don't normally feel.

Maybe because there were two of you in your body.

Yes — and it was cool to think that she was there and part of all that. —Cree McCree



"A lot of people came through this group, which blew their minds in a way that there was no turning back," said Dwight Tribble of the Pan Afrikan Peoples Arkestra.

CHUCK KOTON



Photo courtesy of William Brown

Jesse Davis

Heard on the upcoming release "The SmallsLIVE Foundation Living Master Grant presents Jesse Davis" on the Cellar Live label!

The Peoples Arkestra Speaks Out

WHEN PIANIST HORACE TAPSCOTT SAW A need for more performance opportunities in Los Angeles in 1961, he created the Pan Afrikan Peoples Arkestra, which became a crucial showcase for the city's jazz composers. Today, the ensemble's mentors continue to teach, especially around the Leimert Park neighborhood. This year, after COVID-related delays, the Arkestra commemorates its 60th anniversary with the release of a documentary, live performances and a new label that features recordings from its archives alongside the work of younger artists.

"A lot of people came through this group, which blew their minds in a way that there was no turning back," vocalist Dwight Tribble said. "They were enlightened about progressive music and got it by being involved with the Arkestra."

Tribble is the lead voice in a large band of Arkestra veterans called The Gathering, which issued its 2015 performance, *Healing Suite*, in January. That album is being released through The Village, which is releasing other historic Arkestra-related recordings, as well as works from like-minded musicians. Meanwhile, a new film, *The Gathering: Roots & Branches of Los Angeles Jazz*, is running in the nationwide film festival circuit. The documentary details a 2005 live recording of the Arkestra, highlighting saxophonist Kamasi Washington as his career began.

"Horace would always bring young and older guys together and have them play side by side — that's what I do with *The Gathering*," said multi-instrumentalist Jesse Sharps. "In that set, you see older guys like [trombonist] Phil Ranelin, and you see Kamasi [Washington] grow up."

Tapscott's vision was equal parts musical and social as he brought the harmonic advances of 1960s free jazz to his ensemble. The Arkestra also helped shape the city's burgeoning Black Arts Movement of cultural activism at the time. Keeping a large, community-based organization together through the decades since has brought on numerous challenges, but Tapscott's vision proved enduring and the Arkestra contin-

ued after his death in 1999. That includes ongoing performances at The World Stage, a Leimert Park performance venue that two of his colleagues, drummer Billy Higgins and poet Kamau Daáood, co-founded in 1989.

The Village is also releasing recordings that came from a more hidden source. Drummer Mekala Session is a second-generation Arkestra member; his father, saxophonist Michael Session, played on such landmark Tapscott albums as *The Call* (1978). The younger Session started sitting in with the band when he was 13. Eventually, Mekala found that Michael, as well as Tapscott, recorded constantly and the results were often found close to home.

"Horace would keep his tape recorder, pop a tape under the piano and go," Session said. "There was this amazing collection I found behind my living room couch." After Session showed his friend Jesse Justice his father's cassettes, they looked for a company to issue the recordings. But, as Session said, "We didn't get any traction, probably because we were kids. So we decided to do it ourselves."

These Village recordings are now available through Bandcamp. The company has released a record of Tapscott and Michael Session (*Live In Avignon, France 1989*) along with *Healing Suite*. Session and Justice are also releasing new recordings from younger artists, including pianist Jamael Dean's *Ished Tree* and saxophonist Randal Fisher's *Everywhere To Be Lost*.

The Gathering celebrated its album release with a World Stage concert in January that is currently available for streaming on YouTube. Session is also planning collaborations with artists in other cities, and Daáood insists the future is in that younger generation's hands.

"New people are stepping in and taking it to another level," Daáood said. "This organization has been around for 60 years. It does not have a lot of big economic support, just a lot of cats and catresses in the community soaking up the love and giving it back." —Aaron Cohen



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Gilmore Gets \$8M for Jazz Awards:

The Irving S. Gilmore International Piano Festival has established the Larry J. Bell Jazz Artist Award for pianists after receiving an \$8 million endowment. The award will be delivered every four years, with the winner receiving \$300,000 broken down as follows: a \$50,000 cash award to be used at the artist's discretion and \$250,000 dispersed over a four-year period for projects that enhance the artist's career and art. The first prize will be offered in 2026.

Arkadia @ 25: Arkadia Records celebrates its 25th anniversary this year



by putting its entire catalog across a broad range of online streaming platforms and releasing new music for the first time in a

number of years. The label, founded by Bob Karcy, will release a debut recording by Brazilian vocalist/violinist Tete! Di Babuya in June, and a tribute to baritone saxophonist and DownBeat Hall of Famer Gerry Mulligan that was recorded in 1998 by the Gerry Mulligan All-Star Tribute Band (which included Lee Konitz, Bob Brookmeyer, Randy Brecker and Ted Rosenthal, among others).



ACT Establishes Partnership: ACT Music and its live events/music management division Tambour Music Management has made Andreas Brandis a full partner and shareholder in the company founded by Sigi Loch. As the label enters its 30th anniversary, Loch and Brandis will serve as co-leaders of the business. "Over the past six years, the collaboration between Andreas and myself has become ever closer," Loch said. "During this time, he has not only steered the ACT label through difficult waters, but also successfully launched our jointly conceived plan for company expansion through Tambour Music Management."



"There are certain things that are set in stone," said Pete Malinverni about arranging the music of Leonard Bernstein.

Pete Malinverni Delivers Bernstein's Message

AS PETE MALINVERNI WORKED HIS WAY through a set on a January night at The Django, a Manhattan night club, the pianist leavened the music with thoughtful commentary. But when he dropped his microphone, it became clear that something more was up. Rather than pick up the mic and resume his patter, he began waving it like a priest blessing the audience with holy water.

Turned out that, in addition to being a consummate practitioner of mainstream jazz, Malinverni had a comic's timing and a preacher's fervor. For Malinverni — who at age 8 performed Haydn at a Pentecostal church in his hometown of Niagara Falls, New York, and these days has regular gigs at a reform Jewish temple and an ecumenical Christian church — playing music for the masses is a joyful calling.

"I think it's important that we treat it like it's missionary work, and we are bringing a certain message to them," Malinverni, 64, said over oatmeal at a Manhattan diner the day after the Django performance.

The main vehicle for his message that January night was the music of Leonard Bernstein, whose songbook also provides the bulk of the material for his latest album, *On The Town* (Planet Arts). The album draws largely on tunes from the New York-centric Bernstein musicals *Wonderful Town*, *West Side Story* and, of course, *On The Town*.

"I didn't do anything on the album I didn't think he would like," Malinverni said of Bernstein.

The album's most emblematic tune may be one not associated with New York, "A Simple Song." From 1971's *Mass*, it is the only selection with overtly spiritual content and, in Malinverni's hands, it upends Bernstein's hymn. A rubato intro and outro envelope a simmering, decidedly unhymnlike groove — one that, in its contrarian funk, captures the spirit in which Bernstein cre-

ated the original project, a radical reimagining of the traditional Catholic Mass.

Like "Simple Song," "Some Other Time" undergoes a change from the original. A wistful ballad from the show *On The Town*, here it becomes an upbeat jaunt in 5/4. The idea, Malinverni said, grew in part out of a desire to avoid evoking Bill Evans' melancholy treatment; it came to him after a process of changing keys led to his hearing the tune with "different ears."

Malinverni began to delve into Bernstein's oeuvre in 2018, when he was commissioned to write arrangements for a 100th anniversary celebration of the composer at SUNY Purchase, where he is chairman of jazz studies.

Malinverni does not challenge Bernstein's original conceptions lightly. "Somewhere" remains a straightforward ballad; "I Feel Pretty," a lilting waltz. "Cool" retains the feel of its title, with Malinverni's left hand and Ugonna Okegwo's bass rendering, in unison, a finger-snapping ostinato that undergirds a slinky improvisation based on the Jewish "freygish" mode, which Bernstein sometimes favored.

"There are certain things that are set in stone," he said.

At The Django, Malinverni, by turns hunched over the keys, declaiming to the heavens, communed with Okegwo, who, as a teacher at Purchase, has developed a bond with the pianist. They built their ostinati into moments of high tension that found release in passages of straightahead blowing, which in turn gave way to pulsating solos by Okegwo or tasty trading between Malinverni and drummer Aaron Beeber. Malinverni adjusted the improvisatory cycles with cues as the music unfolded.

"I don't want people on my bandstand counting measures," he said. —Phillip Lutz



"I was blown away about everything: his unique sound, his ideas, his aura of quiet grace, his patience and structure," writes Kirk Knuffke in remembering Ron Miles.

Remembering Ron Miles

Cornetist and composer Kirk Knuffke offers a memorial to his friend and mentor Ron Miles, who passed away on March 8 from Polycythemia vera, a rare blood disorder. Miles was 58.

IT'S IMPOSSIBLE TO FULLY EXPRESS HOW incredible Ron Miles was, as a person and as a player. I want to share my story about the many ways he changed my life.

I grew up in Fort Collins, Colorado, and started playing around town when I was 15. Even then, I knew I wanted to be a professional musician. I used to sit in and play gigs with pianist Marc Sloniker, and on one gig, when I was 17, he said, "I'm playing with a very special trumpet player this weekend. You should hear him — his name is Ron Miles." Ron lived in Denver, and he was 16 years older than me. I had heard about him before and was very interested to see him. I was blown away about everything: his unique sound, his ideas, his aura of quiet grace, his patience and structure. Ron was also always dressed impeccably, with a sharp suit and tie.

I introduced myself to Ron after the gig, and he handed me his horn and asked me to play him something. I couldn't believe he would hand me his horn not knowing me. It was an incredible trumpet made by Dave Monette. I was terribly nervous, and I don't remember anything I played, but Ron was very enthusiastic about it. I was so excited about this, and we talked about getting together to play at his house. I wanted to take lessons, but on the phone Ron said, "No, let's just get together and play."

This was the beginning of the amazing friendship we had. I was always learning from

him, but he never told me what to do or how to do it. If you wanted to know something, you had to ask a question first. It was the perfect situation to have a mentor like this. I didn't like school or being told what to do. In Ron, I could see what I wanted to do was a possibility. He was the ultimate role model. I started regularly driving my VW Bug to Denver to see Ron on the weekends.

He was always giving with his time. While he wouldn't take any money for these sessions, he would take the gift certificates to Tower Records that I got for him. He would excitedly show me what he got, and I would go back to the store and copy him. He told me about Lester Bowie, Roswell Rudd, Steve Lacy and Lee Konitz, among many others.

Ron also told me about the importance of patience in music. Never force things into your improvisation that you've been practicing, just keep practicing, and if it's going to come out, it will come out. If not, that's OK, too. If you are paying attention when you practice, you will be making progress.

I entered college, and it was pretty clear it wasn't for me. Ron was so much hipper than anything going on there. So I dropped out after less than a year. Having Ron as a guide gave me the confidence to drop out and pursue my own path, and he was supportive of that move, too. I asked him if the college he taught at might be a better fit? He told me not to worry and to keep doing what I was doing.

After that, I told Ron I wanted to move to Denver to be around the cats. I'll never forget that he said, "You are one of the cats!"

He was a lifetime Denver resident, and mov-

ing there and being around him was great. Getting together was easier, and I never missed a time he played live. It was always inspiring.

It was Ron who encouraged me to move to New York in 2005, at a time when I was feeling frustrated with the Denver scene. When he came to the city, we would hang out. And when I returned to Denver, we would hang out. He remained as encouraging as ever and kept up with what I was doing. The move changed my life. I really benefited from that push.

The same year I left Colorado, Ron switched to a Monette cornet. I began playing in Butch Morris' band, and one night after a gig, Butch said, "You're really a cornet player, you know?"

I had been thinking about switching back to cornet, as well, and Ron and I had a lot of conversations about it. I wasn't happy with my trumpet. I had played cornet when I was younger before switching to trumpet. But my old cornet was in disrepair and not up to the task.

Later, I was on a tour with the Matt Wilson Quartet, and we came through Denver. When I went to Ron's house, he told me to try his cornets to see what I thought. There were four on a table of different makes and sizes. I played them all, and he said I could borrow one, so I settled on one — a very old York. Ron commented, "Yeah, but you might need a bit more than that when you're in the heat of battle."

When I was about to leave, he said, "Why don't you try Dave's horn?" He was referring to his Monette cornet. It wasn't on the table with the others. I said, "I don't want to try that horn because I could never afford one, and it'll just break my heart." Those horns are very expensive, and they are more than worth every penny. I played it, and it was as heartbreaking as I expected. I loved it. Ron smiled and told me, "Dave says take care of it." Ron gave me his cornet right there.

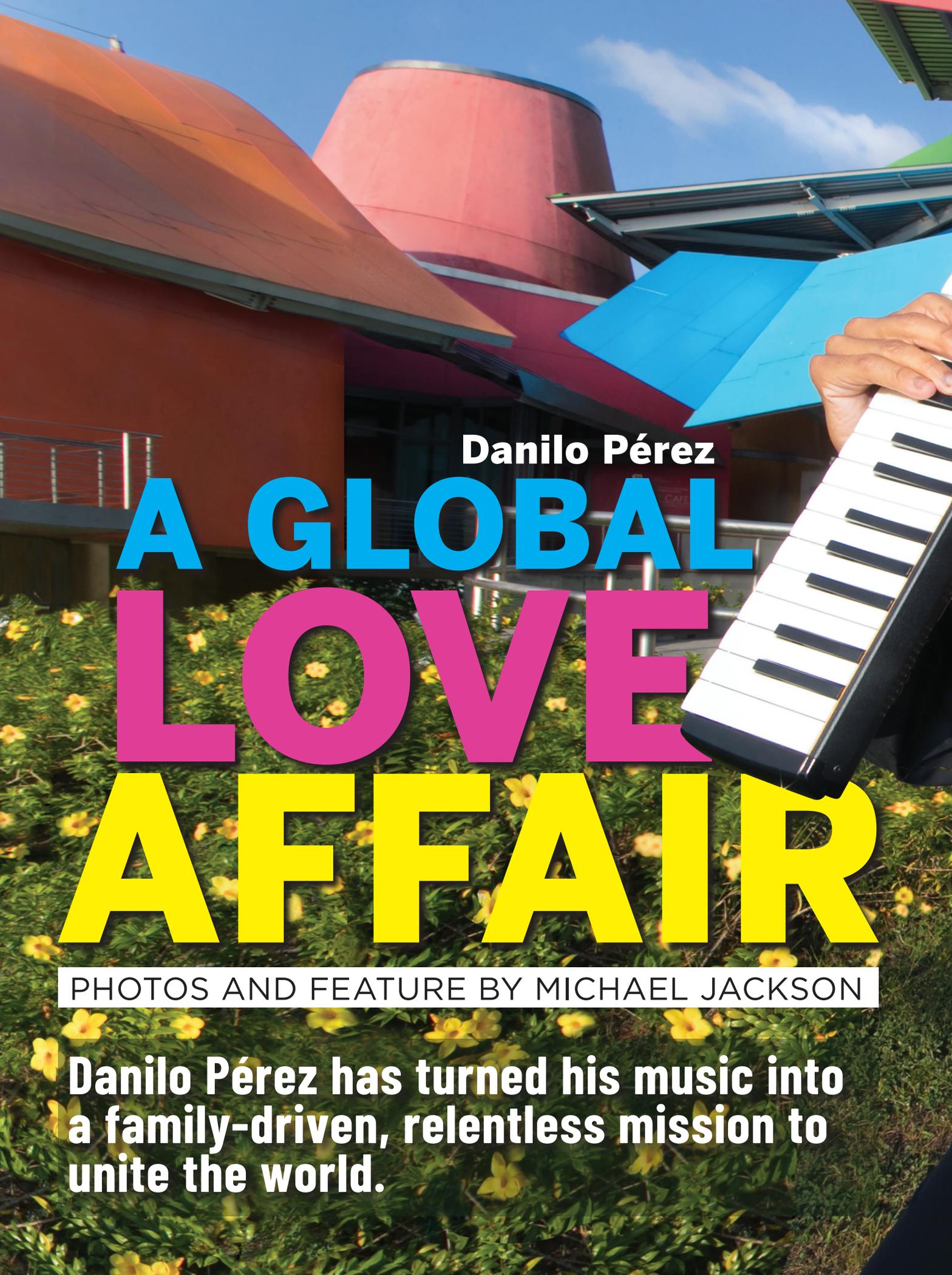
He was such a gentleman that he contacted Dave Monette first and told him he was going to give it to me. The whole scene had been worked out, saying I could borrow one of the others when the plan all along was to give me the most precious one. Giving me that horn was life changing. It is the only horn I've played since 2009, and it has opened up so many possibilities.

Ron's passing has created a hole in my heart. I'm not alone. He left a lasting, loving impression on everyone he met. He guided and inspired many Colorado musicians and that influence was everywhere he went.

I encourage everyone to check out all of Ron's records as a leader or a sideman — they are great. He was an incredible player and left his permanent stamp on the history of brass. But the generosity of this great man may have left an even greater impression. If you talk to any of Ron's friends, they can tell you hundreds of other stories about his love and kindness.

Thank you, Ron.

—Kirk Knuffke, Brooklyn, New York



Danilo Pérez

A GLOBAL LOVE AFFAIR

PHOTOS AND FEATURE BY MICHAEL JACKSON

Danilo Pérez has turned his music into a family-driven, relentless mission to unite the world.



Danilo Pérez and his wife, Patricia Zárate Pérez, have become a power couple in the jazz world.



Pérez seeks risk-taking not only in music, but in using music to help unite his country and people around the globe.

Large buzzards, called Gallinazos in Spanish, glide between the skyscrapers of downtown Panama City. They hover like sentinels, observing not just prey, but human activity below. Over the centuries such birds have witnessed much — from the invasion of murderous transatlantic colonizers to the sacking of the city by the Welsh bandit Captain Henry Morgan; to the traumatic construction of the canal; to even an attack by Panama’s northerly neighbor, the United States.

Danilo Pérez, the cultural ambassador for Panama and UNESCO artist for peace, also has seen a lot, notably in the arena of music-making, where he’s performed with icons of jazz, including Dizzy Gillespie and Wayne Shorter, and has steadily become an icon himself. Like the Gallinazos, Pérez has a broad wingspan and a vision that expands beyond his personal career to embrace the prospects of his country, as well as people well beyond Panama’s borders.

Inaugurating the Panama Jazz Festival two decades ago, alongside his wife, Patricia Zárate Pérez — a Chilean-born saxophonist, educator and music therapy specialist — sparked an incredible journey, one inspired in part by Pérez’s forward-thinking forebearers. His father, Danilo Enrico Pérez Urriola, authored an influential thesis in 1967 about the broad benefits of music education for developing minds and put his concepts into practice with remarkable results. That, coupled with his mother’s political and social activism,

set the seed for Danilo Jr. to further his precocious musical talent and flourish beyond mere self-awareness.

Few artists have sustained a love affair with their country with the passion of Danilo Pérez. Since his eponymous debut album in 1993, and increasingly on subsequent releases on RCA Novus, Impulse!, Verve, ArtistShare (including an exciting big band EP), plus outstanding albums on Mack Avenue such as *Providencia* (2010) and *Panama 500* (2014), Pérez has consistently traced and evoked the roots and diaspora of his homeland, which has served as an intercontinental umbilical cord and crossing point for commerce, biodiversity and jazz.

With his latest project, *Crisálida* (Mack Avenue), the humanitarian crises that afflict Central America are alluded to in his “Fronteras Suite,” but the mission has gone global. Absent are famous jazz names from previous projects. Pérez’s diverse Global Messengers ensemble is youthful, with lesser-known musicians from Palestine, Greece, Cuba, Jordan, Chile, the U.S. and Panama brought together at his stateside seat of operations, Berklee College of Music’s Global Jazz Institute, which he founded in 2010.

DownBeat visited the 19th Panama Jazz Festival in January, despite a decimated program due to 11th hour cancellations forced by the Omicron variant. A number of headlining acts such as Kurt Elling, Borderlands Trio and Antonio Hart were unable to make the trip.

Pérez and Zárate, who serves as the festival’s executive director, tested positive, forcing them into quarantine for the entire week. The odds were stacked against the festival’s success.

But the people of Panama pivoted, and since the annual jazz festival was registered by an article of Panamanian law back in 2016, the show went on with local talent plugging gaps and international musicians who could make the trip doubling up their involvement.

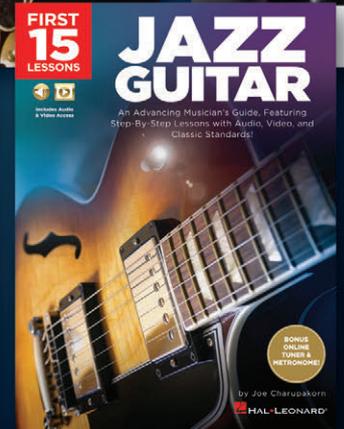
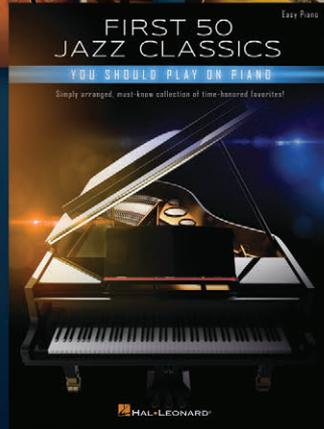
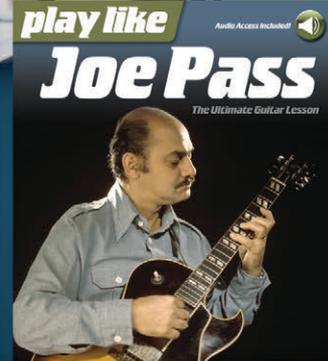
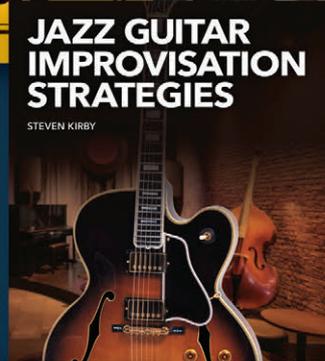
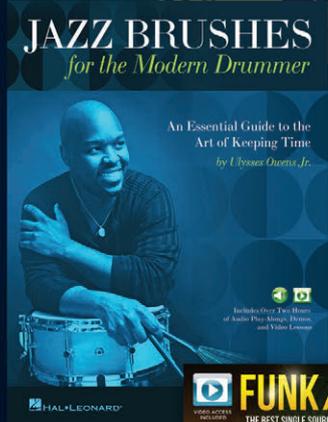
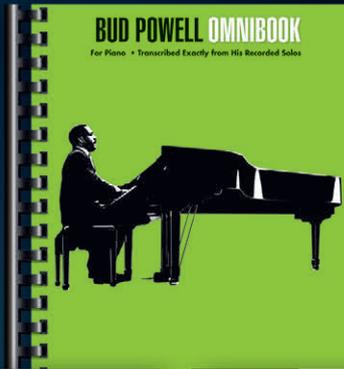
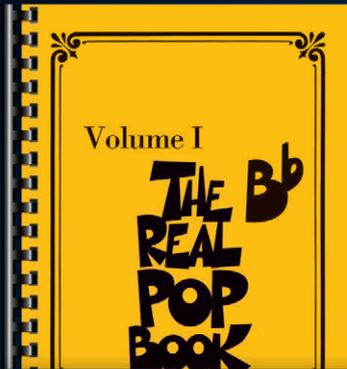
A critical component of the event has been educational as well as entertaining. The festival announced more than \$4.5 million in student music scholarships would be offered to Panamanian students attending such institutions as Berklee and New England Conservatory, as well as conservatories in Chile and Puerto and beyond. Many of the artists who did make it to the festival were thoroughly occupied giving master classes and symposiums.

Two schools run by pioneering men played an important role in this facet of the festival: the New York Jazz Academy, run by Javier Arau and David Engelhard, and the Conservatorio de Santiago, brainchild of one of Pérez’s Berklee students, Orion Lion. Otherwise, women resolutely ruled the roost, both onstage and in the lecture halls, much to the pleasant surprise of the festival founders, both ardent feminists (some indigenous tribes in Panama, incidentally, are matriarchies, and Panama had a female president between 1999 and 2004).



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Florentino Archibold, center, with Zárata, Pérez and friends, and students of Guna folk music and dance.

‘I call it “comprovisation” where we mix intent with risk taking.’ —Pérez

Zárata’s Global Jazz Womxn group had to soldier on without its leader and half its personnel but congealed as a resourceful piano trio. Cuban pianist Camila Cortina, Italian drummer Francesca Remigi and Irish/Austrian bass prodigy Ciara Moser all backed up their performances in the picturesque Plaza V Centenario and at the Ateneo theater with impressive pedagogy. Other committed educator/performers were Danilo mentees: pianist and flutist Agnieszka Derlak, from Poland, who’s energy and enthusiasm seemed inexhaustible, and pianist Lion, both of whom jammed with rising star saxophonist Samuel Batista, an alum of both Berklee and Fundación Danilo Pérez.

Batista sees himself as living proof of Pérez’s dream to end poverty and discrimination through jazz education, speaking of Pérez’s prowess as a promoter of opportunities and insisting he himself will now continue this path for positive education “until the end.”

Had there not been an 80% shortfall of musicians at the festival, it would have

followed a similarly spontaneous ethos by all accounts, since Pérez and Zárata foster what Wayne Shorter dubs “a zero-gravity approach,” where musicians throw down with their peers and mentors at a moment’s notice.

“It’s a phrase Wayne would use when he wanted a certain freedom and abandon,” explained Pérez, “like children playing and enjoying the process of discovering, a weightless sensation. We never really define it, but we understand it conceptually and emotionally — going beyond.”

Going above and beyond might well describe Pérez’s attitude. “I call it ‘comprovisation’ where we mix intent with risk taking. At the Global Jazz Institute, we don’t call classes ‘ear training’ but ‘fear training,’ all requirements to get students to play in a zero-gravity way.”

One of his Berklee students, violinist/vocalist Layth Sidiq, progressed from student to colleague and appears on *Crisálida*. “Recording on the album with Danilo was a one-of-a-kind experience,” he enthused. “First of all, the music

speaks for itself. It’s truly global in the way it brings together multiple musical cultures and idioms. Secondly, it has a strong social message that’s relevant for our times, in that music can truly heal the world and is a last resort. Finally, this music is for everyone. It has a storytelling aspect and pushes the boundaries of what this unique ensemble of instruments can do.”

“We found common ground together,” Pérez said. “Panamanian and Mediterranean rhythms have connections, and my tetrachord concept synchs with their Arabic maqam foundation and what they hear melodically.”

His music has ever been exploratory and resistant to classification, the early influence of the globally savvy Weather Report (even before his direct connection with Shorter) no longer discernible, his musical imagination brooking few bounds. One minute he’ll hopscotch, pouncing on the keyboard; next he’ll lock down a 14/8 ostinato, as at the end of “Al-Musafir Blues,” a track that transliterates the exploits of a Palestinian youth trying to make it to America to study and finally locate his biological mother. Much of the music came together through energetic protracted jams. “La Muralla (Glass Walls) Suite,” which opens *Crisálida* with pure, imploring vocals from Farayi Malek, bespeaks a shield “where only light and vibrations can come through” but changes tack by the fourth movement, confronting real-world obstacles.

“Muropatia” references “a human disorder characterized by the desire to make solid impermeable walls” — an inferred nod to political intransigence about immigration. The music is quite frenetic. Each messenger aligns on a seesawing line to conjure the jumpy mentality of barrier builders. Pérez’s descending piano breaks suggest the slow tumbling of partition. A groove kicks in, heralding a hard-hitting rap from Zárata derived from a poem she wrote in 2017. It was inspired by a photo of violinist Yuri Namkung (wife of Danilo’s longtime bass colleague Ben Street).

“Yuri went to teach at the Mexico border and sent the image of her, a beautiful, tiny violinist, with an immense wall behind her,” Zárata said. “I couldn’t believe the wall had been extended or even built at all. It brought many thoughts into my brain. She was like a star, a light surrounded by darkness and violence. Like the lotus flower in a swamp.” For her own album *Violetas*, recorded in 2019 and produced by her husband, Zárata wrote a moving piece dedicated to her uncle “Flaco,” who was “disappeared” for dissidence by the repressive regime of former Chilean President Augusto Pinochet. Zárata’s other uncle was murdered for his views and her father, once the chess champion of Chile, banished into exile before she ever met him. Her mother, a renowned neurologist, taught her daughter the value of music

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Students at Fundación Danilo Pérez take a break from their musical studies.

therapy, which she went on to study. “I was the first Chilean to graduate from Berklee in the 1990s with the initial generation of music therapy students. I organized the first female band there, with women from Taiwan, Israel, Korea, America and Chile, when having female bands was not in vogue.”

Pérez characterizes his wife, who oversaw the homeschooling of their three children, as a warrior. Zárate composed words, on her own album and on *Crisálida* for a rapper, but Pérez insisted she perform them herself.

“I come from Chile, the land of Pablo Neruda and Gabriela Mistral, so I have been writing poetry since childhood,” she said. “At the Panama Jazz Festival, I started reciting it during the jam sessions. Since the poems rhymed, I started rapping to test them.”

“Patricia is a bridge between Chileans and Boston,” Lion commented. “Thanks to her work as a mentor and manager, a whole generation of Chileans have developed careers, from myself and Melissa Aldana, to many more. As for Danilo, he is a genius performer and composer, but people don’t know that he’s also a genius in the educational field.”

Pérez casts his net of friends and cohorts far and wide. Architect (and jazz fan) Frank Gehry is one. He recently designed sets for Shorter and Esperanza Spalding’s opera *Iphigenia*, and connects with Pérez via the *La Huella Humana* exhibit at Gehry’s landmark design Biomuseo in Panama.

Pérez created a soundtrack about the human development of the country from pre-history to the canal that progressively reveals itself through an overhead speaker system. Gehry and his Panamanian wife, Berta, are fans. “I hosted Wayne’s band with Danilo at my

home in Santa Monica while they were working on music for the opera, so we were like family. My wife has always followed Danilo’s music, but I got to know him better as he rehearsed with Wayne,” recalled the 92-year-old architect via phone. Interestingly, Gehry’s jazz bona fides include the fact that he once booked a teenage Oscar Peterson for a high school hop in Toronto and hung out with Duke Ellington and Eubie Blake in the ’60s.

By the end of the festival, word came that Pérez and Zárate were about to spring free of quarantined house arrest.

A photo shoot with Florentino Archibold, teacher of Guna dance in the district of Arraijan, was now a possibility. There were enough flutes, often gender-specific, for an orchestra, fashioned by the Guna tribespeople from animal bones, bamboo and sugar cane (they even use turtle shells as amplifiers). Archibold, his young acolytes and Zárate blew several of them, as Pérez merged with their music on melodica.

A visit to the Fundación Danilo Pérez headquarters in Bethania meant meeting with a class of young students, smiles hidden under precautionary masks and plastic visors. Some might be the next generation of promising Panamanian talent, others have been simply sheltered from harm’s way and benefitting from the value of arts immersion.

Pérez dabbled with assorted percussion instruments and pianos, played a marimba/glockenspiel duet with a student at her request and took time for an impromptu jam with his teenage daughter Carolina, a vocalist and trumpet player who was a significant part of the festival’s bill.

Everyone in Panama’s Old Quarter knows Pérez. From the man shaving ice for raspas-

do to a painter in his studio; a gang of renegade youths to an author who penned a biography of ’20s Panamanian bandleader Luis Russell. It’s a place one may encounter a wolf-whistling macaw or a skinny brigade of stray cats, lo, even jazz cats, like the fast-talking, renowned sound engineer Rob Griffin, who relocated to Panama after work visits to the festival with Shorter’s quartet. Scarcely missing a beat, Griffin proffered an invite to his home studio in San Felipe, where he serendipitously shared his latest shaping of a Shorter concert recording. Griffin spilled some professional experiences with Pérez from when they’d worked together with the Shorter group.

“I would try to get a live mix on tour and noticed Danilo would miraculously change the sound of the piano at each venue. He’d test each of the 88 keys for individual response and attack, each according to his assessment during performance,” Griffin marveled. When Shorter visited Panama to overdub material for Shorter’s epic *Emanon* (Blue Note, 2018) at Pérez’s namesake (and currently shuttered) jazz club in The American Trade Hotel, Griffin witnessed something else. “Danilo adjusted something in the music that didn’t quite click with the pre-recorded Orpheus Chamber Orchestra, a timing issue. He made a minute shift in tempo, that monumentally improved the groove of the whole performance. I’ll never forget that. And he and Wayne improvised a warm-up to ‘Pegasus’ that they asked me not to record. I’m glad I did, however, because it ended up on the album and is stunning.”

Pérez regards Shorter like a second father and Shorter returns that love. When DownBeat caught up with the legendary saxophonist and composer over the phone after the premier of his opera in L.A. — which featured Spalding, Pérez and longtime compadres John Patitucci and Brian Blade — Shorter recalled when he first heard his future pianist. “I saw Danilo in Dizzy’s United Nation’s band on TV. The camera zoomed in on his hands on ‘Manteca,’ lingered there, and I thought, ‘This guy is onto something. He’s a storyteller.’ We developed communication playing together. I’d say, ‘Put some water on that’ or ‘Throw a little sand in there,’” laughed Shorter. “I really admire Danilo’s doings with the Global Institute. He’s also voyaged into the mountains of Panama, taken risks searching out young talent. He’s very persuasive with his honesty and has no airs. Danilo is aware he was a human before he became a musician. And Patricia, I saw in D.C. at a Monk Institute event. Have you heard her play the saxophone? I told Danilo at the time, ‘That’s the woman you should marry!’”

And he did.

DB

DownBeat would like to thank Suresh Jhangmal of Digital Photo Supply in Panama City for the loan of photo equipment for this story.

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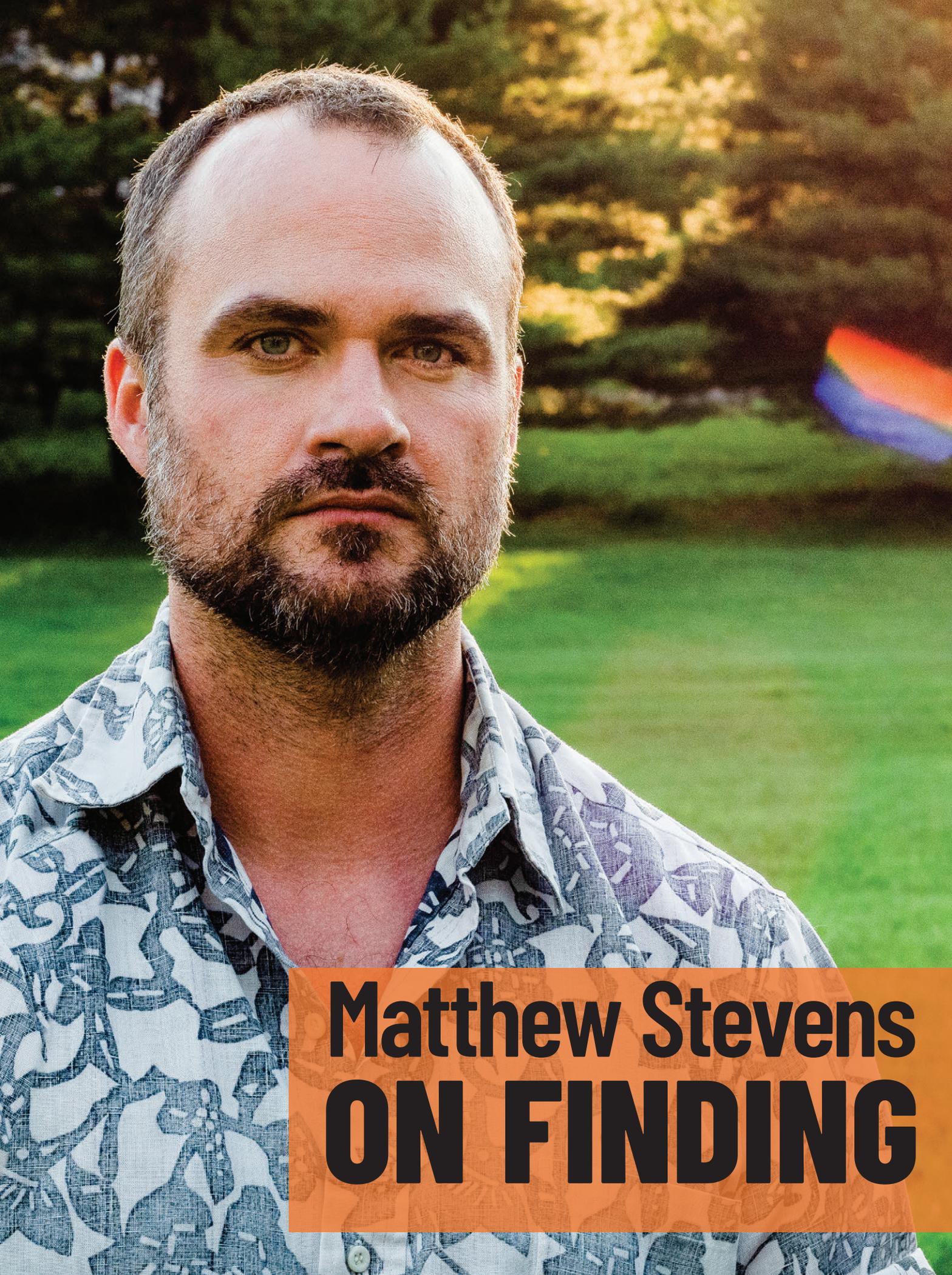
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**Matthew Stevens
ON FINDING**



& Walter Smith III
COMMON GROUND

By John Murph • Photos By Pierce Johnson



The cast of *In Common III*, from left: Matthew Stevens, Kris Davis, Terri Lyne Carrington, Dave Holland and Walter Smith III.

Even when speaking with Walter Smith III and Matthew Stevens on Zoom – with the tenor saxophonist being in Boston and the guitarist in Pittsburgh – you can feel the deep love between the two.

Smith, 41, sometimes uses his wry humor to deliver a lighthearted zinger toward Stevens, 40, in ways that suggest a big brother–little brother dynamic. Their friendship dates back when they were both members of Christian Scott aTunde Adjuah’s band during the mid-to-late aughts.

When they performed with Scott in New Orleans, Smith and Stevens were roommates. Smith, who grew up in Houston, Texas, remembers Stevens teasing him about his attire. “It was my first time buying my own clothes outside of Texas. So, I was trying not to look like I was from Texas but not really knowing or being able to afford the styles of the East Coast. So, it started off with him just making fun of me. And the friendship grew over the years. But it’s funny how the tables have turned,” Smith recalled with a winking dig.

Stevens admired Smith’s playing before they had joined Scott’s band. At the time, they both attended Berklee College of Music. “Before we were even playing together, I was always like, ‘Man, that’s someone I really want to play with,’” Stevens said. “His playing genuinely connected with me. It went beyond just his playing being impressive. His music made me feel something. It’s really amazing, profound, and beautiful to me. Of course, the more you get to know somebody, the closer the friendship becomes as you grow, the music grows with it. It just flowers.”

“So, obviously I’m just doing him a favor by playing with him,” joked Smith in response.

All kidding aside, Smith appreciates

Stevens’s guitar playing because he strums things that Smith wouldn’t imagine doing himself. And that forces Smith to listen better. “I’m almost always drawn to people who have different influences and who play differently than if I imagined myself playing guitar or piano,” Smith said. “They make decisions that aren’t anywhere in the ballpark of the things that I would play. That really gets me outside of what I’m comfortable with. So, the way that Matt comps, and the energy that he plays with, make sense to me, but on another plane.”

For almost two decades, the two have developed a musical rapport that elevates them in guitar/saxophone spheres, such as those occupied by Sonny Rollins and Jim Hall or, perhaps, Joe Lovano and John Scofield. Smith and Stevens’ accord is best described by the title of their co-piloted ensemble, *In Common*. The project finds them leading a cohort of guest musicians with unexpected lineups. The first iteration, released in 2018, showcased a very young Joel Ross on vibraphone, playing with drummer Marcus Gilmore and bassist Harish Raghavan. Two years later, Smith and Stevens led a new combo consisting of bassist Linda May Han Oh, drummer Nate Smith and a very young pianist Micah Thomas.

This time around, two NEA Jazz Masters — drummer Terri Lyne Carrington and bassist Dave Holland — anchor *In Common III* as it also welcomes pianist Kris Davis, an artist of Stevens and Smith’s generation.

In Common’s intergenerational dynamic has been constant throughout its existence. By

recruiting Carrington and Holland, two established titans, the leaders flip the script. Within that lineup, though, there’s deeper connective tissue. Stevens has been a charter member of Carrington’s Social Science group. Both Carrington and Holland have performed and/or recorded with Davis. Carrington and Holland have performed together. Nevertheless, the music on *In Common III* emits the casual freshness of an afternoon dinner party with great conversationalists.

“Terri has been a mentor to me and someone whom I’ve admired,” Stevens said. “She has a certain way of playing that at times sounds different from her own generation. She has this way of playing time that is unique to some of the people who mentored her like Clark Terry, Wayne Shorter and Herbie Hancock. Then there’s her open-mindedness and desire to evolve. I know this from working with her on her own music. She’s just relentless in terms of wanting to try new things and discover new stuff.”

“Dave also has that,” he continued. “And he’s almost 20 years older than Terri. But not all musicians of that generation are that way. They all don’t have that intangible quality of feeling and time that are so specific to when they came of age combined with the hunger, open-mindedness and desire to try new stuff. And they ground younger people as well. It’s a rare and precious thing.”

In turn, Holland and Carrington recognize the benefits of playing with younger musicians because it affords them new ways of thinking artistically. “First of all, it’s a pleasure to play with musicians on their level, never mind whatever generation they are from,” Holland said. “The ages of the musicians don’t concern me that much, really. But there is a very positive thing that happens when you get different generations [of musicians] playing together because we’re bringing different experiences from different time periods — things that we grew up listening to, the kinds of people we’ve had a chance to play with and learn from. That all leads to a very fertile situation.”

“Walter and Matt are two of the hippest and talented musicians of their generation,” Carrington added. “They are originals who have created a recognizable sound that their peers and the musicians coming after them gravitate to. I love the generational concept they have going on with the *In Common* recordings.”

It was Davis, though, who provided the crucial impetus for the latest edition of the project. At first, Stevens and Smith weren’t sure if they were going to feature piano this time around. Stevens said that Davis made the perfect choice because she runs in “totally different circles” of musicians than he and Smith do.

“No one is expecting Kris on this record,”



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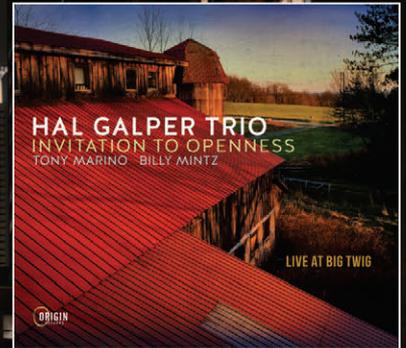
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Stevens explained. "People would wonder, 'Oh, I didn't know she even knew Matt and Walter.' It's fun to disrupt that bubble that people expect to see certain musicians existing in exclusively. I know Kris' playing; she can do anything. I was also excited to hear her musical perspectives brought into a context that she doesn't often record in. I knew that she would bring something into it differently than someone who would have been more an obvious choice."

In Common III begins in similar fashion as the previous two recordings: with a bracing guitar and tenor saxophone duet. In this case, it's Smith's "Shine," a gleaming ballad on which Stevens initiates with rugged, bucolic guitar riffs and succinct melodicism. Soon after, Smith's tenor enters with a sauntering counterpart melody. As the song progresses, Stevens and Smith melodically intertwine, sometimes running parallel, other times branching off then engaging in subtle, antiphonic banter.

Smith originally intended "Shine" to appear on one of his solo albums as a tribute to some of the musicians who passed away in 2020 — specifically Chick Corea, Ellis Marsalis, Jimmy Heath, Wallace Roney and McCoy Tyner. "When I composed it, I was hearing a certain thing on it. The starting point for it was the pandemic and for all the people who passed away. It was to shine a light on them. But then it became a tribute to some musicians who died, but not

necessarily because of COVID."

A song that underscores the pandemic is Stevens' iridescent "Orange Crush," on which he constructs a hypnotic ostinato on guitar that quickly becomes the rhythmic launching pad for Smith's saxophone laments. The song's giddy-yet-circular motif, paired with Smith's solemn asides, deftly articulates both the desire for escapism as well as some of the exasperating redundancies of activities that we all endured.

"I wrote that song in March 2020, thinking that we still would be recording in June 2020. 'Orange Crush' was the first thing I wrote for this record," said Stevens, noting that they didn't record the album until June 2021. "I was just thinking about the individual musicians and something interesting that could fold onto itself between the piano and guitar. It was really fun for me to write because more often than not you don't have the opportunity to write for specific people.

"Matt sort of broke the rules with that song," Smith quipped with a laugh. "The songs for *In Common* are supposed to be just one page or two pages, and sight-readable. And that song was like eight pages."

Smith's soul-stirring "After" is another pandemic-theme gem. Here, Davis begins with gorgeous piano cascades that give way to Smith oozing a wistful melody buoyed by an enchanting groove from the rhythm section. Again, the

interaction astounds. But it's made all the more wondrous thanks to Davis' high-alert accompaniment, which fluctuates between the concussive and curvaceous.

The saxophonist explained that the title conveys the frustrations of having hope of venues and other social activities reopening, then dashed because of because of a new variant. "It's the thought of after all of high infection rates and the vaccines, the shutdowns would be over and everything is going to cool," Smith explained. "Or after this other thing happens, then everything is going to be cool."

Other highlights include Smith's sparkling "For Some Time," Stevens' "Red," which contains rotating odd meters, and the invigorating "Loping," another Stevens composition that he penned with Holland and Carrington's flinty rhythmic connection in mind.

The concept behind *In Common* germinated in 2017 when Stevens had a couple of studio dates left over from one of his projects and Smith had just received a small faculty grant from Indiana University, where he was then teaching. They were also looking to do something fun outside of their own respective bands that would be unexpected.

"So, we just landed on Joel, Harish and Marcus, people from a different scene of musicians but hadn't recorded together at that time. The idea was to have a vehicle to write some stuff but would be different from what we would write for our own individual groups and just try to capture the moment," Stevens said.

The first version of *In Common* recorded an enormous amount of music — some of it cogent, some of it inchoate, Stevens recalled. "When we were listening back to it, we couldn't make heads or tails out of any of it, because there was so much left to interpretation. We chose the stuff that sounded the best and was the most surprising to us in a positive way. People seemed to respond to it. And we had a lot of fun doing it. The concept just grew out of that."

Stevens calls the results "happy accidents." From there, they built the group's *modus operandi*.

"It has grown into this thing that plays into this deep well of talent and subtle differences of dialect that's within our musical community," Stevens explained. "That's something that I find really interesting to hear, because on all three albums, Walter and I are the constants. We're writing the music. We're the core of this thing. But what's orbiting around it is changing."

"Having lived on the West Coast for so long, the bands that I play with had been going on for a long time." Smith added. "So, it's great to see people together that don't necessarily run in the same circles. Some of my favorite records are the ones in which I say, 'Wait! They played together?'"

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Catherine Russell

AN ARTIST

PREPARES

By Stephanie Jones Photo by Sandrine Lee

The energy at New York's Birdland felt restless and distracted. When the band started playing "Honeysuckle Rose," entire tables lifted up their phones.

Some rose from their seats to find a better angle. But as Catherine Russell entered the room, the mood shifted. Listeners listened. Between bursts of applause, even the bar fell silent.

Russell's ability to captivate an audience is a well-honed craft. The two-time Grammy-nominated singer and band-leader has spent years exploring the music, internalizing the subtle ways compositional and lyrical choices often enhance one another. She loves her repertoire the way great novelists love their characters. But she lives for the discoveries. Mining what's magical about each song, she finds new ways to transmit that

magic night after night.

Now releasing her eighth album, *Send For Me* (Dot Time Records), Russell has performed at famed venues from SFJAZZ to Carnegie Hall, and toured with legendary acts like Cyndi Lauper, Carrie Smith, David Bowie and Steely Dan. After a six-night run at Birdland, she paused to share her thoughts on personal vision and peer input, crafting a set list that serves her expression and her own years-long experience with anxiety and self-doubt.

The following conversation has been edited for clarity and length.





You're a proponent of preparation as a vehicle for spontaneity.

Absolutely. My time on stage is completely consumed with making music and having a good time. If my mind is full of, "Did I do this? Did I do that?" then I'm not present. So preparation, for me, is everything.

How has the practice of thorough preparation informed your artistic intention for each of your studio releases, and has your understanding of what it means to feel prepared evolved?

Before we go in to record, I have everything prepared — except in one instance, which was the tune "Going Back To New Orleans." We normally record everything in three days, with everyone in the same room. But I decided to add horns to "In The Night," so we [scheduled] a separate recording session. Then, I had the idea of breaking down "Going Back To New Orleans" to just a few instruments. That was a separate session. So, I actually had five sessions. But I contemplated it all before we went in. I also talk to my guitarist Matt [Munisteri] a lot; he helps me with concept. I have a couple horn arrangers that help me with what we're going to reference for different types of horn parts. So, over the years, my prep has solidified as a result of the people that I'm working with. When I first started out, I didn't have horn arrangers. I was just writing plain arrangements — beginnings, middles and ends — and then going in and playing them.

You actually found a live version of your father, Luis Russell, and his orchestra playing his arrangement of "At The Swing Cats Ball." What about that arrangement resonated with you, and how did you and Mark Lopeman go about adapting it to sound like a song that was written for your personal sound?

There's no studio recording of [that song] by my father's orchestra. Somebody put a recording machine by the stage on a gig one night and got most of the performance. The beginning of it is clipped, but they come back to that horn figure. [sings the figure] The one you hear in the beginning. Mark and I said, "If they did this in the middle, that's probably what they did in the beginning. So let's write it out like that because we'll never actually know." It's cool because it's a six-bar thing. And the way the swing pocket felt resonated with me. It's the way I like to swing. Louis Jordan's version is faster. His versions of things, a lot of times, are faster. And he put drum hits in his arrangement which I didn't really care for, personally. I also really liked the vocalist on my father's recording. To me, it just sounds like everybody was enjoying themselves immensely.

You first heard "Make It Last" on a Betty Carter recording from 1958. Her choices on this partic-

ular recording really spotlight the beauty of that chord progression. Would you discuss that repertoire selection and, more broadly, what truly excites you when you find a new song for your band to explore together?

Betty Carter's performances resonated with me because I just love what she does with phrasing, how she draws out a lyric. A friend of mine, who has been sending me tunes for years, sent me that recording. That tune, I find she sings differently. The melody is very simple. And I love the sentiment of the lyric. The way Melba Liston arranged it, it's so fluid, like a waterfall around Betty Carter's voice. You kind of don't know where one chord ends and the next begins, some horns extend over the bar line and others don't really resolve together — it's beautiful. It reminded me of [Alexander] Scriabin, or [Charles] Mingus where you can hear the individual horns sometimes. The [song's] two bridges have slightly different changes, and that's intriguing. What excites me about finding these tunes is: a) I've never heard anybody else do them, or one or two people have done them; and, b) the chord structure is something that musicians can bite into. I don't do a lot of ballads because I like my set to be more on the upbeat side. But somewhere in the set, we can bring it down a little bit and have that vocabulary as well, which demands that I sing that differently.

When people talk about vocabulary, frequently they're referencing lyric-less improvising, instrumental or vocal. Your improvising holds steadfast to the story you're telling through the lyrics. How do you view your vocabulary development through the music's expansive lineage?

When I listen to what you can do with words and phrases, I go back to Louis Armstrong because he was such a master. Where I connect to jazz and vocal improvisation is through the story. I've tried wordless improvisation. "Cat, take a chorus!" ... "OK!" And then it's like, uh ... yeah ... I don't really have the horn solo vocabulary in my body. My improvising thing is more rhythmic. I'm definitely based in rhythm as opposed to melodic improvising on different scales. I really respect that art form, being able to spell out chords with wordless improvisation, being able to anticipate the changes in a wordless improvisation. That's not really my forte. [laughs] At first, years ago, I would compare myself and say, "Oh, I'm not as versed in vocal improvising because I can't do 'shoobedobedo' like other people I admire." But what I can do is base that in rhythm.

Speaking of rhythm as a grounding element, would you discuss the musical relationship between your mother — bassist and multi-instrumentalist Ms. Carline Ray — and the great Ruth Brown, the impact witnessing that dynam-

ic had on you as a young person and how that impact has lasted?

My mother admired and respected all the many artists that she worked with. And she thoroughly, thoroughly enjoyed working with Ruth Brown. Miss Brown was just a lovely person and I felt so great around her. She was like a mentor and an auntie. I loved going to her performances and seeing my mother able to support her, musically. The two of them would just be smiling. And the music felt great. I loved the way Ruth Brown could sing a standard and then she could turn right around and sing some gut-bucket blues in the next song, and then sing rhythm and blues. And I knew, at that point, the differences. We're getting back to vocabulary. Ruth Brown was the great thread through all of those genres — and was one of the pioneers of what she was doing, which was mixing jazz and blues and rhythm and blues. For several years, I'd been working around New York but not putting my own shows together. So I would go see her and say, "Oh, you can do that. I can sing 'Here's That Rainy Day' and then turn around and sing some gut-bucket blues right after that and it'll be OK." She was such a great entertainer. I got to see Alberta Hunter many times, as well. And the thing that appealed to me about the two of them is the different kinds of music they could bring together — and it all made sense.

You studied the ways they crafted their sets.

Yes. I like to start with something that invites the people in, so they know, "OK, we can relax and have a good time now." Then I might go into some blues, "Send For Me," Nat "King" Cole blues, for example. Then, sometimes a Fats Waller tune, mostly the funny tunes in his catalog so the people get to laugh. Down the road a few more tunes, I'll do another uptempo tune like "At The Swing Cats Ball." Maybe then it's time for a ballad. Then I'll bring it up to something medium-tempo, "East Of The Sun" or "You Turned The Tables On Me." My vocal technique is lighter in that context, as opposed to the real fast stuff, which is a different vocal technique. And the blues is a different vocal technique. I like to give the people a variety so that they know that I understand the different techniques of my own vocal performance.

You launched your now-thriving career as a leader in 2006, after you had toured the world with many artists, adding to those influences you encountered as a small child. What advice do you have for young artists working in today's persistent release-oriented landscape?

It's so different nowadays. There's so much pressure on young people to prove this and to prove that. When I was coming up in New York, there were a lot of places to play. You could develop your thing. It didn't have to be

perfect. You could explore things — play here Monday night, play somewhere else Tuesday night. There's no substitute for really developing your craft, your performance skills, how to work with a band on stage, how to perform original repertoire in front of people. The young people I know that are developing in a healthy way are people who get out there a lot.

Otherwise, you're not going to know how to deal with different situations: monitors that don't work, sound people who can't give you the attention you need. Get as much experience as you can get. The young people that are in school whom I perform with, they play a lot. They take all kinds of the gigs. My trumpet player John Eric Kelso gave me a whole list of names when he could not [play that Saturday night at Birdland]. And I thought, "Let me try this young woman [Summer Camargo]." First of all, she's a female trumpet player, and I connect to that. Let's try her out and see what happens. And she was a total pro. Came in less than 24 hours after I called her, [learned] the material and led the horn section. Twenty years old. You can go in a studio and turn knobs and tweak things to sound the way you want, but that has nothing to do with live performance. Sometimes you won't get a favorable response. That's part of the learning process. So you have to be able to take all that in, as well.

Throughout your development, you struggled with forms of depression and anxiety, imposter syndrome. Are you still managing those mental-emotional phases? Do you have strategies for addressing them when they emerge while you're in the studio or out on the road?

Interesting that you would bring that up because, yes. You don't know where these things come from, really. The first 11 years of my life, I did not have stage fright. I didn't struggle with feeling less than others. I felt fine in my body. I didn't look in the mirror and hate myself. I danced, and I loved dancing. I embraced it. Then, puberty hit. I started feeling ugly. Nervous. Like I couldn't perform, like I didn't wanna be the center of attention. Would I ever be good at anything? Mind you, I was looking at my mother's Juilliard and Manhattan School of Music degrees on the wall. And my mother was also physically beautiful. She always told me I looked like my dad, so I thought, "I look like a man. I don't look like a girl." In my teen years, I wanted to be high a lot. So that's what I did, just to relax. I was very nervous. I put on weight. I just didn't feel good. If there was a kid that liked me, I thought that there was something wrong with him.

I was always going to group therapy to discover what was wrong with me: "Why do I feel like this?" That lasted until I went to acting school. I was living in California and was accepted to the American Academy of

Dramatic Arts West Coast campus, but they wanted me to audition for the New York school. That's how I got back to New York City. That started to change my life. I was a two-time high school dropout, and when I got into this school, I said, "This is what's going to save me." And it did.

But I was still having issues of stage fright — being nauseous, feeling tingly in my fingers, not being able to stay present. A friend of mine told me about an acting teacher who teaches meditation to clear out your mind so that you can take on a character. I studied with him for 10 straight years and got all of the poison out of me. Now, I look forward to my performances. I don't have this gripping terror of, "I don't know if I can do this!" I know I can do it, and I know I can have fun doing it. It doesn't matter when it happens or how long it takes. It matters that you have the tools to deal with yourself.

Let's pivot back to the studio. This is your sixth leader recording with Katherine Miller at the engineering and production helm, alongside your co-producer Paul Kahn. What draws you to her expression, and how has that relationship developed over time?

Around 2009, Todd Barkan gave me an [Ernestine Anderson] album one night and said, "Here, listen to this." So [Paul and I] put the album on and said, "Wait a second. This sounds amazing. Who is the recording engineer?" It was Katherine Miller. The vocal sound, the instruments, everything sounded round and rich. The range of sound was even — the highs, the mids, the low-ends — it sounded like you were in the room. So we got in touch. She's a no-drama human being: she comes in, gets down to business and we get to work. We work at a nice pace, and she can also be very honest with me. She'll say, "You're tired. I'm not getting anything out of you, take a break." Last year, I had bought a microphone and we tried it on a session; she said, "The problem with that mic is it's high-endy. Your voice is already high-endy. We need to bring out the warmth in your voice as opposed to highlighting one area of it." She hooks everything up.

What, if anything, do you hope listeners will receive from *Send For Me*, both in studio release and live performance contexts?

I want the listener to have an enjoyable experience. I want the listener to get some history and hear songs by people whose names they haven't heard so they may go and check out these other artists and their music. A gentleman this past week told me, "You know I heard you sing this song, and I had not heard that song before and now I'm singing it." That's the best compliment to the material that I can imagine. Go out and do the songs. Let's keep them out there.

DB



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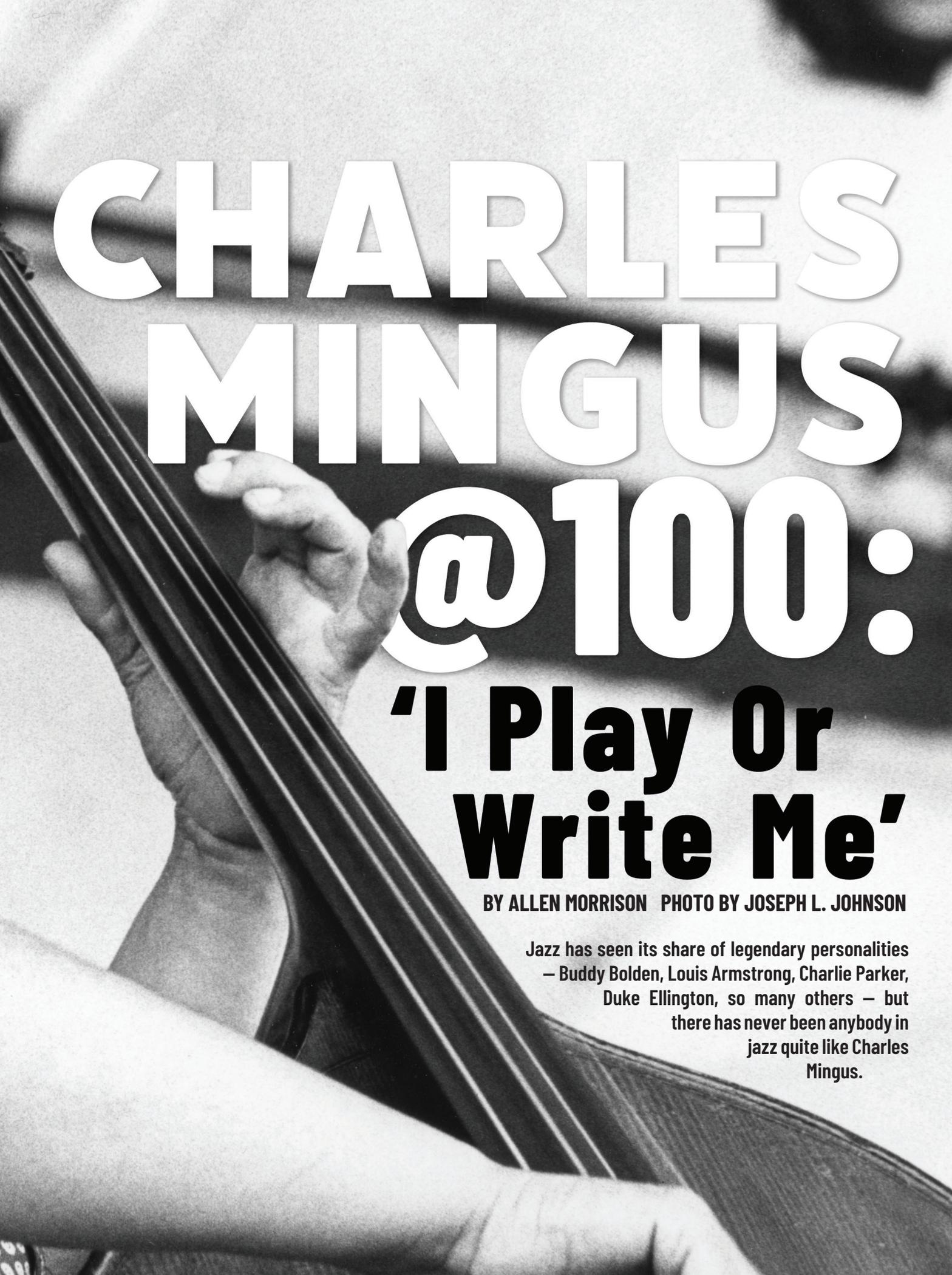
Mark McLean is a revered studio/touring musician and composer whom the late, legendary producer Phil Ramone called "a tasty, sure-handed drummer, a song man's musician." A member of the Yamaha Drums family since 1997, McLean has toured and/or recorded with the likes of George Michael, Gladys Knight, Andrea Bocelli, Billy Joel, Dionne Warwick, and many others.

Mark has released two albums of original compositions: his instrumental debut "Playground" (2010) and "Feel Alright" (2014) which features his talents as a songwriter.

To learn more about Mark's drum of choice visit: Yamaha.io/MarkMcLean

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CHARLES MINGUS @100: 'I Play Or Write Me'

BY ALLEN MORRISON PHOTO BY JOSEPH L. JOHNSON

Jazz has seen its share of legendary personalities — Buddy Bolden, Louis Armstrong, Charlie Parker, Duke Ellington, so many others — but there has never been anybody in jazz quite like Charles Mingus.

MINGUS

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NEW MINGUS RECORDINGS FOR HIS CENTENNIAL YEAR

Charles Mingus' centennial year will see a bounty of new recordings — both historical offerings and ambitious new works inspired by his influence. The latter category includes a Mingus retrospective on Posi-Tone Records called *Blue Moods—Myth & Wisdom*, and no fewer than three releases on Sunnyside: an all-star tribute by bassist John Hébert to his hero featuring Tim Berne, Taylor Ho Bynum, Fred Hersch and Ches Smith; a tribute by clarinetist Harry Skoler that will feature Kenny Barron, Christian McBride, Johnathan Blake, Nicholas Payton and Jazzmeia Horn, with a string quartet; and one by Chicago bassist Ethan Phillion's *Meditations on Mingus*, a 10-piece ensemble.

Meanwhile, Resonance Records, curator of previously unreleased jazz recordings, has unearthed a three-LP (or three-CD) project more than 10 years in the works — *Mingus: The Lost Album From Ronnie Scott's*. The unheard-until-now London club performance features Mingus' 1972 touring sextet featuring Charles McPherson on alto saxophone, Bobby Jones on tenor saxophone, and three remarkable new members: John Foster on piano (and occasional vocals), Detroit drummer Roy Brooks and trumpeter Jon Faddis, then a 19-year-old phenom.

The music was recorded for release by Columbia Records, which stationed an eight-track mobile recording truck outside the London jazz landmark. But Columbia dropped its entire jazz roster, except for Miles Davis, in 1973. The album never came out.

The tapes, which were recorded with great fidelity, include songs where Mingus, cognizant of recording an important new album, asked to retake certain pieces. In an interview with *DownBeat*, label co-president Zev Feldman gave credit to album co-producer David Weiss for handling the edits that Mingus intended.

"David did this with a lot of skill," Feldman said. "Mingus wanted to retake the endings. He was a producer himself. He knew that something could be a little bit better. He was committed to making these performances as great as they could be." —Allen Morrison

Finally recognized toward the end of his life as one of America's most significant composers, Charles Mingus' reputation has only grown since his death in 1979 from the degenerative nerve disease ALS at the age of 56.

He would have been 100 in April, offering an opportunity to reappraise his place in jazz history: as a composer, bassist and a singular American cultural figure. This year has already seen and will see more tributes and celebrations and re-imaginings of his work — from Jazz at Lincoln Center's tribute in April, to conferences (including a February event at University of California Irvine and a series of concerts and panel discussions at New England Conservatory in April), to a host of new recordings with music written or inspired by Mingus (see sidebar on this page). The Newport Jazz Festival will also include a Mingus celebration later this summer.

Mingus occupies an image in the popular imagination, by all accounts well-deserved, as a force of nature, an iconoclastic truth-teller, a volatile, emotional man with a violent streak. But his many friends and fellow musicians, people who knew and loved him, remember a different side of Mingus: the spiritual seeker, poet, esthete and philosopher; the bandleader who took pains to treat his musicians fairly; and, above all, the artist he was right down to his bone marrow.

Stories about his temper are legendary, if sometimes apocryphal. There's the time he punched longtime band member Jimmy Knepper, the great trombonist, in the mouth over a disagreement about an arrangement, chipping Knepper's tooth and ruining his embouchure; the time in London where he allegedly threw saxophonist Bobby Jones down a flight of stairs at Ronnie Scott's club (like many of the incidents surrounding Mingus, the details may have been exaggerated); the time he attacked a nightclub piano, pulling out the strings with his bare hands; the time, apparently in response to a heckler in the audience, he threw a \$20,000 bass to the ground, destroying it.

There was the infamous incident at the Village Vanguard when he left the stage and chased his friend, the young writer Fran Lebowitz, down Seventh Avenue in Manhattan all the way to Canal Street. Lebowitz has said she no longer remembers what Mingus was angry about. When they could run no more, the pair collapsed on the sidewalk in a heap, exhausted. Then, seeing they were in Chinatown, Mingus suggested they go get something to eat. Lebowitz had to remind him that he was in the middle of a show.

The volatility became part of his mystique, the danger of offending Mingus part of the draw. At the UC Irvine event, his bandmate of 12 years, the peerless alto saxophonist Charles McPherson, recounted an engagement in Vancouver at which, enraged about a group of young men who were talking too loudly during a performance, Mingus left the stage, visited the bathroom, and came back with a toilet plunger, with which he threatened one of them.

"One of these guys gets up," McPherson said. "He's around 6-foot, 4-inches and takes a swing at Mingus and barely misses him. Mingus catches the punch in mid-air and slings the guy halfway across the floor. So I'm thinking, this is gonna end tragically — there are four of these guys, they're big, we're in a strange town. But it dissipated quickly. The next morning, it was on the front page of the newspapers. It turns out that that was a very famous quarterback for one of the Canadian football teams. That evening you could not get in the club. There were people wrapped around the block to see Mingus."

For better, and often, for worse, Mingus lived the romantic ideal of the artist's life: tempestuous, moody, obsessive, given to periods of elation and deep depression. During one such period in the late 1960s, he checked himself into New York's Bellevue psychiatric center, then struggled to be released. In an interview for the liner notes of a new historical Mingus release, Lebowitz said, "I know a million artists, I know a million people who say they're artists ... but Charles was profoundly an artist."

He was fueled by ambition as much as anger. After becoming the pre-

eminent bassist of the post-bebop era, he went beyond that to become one of the most significant composers in jazz. An autodidact, he read widely, and despite his depression in the late 1960s, managed to finish a crazy, kaleidoscopic, obscene, often wildly exaggerated autobiography, *Beneath the Underdog*, published in 1971, a book that, along with a Guggenheim fellowship, helped revive his career. The book, as entertaining, outrageous and contradictory as he was, focuses more on boastful accounts of his sex life and his struggle to find his place in society as a multi-racial man — his forebearers were African American, Swedish, German, Chinese and Native American — than it does on his music.

His fourth and final wife, Sue Ungaro Mingus, has thrown cold water on the autobiography. The legendary New Yorker jazz critic Whitney Balliett, in a 1971 essay, reports on a late-night conversation around the time of its publication in which she confessed, "I don't really like Charles' book, and I've told him. I think the sexual parts are too savage, and I think that Charles himself doesn't really come through. It's the superficial Mingus, the flashy one, not the real one." Ms. Mingus, now 91, still manages Jazz Workshop Inc., which publishes Mingus' music and manages three highly acclaimed Mingus repertory bands: The Mingus Big Band, The Mingus Orchestra and the smaller Mingus Dynasty group.

Mingus channeled his anger into his art and his outspoken politics, which were often inseparable. His songs included the classic "Fables Of Faubus," a caustic take-down of the segregationist governor of Arkansas Orval Faubus, infamous for ordering the Arkansas National Guard to prevent Black students from attending Little Rock Central High School. Other socially conscious titles included "Freedom," "Meditations On Integration," "Remember Rockefeller At Attica" and "Oh Lord, Don't Let Them Drop That Atomic Bomb On Me." Aggrieved at the mistreatment and outright rip-offs of Black musicians by the music industry, he founded, along with then-wife Celia and his friend and partner Max Roach, his own record label, Debut Records, in 1952. Its most famous release, by far, is the all-time classic *Jazz At Massey Hall*, featuring Bird, Dizzy, Bud Powell, Max Roach and Mingus, who was so inaudible on the original tapes that he overdubbed his bass parts in studio after the fact.

His music encompasses a range of influences as broad as his non-musical interests, a point made by his friend and sometime collaborator, the late composer, conductor and musicologist Gunther Schuller. "All of this incredible volatility in his personality, and variety ... that all comes out in his music," Schuller said in the 1997 documentary *Mingus-Triumph of the Underdog*. "His music is one of the widest ranging musics you can find composed by one single human being." He is decidedly a modernist, yet the music encompasses blues, gospel, early New Orleans jazz, swing, bebop, flamenco — and European classical, both in form and content, influenced by his wide listening to Bartók, Stravinsky and others. Densely layered, the music is one moment earthy and funky, then abstract, almost free, occasionally veering off into astringent atonality and the avant-garde.

Although Mingus often expressed disdain for free-jazz — or at least for certain practitioners thereof — in later pieces like "Mind-Reader's Convention In Milano," he often encouraged his group to play with that kind of freedom. "Even when playing more conventional pieces," said Brian Priestley, the English writer, musician and Mingus biographer, "Mingus always wanted the individuals in the band to go as far as they could into their own thing. Several different people have said [of their experience playing with him] that he always wanted people to play 110% all the time."

"His music had a lot of moving parts," McPherson said in a Zoom interview for this article from his San Diego home. "A lot of things make his music what it is. The influence of Jimmy Blanton, the great (Ellington band) bass player — the first real virtuoso of the jazz bass. Also Ellington — you know, Mingus loved Duke Ellington. His whole concept of a band was to capture the big band ambience of Ellington and transfer that to a smaller group. And he loved Charlie Parker. He was also very knowl-

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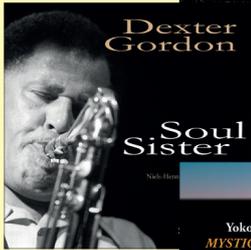
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edgeable about Western classical music, and was influenced by Stravinsky, Prokofiev, people like that. Mix that all up and add his own genius, then you got Mingus.”

Balliett, in his New Yorker profile, wrote of a Mingus gig he witnessed at the Village Vanguard: “He brought out refurbished versions of numbers I hadn’t heard him play since the ’50s, among them ‘Celia’ and ‘Diane.’ They were full of his inimitable trademarks — long, roving melodies, complex, multipart forms, breaks, constantly changing rhythms, stamping, howling ensembles, and the raw, against-the-grain quality he brands each of his performances with.”

“It’s funny about Mingus,” said Vincent Gardner, first trombonist of the Jazz at Lincoln Center Orchestra. “As deep as his music was, he really was a groover. He loved to have a nice deep pocket and swing, get everybody feeling good. He had a real strong dance element when he wrote pieces like ‘Haitian Fight Song.’ He could make you bounce your head and tap your feet.”

Gardner, who served as the musical director for JLCO’s Mingus celebration, planned to include such classics as “Don’t Be Afraid, The Clown’s Afraid, Too,” “Meditations On Integration” and a Sherman Irby arrangement

of “Fables Of Faubus,” as well as later-period material including “Freedom” and the little-known “Song With Orange.”

‘ORGANIZED CHAOS’

Mingus told his musicians he was looking to create a kind of “organized chaos” on the bandstand. “When we played his compositions,” McPherson recalled, “if it was too perfect, he’d say, ‘It’s great, but it’s too clean.’ But if we were too ‘unclean,’ he’d have an issue with that — it wasn’t organized enough. When I think about it now, as an 82-year-old person — I was in my mid-20s then — I think what he meant was that, even though he wanted it to sound clean, he wanted the ambience of spontaneity, as well ... a certain controlled recklessness. Just reckless enough to convey the spontaneity, but not so reckless that you mess up and don’t do the thing.

“It might have been Schoenberg who said that written music should sound improvised, and improvised music should sound written. That is exactly what Mingus was trying to convey,” McPherson added.

Bassist Christian McBride, interviewed via phone, agreed: “Miles Davis used a similar term when he described what is now known as his second great quartet, and that was ‘controlled

freedom.’ So Mingus had ‘controlled chaos’ and Miles had ‘controlled freedom,’ which meant it almost went off the rails, but it never did. You know, like the excitement of almost falling off the cliff.”

For Mingus, music was intensely personal and purely a vehicle for self-expression. Once, Miles Davis, in a November 1955 interview with Nat Hentoff published in *DownBeat*, critiqued Mingus’ current writing, comparing it unfavorably to “Mingus Fingers,” an early work Mingus wrote for the Lionel Hampton band during one of his first big touring gigs in the late 1940s.

Mingus responded by writing an “open letter” to Miles published in this magazine a few weeks later, which said, in part:

“Miles, don’t you remember that ‘Mingus Fingers’ was written in 1945 when I was a youngster, 22 years of age, who was studying and doing his damndest to write in the Ellington tradition? Miles, that was 10 years ago when I weighed 185. Those clothes are worn and don’t fit me anymore. I’m a man; I weigh 215; I think my own way. I don’t think like you, and my music isn’t meant just for the patting of feet. ... When and if I feel gay and carefree, I write or play that way. When I feel angry, I write or play that way — or when I’m happy, or depressed, even. Just because I’m playing jazz, I don’t forget about me. I play or write me, the way I feel, through jazz, or whatever. Music is, or was, a language.”

MINGUS, THE BASSIST

If Mingus hadn’t been a genius composer, he would be immortal just for his bass playing. “Mingus is like [Ellington] ... a great composer, great bandleader and, of course, a wonderful bassist. That goes without saying, but maybe it’s in that order,” Eddie Gomez told Resonance Records co-president Zev Feldman. In his autobiography *Myself Among Others*, the late George Wein, who presented him frequently at Newport and in Europe, described him as “a fantastic bassist. I didn’t know whether anyone had ever played the instrument with that sort of creative facility.”

He is often given credit for helping to transform the bass from a time-keeping instrument into a melodic one. “He’s certainly one of the originators of that,” McBride said. “He was stylistically a bridge between Jimmy Blanton and the younger ones,” the next generation of bassists, like Scott LaFaro, Paul Chambers and Richard Davis. “They all looked up to Mingus.”

Ultimately, Mingus’ goals were beyond jazz. In fact, he was an early critic of using the word “jazz” to describe his music.

During his stay at Bellevue, he reflected on his own talents and ambitions in a letter to journalist Nat Hentoff. After listening to a recording of the Juilliard String Quartet playing

Bartók quartets, he was overwhelmed with his admiration for the musicians and their selfless, relatively anonymous pursuit of art, comparing it unfavorably with his own pursuit of jazz stardom, commercial success, and a higher ranking in the critics polls.

He told Hentoff, “It’s not the composer so much that prompted this writing. ... Their names were not announced, just ‘The Juilliard String Quartet.’ That’s the way it should be ... they’re good, good players ... close to perfection, very important men. They have the abil-

ity to transform in a second a listener’s soul and make it throb with love and beauty — just by following the scratches of a pen on a scroll. Hearing artists like this reminds me of my original goal, but a thing called ‘jazz’ took me far off the path, and I don’t know if I’ll ever get back. I am a good composer with great possibilities, and I made an easy success through jazz, but it wasn’t really success — jazz has too many strangling qualities for a composer. ... Oh, to be a nameless member of a quartet like I heard today.”

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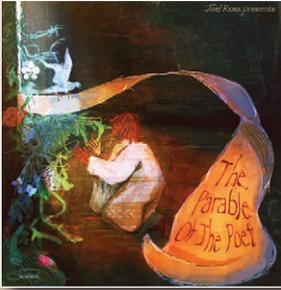
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LAUREN DESBERG

Joel Ross wants listeners to discover the meaning of his songs for themselves.

Joel Ross *The Parable Of The Poet*

BLUE NOTE

★★★★

When you hear vibraphonist Joel Ross play live, what amazes is his ability to extemporize compositions as fully fledged as if he'd fussed over their design for days. A handful of these improvisations provides the seed material for the seven cuts on *The Parable Of The Poet*, his third Blue Note release.

The like structure of each track reflects Ross' writing process. A spontaneous rubato section — usually solo — introduces each piece, which swells harmonically as players enter the mix. Ross throws much of the spotlight on the eight members of his Parables band through this device. On "Guilt," bassist

Rick Rosato establishes the lilt that mitigates the tune's eventual dramatic conflict, while flutist Gabrielle Garo asserts the overarching refrain. Trumpeter Marquis Hill latches onto the dark, lumbering melody that characterizes "Choices," before saxophonists Immanuel Wilkins and Maria Grand pile on with contrapuntal distortions. Trombonist Kalia Vandever plays a magnetic bolero for nearly half of "The Impetus (To Be And Do Better)" — one of the longest solos on the album. And drummer Craig Weinrib leads the quick, rhythmic assertion "Doxology (Hope)," the compositional prelude to Ross' closing track, "Benediction," a solemn hymn built on pianist Sean Mason's pedal-driven overture.

Under Ross the bandleader, this group excels at thematic development in an improvisational setting. But it's Ross the instrumen-

talist who has both the first and last word on the album. His ringing mediation on the opener, "Prayer," sets the expectation for the deeply contemplative listening experience that follows on subsequent tracks. And his final solo on "Benediction," brimming with complex ideas, persists unabated as the otherwise simple tune disappears in a fade.

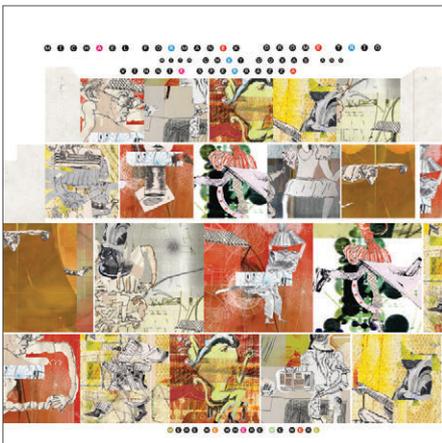
It's easy to hear poetry in Ross' performances, in the strike of his mallets and the prosody of his phrasing. But like poetry, too, his music doesn't blare its meaning. Ross wants listeners to discover it for themselves.

—Suzanne Lorge

The Parable Of The Poet: Prayer; Guilt; Choices; Wail; The Impetus (To Be And Do Better); Doxology (Hope); Benediction. (51:16)

Personnel: Joel Ross, vibraphone; Immanuel Wilkins, alto saxophone; Maria Grand, tenor saxophone; Marquis Hill, trumpet; Kalia Vandever, trombone; Gabrielle Garo, flute (2); Sean Mason, piano; Rick Rosato, bass; Craig Weinrib, drums.

Ordering info: bluenote.com



Michael Formanek Drome Trio *Were We Where We Were*

CIRCULAR FILE

★★★★½

“Tattarrattat,” the first title on *Were We Where We Were*, comes from James Joyce’s *Ulysses*, and is deemed by the Oxford English Dictionary to be the language’s longest palindrome. The music of “Tattarrattat” is also a palindrome, written so that it could be played backwards, forwards or both simultaneously. Although with a playing time of 27 minutes, this palindrome is considerably longer than Joyce’s.

Robert Glasper *Black Radio III*

LOMA VISTA

★★★

These are grim times, but somehow it’s easy to get swept up in the wash of hope that Robert Glasper frontloads on *Black Radio III*. “Picture even with your voice trembling, speaking up/picture dropping a ladder for all of those reaching up,” spits D Smoke while Tiffany Gouché coos the “I can feel the love” refrain of “Shine.” In a few ways, the third installment of Glasper’s Grammy-winning franchise is about the posi vibes that stir the imagination behind these rich stylistic hybrids. A blend of optimism and commitment floats through the 14-track program.

It’s not that much has changed musically since BR2; Glasper’s formula still finds R&B angels sharing space with feisty MCs while agile beats propel dreamy funk — ziggin’ retro while zaggin’ modern. But this time around, in a post-#BLM world, it’s as much about the politics of uplift as it is the vagaries of romance. The 44-year-old bandleader is a guy who knows that being yourself can mean being many things; the more he embraces his multiplicity, the more he sounds like Robert Glasper.

Poet Amir Sulaiman opens the album with a fervid “we don’t play music, we pray music.”

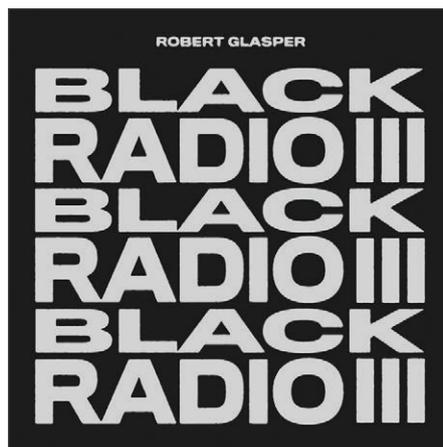
Bassist Michael Formanek is hardly the first composer to explore the palindrome as a compositional form (Bach’s “Crab Canon,” from his *Musical Offering*, is an 18th century example), but he’s undoubtedly the first jazz musician to have built a band around the concept: The Drome Trio, with reedman Chet Doxas and drummer Vinnie Sperrazza.

In other hands, jazz based on melodic palindromes could become a dry and academic affair, but for these guys it’s more like fun and games. After an intro in which Doxas’ soprano offers smeared glissandos that turn his notes into Silly Putty, the trio offers the main theme in the form of a canon. But even though Doxas and Formanek continue to reference that material in their playing, the improvisation is more conversational than structural. They also have a bit of rhythmic fun. “Tattarrattat” rambles from its opening rubato to a groove after Formanek’s bass solo that could almost be described as funky, while “Never Odd Or Even” has Doxas and Formanek offering the melody in unison, so that Sperrazza’s skittering cymbal work seems less like timekeeping than a kind of rhythmic counterpoint. —J.D. Considine

Where We Where We Were: Tattarrattat; Never Odd Or Even; Is It What It Is; Tattarrattat (Vinyl Version). (1:05:00)

Personnel: Michael Formanek, bass; Chet Doxas, soprano and tenor saxophone, clarinet; Vinnie Sperrazza, drums.

Ordering info: michaelformanek.bandcamp.com

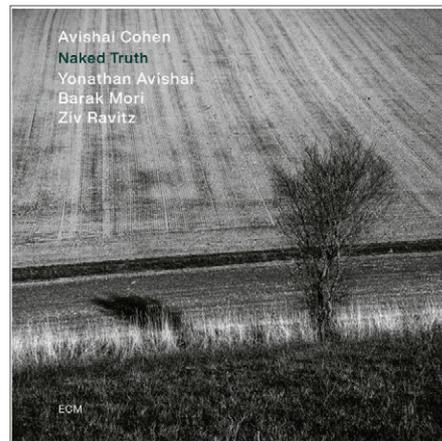


For the most part, that ardor drives the action here. Esperanza Spalding takes a pro-diaspora, multilingual stroll on “Why We Speak.” And as “Black Superhero” chugs along, the rhymes explain the need for someone “to build and grow where they live and take care of the kids and older folk.” Elsewhere, Tears For Fears’ “Everybody Wants To Rule The World” becomes a timely reminder of pernicious megalomania. —Jim Macnie

Black Radio III: In Tune; Black Superhero; Shine; Why We Speak; Over It; Better Than I Imagined; Everybody Wants To Rule The World; Everybody Love; It Don’t Matter; Heaven’s Here; Out Of My Hands; Forever; Bright Lights.

Personnel: Robert Glasper, numerous additional musicians.

Ordering info: found.ee/BlackRadioIII



Avishai Cohen *Naked Truth*

ECM

★★★★

Pandemic-induced isolation has spawned a steady stream of inward, searching albums, and Israeli trumpeter Avishai Cohen’s brief, brooding, starkly beautiful *Naked Truth* is one of the most compelling to date.

Consisting of eight unnamed parts capped by a ninth featuring an inspiring existential poem by the late Zelda Schneurson Mishkovsky, *Naked Truth* often dwells in the remote, minimalist realm conjured by some Scandinavian jazz, with Cohen’s muted trumpet hanging over diffuse rhythms like a faint full moon in a pale morning sky. This is not music that socks you in the teeth, but give it a little time and it will enchant you.

The quartet features musicians Cohen has recorded with individually but never together, and the accent is on free, conversational ensemble development. In Part II, pianist Yonathan Avishai introduces the piece’s principal theme as a rippling arpeggio, with Cohen repeating a slow, yearning motif above it. The music is by and large consonant, but in Part III, the pianist drifts pleasantly out of the harmony with a series of creamy, broken chords. Drummer Ziv Ravitz introduces Part IV with ceremonial mallets, Cohen bugling over bassist Barak Mori’s warm answer lines, followed by a splattered accelerando to the finish.

In Part V, the sun comes out, as Avishai’s piano limns a sweet, pantonal hymn filled with joy and sadness, an ambivalence continued in Part VII with a beautifully resolved melody that somehow also feels desolate. Part VIII shimmers with an anxious, animated pulse, Cohen reaching for high, wheezy notes and Avishai bringing the unnamed parts to a definitive close. —Paul de Barros

Naked Truth: Part I; Part II; Part III; Part IV; Part V; Part VI; Part VII; Part VIII; Departure. (36:00)

Personnel: Avishai Cohen, trumpet; Yonathan Avishai, piano; Barak Mori, bass; Ziv Ravitz, drums.

Ordering info: ecmrecords.com

The Hot Box

Critics	Suzanne Lorge	J.D. Considine	Jim Macnie	Paul de Barros
Joel Ross <i>The Parable Of The Poet</i>	★★★★	★★★★½	★★★★	★★½
Michael Formanek Drome Trio <i>Were We Where We Were</i>	★★★	★★★★½	★★★★	★★★
Robert Glasper <i>Black Radio III</i>	★★★★½	★★	★★★	★★★
Avishai Cohen <i>Naked Truth</i>	★★★★½	★★★★½	★★★	★★★★

Critics' Comments

Joel Ross, *The Parable Of The Poet*

Ross delivers something comparable to what Charlie Haden achieved with the Liberation Music Orchestra: a large ensemble of distinctive voices, capable of presenting a strong narrative arc while remaining as tight and flexible as a combo. A true wonder. —*J.D. Considine*

A triumph. Ross turns a corner, proving his vision is rich and his compositional tacks many. From bittersweet to devout to joyous, the emotions spill forth with gritty eloquence. —*Jim Macnie*

Ross' all-star octet has a prayerful vibe and its artfully raggedy, overlapping horn parts evoke Charles Mingus. Though at times achingly beautiful, the album's story line, whatever it may be, is smothered in ponderous solemnity. —*Paul de Barros*

Michael Formanek Drome Trio, *Were We Where We Were*

Though Formanek draws the compositions on this album from a methodical concept (quite literally), there's nothing staid or cerebral in their execution. The bassist leads his trio through these lengthy, uncluttered improvisations with unabashed brio. —*Suzanne Lorge*

It's pliability that helps them get the job done. Ideas seem elastic as their bass/horn/drums matrix cracks the very detailed code on these equilibrium gambits. —*Jim Macnie*

The jagged vigor of big-tone bassist Formanek's pandemic trio project derives from musical palindromes, but more obvious to listeners will be the fat tone and leaping imagination of Chet Doxas' soprano saxophone. Listeners may also remember the spirited collaborations of Sam Rivers and Dave Holland. —*Paul de Barros*

Robert Glasper, *Black Radio III*

An authority on both the urban and the urbane, Glasper pulls himself up to full height in calling out the seeming intractability of our social ills. His artistry drives home an appeal for change most convincingly. How can such ferocity, humanity and beauty be denied? —*Suzanne Lorge*

Between the A-list vocalists and sophisticated funk grooves, Glasper does an admirable job of gleaning the most laudable aspects of contemporary rap and R&B. But if you want to do an actual version of Black radio, shouldn't the songs have more hooks than this? —*J.D. Considine*

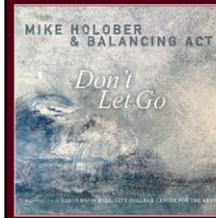
The focus here, as on previous albums in the series, is creating environments for the stunning lineup of featured artists. A little more social justice rap and a little less romantic neo-soul would have been nice, but hey, it's radio, right? —*Paul de Barros*

Avishai Cohen, *Naked Truth*

From the rich interiority of Cohen's musical mind springs this well-contoured suite. Its wordless motion — at times restrained, at times oceanic — seduces the ear, in preparation for the emotional gut-punch of the final movement. When finally Cohen speaks, he slays. —*Suzanne Lorge*

As with its predecessor, *Cross My Palm With Silver*, there's a sparse quietude to the playing here, an aesthetic that makes the most of Cohen's parched lyricism. But it's paired romanticism of pianist Yonathan Avishai that ensures this music is more than merely pretty. —*J.D. Considine*

The trumpeter's choice to craft meditative moods is also a decision to spotlight his strengths. Featuring each improviser's lyricism boosts the band's collective glow. —*Jim Macnie*



MIKE HOLOBER & BALANCING ACT DON'T LET GO

SSC 1652
available 4/15/2022

MIKE HOLOBER piano **JAMILE** voice
MARVIN STAMM tp & flh **DICK OATS** as, ss & fl
JASON RIGBY ts, cl & bcl **MARK PATTERSON** tb
MIKE MCGUIRK bs **DENNIS MACKREL** dr

Rhapsodic in nature, Don't Let Go's structure and presentation will appeal to listeners across the musical spectrum. At times it presents like classical-inspired jazz; at other times like jazz-inspired classical. That's by design. Holober formed Balancing Act in 2015, with its eponymous premiere recording landing on many jazz critics' "best of" yearly roundup lists. In 2017, Holober sought (and won) a commission from Chamber Music America's New Jazz Works program to create Don't Let Go because, as he puts it, he's drawn to "contrasting elements and ideas, mixing styles, grooves, and influences from diverse jazz and classical languages." So then, it's no surprise he utilizes the talents of vocalist Jamile in a manner slightly unconventional. "Although some of the music contains lyrics," explains Holober, "Balancing Act is not designed as a singer's showcase. I employ voice as another frontline instrument, often singing wordless notes."



MICHAEL LEONHART ORCHESTRA THE NORMYN SUITES

SSC 1655
available NOW

featured artists include
NELS CLINE guitar **ELVIS COSTELLO** vocals
BILL FRISSELL guitar **LARRY GOLDINGS** Hammond B3
DONNY MCCASLIN tenor sax **CHRIS POTTER** bass cl
JOSHUA REDMAN tenor sax **JSWISS** rap

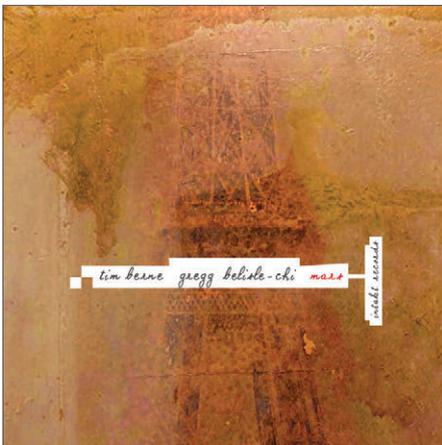
The Normyn Suites is both a requiem and celebration, inspired by the life and death of the bandleader's 15-year-old dog, a female mini dachshund named Normyn. The third album by the Michael Leonhart Orchestra features a pair of suites - the first of which is an exploration of the stages of grieving, while the second is a reflection on love and loss.

In addition to the two suites, the album features three songs co-written with Elvis Costello during the quarantine. There are two versions of "Shut Him Down" bookending the suites -- one with Joshua Redman, playing his late father Dewey's newly restored tenor saxophone for the first time on record, the other with Chris Potter on bass clarinet. Costello performs spoken word on "Radio is Everything", featuring legendary guitarists Bill Frisell & Nels Cline who also co-wrote the songs with Leonhart and Costello. The final collaboration is the driving "Newspaper Pane".



Sunnyside

sunnysiderecords.com



**Tim Berne/
Gregg Belisle-Chi**
Mars

INTAKT
★★★★½

Since the 1980s, alto saxophonist/composer/record company micro-mogul Tim Berne has operated in multiple settings, releasing albums with prolific regularity and restlessly creative energy. Something relatively new is afoot with his new sax-acoustic guitar duet with Gregg Belisle-Chi, of the sort we haven't heard since Berne's fascinating and now hard-to-find 1984 duet recording with Bill Frisell, *Theoretically*.

Chris Dingman
Journeys Vol. 1
INDEPENDENT RELEASE
★★★★

For listeners and players alike, engaging in music can often be a healing experience. Such was the case for vibraphonist Chris Dingman when it came to the motivation behind his 2020 album *Peace*. Recorded while his father was in hospice care, the resulting solo improvisations documented the tumultuous realities of illness and eventual bereavement, transmuted through the salve of his instrument's sound.

Having lived through a global pandemic since that recording, Dingman now returns with another restorative collection of solo compositions, *Journeys Vol. 1*, which are perfectly placed as a meditative accompaniment to our own recent history.

The 15-minute opening number, "Silently Beneath The Waves," undulates between passages of dynamic intensity and yearning softness, much like the breaking of the titular waves on a shore. This sense of constant movement provides an emotive counterpoint; as if Dingman is expressing the battle between baptism and disintegration in the water. A dreamlike airiness meanwhile accompanies Dingman's reverb on "Light Your Way," along

Critical backstory: Nimble-fingered guitarist Belisle-Chi worked his way into Berne's world via his impressive 2021 solo guitar album *Koi*, interpreting Berne's music. Not surprisingly, given the guitarist's sensitive approach to Berne's musical language, they get along famously in a duet context. Conversation flows freely between them, with digressive chatter and contrapuntal spiciness in the mix to keep things lively.

Despite the serious nature of Berne's music and playing — though never brooding or lacking in drive or energy — his innately, wily sense of humor sneaks in via his song titles. Some of the tracks here relate to the eating arts, as in "Gastrophobia" (fear of eating?), "Big Belly" and "Microtuna."

Opening the album, the punningly named "Rose Bowl Charade" sets the stage for what's to come, through Berne's melody line. Nattering, stuttering heated notes peel off into angular flurries and generally keep our ears in suspended mode: Berne's happy place. Sentimentality has no sway here, as is Berne's wont, but he can find angular roots to heartfelt expressions.

—Josef Woodard

Mars: Rose Bowl Charade; Purdy; Gastrophobia; Microtuna; Frosty; Big Belly; Rabbit Girl; Palm Sweat; Dark Shadows; Not What You Think They Are; Middle Seat Blues; Giant Squids. (45:28)

Personnel: Tim Berne, alto saxophone; Gregg Belisle-Chi, guitar.

Ordering info: intaktrec.ch



with its sampled reprise "Refracted Light," providing momentary peace.

A highlight of the record comes on the journeying "Hope-Rebirth," where Dingman's playing is full of tripping lightness, slowly building in harmonic intensity to create overlapping layers of optimistic intent. Through the minimalism of his solo playing on *Journeys Vol. 1*, Dingman creates space for our own thoughts to sit among his well-placed melodies.

—Ammar Kalia

Journeys Vol. 1: Silently Beneath The Waves; Light Your Way; Hope-Rebirth; The Long Road; Refracted Light. (48:41)

Personnel: Chris Dingman, vibraphone.

Ordering info: chrisdingman.com



**Ilhan Ersahim/
Dave Harrington/
Kenny Wollesen**
Invite Your Eye

NUBLU
★★★★

The titles, you'll probably notice, reference John Williams' ever-present title song to Robert Altman's *The Long Goodbye*. The music doesn't. The music is actually much more Chandleresque. It evokes sorrow and anger, lostness, edgy winds in off the mountains, the empty spaces between the stars, and how you navigate a place like Los Angeles and the dusty villages just over the border. That this is a brilliantly gifted group is evident from the players' ability to just let events happen. There are witty Marlowesque interventions here and there, mostly from guitarist David Harrington, but mostly they don't beat the script too hard or move the camera around too much.

Music that's higher on atmospheric than narrative can sometimes pall, but not here. Producer Harrington says it's an attempt to inhabit the "imagined Los Angeles of the mind: a place where the psychedelic can be both inspiring and sinister." Remember that in the Altman movie, stoned girls do yoga just over the landing from where in Marlowe's flat a girl's face is smashed by a Coke bottle. The trio's music is a little like that, except the violence is kept implicit and in check, which makes it all the more effective. In the end, it doesn't need any kind of supporting program or agenda.

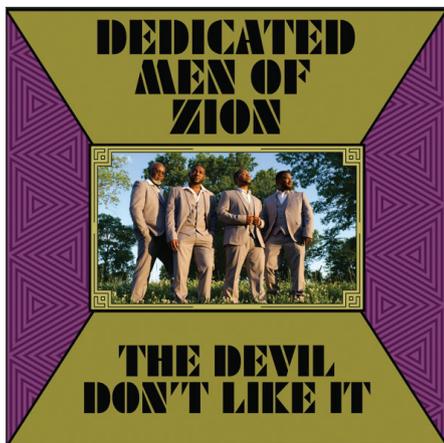
Ersahim's reeling saxophone lines, Wollesen's rock-fueled splash and crunch, Harrington's gift for shimmer and ambiguity; put together, they make something very special that only works together and depends entirely on creative integrity.

—Brian Morton

Invite Your Eye: And It Happens Every Day; Dusty Village; Even As You Smile; Invite Your Eye; Wreck The Study; The Long Goodbye Part 1; What All The Books Say; The Long Goodbye Part 2. (40:21)

Personnel: Ilhan Ersahim, saxophone, Wuritzer electric piano, Juno 106, piano; Dave Harrington, guitar, electronics, bass, organ, Moog, mellotron, percussion, sampler; Kenny Wollesen, drums, vibraphone, percussion.

Ordering info: nublurecords.com



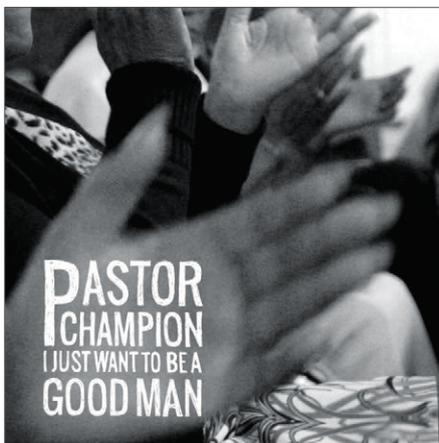
Dedicated Men of Zion
The Devil Don't Like It

BIBLE & TIRE
★★★★

Pastor Champion
I Just Want To Be A Good Man

LUAKA BOP
★★★★½

I Just Want To Be A Good Man is a sparse yet beautiful collection of tunes, recorded live to a two-track Nagra reel-to-reel in 2018, and led by



vocalist/guitarist Pastor Champion, who passed away in December 2021. Songs like “He’ll Make A Way (Trust In The Lord)” are testament to the fact that Champion was both a dynamic performer and a rock-solid gospel songwriter. The recording maintains an honest airiness, benefiting from the acoustics of a storefront sanctuary. A flip of Latimore’s 1974 blues-soul classic “Let’s Straighten It Out,” “Talk To God” captures the energy of the space, but also demonstrates the connective tissue between sanctuary and juke joint.

Meanwhile, the Dedicated Men of Zion open up *The Devil Don’t Like It* with “Lord Hold My Hand,” a slice of uptempo holy-roller disco,

the sort popularized by modern gospel stalwart Andrae Crouch. Though the purple-trimmed psychedelic album cover of *Devil* is reminiscent of 1970s West African funk records, the sound found within the grooves is much more akin to American Bible-belt private press gospel of the same era by outfits like the Chicago Travelers or The Gospel Comforters, groups that deftly folded funk and soul into their message of salvation. Though many of the cuts on *The Devil Don’t Like It* are drenched in scene-stealing wah-wah guitar straight out of 1973, the group is no one-trick pony. They pull from a variety of rich Black Southern traditions. “God’s Got His Eyes On You,” for example, draws deep from the traditional gospel quartet sound.

—Ayana Contreras

The Devil Don’t Like It: Lord Hold My Hand; The Devil Don’t Like It; One River To Cross; Rock My Soul; God’s Got His Eyes On You; A Change Is Gonna Come; I’m Going Home; I Know I’ve Been Changed; Up Above My Head. (38:13)

Personnel: Anthony Daniels, Antwan Daniels, Marcus Sugg and Dexter Weaver, vocals; Will Sexton, guitar; Matt Ross-Spang, guitar; Mark Edgar Stuart, bass; George Sluppick, drums/percussion; Al Gamble, organ.

Ordering info: fatpossum.com

I Just Want To Be A Good Man: Intro; I Know That You’ve Been Wounded (Church Hurt); He’ll Make A Way; Talk To God; In The Name Of Jesus (Everytime); To Be Used, By You (I Want To Be A Good Man); Who Do Men Say I Am; Storm Of Live (Stand By Me); In The Service Of The Lord; I Want To Be A Good Man (To Be Used, By You). (39:23)

Personnel: Wiley Champion, vocals, guitar; Harvey Lester, keyboard; Bill Bronson, saxophone; Leonard Franklin, bass; Samuel Nicholas Champion, Geronimo, drums.

Ordering info: luakabop.com

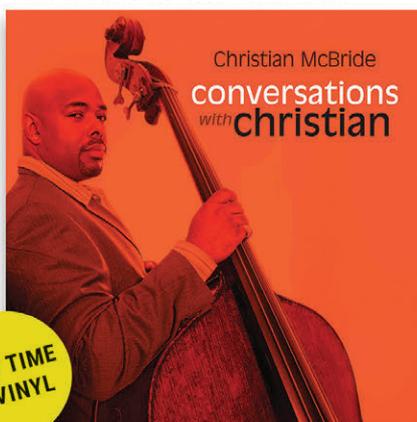


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Christian McBride

Conversations with Christian

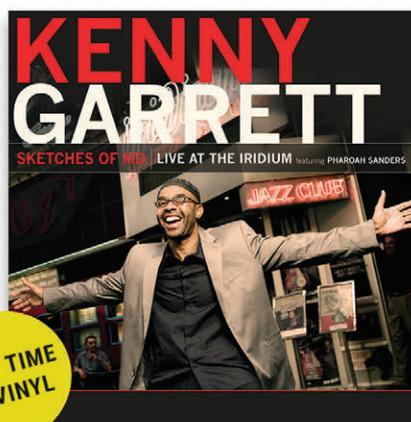


FIRST TIME ON VINYL

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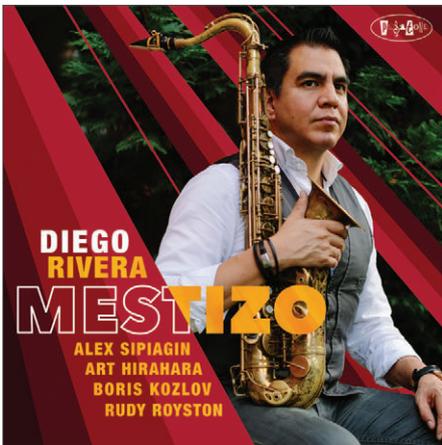
Kenny Garrett

Sketches of MD - Live at the Iridium



FIRST TIME ON VINYL

2-LP red vinyl set featuring Pharoah Sanders, Nat Reeves, Benito Gonzalez and Jarred Williams.



Diego Rivera

Mestizo

POSI-TONE

★★★★

There is nothing more exhausting than having to explain over and over again a cultural reality — whether it be misogyny, homophobia or color racism — and, however willing the recipient seems, not being fully believed. That is the “Battle Fatigue” the doughty Diego Rivera invokes right at the beginning of this powerful set. Written in the aftermath of Derek Chauvin’s conviction for the murder of George Floyd, the tune engages, head-on and defiant-

ly, with a burning solo from Sipiagin and a no less forceful statement from the leader. But it’s the ensemble that matters, driven by Hirahara’s comping, Kozlov’s mobile, elastic bass and Royston’s crisp, emphatic beats.

There’s no mistaking the sensibility behind this record. The music rises above fatigue, as jazz continually rises above generic fatigue, to make a strong personal statement of cultural pride. It’s perhaps best summed up in “Rasquache,” a determined detouring of a word that used to imply a cultural slur but is now adopted as a badge of Chicano uniqueness. “Bracero” comes from a similar place, a term equivalent to the British “navvy” or manual worker, especially digger. Rivera excavates the history of jazz, touching on Wayne Shorter’s “Teru” and Kenny Dorham’s “Escapade,” clever choices for a player of his sensibility, for this is timeless hard bop, highly individual but plugged into a long tradition. Nothing that Rivera plays sounds formulaic or pre-formed, and the band he has assembled is absolutely with him: disciplined, fiery, logical and freewheeling by turns. Hard to fault anything on this record.

—Brian Morton

Mestizo: Battle Fatigue; Rasquache; Teru; Bracero; Escapade; Canción de Cuna; Most From The Least; La Raza Cósmica; The Rose Window; Mestizo. (54:08)

Personnel: Alex Sipiagin, trumpet, flugelhorn; Diego Rivera, tenor saxophone; Art Hirahara, piano; Boris Kozlov, bass; Rudy Royston, drums, percussion.

Ordering info: posi-tone.com

Miles Osland

Collaborations, Vol. 3—Swedish Connections

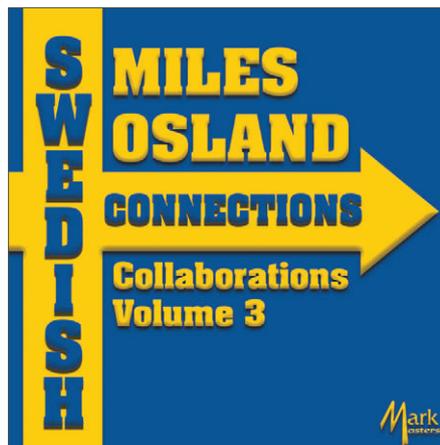
MARK

★★★★

Miles Osland’s Collaborations series previously matched the reed player in duets on *Vol. 1* with guitarist Dieter Hennings Yeomans and drummer Paul Deatherage, and with vibraphonist Anders Astrand on *Vol. 2*. The newly released *Vol. 3*, a two-CD set recorded in Sweden, is a bit more elaborate.

The first disc has Osland (who switches between flute, alto and soprano) in an intriguing quintet with Jan Levander (sopranino, soprano, tenor, baritone and tubax, plus background bagpipes and guitar), Alberto Pinto (flute, bass clarinet and baritone), bassist Filip Augustine and drummer Anders Astrand. Levander contributed most of the originals, and the music covers a wide variety of ground. “Hands Up” is a swinging piece that contains some wild free playing; one thinks of Eric Dolphy when he played with straight-ahead groups.

The second disc is quite a bit different since it features a trio with Osland (mostly on flute and soprano), bassist Mikael Berglund and Astrand switching to vibes. Starting with a Swedish folk song, the set includes Dave



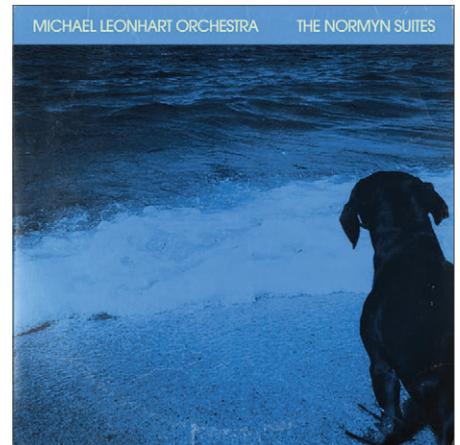
Samuels’ haunting “Slow Dance,” three pieces by Berglund, one from Astrand and the lengthy and episodic “Time Is.” Astrand shows throughout that he is a masterful vibraphonist, while Osland has plenty of opportunities to stretch out.

—Scott Yanow

Collaborations, Vol. 3—Swedish Connections: Disc 1: Hands Up; Ending; Dissolution; Surprise du Chef; Happy Fish; Tribute To Django; Think Not; Down In The Basement. (60:43) Disc 2: 127 Polska; Janko’s Climb; Slow Dance; Modd; Plan 5; Mars; Time Is. (46:53)

Personnel: Miles Osland, flutes, soprano saxophone, alto saxophone; Jan Levander, sopranino saxophone, soprano saxophone, tenor saxophone, baritone saxophone, tubax, guitar, bagpipes; Alberto Pinto, flute, bass clarinet, baritone saxophone; Filip Augustine (Disc 1), Mikael Berglund (Disc 2), bass; Anders Astrand, drums, kalimba, vibraphone, marimba.

Ordering info: markcustom.com



Michael Leonhart Orchestra

The Normyn Suites

SUNNYSIDE

★★★★

Dog owners can attest to the profound meaning these animals bring to their masters, and their departures are just as (and in some cases, more) grievous as the passing of family and friends. Leonhart has eulogized his pet, Normyn, with not one, but two suites that run the gamut of emotional affect and musical variety, from Steely Dan-ish funk-jazz to both European and gospel church requiem. The presentation of this music amounts to a memorial service befitting one given top-dog status, for Leonhart has assembled, in addition to his orchestra of A-list New York musicians, a cadre of featured celebrity soloists: Elvis Costello, Joshua Redman, Chris Potter, Larry Goldings, Donny McCaslin, Nels Cline and Bill Frisell all take all-star turns at the front lectern.

The first suite, “Soundtrack To The Five Stages Of Grieving,” accurately depicts that emotive journey (if only “Denial” and “Anger” felt as groovy as they are presented here). The music turns spaciouly poignant through “Catharsis” and “Nostalgia.”

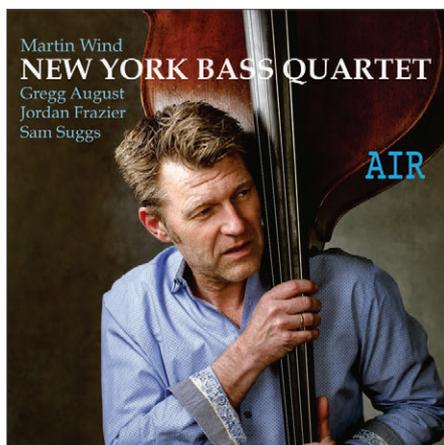
The reverie continues through the second suite, “Love & Loss,” leading off with a restless organ feature by Goldings, moving into some beautiful textural passages for flute, organ, strings, guitar (courtesy of Frisell) and voices, sung gorgeously by friends and family members of the famous Leonhart clan. The composer performs on solo piano “La Preghiera,” maybe the purest elegy for his beloved Normyn, and continues his mourning on trumpet on “The Dunes Of Cahoon Hollow.”

—Gary Fukushima

The Normyn Suites: Shut Him Down; Denial; Anger; Catharsis; Nostalgia; Acceptance; Radio Is Everything; May The Young Grow Old; Waking From Sedation; Freedom From The Pain; Unconditional Love; La Preghiera; The Dunes Of Cahoon Hollow; Shut Him Down (Video Edit); Newspaper Pane; Kenny Dorham; Wayne Shorter. (1:08:09)

Personnel: Michael Leonhart and many more.

Ordering info: sunnysiderecords.com



Martin Wind
New York Bass Quartet
Air
 LAIKA
 ★★★★★½

When a bass player's album comes out accompanied by kudos from bass legends like Rufus Reid, who called it "a tour de force that has raised the bar to a higher level for the 21st century double bass community," and Ron Carter, who wrote the liner notes, attention must be paid. Wind, a reliably swinging German-born bassist who emigrated to New York 25 years ago, has a lengthy track record including work

with pianist Bill Mays, drummer Matt Wilson, pianist-vocalist Dena DeRose and singer Janis Siegel. This brilliant bass manifesto finds him in the company of fellow double bassists Gregg August, Jordan Frazier and Sam Suggs. Drummers Matt Wilson and Lenny White and keyboardist Gary Versace accompany the core four on three tracks.

From an exquisite four-bass take on J.S. Bach's "Air On A G-String" to Wind's wicked hoedown "(Give Me Some) G-String," which morphs into a funky B-3 throwdown, to an invigorating rendition of Weather Report's "Birdland" and a tender reading of Pat Metheny's poignant "Tell Her You Saw Me" with Versace on accordion, this is a low-end triumph.

A beautifully arranged "Beatles Medley" includes snippets from "The Long And Winding Road," "Here, There And Everywhere," "She's Leaving Home" and "Lady Madonna." And there's a reverent reading of Charlie Haden's sublime "Silence," with Wilson taking a remarkably melodic approach to the kit. Artfully done yet entirely accessible.

—Bill Milkowski

Air: (Give Me Some) G-String; Beatles Medley; Silence; I'd Rather Eat; Tell Her You Saw Me; Iceland Romance; Air (Trio Version). (54:21)

Personnel: Martin Wind, Gregg August, Jordan Frazier, Sam Suggs, bass; Matt Wilson, drums, percussion; Lenny White, drums (2, 4); Gary Versace, piano, organ, accordion.

Ordering info: laika-records.com

Julieta Eugenio
Jump
 GREENLEAF
 ★★★★★

On her debut recording, tenor saxophonist Julieta Eugenio establishes an original, relaxed and ruminative approach. A native of Argentina who's been studying and gigging in New York since 2013, Eugenio has the confidence as well as technical mastery to take it easy at mostly moderate tempi in the completely exposed format of a horn-bass-drums trio.

Her sound is rich and robust. She applies it thoughtfully, without hurry, neither pressing nor powering through her statements but rather taking an investigative stance, turning phrases over and around, probing and stretching them. The program includes two nicely selected standards ("Crazy" is a duet sans drums) and Eugenio's original compositions, which comprise loose, appealing motifs that launch syncopated, open-on-all-sides interpretations from all three players.

Rather than flagwaving, Eugenio, bassist Matt Dwonszyk and drummer Jonathan Barber take pains to listen in to each other, evoking sensitive intimacy. A bass solo may incorporate themes by Monk and Parker as well as tricky, well-articulated fingerwork, but nothing



Dwonszyk does compromises his strong intonation. Barber employs a fine touch and smart ears to produce a breadth of percussive colors.

The saxophonist often floats lovely curlicues over their settings, as gentle gestures or soft surmises. The threesome's volume level doesn't rise above six, but their collaborative efforts succeed in creating a warm, luxurious indolence suggestive of romance.

—Howard Mandel

Jump: Efes; Jump; La Jungla; For You; Ragoon Tune; Flamingo; Another Bliss; Crazy He Calls Me; Snowbirds; Tres. (60:06)

Personnel: Julieta Eugenio, tenor saxophone; Matt Dwonszyk, bass; Jonathan Barber, drums.

Ordering info: greenleafmusic.com



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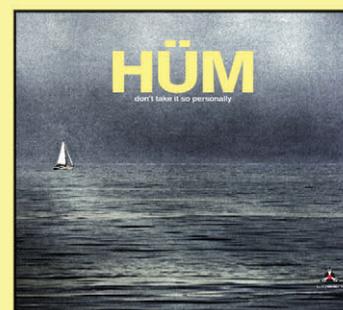
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Living History

We aren't living through a bonanza of memorials to past blues notables, but a persistent slow stream of new releases generates interest. The ghost trails of R.L. Burnside and Junior Kimbrough are tangled in the Black Keys' modernizations of Mississippi Hill Country blues on the recent album *Delta Kream* (Nonesuch). Post-punk singer Chrissie Hynde draws attention to a Georgian guitarist of yore with her rendition of Bob Dylan's "Blind Willie McTell," from *Standing In The Doorway* (BMG). Out of a time warp come Muddy Waters, Roosevelt Sykes, Son House and other revered figures with their freshly re-issued or previously unissued music.

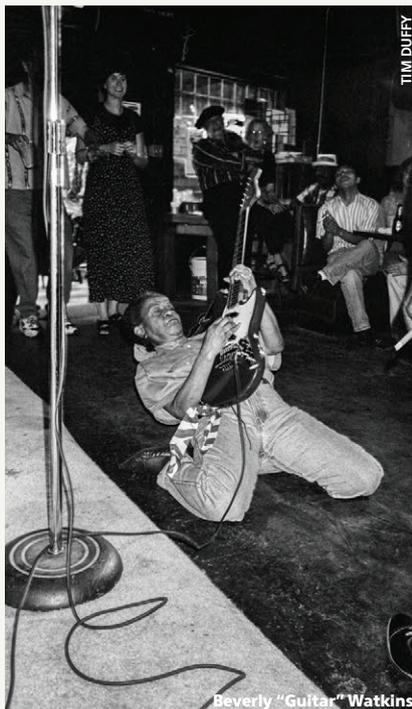
Black Keys guitarist/Easy Eye Sound label owner Dan Auerbach and photographer Dick Waterman are responsible for the biggest development on the legacy front. One of the key instigators of the mid-1960s blues revival, Waterman gave Auerbach dusty boxes of overlooked recordings by several rediscovered bluesmen in the hope of Auerbach organizing at least some of the stash for public consumption. Auerbach was happy to oblige.

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Ordering info: easyyeyesound.com

Beverly "Guitar" Watkins, who earned her blues stripes in bands led by barrelhouse pianist Dr. Feelgood (aka Piano Red), was another recipient of attention in her senior years. In the late 1990s, the Atlantan found a benefactor in Tim Duffy, head of the philanthropic Music Maker Relief Foundation, and a studio album, *Back In Business*, plus international tours followed.

Displaying a confident stage presence formed by performing countless nights in clubs, the 70-year-old has French concert-goers in 2012 eating out of her hand for the duration of *In Paris!* (**Music Maker 207; 39:25 ★★★★★**). Watkins may be a rough-and-ready blues singer à la Koko Taylor (listen to "Blues Ain't What It Used To Be"), but she's also versatile enough to find her own sense of rhythm in soul fare like Ray Charles' "What'd I Say" and



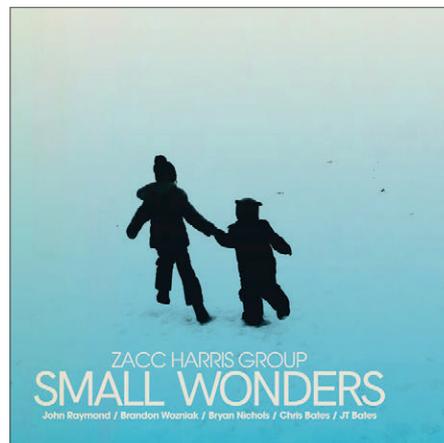
Sam Cooke's "You Send Me." On guitar, she's more reserved than demonstrative, finally cutting loose on the aptly titled "Sugar Baby Swing."

Duffy's nonprofit group also helped out **Albert Smith**. This barrelhouse pianist and singer couldn't be persuaded to tour, but he was game to record in his rural South Carolina home in 1998. Out of the record company vault at long last, ***Big Belly Mama* (Music Maker; 29:07 ★★★★★)** finds the 87-year-old in surprisingly vigorous and vital form. Despite what his God-fearing neighbors might think, Smith has a good time creating lustful moods for the likes of "Biscuit Roller" and the title track. Even when his singing is atrocious (beware of "You Are My Sunshine" and "NNP"), no false sentiment informs his efforts.

Ordering info: musicmaker.org

Bob Stroger, frequenting Chicago clubs since the 1950s, is one of the last of the old breed. ***That's My Name* (Delmark; 52:56 ★★★★★)**, recorded in 2019, teams the 89-year-old singer-bassist with a Brazilian band known as the Headcutters. He distills the essence of his beloved blues down to a reposeful intimacy, sounding as if he were at peace with himself. Low energy and threadbare diction do little to detract from his appeal. Stroger and his South Side-of-Rio friends minister caring to songs not only from Chicago bluesmen (Eddie Taylor's "Bad Boy," etc.) but also from Kansas City pianist Jay McShann (his mid-'50s R&B hit "Hands Off") and Memphis/Houston singer Little Junior Parker ("Stranded In St. Louis" and "In The Dark").

Ordering info: delmark.com



Zacc Harris Group *Small Wonders*

SHIFTING PARADIGM

★★★★★

This second album by the Twin-Cities-based Zacc Harris Group finds the original quintet (guitarist Harris, tenor saxophonist Brandon Wozniak, pianist Bryan Nichols, bassist Chris Bates, drummer JT Bates) augmented by Indiana-based trumpeter-educator John Raymond, whose commanding presence adds a decided edge here.

On the angular opener, "Ominous Skies," Raymond follows potent solos by Wozniak and Harris by instantly taking things up a notch with his own harmonic agenda; a portend of things to come for this adventurous sextet. Raymond's stellar high-note blowing brings some serious bite to the pleasing "Sundials," while the jazz waltz "Glass Houses" is a showcase for the guitarist's fluid, warm-toned style. Harris reveals a fondness for intricate heads and chops-busting unisons, as on the dynamic "Civil Dawn," which opens up to a two-and-a-half-minute solo piano excursion by Nichols before Harris and Raymond offer some sparkling call-and-response over an entrancing ostinato, and also on the unrelenting swinger "The Void," the latter featuring a succession of sizzling solos by Wozniak, Raymond and Harris before Nichols plays harmonic provocateur on his own outstanding solo.

The tender brushes ballad "Maya," underscored by the simpatico rhythm tandem of the Bates brothers, provides a moment of crystalline reflection, while the second-line fueled "Apple Jacks" is an earthy departure from the program that incorporates lively call-and-response statements and collective improvisation between Wozniak and Raymond.

—Bill Milkowski

Small Wonders: Ominous Skies; Sundials; Glass Houses; Civil Dawn; A Beautiful Life; The Void; Mixed Signal; Apple Jacks; Maya Song. (57:54)

Personnel: Zacc Harris, guitar; John Raymond, trumpet and flugelhorn; Brandon Wozniak, tenor saxophone; Bryan Nichols, piano; Chris Bates, bass; JT Bates, drums.

Ordering info: shiftingparadigmrecords.com

Anna Laura Quinn *Open The Door*

NEXT LEVEL

★★★★½

Before contemplating the creative sophistication and attention to detail Anna Laura Quinn brings to *Open The Door*, one can simply embrace the inherent delight of Quinn's vocal timbre through the opening bars of "Talking To The Sun." Bearing a vocal style that's light and graceful with melodic transitions but, defined and clear in enunciation, there's an old-fashioned charm to Quinn's singing that feels like a perfect match for the vocal standard, classic vocal jazz, and even Disney-based repertoire on this album.

Still, don't mistake this opening impression to mean *Open The Door* is limited on experiential reflection. Literally following the dainty *Alice in Wonderland* track "Very Good Advice" is Cole Porter's risqué "Love For Sale." The compositional contrast between this pair of songs allows Quinn to highlight how well her voice adapts to different melodic flows. Furthermore, specific aspects of Quinn's arrangements — for example the a capella, harmonizing oos in the former and the dynamic scat solo in the latter — bolster the ambiance of each song. Fitting as the finale, Frederick Loewe's "Wouldn't It Be Lovely," truly opens the door to Quinn's vision as an arranger.

—Kira Grunenberg

Open The Door: Talking To The Sun; Comes Love; Speak Low; Very Good Advice; Love For Sale; Cry Again; Open The Door; The Single Petal Of A Rose; Wouldn't It Be Lovely. (45:19)

Personnel: Anna Laura Quinn, vocals; Ed Barrett, guitar; Ben Fox, bass; Brad Webb, drums; Kate Campbell-Strauss, tenor saxophone, baritone saxophone; Brent Rose, flute, tenor saxophone.

Ordering info: outsideinmusic.com/nextlevel-releases



Azar Lawrence *New Sky*

TRAZAR

★★★★½

New Sky, by veteran tenor and soprano saxophonist and composer Azar Lawrence, is what Toni Morrison called a "rememory." That is, it's a reanimation of something we remember but can now fully experience again. The album recalls what some label "spiritual jazz" (the eight-minute "Revelation" shines here), but with its vocal-forward tracks, there are also nods to the eras of soul, R&B and even Latin American influences.

Punctuated by a vibrant ensemble — pianists/keyboardists John Beasley and Nduduzo Makhathini, bassist Sekou Bunch, drummer Tony Austin, percussionist Munyungo Jackson, harpist Destiny Muhammad, singers Calesha "Bre-Z" Murray, Oren Waters and Lynne Fiddmont, and guitarists James Saez, Greg Poree and Gregory "GMOE" Moore — Lawrence's smooth playing reminds us of his long career working across diverse styles. With titles like "All In Love" and "Just Because Of You," *New Sky* is billed as a celebration of those things even a pandemic could not destroy. What survives is a wonderful collection of moments we can hold on to. Some memories remembered, some that we hope will live again.

—Joshua Myers

New Sky: All In Love; Peace And Harmony; New Sky; Ain't No Doubt About It; Just Because Of You; Birds Are Singing; I Really Love You; Let It Go; Revelation. (51:13)

Personnel: Azar Lawrence, saxophone; Nduduzo Makhathini, John Beasley, piano, keyboards; Sekou Bunch, bass; Tony Austin, drums; Munyungo Jackson, percussion; Calesha "Bre-Z" Murray, Oren Waters, vocals; Destiny Muhammad, harp; James Saez, Greg Poree, Gregory "GMOE" Moore, guitar.

Ordering info: trazarrecords.com



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Good Time for New Music

As the barriers for musicians to record and release work are steadily falling, there's seemingly no end of independent and small label releases. That being said, there isn't a unifying factor in independent releases. No prevailing ideas about sound, no coalescing sense of branding. The aesthetics are askew. There are more and more artists seeking to be heard, to connect with ears, none of them concerned about if it's an optimal time in the 1Q to put out music, because there should always be a good time for new music.

Tenor saxophonist **Adam Larson's** *With Love, From Chicago* (Outside in Music; 58:17 ★★★★★) is an extremely satisfying saxophone-bass-drums trio that gets down. It does everything it sets out to do simply and elegantly. Tenor saxophonist Larson, bassist Clark Sommers and drummer Dana Hall have great energy together that you can feel in this studio, like this has all the makings of a modern classic. Opener "Angolan Babysitter" kicks things off with a feisty charge and doesn't let up much over the course of the following hour. Their take on "We See" is as bouncy and fun as one would hope from a Thelonious Monk tune. This is one of those albums that should stay in one's rotation for a while and perhaps keep in mind near the end of the year come list-making season.

Ordering info: outsideinmusic.com

Amanda Ekery's independent release *Some (More) Short Songs* (35:23 ★★★★★) is full of moments of amazingness, if only she would get out of her own way. Her compositions are great and provide space for guitarist Wendy Eisenberg, alto saxophonist David Leon, pianist Andrew Boudreau and bassist Jeong Lim Yang to shine, particularly alongside Ekery's synths for additional texture on closing track "LCC #22." Yet Ekery's vocals are a bit too cute by half, truly adding to the mood in some moments and entirely distracting in others, as if she's splitting the difference between playing a Vegas lounge or an artsy loft, all the while hoping she'd keep up the vibe of the latter if she didn't keep swinging back toward the former.

Ordering info: aekerymusic.bandcamp.com

Israeli-born pianist **Eyal Lovett** has a new album titled *Through The Rain* (Berthold; 72:08 ★★★★★) on the Dutch label Berthold that's pleasant, but not all that gripping. It's frustrating in how it has the potential to be interesting if it weren't so restrained. Drummer Aiden Lowe's playing is so understated, it's rarely making a pronounced statement at all, leaving one wondering why the rest of the album doesn't sound more like the last minute of "Shir Tishrey," one of the rare moments when this trio actually lets loose. So much of this album is amiable background listening,



Adam Larson

COURTESY ADAM LARSON

perhaps because Lovett is so beholden to his ensuring his pretty playing is featured in the front, but there could be something more here beneath the surface.

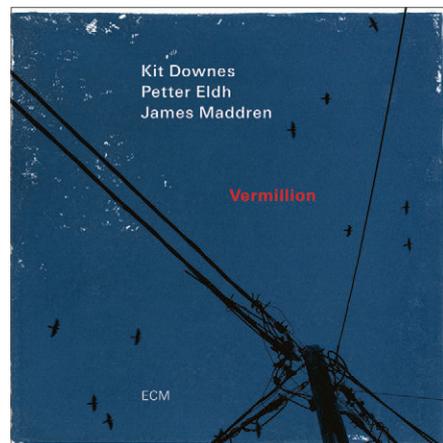
Ordering info: berthold-records.de

Inspired by guitarist Miles Okazaki's solo tackling of Thelonious Monk's songbook in 2018, **Samo Salamon** has done the same with a serviceable reworking of Eric Dolphy's compositions as a COVID-safe self-released solo album, *Dolphyology—Complete Eric Dolphy For Solo Guitar* (101:38 ★★★★★). As solo albums go, it's a tough hill to climb to hold attention without group accompaniment and Salamon's results certainly vary here. His take on "Inner Flight I" sizzles until it evaporates into vapor, but songs like his take on "Out To Lunch" are clearly mere hints of the song without nearly the same energy. Salamon is a prolific artist who always has a new concept around the corner, so such a project from him isn't much of a surprise. Conceptually, it's a cool idea and there's no reason it shouldn't exist, though this endeavor could have been better realized in hands with more ideas with what to do in this setting, particularly if the ask for attention is clocking in at over an hour-and-a-half.

Ordering info: samosalomon.bandcamp.com

Saxophonist **Calvin Johnson's** *Notes Of A Native Son* (45:38 ★★★★★) is a hearty independent released album that gets to the roots of the genre and relishes in them. It's a product of New Orleans in its contemporary sense, innovative because it's built on a good foundation. Eyebrow raiser "Resistance Is Noble, But Defeat Is Imminent" is the track that suddenly makes you wonder who this band is, particularly pianist Ryan Hanseler, who dazzles alongside Alfred Jordan's impressive percussive flourishes. Yes, Johnson's version of the Negro National Anthem, James Weldon Johnson's "Lift Ev'ry Voice And Sing," is slightly overwrought, but delightful nevertheless. *Notes Of A Native Son* is a collection that does everything a jazz album should do today. **DB**

Ordering info: nativesonmusic.com



Kit Downes *Vermillion*

ECM

★★★★½

On *Vermillion*, pianist Kit Downes' latest album, the bandleader and his frequent collaborators, bassist Petter Eldh and drummer James Maddren, explore chamber music in a free-jazz framework. Downes' cerebral yet accessible piano shines in this trio, complemented by Eldh's assertive bass and Maddren's versatile percussions. On "Minus Monks," his bright melody is juxtaposed against free jazz drums and romantic bass lines. Downes then turns to melancholy phrases in "Plus Puls," supported by mentholated drums and timbral bass notes.

Downes' piano has a cinematic quality that allows the trio to explore a wide range of moods and motifs. On "Rolling Thunder," his notes are sparse yet muscular, evoking a noir scene for Eldh's ominous bass lines. Downes releases the tension with a swinging melody on "Sandilands," making way for introspective extended improvisation on the bass. Throughout the record, Downes and Eldh engage in call and response to explore the intersections of chamber music and jazz. On "Seceda," Eldh's understated blues lines provide the foundation for Downes' sweeping orchestral melody. "Waders" sees the two melding classical movement with jazz tempo for a whimsical Monk-esque tune.

Maddren's chameleonic drums, which have been the rhythm backbone to many of Downes' projects, play an integral role in this record, moving seamlessly from blues backbeats in "Sister, Sister" to bebop rhythms in "Waders" to orchestral lines in "Bobbl's Song." This is a trio that is equally comfortable in the expansiveness of free jazz and the methodical structures of chamber music. *Vermillion* showcases its prowess and synergy.

—Ivana Ng

Vermillion: Minus Monks; Sister, Sister; Seceda; Plus Puls; Rolling Thunder; Sandilands; Waders; Class Fails; Bobbl's Song; Math Amager; Castles Made Of Sand. (45:35)

Personnel: Kit Downes, piano; Petter Eldh, bass; James Maddren, drums.

Ordering info: kitdownes.com

Armen Donelian

Fresh Start

SUNNYSIDE

★★★★½

There's always room in the world for a piano trio that can swing hard enough to make you tap your foot and nod your head, while also offering melodies that will stay with you after the music's over. Armen Donelian, who's made 10 previous CDs for the Sunnyside label, and three more on other labels, as well as working with Billy Hart (on 1979's tremendous *Trying To Make Heaven My Home* and more) and Mongo Santamaria, has mastered this particular kind of musical alchemy. *Fresh Start* is aptly titled; it's his first release since 2014, and features a new rhythm section in bassist Jay Anderson and drummer Dennis Mackrel. It's good to have him back.

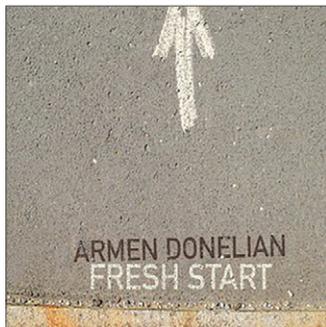
Because the compositions are straightforward, with no tricky melodies or rhythmic puzzles, the hour of music presented is all about mood and feel. The group swings hard on the uptempo numbers, allows a romantic haze to rise up from the ground on ballads, and when they move into a Latin-derived groove on numbers like "Tirado" and "Madagascar," the rhythm section displays an impressive combination of suppleness and discipline.

Donelian's playing always serves the overall composition; he writes in the liner notes that his focus is on "sound, expression, storytelling and emotional character," and that's evident throughout. —*Philip Freeman*

Fresh Start: Noviembre; Fresh Start; Ferry Maiden; Madagascar; Gale; Never Let Me Go; Tirado; In The Western Night; Day Break; Janet Left The Planet; I'm Stepping Out With A Memory Tonight; Tales In The Western Night. (64:23)

Personnel: Armen Donelian, piano; Jay Anderson, bass; Dennis Mackrel, drums.

Ordering info: sunnysiderecords.com



Kevin Eubanks/ Orrin Evans

EEE (Eubanks- Evans-Experience)

IMANI

★★★★½

EEE (Eubanks-Evans-Experience) is the debut release on Imani Records for guitarist Kevin Eubanks and pianist Orrin Evans, but those letters also represent energy, exuberance and excellence, which from the opening track "Novice Bounce" to the final chords on "Variations on Adoration" is a masterly blend of a duo working at the very top of their creativity. Clusters of notes are often so tightly wound that it's difficult to discern the separation of sound, to tell where Evans ends and Eubanks begin. No matter, the results are an aggregation of beauty and completeness. On "Dreams Of Loving You," Eubanks evinces a horn-like quality, and Evans provides the ballad with an additional measure of depth and introspection.

Like a couple of painters with instruments, they present a colorful array of images, some of them dappled in shades of gray and others in dazzling blues, in both senses of the word. Both are technical wizards with a surplus of musical references, from bebop to hip-hop, and even a smattering of doo-wop if you listen closely to the harmonic groove they create on "And ... They Ran Out Of Bisquits." The bisquits may have vanished, but their grits-and-gravy is plentiful. —*Herb Boyd*

EEE (Eubanks-Evans-Experience): Novice Bounce; Dreams Of Loving You; I Don't Know; And ... They Ran Out Of Bisquits; Dawn Marie; Variations On The Battle; Variations On Adoration. (41:20)

Personnel: Kevin Eubanks, guitar; Orrin Evans, piano.

Ordering info: imanirecords.net



Tomas Fujiwara's Triple Double

March

FIREHOUSE 12

★★★★½

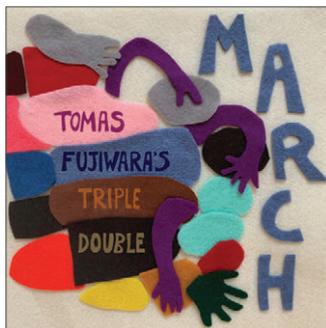
With its second album release, drummer/percussionist Tomas Fujiwara's unique sextet Triple Double has certainly delivered again. And the arrival of *March* is marked with intensity from the very opening. The first notes offered by cornetist Taylor Ho Bynum announce the commencement of something explosive and dynamic. On that tune, "Pack Up, Coming For You," the band splits into two trios with Bynum, Fujiwara and Mary Halvorson opening before being joined by Ralph Alessi and Gerald Cleaver. The format yields a powerful assemblage. And the compositions, all originals, are perfect vehicles for what this band unleashes.

Fujiwara and Cleaver, the other drummer in the group, are nothing short of special together. Through the first six tracks, their chemistry is evident, laying the framework and foundation for deft improvisations and melodic ruptures. But it is on the final track, where the duo plays alone in tribute to their childhood teacher Alan Dawson, that we see something truly generative. That the album ends here is probably for the best. One has to be prepared to receive that. —*Joshua Myers*

March: Pack Up, Coming For You; Life Only Gets More; Wave Shake And Angle Bounce; The March Of The Storm Before The Quiet Of The Dance; Docile Fury Ballad; Silhouettes In Smoke; For Alan, Part II. (47:53)

Personnel: Tomas Fujiwara, drums, vibraphone; Gerald Cleaver, drums; Mary Halvorson, Brandon Seabrook, guitar; Ralph Alessi, trumpet; Taylor Ho Bynum, cornet.

Ordering info: firehouse12.com



Simon Phillips Protocol V

PHANTOM

★★★

Simon Phillips showcases the talents of guitarist Alex Sills and saxophonist Jacob Scesney on *Protocol V*, the fifth release under the veteran drummer's Protocol brand. Together with bassist Ernest Tibbs and keyboardist Otmaro Ruiz, they provide the textural variety and musical virtuosity that give this album heft and drive. Intellectually satisfying, *Protocol V* would also sound great on a car radio.

This recording abounds in influences and tropes: "When The Cat's Away," featuring gnarly, lyrical Scesney and Ruiz's rich Fender Rhodes, evokes the Jeff Beck Group. The anthemic "The Long Road Home," the album's longest track, chimes like early Pat Metheny, and "Dark Star" is a power ballad in search of a choir.

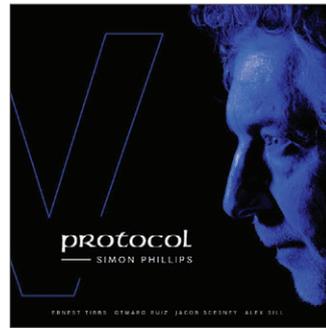
Technique and complexity rule on this unexpectedly melodic album, contrasting softer cuts like "Nyanga" and "Dark Star" with the hard fusion of "Jagganath" and the metrically daunting "Undeviginti," a track that finds Ruiz in full Stevie Wonder mode.

The album concludes with "The Long Voyage Home," a mini-suite. Phillips seems freer here; his drumming is hypnotic no matter who's soloing, and the solos are especially dazzling. —*Carlo Wolff*

Protocol V: Jagganath; Isosceles; Nyanga; Undeviginti; When The Cat's Away; Dark Star; The Long Road Home. (52:31)

Personnel: Simon Phillips, drums; Otmaro Ruiz, keyboards; Jacob Scesney, saxophones; Alex Sill, guitars; Ernest Tibbs, electric bass.

Ordering info: simon-phillips.com





Louis Matute Large Ensemble

NADIA TARRA

Expertise Trumps Creativity

German composer and reedist **Steffen Schorn** took the helm of the **Zurich Jazz Orchestra** — which formed in 1995 — in 2014, serving as the big band’s musical director for six years. Although he stepped aside from that role in 2019, his association has continued, and ***To My Beloved Ones (Mons; 40:13 ★★)*** is the last of three albums consisting of compositions he wrote for the group, which number more than 100 pieces. ZJO executes his well-crafted writing with unerring precision, timbral warmth and harmonic depth, but in the end the expertise trumps creativity, a quality that mars most of the recordings featured in this column. European jazz has come a long way, but as in the United States, there’s a class of jazz professionals that treat a fiery art form as a tame discipline. There are gorgeous arrangements on display, but ultimately the music lacks the spark of surprise. While the group includes many ultra-competent soloists, even the improvisations are measured and predictable.

Ordering info: monsrecords.de

The Danish drummer and percussionist **Stefan Pasborg** sets out more ambitious goals on ***Ritual Dances (Sunnyside; 69:02 ★★½)***, creating a set of style-stretching pieces based on two Igor Stravinsky ballets: *The Rite of Spring* and *The Firebird*. In his liner note essay, Pasborg reflects on how he was impacted by experiencing the former work as a child in 1978, explaining that both the music of Stravinsky and dance have been steady aesthetic influences through decades working as a jazz musician. Unfortunately, most of the music — performed by either the UMO Helsinki Jazz Orchestra or the Danish large ensemble Blood Sweat Drum+Bass — feels heavy-handed, cleaving to a rhythmic thrust that crushes the sort of magisterial dynamics of his source material.

Ordering info: sunnysiderecords.com

European professionalism is a glaring quality on ***Kismet (Losen; 32:20 ★★)*** by the **Tobias Lindstad Collective**. The leader

spent several years in school studying music in the early 1990s as a budding jazz trombonist, but early on he changed paths, opting for a career in psychology while retaining his passion for music. Over the years he continued to write pieces in his free time, but after catching a performance by a sextet led by trombonist Øyvind Brække, with whom he took some lessons in 1993, he decided to hire a band to record his compositions. The superb ensemble includes guitarist Jacob Young, drummer Andreas Wildhagen and bassist Adrian Myhr, and they inject plenty of craftsmanship into Lindstad’s pretty post-bop tunes, but the album never really transcends its vanity project status.

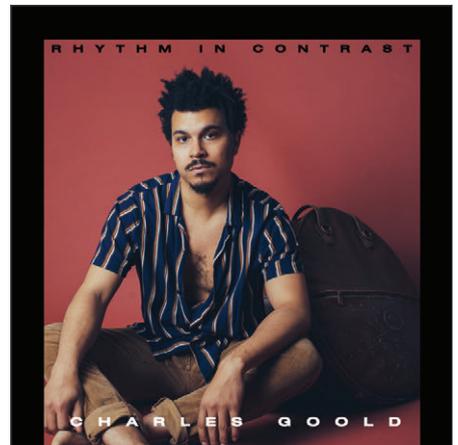
Ordering info: losenrecords.no

Belgian pianists Amaury Faye and Igor Gehenot join forces for a series of duets on ***Magic Ball (Hypnote; 46:21 ★★½)***, braiding influences as disparate as chamber jazz, contemporary classical, samba, and rock. There’s an impressive clarity and concision to the performances, especially on more straight-ahead jazz material like Gehenot’s spry title composition, but too often I found myself surprised that the musicians didn’t embrace more counterpoint and harmony considering the instrumentation.

Ordering info: hypnotorecords.com

The **Louis Matute Large Ensemble**, led by the titular German-Honduran guitarist, explores a wide range of global styles on ***Our Folklore (Neuklang; ★★)***, with a particular focus on traditional styles from South America. The performances are spirited and adroit, but heard cumulatively they convey a schematic quality, as is the leader and composer envisioned the music as a global hodgepodge. While Matute’s broad aesthetic erases stylistic hierarchies, the music is played with that European professionalism, arranging disparate approaches together without any clear rationale. It’s exceptionally well-played, but it all feels toothless. **DB**

Ordering info: bauerstudios.de



Charles Goold *Rhythm In Contrast*

LA RESERVE

★★★½

The intersections of hip-hop and jazz in drumming have been readily experimented with in recent years, thanks to the likes of Robert Glasper collaborator Chris Dave, Kassa Overall, Thundercat’s Justin Brown and Karriem Riggins. Jazz at Lincoln Center drummer Charles Goold now adds to this ever-expanding roster with his debut LP, *Rhythm In Contrast*.

Having begun his career playing with Wynton Marsalis and the formidable Jazz at Lincoln Center Orchestra, Goold went on to become a part of the live hip-hop circuit and toured with dextrous wordsmiths including Talib Kweli, Cam’ron and Ghostface Killah. As such, *Rhythm In Contrast* plays with knowing references to these formative influences throughout its 10 tracks, meandering from the unquantifiable swagger of rap rhythm to the freneticism of bop.

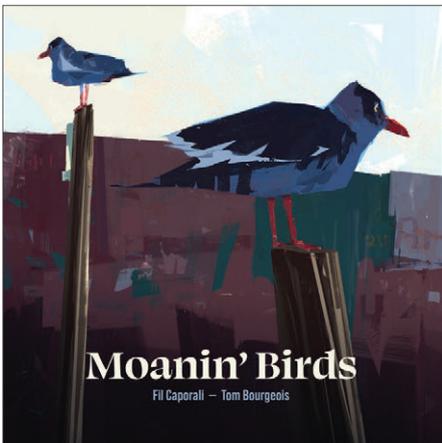
Opener “Sequence of Events” sets the tone nicely, as Goold’s solo Latin rhythms switch after a minute into a double time and herald a seamless interplay of lively solos from guitarist Andrew Renfroe and vibraphonist Steve Nelson. Following heavy-swinging numbers such as Joe Henderson cover “Caribbean Fire Dance” and “Nedistic” see Goold in similarly punchy form, confidently pushing his band through the head-nodding changes as flashes of hip-hop backbeats emerge through the triplet ride cymbal patterns.

These are an enjoyable 10 tracks but despite the record’s title, there isn’t quite enough contrast to turn them from satisfying into intriguing compositions. —Ammar Kalia

Rhythm In Contrast: Sequence Of Events; Tell Me Something When; Nedistic; Love Is A Many Splendored Thing; Caribbean Fire Dance; Lo’s Lament; Head Start; Gettin’ Out Blues; Patti’s Mood; Resisting Arrest. (51:16)

Personnel: Charles Goold, drums; Andrew Renfroe, guitar; Steve Nelson, vibraphone; Taber Gable, piano; Noah Jackson, bass; Ned Goold, saxophone.

Ordering info: charlesgooldmusic.com



Fil Caporali/ Tom Bourgeois

Moanin' Birds

HYPNOTE
★★★★

Moanin' Birds is far better than it first seems. Bassist Fil Caporali and multi-reedist Tom Bourgeois choose to begin their duo album with one of their brief improvised interludes; it's the kind of shapeless sound painting that, in less than a minute, has caused stronger temperaments than mine to write off the whole affair.

Be warned, then, but do not be impatient:

Orquestra Jazz De Matosinhos

After Midnight

CARA
★★★★

Portugal's Orquestra Jazz De Matosinhos was created in 1997 as a non-profit institution, and through the years it has worked with such American artists as Carla Bley, Lee Konitz, Kurt Rosenwinkel, Maria Schneider, Dee Dee Bridgewater and Fred Hersch. For *After Midnight*, which was recorded right before the pandemic, they are joined by singer/songwriter Rebecca Martin and her husband, bassist Larry Grenadier.

While Martin is a skilled songwriter and lyricist, her pitchy voice is an acquired taste, as is her bland delivery. One should concentrate on the messages of her lyrics rather than her tone. On *After Midnight*, she makes that a little easier by having her 11 songs with the big band followed by bonus cuts: solo readings of the lyrics by 11 different women. The big band performs arrangements by their director Pedro Guedes, Carlos Azevedo and two from Guillermo Klein. There are occasional solos such as by an altoist on "The Space In A Song To Think," drum breaks from Marcus Cavaleiro on "In The Nick Of Time," guitarist

Most of *Moanin' Birds* is captivating. Whether playing synergistically, as on Milton Nascimento's "Cravo e Canela," or contrapuntally, as on "Last Minute" or "Melancolia Cha Cha," the Brussels-based players generate rich melody and richer rhythm. They do both with enough spontaneity that even the numbers with obvious arrangements ("Melancolia Cha Cha" comprises alternating but tight bass patterns with lyrical sax figures) sound serendipitous.

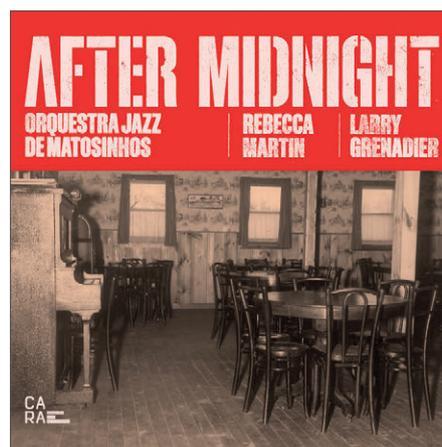
There's also a high quotient of folk idioms that plays out across the record. Perhaps it's the sparseness of the instrumentation that does it. Caporali's bass sound, both nimble and ramshackle, makes for a kind of crude dance on "Crooked Bird." His high arco against Bourgeois's quiet bass clarinet on "Yearning" suggests the lugubrious moods of Slavic music. Then again, when the textures beef up on three tracks (with pianist Dorian Dumont and drummer Lionel Beuven), they only double down on the folksy element. Even the decidedly un-populist 7/8 time of "Last Minute" has a hearty down-home thump to it.

—Michael J. West

Moanin' Birds: Green Sand Pipes; Konvoy; Crooked Bird; Last Minute; Capoeira Bird; Yearning; Jeff 6; Araponga; Cravo e Canela; Birds Panic; Scared Ostrich; Melancolia Cha Cha Cha; A Piece Of The Moon; Uruatu; Kind Folk. (51:07)

Personnel: Fil Caporali, bass; Tom Bourgeois, tenor saxophone, bass clarinet; Dorian Dumont, piano (4, 7, 13); Lionel Beuven, drums (4, 7, 13).

Ordering info: hypnoterecords.com



Andre Fernandes during "After Midnight" and Grenadier on several pieces. But the orchestra is mostly in a subsidiary role, and the lack of mood and tempo variations is unfortunate. There are some who enjoy Bob Dylan's singing while others find him difficult to sit through. For me, the latter is true of this Rebecca Martin showcase.

—Scott Yanow

After Midnight: The Space In A Song To Think; In The Nick Of Time (State Of The Union); Brother, Can You Spare A Dime; Kentucky Babe; After Midnight; Portrait; Don't Mean A Thing at All; Willow Weep For Me; All Day Long She Wrote; Lush Life; Joey. (51:58)

Personnel: Rebecca Martin, vocals, guitar; Larry Grenadier, bass; numerous additional musicians.

Ordering info: orquestrajazzdematosinhos.bandcamp.com



Rokia Koné/Jackknife Lee

Bamanan

REAL WORLD
★★★★

Rokia Koné was already a star in her home country of Mali when producer Liam Farrell tapped her to participate in the sessions for *Republique Amazone*, the first record of the vocal supergroup Les Amazones d'Afrique. She also appeared on their second album, *Amazones Power*, winning raves for her lead vocals on the track "Red."

For her solo debut, her manager connected her with Jackknife Lee, producer for U2, The Killers and Taylor Swift. They hit it off and began working on the songs that became *Bamanan*. Due her tours with Les Amazons, solo dates in Mali, and then the pandemic, it took several years for the album to come together. It was recorded and assembled remotely, using studios in Los Angeles, Bamako (Mali) and Paris. The result is a fusion of digital studio gloss and traditional singing.

"Bi Ye Tulonba Ye" opens the set, with sustained synthesizer chords providing a backdrop for Koné's impressive a capella improvisations. Midway through, her band joins in to add subtle multilayered percussion fills. Koné sings "N'yanyan," a meditation on mortality, backed only by sparse piano chords. Her meandering, melismatic phrasing slowly giving way to long wordless sighs evoking a sense of hope and resignation. Lee's synthesizer textures bounce along to give "Mayougouba" the feel of a dance club hit. Koné's vocal encourages women to love and support each other, as her phrasing spins around, before and behind the beat of a playful bass line.

—j. poet

Bamanan: Bi Ye Tulonba Ye; Shezita (Take A Seat); Kurunba; N'yanyan; Anw Tile (It's Our Time); Soyé N'galanba; Bambougou N'tji; Dundun; Mayougouba; Mansa Soyari. (38:05)

Personnel: Rokia Koné, vocals; Jackknife Lee, guitars, keyboards, drums and programming, electric piano; Sountoucoumba "Salif" Koné, lead guitar; Lorenc Barceló, Minimoog bass; Amadou Dembélé, djembe; Mamadou Diabaté, doudoun; Abdou Diallo, doudoun superposé; Amadou Sissoko, tama; Harouna Samaké, kamele ngoni; Maïmouna Ouedrago, Fatoumata Coulibaly, Parnela Badjogo (10), Mariam Koné (10), backing vocals.

Ordering info: realworldrecords.com



Horns & Strings Expand the Jazz Combo Palette

In this article I will discuss how I add musical expression and dynamics to music for jazz combo by orchestrating and performing additional parts for woodwinds, horns and strings. I will also touch on some of the woodshedding I have done as a saxophonist/woodwind player, composer/arranger and audio engineer/producer that has enabled me to score, perform and record most of these additions myself.

One thing I've learned is to be very cognizant of the strengths of the performers you're writing for. Well, much of the music I write features me. And therefore, I'm in an excellent position to tailor it to my specific strengths. This can be in relation to instrumentation, a new or familiar harmonic, melodic or rhythmic concept, or even on the back end while recording and producing in my studio.

Moreover, I can orchestrate melodies or soundscapes featuring the wind instruments I play or write rhythmic and harmonic compositions that suit my stylistic preference regarding improvisation, for example. I often also consider my capabilities as an audio engineer and producer and how I can enhance the music through those means. I try to evaluate all of the above while first conceiving a project. With this fundamental idea

in mind, I will demonstrate a few ways I utilize my strengths to enhance the musical palette with which I write, perform and record music. But first, I'd like to briefly mention an exercise for saxophone tone development that I've found very useful.

Overtone Exercises

I have a strong classical background, including classical saxophone and piano, which has enhanced my technique, sound, reading, composition and improvisation skills immensely. One beneficial study on tone development for saxophone involved the pedagogical techniques of Joe Allard, which involved practicing overtones or harmonics.

The technique for producing the overtone is to accurately imagine the tone (sing or use a reference pitch if needed). Position your larynx as if you were to sing the overtone. Then, with a relaxed embouchure and warm air, blow gradually, increasing airflow as needed, all the while fingering the fundamental tone. Use the standard fingering (pure tone) as reference, if necessary. Figure 1 on the next page shows some overtone exercises I practice that evolved out of my research on the topic over many years.

If you're familiar with overtones, you're probably familiar with the concept of match-

ing the overtones with pure tones to produce the same pitch (pure tones are the ones we play with standard fingerings). These exercises adapt that principle with a simple five-note major scale fragment and triad. First, we use overtones, then the standard fingerings (pure tones). The point is to try match the tuning and timbre of the overtones with the pure tones. This is because the overtone usually has a more pleasurable sound and is accurate in terms of tuning (mostly). In Figure 1, the overtones are written as harmonics with diamond-shaped note heads stemmed above the fundamental tone, which you finger. Then you play pure tone with the standard fingerings, matching the sound as best you can to the overtone you just played.

As you start using upper partials, you may experience more difficulty. Changing partial amid the phrase, in particular, requires laryngeal manipulation. To do this I sometimes imagine yawning or lowering my Adam's apple. Additionally, moving from one partial to the next may become easier if you slightly slide on or off the mouthpiece as you change partial. In general, take less mouthpiece for lower partials and more for the higher ones. I suggest doing these for a short amount of time at first. Before working on the higher partials such as those in Examples 2 and 3 (Figure 1), try to transpose Example 1 using the first and second overtone partials to the keys of B, C and D \flat major. It might help you ease into the higher partials.

In addition to studying saxophone, I started dabbling in B \flat clarinet during my high school and undergraduate studies. I also had access to flutes from a young age. Below are a few of my go-to method and technique books for each instrument:

- Saxophone: *Top-Tones for the Saxophone* by Sigurd Rascher, *Hello! Mr. Sax* by Jean-Marie Londeix, *12 Caprices for Saxophone* by Eugene Bozza, *Six Suites for Violincello Solo* edited by Trent Kynaston for saxophone.

- Flute: *De La Sonorite* by Marcel Moyse, *17 Grands Exercices Journaliers de Mécanisme* by Taffanel and Gaubert, *Tone Development Through Extended Techniques* by Robert Dick.

- Clarinet: *Celebrated Method for the Clarinet* by Klosé, *32 Etudes for Clarinet* by C. Rose.

Register Placement

Studying composition and arranging with Rich DeRosa, I learned how to orchestrate dynamics through register placement. It's relatively easy when writing for most horns because higher is louder, generally speaking. Of course, one needs to write within the player's comfortable range, otherwise it can get ugly.

Figure 2 shows three countermelodies where I use the different registers of woodwinds and MIDI strings to shape the desired dynamics and enhance the overall color and expression of the music. These examples are all from my track “Formula One” (Samadhi, 2020). Note that the full instrumentation is saxophone, piano, bass, drums, two flutes, two clarinets and strings (violins 1 and 2, violas and celli). I will only show the wind and string parts here, condensed onto one staff. Listen to the track as you review (jacammanricks.bandcamp.com/album/samadhi). Note: track times are listed for each example.

Example 1 (in Figure 2) is of a simple perfect unison line for two clarinets, violins 1 and 2 sneaking up in register to create a slight dynamic swell from *p* to *mp*. Example 2 starts in thirds with flutes and violins on the top voice and clarinets and violas on the bottom, together in two-part harmony. As the parts ascends the cello joins the lower voice (on the E natural) and the other instruments spread into three-part and then four-part harmony, creating a change of texture and dynamic swell from *mp* to *mf*.

In the third example of Figure 2, the dynamics go from *mf* to *ff*. This is the dynamic apex of the track. These backing parts are in four-part harmony with flutes and violins on the top two parts and the clarinets, violas and cello on the bottom two (except where it splits to five voices). Where it splits to five voices, the violins 2 and violas move down one part and the cello double the second voice down an octave, like a drop-2 chord voicing.

Figure 3 is an example where I alternate two colors by voicing modern harmonies with cross-section combinations of wind instruments (jacammanricks.bandcamp.com/album/labyrinth). The effect is like an evolving colorful canvas that creates a haunting accompaniment for a piano melody. It is from my track “Micro-Gravity–Chamber Intro” from my 2008 album *Labyrinth*. Group one combines two flutes, clarinet and French horn. Group two couples clarinet, muted French horn, alto flute and trumpet. To conserve space, repeats are used, and the groups each have their own staff. The tempo is very slow.

Reeds in the Studio

Studying audio engineering and building my own recording studio has also allowed me to make music with greater proficiency and color.

Figure 4 is the chart for “Trigonometry-Loop,” my tune for woodwinds, electronics and drums (jacammanricks.bandcamp.com/album/music-shop) from my 2018 album *Music Shop*. This final example was all recorded, mixed and mastered in my studio. I layered the written woodwind parts for monitoring before recording a trio of improvised saxophone, drums and electronics live.

Using a looper pedal, I layer the woodwind parts from the bottom (bass clarinet) to the top (flutes and piccolo). The drums and electronics gradually enter, and I start to improvise on alto saxophone, building in intensity. The bass clarinet functions as a bass line. The B \flat clarinet provides percussive comping. The flutes add a countermelody, and the written alto saxophone part provides an active background texture alternating between overtones and pure-tones with a crescendo swell. The bass

clarinet part implies a 4:7 polyrhythm and together with the other percussive parts (clarinet and flutes) creates some rhythmic complexity that provides a fun soundscape to improvise upon. DB

Jacám Manricks is a saxophonist and woodwind player, composer/arranger, educator, recording engineer and producer. Currently based in Sacramento, California, Manricks’ “real school” education culminated with 14 years of experience as an artist, educator and bandleader in New York. He has released 10 albums as a leader and contributed to countless others. His most recent album, *Samadhi* (MMR, 2020) was selected as a DownBeat Editors’ Pick in September 2020. Manricks has worked for Tyshawn Sorey, Jeff “Tain” Watts, The Village Vanguard Orchestra and Ray Charles. Visit him online at jacammanricks.com.

Figure 2

Example 1 'Formula One' 1:37
Even 8ths (♩ = 240)
C Maj7/G C Maj7b5/F#
2 Clarinets, Violins 1 and 2 (sections)
Perfect Unison
p *mp*

Example 2 'Formula One' 2:14
E Maj7/G# G# Maj7/bb E Maj7/G# G# Maj7/bb F#2 Maj/A
Top Voice - Two Flutes, Violins 1 & 2 (sections)
Bottom Voice - Two Clarinets, Viola (section)
mp *mf*
Cello in
Top Voice - Fl 1 & 2, Vln 1
2nd Voice - Fl 2, Vln 2
3rd Voice - Cl 1, Vla 2
4th Voice - Cl 2, Vla, VC

Example 3 'Formula One' 7:17
G2/B F2/A C2/E E#2/G
Top Voice - Flute 1, Violins 1
2nd Voice - Flute 2, Violins 2
3rd Voice - Clarinet 1, Violas
4th Voice - Clarinet 2, Cello
mf
F2/A C2/E D2/F# E2/G#
Top Voice - Flute 1, Violins 1
2nd Voice - Flute 2, Violins 2
3rd Voice - Clarinet 1, Violins 2
4th Voice - Clarinet 2, Violas
5th Voice - Cello
ff
A#2/C A#2/C
Top Voice - Flute 1, Violins 1
2nd Voice - Flute 2, Violins 2
3rd Voice - Clarinet 1, Violas
4th Voice - Clarinet 2, Cello
mf
A#2/C A#2/C

Figure 3

♩ = 50 B Maj7#5/E C min7/E E# Maj7(adb)6 B min(Maj7)/D B min(Maj7b9)/D
Group 1 - Flute
Flute
Clarinet
French Horn
Group 2 - Clarinet
Muted F#H
Alto Flute
Trumpet
B min(adb)2/D B min9(Maj7)/D# A min(Maj7)/C B#2(Maj7)/D# A Maj7#5/D

Figure 4

Flutes
mp
Bb Clarinet
mf
Alto Sax
p gradual crescendo
Bass Clarinet
mf

Figure 1

1. 1st and 2nd Overtone Partituras
2. 2nd and 3rd Overtone Partituras
3. 3rd, 4th and 5th Overtone Partituras



Antonio Hart's Alto Saxophone Solo on 'Mo Dak'

Imagine having to improvise on a series of unrelated chords, a whole bunch of them at that, covering about half-a-dozen keys, and also have the form change during your solo. Well, alto saxophonist Antonio Hart didn't just imagine it. On "Mo Dak," from his 2015 album *Blessings*, he actually did it — and did it well.

The progression is mostly minor chords, but non-related, with little overlap, especially some of the important notes. For example, in the first change from Dm9 to Fm9, the fifth of D is A, which is the major third of F. Likewise the ninth of D is E, which is the major seventh of F. Moving between these chords requires a change of scale; this is the case with most of the chord movement here.

What's intriguing and compelling about this improvisation is how Hart deals with this movement. To make it flow more (but also make it more challenging) he almost invariably plays over the bar line (measure 41 being the exception). And there are two seemingly

opposite approaches he takes to this.

One is to use what common tones there are between the chords. This tempers the change, making the harmonies sound more connected. His solo starts with this approach: The B \flat , which is the sixth of D minor (if we're hearing aeolian scale), is the fourth of the Fm9, and the E \flat (seventh of F minor) is the fifth of the G#m9. He's ending his lines on a note that fits both chords and holding it into the second harmony. It creates a forward motion effect while at the same time sounding almost modal.

Hart expands on this idea by letting the line go a bit further into the second bar in measures 19, 27 and 43, which is particularly effective as it blurs the chord change further. Then there's the lick over the bar line at measure 45. He's using the same technique at another level by playing the same minor third interval across the bar line, but the high G \flat doesn't really fit the Fm9. One could say rather than resolving his line to the chord, he's letting the chord change resolve to his line. Or

perhaps he's just anticipating the chord change by half a bar.

The more common device Hart uses for the chord changes is to do the opposite and make the change more drastic by playing notes on the downbeat that don't fit the previous harmony. This is what happens at bar 7, where Hart lands on a G natural, which is the third of the E \flat maj7 (the chord we're currently on) but doesn't fit the G#m9 we just left. This makes the chord change sound like the major change in key that it is. We hear similar sounds in bars 13, 21, 23, 31, 33, 35 and 47. With the exception of bar 31, the note Hart plays on the downbeat is a chord tone. This strengthens the sense of resolution.

At bars 25 and 29, you'll notice he uses the same trick, only instead of doing it on the downbeat Hart anticipates the chord change. For bar 29 it's subtle, as he only anticipates the change by a 16th note, but for measure 25 his A minor lick starts a beat early, in the final quarter note of the E \flat maj7. This not only makes the chord change clear, but sets up our ear for the upcoming harmony before it arrives.

He had done a similar thing but in a subtler way at the end of measure 22. Starting with the E# (F) in the middle of beat 3, the descending line that follows is basically an E \flat major scale, fitting the chord that's coming up. But the first (E# and D#, or F and E \flat) and final (B \flat and A \flat , or A# and G#) two notes exist in both keys. So it does set up the next chord, but in a less clear-cut and more morphing way.

This is done in a bigger way at the transition to measure 41. Though this is the place where I said Hart doesn't play over the bar line, that's not quite accurate. It's true that he doesn't play any notes on the downbeat or the final eighth note of the previous measure, but he does create the effect of playing over the bar line by again anticipating the upcoming harmony.

After the A# in bar 40 (the major seventh of Bmaj7), Hart plays a line that doesn't fit B major at all. But the line is almost D minor pentatonic, which sets up the approaching Dm9. In fact, the final note of this lick isn't F (which would make it D minor pentatonic) but E, which makes it A minor pentatonic (at least technically). This trick of playing the minor pentatonic off the fifth of the key is something we've encountered in many improvisations in this column. Hart playing this idea, but doing it a full bar before the chord happens, is next-level stuff.

Leading up to bar 49, he does the same kind of thing, but since E \flat maj7 and Dm9 share a lot of tones, he has to do it in a more

obvious way. His entire line on the E \flat maj7, though all the notes fit that chord, really creates the sound of a D minor pentatonic lick — especially how the A \flat is sandwiched between the D and G, making it sound like a blue note even though it is in the key of E \flat . This causes

the E \flat maj7 to morph seamlessly into the Dm9 that follows. **DB**

Jimi Durso is a guitarist and bassist based in the New York area. He recently released an album of Indian classical music played on the string bass, titled *Border Of Hiranyaloka*. Find out more at jimidurso.bandcamp.com.

♩ = 102

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COURTESY DR. RAY SMITH

Dr. Ray Smith

Woodwind Tips for Doublers

The opportunities to work only as a saxophonist are relatively rare for the majority of us reed players. It would not take a calculator to tally the number of times that I am called to play only the saxophone. It's always saxophone and flute, or saxophone and clarinet, or saxophone, flute and clarinet at the minimum. This is something I have specialized in, so I enjoy these kinds of calls. Playing multiple instruments is more lucrative, but it also means there are fewer people who can respond to the calls I can take; so it narrows down the pool and keeps me working.

For us doublers, flute and clarinet are a minimum expectation, and expertise on a double reed instrument really narrows down who gets the calls. My experience with most

doublers is that they would more accurately be called dabblers. My goal has always been to have orchestral-level doubles, and in fact I have played with every woodwind section in the Utah Symphony and done many recording sessions that require top-level doubling. Some years back, I was at Bob Sheppard's house, and I mentioned to him that I had seen him in the saxophone section of the Academy Awards. He said, "Yeah, that was a great section. Everyone in the section could play their doubles at an orchestral level." Dabbling will not get you to orchestral-level doubling. So here are a few observations that may help with your doubling quest.

- Study each instrument classically with a good classical teacher. Do the same warmup

exercises, the same etudes and the same solo literature as your classical counterparts.

- Always practice flute first in the day while in the formative stage. You don't want to pollute your flute embouchure with that of the clarinet or oboe or even saxophone. Then, at a certain point when you feel the flute embouchure is pretty secure, start practicing the clarinet first so you can take the challenge of being able to go to the flute next without the clarinet influencing your embouchure.

- Later, you should do rotating practice — 10 minutes on clarinet, 10 minutes on flute, 10 minutes on saxophone, 10 minutes on flute, 10 minutes on clarinet, 10 minutes on flute, etc. This can vary depending on current needs. Maybe it's 10 minutes on flute, 10 minutes on piccolo, 10 minutes on flute, 10 minutes on piccolo, etc. Or maybe it's 10 minutes on oboe, 10 minutes on English horn, etc. You get the idea. These instrument changes must be practiced.

- Don't shy away from the extreme ranges of any of the instruments. Practice scales and chords that cover the full range.

- Work conscientiously on the intonation of each instrument using the tuner in each session. Pitch is a large part of being a professional. Playing a secondary instrument is no excuse for poor intonation.

- Each instrument has its own way for ending notes with a nice, rounded taper. Working on this one issue will pay big dividends in sounding polished and professional.

- Stick with it. There is always a degree of frustration in being a doubler. It's like traveling through musical life with a wide load sign around your neck, but with patience and persistence, we can get to the same destination as our non-doubling friends.

- It is just not reasonable to practice every instrument in a day, but I've found that if I play flute every day and clarinet every day, everything else maintains at a reasonable level or at least I can manage on whatever other instrument may be called for in a given day — flute because it is unique, and clarinet because that helps keep up saxophone and oboe and even bassoon.

- After a while, you'll develop a capacity to be quickly adaptable, and this can really help if you have to play an instrument you haven't played in a while. It can also serve you well if you get a call to play something you've never played before, like a pennywhistle or an Irish flute. Just today, I have a call for tomorrow to play flute, clarinet, piccolo, alto and soprano saxophones. Well, I have been playing alto and soprano recently, but I have not had a reason to play piccolo in quite a while. So, today, I did

a good warmup on the flute, then I played piccolo. I repeated the warmup exercises on the piccolo that I had done on flute and got things going again. Then I played clarinet for a bit, then went back to flute and then back to piccolo and back to clarinet and back to piccolo and back to flute, back and forth.

I mentioned warmups for each instrument. I have certain routines that I have used over the years to get an instrument working that perhaps I haven't played in a while, or just to stay in shape on a given instrument. I've found that even if I can do these warmups the day before the session (more days if I have more notice), things will go much better. There is little room here to repeat all those exercises, but they are demonstrated on my YouTube channel (youtube.com/user/charlessmith7) and are printed in my book, *The Science and Art of Saxophone Teaching*, Chapter 24, pp. 199–248 (jazzbooks.com).

You can hear examples of me doubling on the Q'd Up albums *Going Places*, *Dawn Fire Mist*, *Zagranitsa*, *Never Better*, *Quintessence* and others (byumusicstore.com/jazz-music-cds; jazzhangrecords.com).

Putting Tips Into Practice

Experience suggests a few tips that I'll pass on for when you are performing as a doubler.

Invest in good-quality instrument stands that you can organize in a logical way for quick access to each instrument. If you're doubling a lot of ethnic flutes or recorders, a small table to hold them at the side is a good way to go. Put velvet-like cloth on the table to keep things quiet as you put them down. It is also possible to use a stand tray if you are playing piccolo or only one ethnic instrument — lined with a sound-absorbing material.

In very humid climates, this will not be such an issue as it is in our super-dry Western climate, but keeping the reeds wet so they don't dry out is a big issue in a heavy doubling situation. I have developed a habit of quickly depositing a heavy layer of saliva on the reed as I put it down and move to a different instrument. Then, as soon as it's practical to do so, I put on the mouthpiece cap. If the mouthpiece cap has holes or slits in it, I tape them up so air cannot easily get to the reed. When I know I have a quick instrument change coming up soon, in a short rest, I will remove the mouthpiece cap and rewet the reed on that instrument so that I can pick it up quickly in a few more bars.

More recently, I have saved myself a lot of reed hassles by using synthetic Légère Signature series reeds for saxophone, Signature European Cut for clarinet, and American Cut for saxophone or bass clarinet (tenor reeds).

The moisture problem is even more complex with double reeds. I cannot simply throw

on a mouthpiece cap. I have to take the reed off to protect it and keep it wet. The moisture content of the reed has to be just right for it to play properly — not too dry, not too soaked. I have much more insight on this in my book. I'm looking forward to when Légère comes out with the American Scrape synthetic oboe and English horn reeds.

Changing to the flute after playing a substantial amount of clarinet or oboe or even saxophone is a tall order. If I have time and there is enough dialogue or background noise, I will play some whistle tones; then I will be much more ready to play flute at the next entrance. (More on this in my book.)

Another challenge when doubling is making sure the instrument you are picking up is at the right pitch level. The temperature affects the pitch — cold is flat, warm is sharper. Of course, every time I pick up an instrument that has been sitting, it will be cold. Always blow warm air before playing to warm it up if there is time. If there isn't time, at least blow some warm air at an earlier rest place. (I have other effective ways to deal with this — please refer to my book.)

Playing in tune on each of the instruments is a must, and I don't think it is cheating, especially in the rehearsals, to get your bearings by using a contact microphone cable plugged into a tuner. I hasten to add that nailing the tuner may not be working for nailing the pitch with your surrounding colleagues. Ears are much more important than the tuner and must always override any information from the tuner.

It is an expensive proposition to become a doubler when we consider the number of instruments needed and the necessary accessories. It takes many years to accumulate the things you need, so be patient and borrow when you can. If you do have to borrow an instrument, such as a baritone saxophone, if you have your own mouthpiece that you are used to, it can make a big difference for pitch and reeds and sound.

As you accumulate, try to have the best equipment you can possibly afford. The better the instruments and mouthpieces you have, the easier the task of having a great tone and good intonation, and the more consistent you will be.

Good luck, and happy doubling!

DB

Dr. Ray Smith is Professor of Saxophone and Jazz at Brigham Young University in Utah. His jazz big band, *Synthesis*, has been acknowledged as one of the top big bands in America in the DownBeat Student Music Awards on several occasions. Smith's jazz quintet, *Q'd Up*, has received airplay and notoriety across the country. He is proficient in both classical and jazz on saxophones, clarinets, flutes, oboe and bassoon, as well as recorder and ethnic flutes and whistles, along with Yamaha and Akai wind controllers. He has recorded on more than 250 CDs and many movie soundtracks and has been heard often on the national and international airwaves. Smith is a master pedagogue whose books are available via jazzbooks.com. His YouTube channel has received rave reviews from musicians across the globe.



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More info: roland.com

2. Beautiful Bari Tones

JodyJazz has completed its HR* Custom Dark Series with the introduction of the HR* Custom Dark Baritone model. The new HR* Custom Dark Baritone offers the same beautiful, warm, dark, traditional and vintage sound that is characteristic of the entire HR* Custom Dark series. The HR* Custom Dark Baritone is available in size 5, 6, 7, 8 and 9 tip openings.

More info: jodyjazz.com

3. Sterling Performance

The PFL-781 flute from P. Mauriat is made from sterling silver with soldered tone holes that help create an even and balanced tone throughout all registers. The added substance gives the instrument a big and warm sound while preserving all the colorful harmonic overtones. Features include an offset open-hole design with French pointed arms, a split E key, silver-plated keys, C foot and B foot, and a P. Mauriat Traveler flute case. A great flute for doublers in the woodwind section of any ensemble, the PFL-781 is suitable for advancing and professional players who require a responsive, high-performance instrument.

More info: pmauriatmusic.com

4. American Cuts

Légère has expanded its American Cut synthetic reed range to include versions for soprano and baritone saxophones. Since the release of Légère's American Cut for alto and tenor saxophones in late 2020, the medium-bright, crisp-sounding jazz reed has gained widespread player approval. As with the company's alto and tenor versions, soprano and baritone saxophone players can expect stability, easy response and a clear, even tone from the low register up to the altissimo range while playing American Cut reeds.

More info: legere.com

5. No-Gouge Reed Balancer

There is no such thing as a perfect reed, and as all woodwind players know, balancing a reed is an art. The American-made A.L.E. Reed Balancer gives you the control to fine-tune and enhance the playability of every reed in the box, both traditional cane or synthetic, without using a knife or sharp blade. The affordable, compact, 440 stainless steel reed accessory tool is school-safe and travel-safe, featuring a specially crafted burr edge that eliminates the chance of gouging the reed but leaves a smooth, shaved satin finish to help players arrive at their most optimal, desired sound.

More info: alereedbalancer.com

6. The Real Deal

The historic Otto Link Tone Edge EB tenor saxophone mouthpiece, a highly desirable and versatile jazz mouthpiece introduced nearly 50 years ago, has been re-released by JJ Babbitt. "This mouthpiece will help fill a longtime void in the music industry," observed Steve Rorie, president of JJ Babbitt Co. "This is not a reproduction or an imitation — it's the same tenor mouthpiece, made from the same molds and re-released for today's player." Using the original molds, cores and facing cams, the company has successfully recreated the full-color-spectrum sound of the vintage Tone Edge EB.

More info: jbbabbitt.com



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DOWNBEAT 2022 INTERNATIONAL JAZZ

FESTIVAL GUIDE

LET'S
GO

LIVE
MUSIC
IS BACK!



Samara Joy, one of the new voices on the festival scene, performing at Earshot Jazz Festival last year. (Photo by Lisa Hagen Glynn)



Charles Lloyd and the Marvels performing at Jazz Middelheim in Belgium.

WHAT A DIFFERENCE A YEAR MAKES

This year's summer jazz festival season is cause for special, and excessive, celebration. The entire jazz ecosystem — from artists and managers to festival organizers, stage crews, roadies, vendors, fans and grizzled, old jazz journalists — knows this special season deserves our complete attention, and our heartfelt enthusiasm.

While a few festivals were able to go live last summer, many more are back live this year, some offering both in-person and online experiences as a matter of course.

Be sure to check those calendars before booking your favorite festival, because dates may have changed. Most prominently, the DC JazzFest had such success over Labor Day weekend last summer that it has moved there permanently. That means a lot of great choices with major jazz fests going strong that weekend in Chicago and Detroit, too.

Who's on tour this summer? It might be faster to say who isn't.

Enjoy singers? Cyrille Aimée, Cécile McLorin Salvant, Dee Dee Bridgewater and Gregory Porter are just a few who will be all over the festival circuit this summer.

Looking for great instrumentalists? Charles

Lloyd, Wynton Marsalis and the Jazz at Lincoln Center Orchestra, Ravi Coltrane, Melissa Aldana and plenty more will be at your soulful service.

How about something from the outer frontiers? William Parker, Mary Halvorson, Craig Taborn, and Dave Douglas & Joe Lovano's Soundprints are good bets.

Whatever your pleasure, presenters are going above and beyond to ensure that jazz fans have a safe experience.

"This summer will be a joyous celebration of music," said Amanda Blevins, executive director at Vail Jazz. "The past couple of summers have presented some challenges, but we worked through them to present live music, and we're pleased to be able to do this once again."

"Right now — this minute — is an amazing time to love music," wrote Michael Gordon, David Lang and Julia Wolfe, artistic directors of a new festival in Brooklyn called Long Play. "Musicians and listeners from every corner of the music world are pushing beyond their boundaries, questioning their roots, searching and stretching for the new. There has never been a time when music contained so much innovation and diversity, so

much audacity and so much courage."

Agreed. On the following pages, you'll find some 140 festivals around the globe. It's time to get ready to sit back and soak it all in. **DB**

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*Lineup subject to change



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EAST

 This trumpet denotes a corresponding ad in this guide.



A city scene from the CGI Rochester International Jazz Festival.

Long Play

Brooklyn, New York

April 29-May 1

A new festival from the folks who bring you Bang on a Can, Long Play aims to bring out music that bends the mind.

LINEUP: Anthony Braxton, Arvo Pärt, Ashley Bathgate, Brian Eno, Craig Harris, Kaki King, Nicole Mitchell, Nona Hendryx & Gary Lucas, Vijay Iyer and more. longplayfestival.org

Mary Lou Williams Jazz Festival The John F. Kennedy Center for the Performing Arts

Washington, D.C.

May 6-7

The Kennedy Center honors the life and work of the “first lady of jazz,” legendary pianist and composer Mary Lou Williams. This special 25th Anniversary of the Mary Lou Williams Jazz Festival features performances from some of the greatest names in jazz.

LINEUP: Allison Miller, Derrick Hodge, Terri Lyne Carrington and Social Science, Artemis and more. kennedy-center.org

Delaney Chevrolet Westsylvania Jazz and Blues Festival

Indiana, Pennsylvania

May 28

This open-air festival is free to the public and includes educational, regional and national jazz and blues acts.

LINEUP: To be announced. westsylvaniajazzandblues.org

Burlington Discover Jazz Festival

Burlington, Vermont

June 3-12

Burlington Discover Jazz Festival — produced by the Flynn theater in association with Burlington City Arts — brings in local and touring artists to celebrate the jazz community. The festival features free concerts citywide, student bands, nightclub shows, a block party on Main Street and marquee performances at the Flynn.

LINEUP: Michael Mwenso, band-leader of Mwenso & The Shakes, is curating the festival lineup. flynnvt.org

35th Annual Clifford Brown Jazz Festival

Wilmington, Delaware

June 12-18

The Clifford Brown Jazz Festival bills itself as the largest free jazz festival on the East Coast. This year kicks off with a per-

formance of the Best of Duke Ellington’s Sacred Concerts. Then the main stage opens on Wednesday with star-studded lineups performing through Saturday. After the main stage shows, fans can check out jam sessions hosted in local establishments.

LINEUP: To be announced. Past lineups have included Diane Reeves, Kenny Barron, Roy Haynes, Kirk Whalum, Jazzmeia Horn, The Bad Plus, Terri Lyne Carrington, Chien Chien Lu and more. cliffordbrownjazzfest.org

Berkshire Gateway Jazz Weekend

Lee, Massachusetts

June 17-19

The Berkshire Gateway Jazz Weekend returns to Father’s Day weekend for its 10th anniversary celebration. A mix of free and ticketed events, the festival features local and touring musicians, presented in various locations in downtown Lee, which is known as “the gateway to the Berkshires.” Karrin Allyson was the headliner at the first Gateway festival in 2012, and will return this year. Jazz Al Fresco, a free event, features regionally based musicians in an outdoor setting at the new performance pavilion on the Lee Common.

LINEUP: Michael Benedict and Bopitude, Karrin Allyson Quartet, jazz brunches and Jazz Al Fresco. berkshiresjazz.org

 **CGI Rochester International
Jazz Festival**
Rochester, New York

June 17-25

The nine-day CGI Rochester International Jazz Festival is one of the world's leading jazz events drawing 200,000-plus attendees annually. Some 1,750-plus legendary artists and rising stars from around the world will perform 330 shows at 20 venues. The festival includes more than 130 free events, including nightly jam sessions and jazz workshops led by visiting artists.

LINEUP: Chris Botti, Sheila E., New Power Generation, Tommy Emmanuel, Bob James Quartet, Ms. Lisa Fischer, Bill Frisell Trio, Spyro Gyra, The Brubeck Brothers, Joe Locke Group, Kenny Werner Trio, Mike Ledonne, Samantha Fish, Sammy Miller & the Congregation, Tuck & Patti, Adam Melchor, Devon Allman Project with Special Guests for an "Allman Family Reunion," The Cookers, Helen Sung Trio, Emmaline, Ranky Tanky, Ravi Coltrane Freedom Trio, California Guitar Trio, Tommy Smith, Robin McKelle, Bobby Rush, Peter Bernstein, Martin Taylor, Michael Weiss Trio, Arturo O'Farrill Quintet and more.

rochesterjazz.com

 **Vision Festival**
New York, New York
June 21-26

Vision Festival celebrates its 26th annual event with in-person, online and outdoor performances at Roulette Intermedium and The Clemente in New York City. Trumpeter/composer Wadada Leo Smith and saxophonist/composer Oliver Lake will be honored for their lifetime of achievement.

LINEUP: Wadada Leo Smith and Oliver Lake Lifetime Achievement Nights, Jaimie Branch Çest Trois w/ Luke Stewart, Tcheser Holmes, Joshua Abrams & Natural Information Society, James Brandon Lewis' Red Lily Quartet, Matthew Shipp Special Trio, Angelica Sanchez w/ Michael Formanek, Billy Hart, Francisco Mora Catlett/Ahmed Abdullah: Diaspora Meets AfroHORN, Isaiah Collier & The Chosen Few, Whit Dickey's Staircase in Space w/ Mat Maneri, Brandon Lopez, Rob Brown and more.

artsforart.org/vision.html

36th Annual Syracuse Jazz Fest

Syracuse, New York

June 24-26

Now in its 36th year, the Syracuse Jazz Fest bills itself as "The Largest Free Jazz Festival in the Northeast." This three-day, free admission festival features all styles of jazz and takes place outdoors in the city's center in Historic Clinton Square. The festival also features indoor jam sessions, clinics, workshops, master classes and performances by international, national and regional artists in 17 venues throughout the city.

LINEUP: To be announced. Past headliners include Aretha Franklin, Ray Charles, Chaka Khan, Al Jarreau, Dave Brubeck, Dizzy Gillespie, Sonny Rollins, Roberta Flack, Dionne Warwick, Les McCann, Chick Corea, Pat Metheny, Lou Rawls, George Benson, Nancy Wilson, Dr. John, The Neville Brothers, Wynton Marsalis, Kenny G, Boney James, Jean Luc Ponty, Return To Forever, John McLaughlin's Mahavishnu Orchestra, Manhattan Transfer, the Count Basie Orchestra and more.

syracusejazzfest.com

Freihofer's Saratoga Jazz Festival

Saratoga Springs, New York

June 25-26

Saratoga Performing Arts Center welcomes fans back for the 45th annual Freihofer's Saratoga Jazz Festival with a full two-day, two-stage experience. Guests can bring in their own food and beverages as well as blankets, tents and lawn umbrellas. Performances begin each day at 11 a.m.

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LINEUP: Jazz at Lincoln Center Orchestra with Wynton Marsalis, Booker T. Presents: A Stax Revue, Ledisi, Robert Glasper and Galactic featuring Anjelika Jelly Joseph. Hot Club of Saratoga and Garland Nelson's Joyful Noise will kick off the amphitheater shows on Saturday and Sunday, respectively.
spac.org

Bousquet Jazz Festival
Pittsfield, Massachusetts
June 30

Building on a history of jazz in the Berkshires, the inaugural Bousquet Jazz Festival will feature international stars and local favorites on a beautiful mountainside outdoor stage.

LINEUP: To be announced.
bousquetmountain.com

Provincetown Jazz Festival
Cape Cod, Massachusetts
July 11, Aug. 8 and 16

Since 2005, the Provincetown Jazz Festival has been held in the Oldest Continuous Art Colony in the United States. The festival is offered by a non-profit organization that donates a portion of the proceeds to worthy causes that include Jazz in the Schools. Musicians from the U.S., Canada, Brazil, the U.K, Switzerland, Australia, New Zealand and Japan have appeared.

LINEUP: Leala Cyr, Chuck Redd, Dane Vannatter, Cameron Shave, Ben Collins-Siegel, Steve Ahern, Bruce Abbott, Fred Boyle, Chris Grasso, Marshall Wood, Ron Ormsby and Bart Weisman.
provincetownjazzfestival.org

Montclair Jazz Festival
Montclair, New Jersey
July 13 and 27, Aug. 13, Sept. 10

The region's largest free music festival is produced by Jazz House Kids, one of the nation's foremost jazz education organizations for

young people, teaming up with Christian McBride, artistic director. With 20,000 attendees in 2021, the 13th annual event spreads to 35-plus hours of live jazz over three months, leading up to the Downtown Jamboree with four stages and 80-plus vendors in September. The festival is presented by BDP Holdings.

LINEUP: To be announced. Past performers include Christian McBride, Mike Stern, Chris Potter, Justin Faulkner, The Baylor Project, Alicia Olatuja, Ingrid Jensen, Dee Dee Bridgewater, Dave Stryker, Jazz House Collective, Emmet Cohen, Billy Hart, Eddie Palmieri, Zaccai Curtis, Camille Thurman, Sean Jones, Bettye LaVette and more.
montclairjazzfestival.org

92Y Jazz in July Festival
New York, New York
July 19, 21, 26 and 28

New York City's longest-running jazz festival returns for four concerts on July 19, 21, 26 and 28 under the helm of Bill Charlap, artistic director. Jazz in July features one-night-only concerts encompassing a range of styles in one of New York's most acoustically acclaimed halls.

LINEUP: To be announced. Past performers include Dianne Reeves, Cécile McLorin Salvant, Joe Lovano, Jon Faddis, Milt Hinton, Jimmy Heath, Benny Golson and Hank Jones.
92y.org

Berkshire Jazz Showcase
Pittsfield, Massachusetts
July 23

A free, outdoor festival showcasing the talent of jazz artists based in the Berkshires. The event takes place on the First Street Common in downtown Pittsfield, adjacent to the Farmer's Market, city playground and "Splash Park." BYO blanket or chair.

LINEUP: To be announced.
berkshiresjazz.org

Litchfield Jazz Festival

Washington, Connecticut

July 29-31

Nestled in the picturesque Berkshire foothills, Litchfield Jazz Fest has presented titans of jazz since 1996. The 2022 fest will be in person in the state-of-the-art Tisch Auditorium at The Frederick Gunn School in Washington, Connecticut. The festival features an opening night gala and a Sunday Jazz Brunch.

LINEUP: Samara Joy and Friends; Anton Kot and the Litchfield Jazz Camp Faculty Quartet with Don Braden, Avery Sharpe, Julian Shore and more; the Gregoire Maret Trio; the Mark Whitfield Band with Davis Whitfield, Barry Stephenson and Joe Farnsworth; Ken Peplowski, Houston Person, Ehud Asherie, Peter Washington and Willie Jones III; and Albert Rivera and the Litchfield All-Stars.
litchfieldjazzfest.com

Newport Jazz Festival

Newport, Rhode Island

July 29-31

Celebrating its 68th anniversary, the Newport Jazz Festival features over 60 artists across three days in one of the most idyllic settings — Fort Adams State Park on Narragansett Bay in Newport. Experience the granddaddy of American music festivals.

LINEUP: To be announced.
newportjazz.org



Bill Charlap, artistic director, 92Y Jazz in July

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Rockport Jazz Festival
Rockport, Massachusetts
Aug. 3-7

The 2022 Rockport Jazz Festival, held at the Shalin Liu Performance Center, offers world-renowned artists in a terrific setting.

LINEUP: Fred Hersch, Regina Carter, Dee Dee Bridgewater and Bill Charlap, Tia Fuller and Alexa Tarantino.
rockportmusic.org

Springfield Jazz & Roots Festival
Springfield, Massachusetts
Aug. 13

The ninth edition of this free arts festival features regional, national and international musicians, youth arts groups, arts education and family arts activities, all celebrating music of the African diaspora. Drawing visitors from throughout the Northeast to downtown Springfield, it unites the region's cultural communities through music, art and education.

LINEUP: To be announced. Past performers include Elio Villafranca, Tia Fuller, Rev Sekou & the Freedom Fighters, Etienne Charles, Pedrito Martinez, Claudia Acuña, Cory Henry & the Funk Apostles, Sweet Honey in the Rock, Taj Mahal.
springfieldjazzfest.com

Hudson Valley Jazz Festival
Warwick, New York
Aug. 18-21

The festival presents name artists, but is designed to feature jazz artists from the greater Hudson Valley. Shows are held in parks, theaters and cafes, restaurants, art galleries, libraries and more. Many performances are free, others modestly priced. The central location is Warwick, only 50 miles from New York, a postcard town with great shops, restaurants, places to stay, hiking, boating and a growing arts community.

LINEUP: To be announced. Past artists include Wallace Roney, Lenny White, Buster Williams, Arturo O'Farrill, Mark Egan, Adam Nussbaum, Andy Ezrin, David Finck, Steve Swallow, John Abercrombie, Don Braden, Eliot Zigmund, Joe Vincent Tranchina, Chris Persad, Bill Evans, Karl Latham, Richie Morales, Valerie Naranjo, The Vanguard Jazz Orchestra, Eric Person, Pete Levin, Jeff Ciampa, Neil Alexander, Mike Jackson, Peter O Brian, Robert Kopec, John Arbo, Rave Tesar, James Emery, Tani Tabal, Rick Savage, Teri Roiger, Gabriele Tranchina, Lew Scott, Alec Foster and more.
hudsonvalleyjazzfest.org

29th Annual Charlie Parker Jazz Festival
New York, New York
Aug. 26-28

Each year, the Charlie Parker Jazz Festival assembles some of the finest musicians in the world who reflect the saxophonist's musical individuality and genius. This annual free celebration brings together stories, veteran players and the next generation of jazz artists.

LINEUP: To be announced. Past performers include Jack DeJohnette, Gary Bartz, Ravi Coltrane, Brandee Younger, Buster Williams, Dee Dee Bridgewater, Lakecia Benjamin and more.
cityparksfoundation.org/charlieparker

DC Jazz Festival
Washington, D.C.
Aug. 31-Sept. 4

DC JazzFest celebrates all things jazz in the nation's capital over Labor Day weekend, with dozens of concerts in venues citywide. The festival's marquee weekend, DC JazzFest at The Wharf, is Sept. 3-4, on two outdoor stages. Home to D.C.'s longest-operating open-air fish market, The Wharf has transformed into an exciting waterfront destination.

LINEUP: Christian McBride & Inside Straight, Cindy Blackman Santana Band, The Baylor Project, Emmet Cohen Trio, Captain Black Big Band with special guest,

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Christian Sands Trio performs at the Rockport Jazz Festival.

Giveton Gelin Quintet, Dayramir González & Habana en-TRANCé, LetterOne Rising Star winner Dan Wilson, Donvonte McCoy, Vox Sambou, the 2022 DCJazzPrix Finals and more.
dcjazzfest.org

Celebration of the Arts Jazz Festival

Delaware Water Gap, Pennsylvania
 Sept. 10-11

The COTA festival originated in 1978 and continues to celebrate the legacy of co-founder Phil Woods and other musicians from the Delaware Water Gap community. The festival features jazz performances on an outdoor stage and at the nearby Deer Head Inn. Artists, craft tents and food vendors are on site.

LINEUP: Bill Goodwin, Sherrie Maricle, Bill Mays, Vincent Herring.
cotajazz.org

Pittsburgh International Jazz Festival

Pittsburgh, Pennsylvania
 Sept. 16-18

The Pittsburgh International Jazz Festival is a three-day celebration. Enjoy performances from world renowned musicians at two iconic Pittsburgh venues. Presented by the August Wilson African American Cultural Center, the festival showcases the jazz legacy of the city and brings the music and heritage to life.

LINEUP: Ron Carter Quartet, Stanley Clarke Band, Incognito featuring Maysa Leak, Ledisi, Average White Band, The Buster Williams Quartet "Something More," Vanisha Gould, Melissa Aldana, Orrin Evans Trio, Nate Smith + KINFOLK, Christian Scott aTunde Adjuah, Aymee Nuviolo and Gonzalo Rubalcaba, Dan Wilson, James Francis, Samara Joy featuring the Pasquale Grasso Trio. Laurin Talese.
pittsburghjazzfest.org

Highmark Blues & Heritage Festival

Pittsburgh, Pennsylvania
 Sept. 15-16

The Highmark Blues & Heritage Festival is about hope, roots and the connections that music makes across races, neighborhoods and beliefs. It is hosted by the August Wilson African American Cultural Center, which celebrates diversity, hoping for a more humane today and brighter tomorrow.

LINEUP: Steel Pulse, Ranky Tanky, Walter "Wolfman" Washington, New Breed Brass Band, Fantastic Negrito.
blues.aacc-awc.org

Lenox Jazz Stroll

Lenox, Massachusetts
 Sept. 16-17

The third annual Lenox Jazz Stroll will take place in the heart of the Berkshires. Musicians perform at multiples stages throughout town, where everything is walkable and free.

LINEUP: To be announced. The 2021 lineup included Ray Anderson's Pocket Brass Band, Ted Rosenthal and more.
lenoxjazzstroll.com

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Quinence Lynell, left, and Dee Dee Bridgewater perform at SummerStage in New York City.

A FESTIVAL VIEW FROM THE EAST

It's been awhile since many jazz events were allowed to go live, unhindered by the threat of pandemic-induced postponement and cancellation. But, this year, several long-standing festivals in the eastern part of the U.S. and Canada — and even a few newbies — are getting back into the swing of things. Here're some notable festivals, events and performances happening this summer.

The East's summer jazz festival season kicks off June 3–5 with the 29th annual Capital Jazz Festival in Washington, D.C. Since 1993, this festival has drawn tens of thousands of jazz lovers to the suburbs of D.C., where listeners can bathe in the sounds of their favorite artists while also eating, drinking and shopping with local vendors.

Then, June 25–26 in picturesque upstate New York, jazz fans can enjoy performances from 20 world-class jazz artists at Saratoga Performing Arts Center in Saratoga Spa State Park for the annual Freihofers Saratoga Jazz Festival. This year, big-name acts like Robert Glasper and Wynton Marsalis play all day on the SPAC Amphitheater stage, while, on the Charles R. Wood "Jazz Discovery" Stage, fresh new jazz talent like Tiempo Libre and Cha Wa share their music.

In Rochester, New York, the CGI

International Rochester Jazz Festival returns June 17–25 after a two-year hiatus. The festival, which takes place in downtown Rochester, featuring 219 performances at 12 venues, including in two new venues: the Bethel Church and Hyatt Regency Ballroom.

Over in eastern Canada, the Ottawa International Jazz Festival comes back in-person June 24–July 3 after being cancelled in 2020 and fully virtual in 2021. Founded in 1980 by local musicians who wanted to cultivate and celebrate Ottawa's local jazz scene, the event has featured international talent, including Stan Getz, Sonny Rollins, Herb Ellis and Milt Jackson. This year's lineup is chock full of young talent, including Cécile McLorin Salvant, Julian Lage Trio and Esperanza Spalding.

The Orlando Music Festival, slated for July 1–3, is a three-day extravaganza on the Central Florida Fairgrounds featuring Grammy-winning smooth-jazz and R&B artists. The festival, which boasts several stages, offers tiered ticketing and an array of food and gifts from vendors. This year's lineup is headlined by the contemporary jazz ensemble Spyro Gyra and saxophonist David Sanborn.

On June 15–18, Rodney Square in Wilmington, Delaware, will come alive to celebrate the legacy of Wilmington-bred jazz trum-

peter Clifford Brown. For this year's 35th annual Clifford Brown Jazz Festival, there's bound to be some unforgettable performances — previous festivals have featured Kenny Barron Trio, Terell Stafford — and the atmosphere guarantees to be supreme as the city's multi-year and nearly \$8 million renovation of Rodney Square continues.

Then, the East Village venue Drom in New York celebrates its inaugural Jazz Festival July 28–Aug. 22. The series marks the first-ever dedicated jazz festival for Drom, a venue that's been home to many contemporary jazz greats over its 14-year history, including Robert Glasper, Marc Ribot and Arturo O'Farrill & The Afro-Latin Jazz Orchestra. Throughout the month, the venue puts on a series of shows featuring groups like the Mingus Big Band, Ravi Coltrane and Juke Joint Jelis, the Russell Malone Quartet and more.

On July 29–31 at Fort Adams State Park in Newport, Rhode Island, the legendary Newport Jazz Festival returns. Since 1954, this multi-day jazz festival has been one of the highest caliber in the United States, with the mission of showcasing the jazz tradition as well as reflecting the era in which modern artists live. Over the years, the festival has gone by several different names and featured legendary performances from giants like Miles Davis, Bill Evans and Ray Charles, to name just a few. Today, the festival continues to showcase today's living greats.

If you live in New York or are visiting this summer, check out the Charlie Parker Jazz Festival put on by City Parks Foundation. Each year, in the heat of late August, City Parks brings together performances from some of the finest musicians in the world who reflect the ingenuity and individuality of bebop legend Charlie Parker at Marcus Garvey Park in Harlem. Aside from the wealth of performing talent, perhaps the coolest thing about this festival is that it's free to attend as part of the Summerstage series.

Can't wait until August? Then head south over Memorial Day weekend for the Jacksonville Jazz Festival, Florida, which will feature performances by Herbie Hancock, Jazzmeia Horn, George Benson and many others for its 42nd edition. Along with performances, food and local vendors to enjoy, the festival also puts on an exciting piano competition in which five jazz pianists from around the world are chosen by judges to compete for a cash prize and a chance to perform on the festival's main stage.

This list encompasses only a few of the events offered to jazz fans this summer on the eastern side of North America. The East Coast, all the way up into eastern Canada, is bursting with great jazz performances — marking the triumphant and uplifting return of more in-person jazz. It's time to get back out there.

—Alexa Peters

Art in the Park

Severna Park, Maryland

Sept. 18

Jazz Beyond Borders has teamed with non-profit, business and news organizations in Anne Arundel County to launch a festival featuring jazz and world music, fine art, crafts and Mediterranean food. It will be held outdoors in a garden setting with additional indoor displays. The bassist Mark Wade serves as artistic director.

LINEUP: To be announced. Past performers include The JoGo Project, Amoroso, the Julian Berkowitz Trio and more.

jazzbeyondborders.com

Annapolis Jazz & Roots Festival

Annapolis, Maryland

Nov. 4-15

The Annapolis Jazz & Roots Festival brings world music, jazz artists and historians to this city on the shores of the Chesapeake Bay. Events include concerts, lectures and video presentations at multiple sites. The former Annapolis Jazz Festival ended in 1996, where Charlie Byrd was artistic director. After years of touring under a National Endowment for the Arts program, the Unified Jazz Ensemble made its first appearance in Annapolis that year — and never left. The group will perform at this new jazz festival. Also performing is New York bassist and composer Mark Wade, the festival's artistic director.

LINEUP: The Mark Wade Trio, Juanito Pascual, Renée Collins George, Hot Club of Baltimore and hometown heroes, the Unified Jazz Ensemble.

jazzbeyondborders.com

TD James Moody Jazz Festival

Newark, New Jersey

November (Dates to be determined)

NJPAC's TD James Moody Jazz Festival returns this November featuring Christian McBride, the event's advisor.

LINEUP: To be announced. Past performers include Chris Botti, Chaka Khan, Dianne Reeves and the Maria Schneider Orchestra.

njpac.org/moody

7th Annual Manchester CT Jazz Festival

Manchester, Connecticut

Dec. 3

The Manchester CT Jazz Festival, presented by Beth Sholom B'nai Israel, brings a mix of international and regional musicians to central Connecticut. The festival offers both in-house seating and virtual options.

LINEUP: To be announced. Recent performers include Sheila Jordan, Karrin Allyson, Abraham Burton, John Patitucci, The Brubeck Brothers, Avery Sharpe, Valery Ponomarev, Eric Alexander, Jonathan Barber and Greg Abate.

manchesterctjazzfest.com



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Regina Carter

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artsforart.org/vision

SOUTH

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French Quarter Festival presented by Chevron

New Orleans, Louisiana
April 21-24

Experience cuisine from 50-plus local restaurants. Dance to the beat of more than 265 acts across 20 stages daily from 11 a.m. to 8 p.m.

LINEUP: Corey Henry & the Treme Funktet, Kermit Ruffins & the Barbecue Swingers, The Dirty Dozen Brass Band, Irma Thomas, Storyville Stompers Brass Band, New Orleans Nightcrawlers, The Soul Rebels and more.

frenchquarterfest.org

New Orleans Jazz & Heritage Festival

New Orleans, Louisiana
April 29-May 8

Spread over two weekends, the 51st edition of this celebrated festival once again takes over the city with more acts than you can shake Dr. John's walking stick at.

LINEUP: Terence Blanchard, Nicholas Payton, The Cookers, Norah Jones, Christian McBride, Dirty Dozen Brass Band, Little Freddie King, John Mooney, Samantha Fish, Helen Gillet and many more.

nojazzfest.com

Jacksonville Jazz Festival

Jacksonville, Florida
May 26-29

Celebrating 40 years, the fest returns Memorial Day weekend with two stages of free live music along the St. Johns River.

LINEUP: Herbie Hancock, George Benson, Mimi Abair, David Sánchez, Jazzmeia Horn, Christian Sands Trio, Emmet Cohen Trio and more.

jacksonvillejazzfest.com

Spoletto Festival USA

Charleston, South Carolina
May 27-June 12

Artists from around the globe gather for a 17-day celebration. The 46th season includes more than 120 events across 10 venues.

LINEUP: Youssou N'Dour; Nduduzo Makhathini; Tyshawn Sorey, Aaron Diehl and Matt Brewer; Ravi Coltrane presents Universal Consciousness: The Melodic Meditations of Alice Coltrane; Cécile McLorin Salvant; Linda May Han Oh and Fabian Almazan.

spoletousa.org

45th Annual Atlanta Jazz Festival

Atlanta, Georgia
May 28-30

The Atlanta Jazz Festival culminates Memorial Day weekend with performances at Piedmont Park.

LINEUP: Kebbi Williams and the Wolfpack, T.C. Carson, Tia Fuller's Intersections, Masego, Herbie Hancock, Joe Alterman, The Baylor Project, Warren Wolf & The Pack, Kenny Barron, Eddie Palmieri Afro Caribbean Jazz Septet, George Benson and more.

atlantafestivals.com

Satchmo SummerFest presented by Chevron

New Orleans, Louisiana
Aug. 6-7

The 22nd annual fest celebrates Louis Armstrong, delivering two days of live entertainment and local cuisine.

LINEUP: To be announced.

satchmosummerfest.org

The Smooth Jazz Cruise on Land

Chesterfield, Missouri
Sept. 17-18

This two-day festival, produced by Jazz Cruises, features top smooth-jazz artists for an indoor, paid event.

LINEUP: Boney James; RnR featuring Rick Braun & Richard Elliot; Jonathan Butler; Peter White & Vincent Ingala; Eric Marienthal & Friends; Eric Darius with Rebecca Jade.

jazzcruisesllc.com/on-land

Savannah Jazz Festival

Savannah, Georgia
Sept. 19-24

Showcasing world-class jazz and blues artists, the festival is one of the largest free music festivals in the South.

LINEUP: To be announced. Past performers include Christone "Kingfish" Ingram, Jane Bunnett and Maqueque and more.

savannahjazz.org

Amelia Island Jazz Festival

Fernandina Beach, Florida
Oct. 2-9

Situated 30 minutes from Jacksonville, the festival presents a variety of world-class jazz.

Past performers include David Sanborn, Ramsey Lewis, Mindy Abair, Spyro Gyra, Marcus Printup, Richie Cole, Buckwheat Zydeco, Randy Brecker and Tony Monaco.

LINEUP: John Pizzarelli, Ken Peplowski, Trio Caliente, The Dynamic Les DeMerle Band with Bonnie Eisele and more.

ameliaislandjazzfestival.com

Duck Jazz Festival

Duck, North Carolina
Oct. 8-9

Featuring live music on two stages, the free festival includes events throughout the area before and after.

LINEUP: Bassel & the Supernaturals, Banda Magda, John Jorgenson Quintet, La Fiesta Latin Jazz Quintet and more.

Duckjazz.com

43rd Clearwater Jazz Holiday

Clearwater, Florida
Oct. 13-16

Crowds relish a colorful musical lineup — from jazz and fusion to jam, funk and more.

LINEUP: To be announced.

clearwaterjazz.com

The Jazz Cruise

Jan. 6-13, 2023

Since 2001, The Jazz Cruise has presented

the best straightahead jazz in the world. Featuring top-notch jazz musicians and more than 200 hours of music, the entertainment is presented festival-style over seven days. Departs from Ft. Lauderdale, Florida, to the Caribbean on the *Celebrity Millennium*.

LINEUP: Christian McBride, Kurt Elling, Bill Charlap, Dee Dee Bridgewater, Paquito D'Rivera, Tierney Sutton, Steve Tyrell, John Pizzarelli, Joey DeFrancesco, Ann Hampton Callaway, Monty Alexander, Christian Sands, John Clayton, Bria Skonberg, Randy Brecker, Nicki Parrott, Wycliffe Gordon and more.
thejazzcruise.com

Blue Note at Sea
Jan. 13-20, 2023

Produced by Jazz Cruises in partnership with Blue Note Records and Blue Note Jazz Clubs, Blue Note at Sea is hosted by Marcus Miller, Robert Glasper and Don Was, featuring performances by over 75 top-flight musicians. Enjoy special events with the artists – from wine tasting to cigars under the stars to martini hours and even a pick-up basketball game organized by Glasper. Departs from Ft. Lauderdale, Florida, to the Caribbean on the *Celebrity Millennium*.

LINEUP: Chris Botti, Christian McBride, Cécile McLorin Salvant, Sheila E, The Baylor Project, Robert Glasper, Marcus Miller, Brad Mehldau, Christian Scott, Jose James, Cyrille Aimée, Emmet Cohen and more.
bluenoteatsea.com

The Smooth Jazz Cruise: 23.1 Sailing
Jan. 20-27, 2023

Smooth-jazz cruise sailing the Caribbean, featuring more than 30 noted contemporary jazz artists performing a variety of concerts. A legion of loyal fans call the week of non-stop music "The Greatest Party at Sea." Departs from Ft. Lauderdale, Florida, to the Caribbean on the *Celebrity Millennium*.

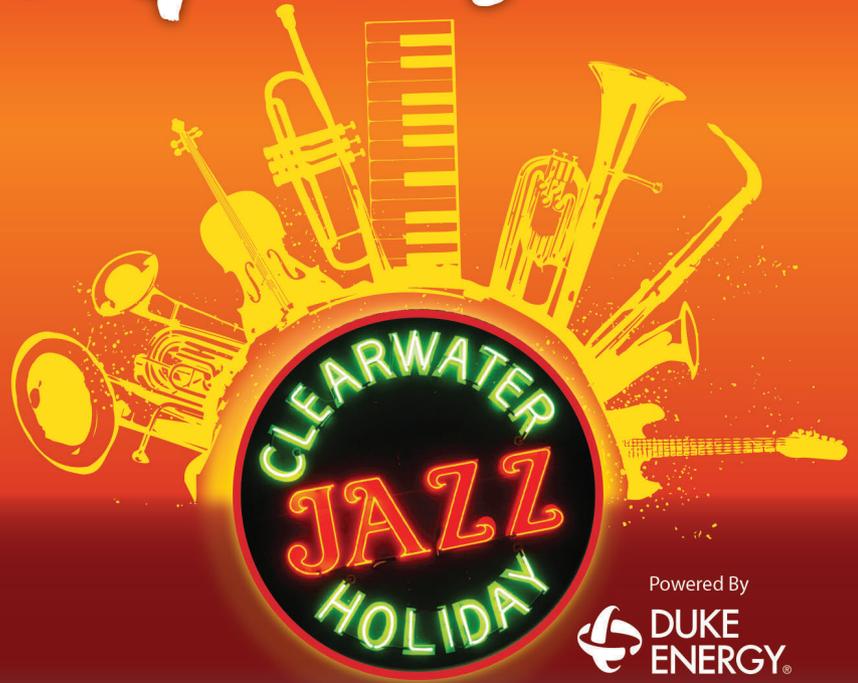
LINEUP: Vanessa Williams, Michael McDonald, Boney James, Marcus Miller, Brian Culbertson, Candy Dulfer, Jonathan Butler, Gerald Albright, Take 6, DW3, Vincent Ingala, Peter White, Mindi Abair, Eric Marienthal and more.
thesmoothjazzcruise.com

The Smooth Jazz Cruise: 23.2 Sailing
Jan. 27-Feb. 3, 2023

A seven-day, smooth-jazz cruise sailing the Caribbean, featuring more than 30 noted contemporary jazz artists performing a variety of concerts, many of which present the musicians in never-seen-before collaborations. A legion of loyal fans call the week of non-stop music "The Greatest Party at Sea."

LINEUP: Vanessa Williams, Michael McDonald, Boney James, Marcus Miller, Brian Culbertson, Candy Dulfer, Jonathan Butler, Gerald Albright, Take 6, DW3, Vincent Ingala, Peter White, Mindi Abair, Eric Marienthal and more. Departs from Ft. Lauderdale, Florida, to the Caribbean on the *Celebrity Millennium*.
thesmoothjazzcruise.com

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Cory Wong performs at the Iowa City Jazz Festival.

ANDREA CANTER

East Lansing Art Festival

East Lansing, Michigan
May 21-22

The 59th annual East Lansing Art Festival offers more than 180 artists exhibiting their work with live art demonstrations, culturally diverse music and entertainment, food trucks, hands-on activities for all ages, poetry and more. There will also be live and interactive opportunities on its social media platforms for viewers.

LINEUP: Eugene Clark, Amy Petty, Ammy Amorette, C-Mighty—Risky Music Group, Angela Davis.

elartfest.com

Chicago Blues Festival

Chicago, Illinois
June 9-12

With a diverse lineup celebrating the past, present and future of the blues, the Chicago Blues Festival shares a great Chicago music tradition while shining a spotlight on the genre's contributions to other music.

LINEUP: To be announced.

chicagobluesfestival.us

Ravinia Festival

Highland Park, Illinois
June 15-Sept. 18

Ravinia is North America's oldest outdoor music festival, presenting over 100 summer events in myriad genres, including jazz, and featuring acclaimed artists from around the world. Concerts run the gamut from Wynton Marsalis to Sting to the annual summer residency of the Chicago Symphony Orchestra.

LINEUP: RSMI Bridges composition competition winners; RSMI Jazz Grandstand; Ramsey Lewis Tribute; Matthew Whitaker Quintet; Beckie Menzie and Tom Michael Reimagine The Beatles; Marcus Roberts Trio with the Chicago Symphony Orchestra; Mames Babegenush; Henhouse Prowlers; Spider Saloff: Music of Cole Porter; Leslie Odom Jr. with the Chicago Symphony Orchestra; Esperanza Spalding + Monsieur Periné; NYO Jazz, Stephen Sondheim Tribute with the Chicago Symphony Orchestra; Nathan & the Zydeco Cha Chas; RSMI Singers "Our Great American Songbook" with Lee Musiker; Anthony de Mare: Reimagining Sondheim from the Piano and Too Many Zooz.

ravinia.org

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Thursday–Sunday,
June 9–12

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Friday, September 16





Fantastic Negrito performs at the Chicago Blues Festival.

Tri-C JazzFest Cleveland
Cleveland, Ohio
June 23-25

Tri-C JazzFest Cleveland is an educational festival with year-round programming that culminates in a three-day summer festival at Playhouse Square in Cleveland, Ohio. Nearly 500 artists perform indoors and outdoors playing jazz and other genres. Indoor concerts are ticketed and feature world-class musicians in Playhouse Square's historic theaters. All outdoor entertainment is free.

LINEUP: John Clayton's Festival All-Star Big Band and John Pizzarelli; Dave Douglas and Joe Lovano; Cyrille Aimée; Sean Jones; Anthony Hamilton; Brian Culbertson; Eddie Palmieri and more.
tri-cjazzfest.com

Iowa City Jazz Festival
Iowa City, Iowa
July 1-3

This event features three days of live jazz performances on two stages in downtown

Iowa City showcasing a variety of well-known jazz musicians and up-and-coming talent.

LINEUP: Kurt Elling and Charlie Hunter; John Daversa with Tal Cohen; Terrance Simien & the Zydeco Experience and more.
summerofthehearts.org

Michigan JazzFest
Lansing, Michigan
Aug. 4-6

Michigan JazzFest is a three-day, open-air festival in charming the Old Town of Lansing. The festival showcases diverse styles of jazz, attracting well-known and up-and-coming musicians from across the state and around the world. Lots of interactive, family friendly activities, too.

LINEUP: To be announced. The 2021 lineup included Wycliffe Gordon and Friends; Jeff Baldori; Walter White & friends; Caleb Robinson & Reaching; Clique Vocals; Occidental Gypsy and more.
micharts.org

Chicago Jazz Festival
Chicago, Illinois
Millennium Park and citywide venues
Sept. 1-4

Produced by the Department of Cultural Affairs & Special Events and programmed with the Jazz Institute of Chicago, the Chicago Jazz Festival is known for its artistic creativity. It's a Labor Day weekend tradition. The festival promotes awareness and appreciation for all forms of jazz through free, quality, live musical performances on multiple stages.

LINEUP: To be announced.
chicagojazzfestival.us





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John Clayton directs the Clayton-Hamilton Jazz Orchestra at the 2015 Tri-C Jazz Festival.

Detroit Jazz Festival
Detroit, Michigan
 Sept. 2-5

The Detroit Jazz Festival, the world's largest free jazz festival, is held in downtown Detroit on Labor Day weekend. The festival is also a major tourist attraction for the city, with 26%

of its audience coming from out of state.

LINEUP: To be announced. Last year featured Dee Dee Bridgewater, Herbie Hancock, Gregory Porter, Keyon Harrold, Omar Sosa and the Havana-Detroit Jazz Project, Kurt Elling's Big Blind and more.
detroitjazzfest.org

Blues at the Crossroads
Terre Haute, Indiana
 Sept. 9-10

Blues at the Crossroads is one of the largest community music festivals in the Midwest. Multiple stages showcase some of the best blues bands from the area and beyond as

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LINEUP: To be announced.
bluesatthecrossroads.com

Michigan BluesFest

Lansing, Michigan
Sept. 15-17

Michigan BluesFest is a two-day, open-air festival in the charming Old Town area of Lansing attracting well-known and up-and-coming musicians from across the state and around the world. Lots of interactive, family friendly activities, too.

LINEUP: To be announced.
micharts.org

Soul & Blues Festival

Iowa City, Iowa
Sept. 23-24

Two days of live music in downtown Iowa City that celebrates the local and global reach of soul and blues music through the Black Experience. This event showcases local, regional and nationally known performers, and includes a Black Authors Panel and Black Business Owners Forum. Food and beverage available onsite.

LINEUP: FunkDaddies, Willie White Band, Mike Wheeler Band and more.
summerofthearts.org

Hyde Park Jazz Festival

Chicago, Illinois
Sept. 24-25

The 16th annual Hyde Park Jazz Festival is a free community celebration of jazz on the South Side of Chicago, featuring the best of Chicago's jazz community, as well as national and international artists, performing across 13 venues.

LINEUP: To be announced. Past performers include Regina Carter, Miguel Zenón, Craig Taborn, Randy Weston, Henry Threadgill, Anat Cohen, Christian Sands, Christian Scott aTunde Adjuah, Ambrose Akinmusire, Dee Alexander, Dana Hall, Tomeka Reid, Makaya McCraven, Marquis Hill and more.
hydeparkjazzfestival.org

Indy Jazz Fest

Indianapolis, Indiana
Sept. 30-Oct. 2

The Indy Jazz Fest returns for an outdoor, three-day celebration of jazz in all of its glory. The festival includes a packed lineup with two commissioned works from local legends, and award-winning food trucks and vendors.

LINEUP: To be announced. Last year's lineup included Thundercat, Victor Wooten, Marion Meadows, Cory Henry, Moonchild and more.
indyjazzfest.net

Edgefest 2022 Breathing Free

Ann Arbor, Michigan
Oct. 19-22

Kerrytown Concert House (KCH) presents

the 26th annual Edgefest, a four-day exploration of new music, composed and improvised, around a theme of justice and equity. In-person and online performances at KCH, other downtown A2 venues and the Detroit Museum of African American History.

LINEUP: Anthony Braxton with James Fei, Matthew Shipp Trio, Fay Victor's Mutations of Justice, Jason Hwang's Blood, Oluyemi Thomas Postive Knowledge, William Hooker, Alexander Hawkins, Kenny Greene, Anthony Holland, Skeeter Shelton and more.
kerrytownconcerthouse.com/edgefest

CU Jazz Festival

Champaign-Urbana, Illinois
Oct. 27-30

Celebrating eight years of music, CU features a favorite Sunday jazz brunch and Vandoren jam session and nightly concerts. The festival offers world-class artists performing in intimate venues.

LINEUP: To be announced. Past performers include Jocelyn Gould, Medium Low, John Moulder Quartet, Adam Larson Trio and JVR Trio.
cujazzfest.wixsite.com



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Matt Burchard, literally, takes the music to the people at the Vail Jazz Festival.

A RETURN TO 'LIVE' IN THE WEST

With 2020 mostly a lost year and 2021 largely transitional, jazz festivals held west of the mighty Mississippi River have a cautious sense of optimism looking toward welcoming in-person audiences.

Launched in 1958, the Monterey Jazz Festival is the longest continuously running jazz festival in the world. Last year's festival saw a historic shift with attendance limited to 7,500 and music presented on just two outdoor stages rather than eight stages.

This year, MJF (held Sept. 23–25) will shift its presentation to four outdoor stages and will keep the tighter schedule it experimented with last year — earlier starts, eliminating the long break between afternoon and evening sessions and finishing earlier. “There just seems to be a tendency towards earlier end times,” said Tim Jackson, MJF artistic director. “So it’s really a function of where people are comfortable.

“But we’re not doing any less music,” he continued. “It’s still the same number groups.”

The Moodswings reunion quartet with saxophonist Joshua Redman, pianist Brad Mehldau, bassist Christian McBride and drummer Brian Blade and the Artemis supergroup, which were both booked for 2020, are on the docket for 2022, and will be hitting a variety of festivals this summer. And Las Cafeteras, which was also booked for 2020 and rebooked the next year (but had to cancel when some band members contracted COVID-19) is also on the schedule. There’s also a plethora of new acts, including a commissioned work by pianist/composer/film scorer Kris Bowers cele-

brating the 30th anniversary of the Monterey National Marine Sanctuary.

The Playboy Jazz Festival had a long run at the historic Hollywood Bowl from 1979 through 2019. After a two-year pandemic absence, the weekend-long happening returns, June 25–26, as the renamed Hollywood Bowl Festival. Artists include vocalist Gregory Porter, The Roots (who headlined an incendiary Bowl show in 2019 with fellow Philadelphian Christian McBride and his big band opening), Tower of Power, drummer Terri Lyne Carrington + Social Science and local heroes Gordon Goodwin and his Big Phat Band.

Produced by the Los Angeles Philharmonic, the Bowl’s summer programming will also resume jazz concerts on Wednesdays with an expanded scope and under a new “Jazz Plus” moniker. “The boundaries between jazz and other genres, including blues, rock, R&B, global sounds and beyond, are blurring, and we want to be more inclusive of different types of music,” said Johanna Rees, vice president of presentations. The Jazz Plus series opens with a tribute to Peggy Lee and Frank Sinatra (featuring McBride as music director), The Count Basie Orchestra and vocalists such as Dianne Reeves and Billie Eilish) on July 27 and concludes with Herbie Hancock on Sept. 28.

Ten years younger than the Hollywood Bowl/Playboy festival, Seattle’s Earshot Jazz Festival is expanding the hybrid in-person/live-streaming format it embraced last year. “It has been a whiplash environment for all involved in the performing arts in terms of

planning and canceling things,” said John Gilbreath, Earshot Jazz executive director. “But the primary concern is for the health and safety of everyone involved.”

Gilbreath reckons that Earshot Jazz audiences will be back to 50-to-70% of pre-COVID levels and he plans to book “50 or more concerts in 12-to-15 different venues around the cities.” A tribute to the late Seattle piano great Overton Berry will kick off this year’s festivities on Oct. 9. It will feature vocalist Diane Schuur, whom Berry mentored, along with local musicians. The fest concludes Nov. 6 with tenor saxophonist Charles Lloyd’s Ocean Trio featuring pianist Gerald Clayton and guitarist Anthony Wilson.

The 27-year-old Vail Jazz Festival has the distinction being one of the few of any genre to hold concerts with in-person crowds in 2020, just months into the pandemic. “We did an outdoor series of shows throughout the summer in Vail,” said Howard Stone, Vail Jazz founder and artistic director. “The town was kind enough to allow us to use a public park, and we created these giant grids with chalk like it was a football field so that people could spread out.”

And for 2022? “We’re fully back, and we’re excited,” Stone enthused. The Vail Jazz Festival will continue with its summer-long celebrations of swing starting with clarinetist/saxophonist Ken Peplowski and guitarist Diego Figueiredo’s kickoff concert on June 30. A Thursday evening Vail Jazz at Vail Square series from July 7 through Aug. 18, the free Vail Jazz at Solaris series on Sundays from July 3 through Aug. 21 and the Vail Jazz Party Sept. 1–5 keep the live music flowing throughout the sunshine months. Vail Jazz will also continue its Jazz Interludes video performance series, which started in 2020.

And like a third-grader who only had two years of in-classroom instruction before the global emergence of COVID-19, the five-year-old Tulsa Wine, Jazz and World Fete presented in-person concerts in 2018 and 2019 before going virtual for two years with its Shelter in Place Sessions, which continue to this day. Trombonist Delfeayo Marsalis, the Cuban band Tiempo Libre and Tulsa-based trumpeter Bishop Marsh performed during the festival’s first two years, and the Charles Lloyd Trio with Anthony Wilson and bassist Reuben Rogers has been booked for closing night of the festival, which runs June 2–4.

While concerts for the fete’s first two years were split between outdoors at Guthrie Green and indoors at LowDown (née Duet Jazz Club), the focus this year will be on the latter, a world-class venue that opened in August 2018. “It’ll be interesting going back live again,” said festival co-producer Michael Koster, executive of OK Roots Music. “As of now, everything’s full-guns-ahead for a return to live events.”

—Yoshi Kato



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The Billy Childs Jazz-Chamber Ensemble featuring Dianne Reeves performs at the Angel City Jazz Festival.

Reno Jazz Festival

Reno, Nevada

April 28-30

The Reno Jazz Festival at the University of Nevada, Reno, celebrates its 60th anniversary with three days of jazz, fun and learning. This year's festival includes in-person and virtual options. With live feedback sessions, big-name artists and workshops, the fest aims to inspire and educate the next generation of jazz artists.

LINEUP: Michael Mayo + The Collective; Miguel Zenón Quartet; Festival Jam Session featuring Annie Booth, Otto Lee, Richard Giddens and Tina Raymond; Workshops featuring more than 16 artists and educators.

unr.edu/rjf

Mt. Hood Jazz Festival

Troutdale, Oregon

May 6-8

The Mt. Hood Jazz Festival is a three-day immersion into jazz and culture. It includes 15 performances by world-renowned artists held on the grounds and gardens of the Yoshida Estate on the Sandy River in Troutdale, Oregon. With beautiful vistas, attendees experience great music, vendors, food and culture.

LINEUP: Chris Potter, Helen Sung Quartet, Mel Brown B-3 Organ Group, Ezra Weiss Big Band, Christopher Brown Quartet and more.

mhcc.edu/jazzfestival

39th Annual San Francisco Jazz Festival

San Francisco, California

June 8-19

Presented by SFJAZZ, the 39th Annu-

al San Francisco Jazz Festival features 44 concerts over 12 days at four venues throughout the Bay Area (with the majority at the SFJAZZ Center in San Francisco).

LINEUP: Pacific Mambo Orchestra; Sun Hop Fat; Gregory Porter; Gonzalo Rubalcaba & Aymée Nuviola; Molly Miller, Flor de Toloache & Edna Vasquez; Natalie Cressman & Ian Faquini; Christian McBride New Quartet; Mo'Fone: Tribute to The Meters; Dianne Reeves; Chucho Valdés & Joe Lovano: Duets; Nicholas Bearde; Nubya Garcia & Brandee Younger; Changui Majadero; Danilo Pérez: Global Messengers; Kenny Werner & Gregoire Maret: Tribute to Toots Thielemans; Delvon Lamarr Organ Trio; Dan Wilson; Rhiannon Giddens & Francesco Turrisi; Howard Wiley; Masha Campagne; Kim Nalley: Tribute to Nina Simone; Isaac Delgado with Miguel Zenón, Pedrito Martinez, Conrad Herwig and more; Huntertones; Jane Monheit; Con Brio; Los Aurora; Lavay Smith & The Red Hot Skillet Lickers: Tribute to Peggy Lee.

sfjazz.org/tickets

24th Healdsburg Jazz Festival

Healdsburg & Sonoma County, California

June 13-19

This annual festival of performances by world-renowned musicians — in the beautiful wineries, hip restaurants and funky pubs of Sonoma County — has grown over the past two decades into one of the North Bay's most celebrated annual musical events. The festival also commemorates Juneteenth and Father's Day celebrations. Healdsburg Jazz Members (starting at \$50/year) have access to early ticket sales and discounts, among other benefits.

LINEUP: Dave Holland, Charlie Mus-

selwhite, Bobi Céspedes and more.

healdsburgjazz.org

Stanford Jazz Festival

Palo Alto, California

June 17-July 30

Celebrating the 50th Anniversary of the Stanford Jazz Workshop, the 2022 festival presents top artists in jazz, including workshop alumni Larry Grenadier, James Francies, Dayna Stephens, Taylor Eigsti, Jaz Sawyer, Smith Dobson and more.

LINEUP: Eliane Elias, Dianne Reeves, Wycliffe Gordon, Anat Cohen, Kenny Barron, Shemekia Copeland, Rufus Reid, Lisa Fischer, Taylor Eigsti, Peter Bernstein, Charles Altura, Larry Grenadier, James Francies, Claudia Villela, Dayna Stephens, Mahesh Kale, Charles McPherson, George Cables, Dayna Stephens, Jeremy Pelt, Dena DeRose, Eric Harland, Ruth Davies, the SJW 50-50 Jazz Orchestra and more.

stanfordjazz.org

JAS Aspen Snowmass June Experience

Aspen, Colorado

June 23-26

The JAS June Experience features more than 40 performances across 10 venues in downtown Aspen, Colorado. Attendees are free to stroll from venue to venue to enjoy a wide spectrum of music over each evening.

LINEUP: Kamasi Washington; Keb' Mo'; Poncho Sanchez; Take 6; Bria Skonberg; "Remember Ray Brown" with Christian McBride, Benny Green and Jeff Hamilton; The Baylor Project; Delvon Lamarr Organ Trio; Niki Haris; Wycliffe Gordon; Southern Avenue; Low-Down Brass Band; Jontavious Willis; Natalie

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healdsburgjazz.org



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jazzspensnowmass.org

Hollywood Bowl Jazz Festival

Los Angeles, California
June 25-26

The top acts in jazz and beyond descend on the Hollywood Bowl for two days of music and fun. Produced in collaboration with Festival West, the Hollywood Bowl Jazz Festival kicks off the summer with a lineup for the ages.

LINEUP: The Roots; Lean on Me; José James Celebrates Bill Withers; Cory Wong; Veronica Swift; Fantastic Negrito; Gerald Clayton; The Azar Lawrence Experience; Jungle Fire; The L.A. County High School for the Arts Jazz Ensemble.

hollywoodbowl.com/events

28th Annual Vail Jazz Festival

Vail, Colorado
July 3-Sept. 5

The 28th Annual Vail Jazz Festival returns featuring free Sunday evening concerts, a Thursday evening headliner series under the Jazz Tent in Lionshead Village and the five-day Vail Jazz Party over Labor Day weekend.

Lineup: Matthew Whitaker Quintet; Jon Cleary: Mardi Gras in July; Frank Vignola's Birdland Guitar Band; Bria Skonberg Quartet; Samara Joy and Pasquale Grasso Trio; Dee Bridgewater Memphis Soulphony; Warren Wolf's Multi-Media History of the Vibes and more.

vailjazz.org/live-performances

Jazz Port Townsend Presented by Centrum

Port Townsend, Washington
July 25-31

Artistic Director John Clayton curates a faculty of 35 master artists who share a full week of lessons, master classes and performances with 200 participants from around the globe. Jazz Port Townsend is set on a 434-acre campus on the shores of Puget Sound.

Lineup: John Clayton, artistic director; Wycliffe Gordon, trombone; Allison Miller, drums; Jeff Hamilton, drums; Terell Stafford, trumpet; Grace Kelly, alto; Sara Gazarek, vocals; Marion Hayden, bass; Matt Wilson, drums; Joel Frahm, tenor; George Cables, piano; Gary Smulyan, baritone saxophone; Bruce Forman, guitar; Chris Symer, bass; John Hansen, piano; Dawn Clement, piano; Jay Thomas, trumpet; Randy Halberstadt, piano; Chuck Deardorf, bass; Jeremy Siskind, piano; Jon Hamar, bass; Kelby MacNayr, drums; and more.

centrum.org





Wycliffe Gordon performing at Jazz Port Townsend presented by Centrum.

Centrum Acoustic Blues Festival

Port Townsend, Washington

Aug. 1-7

Led by Jontavious Willis, Centrum offers daily classroom instruction in traditional acoustic blues, its history, songs and styles as well as technical skills, movement forward and how to play well with others in the form. Afternoons include panel discussions on relative topics and evenings present faculty concerts celebrating various regional styles, both traditional and those moving the genre forward.

LINEUP: Jontavious Willis, Andrew Alli, Valerie Turner, Phil Wiggins, Jerron Paxton, Jimmy "Duck" Holmes, Jayy Hopp, Ben Turner, Albanie Falletta, Ben Hunter, Carl Sonny Leyland, Lightnin' Wells, Bruce "Sunpie" Barnes, Ethan Leinwand, Lighnin' Malcolm, Mamie Minch, Rich DelGrosso, Roy Book Binder, Briar, Judy LaPrade and more.
centrum.org

San Jose Jazz Summer Fest

San Jose, California

Aug. 12-14

Summer Fest returns with three days of international stars and new discoveries playing jazz, blues, R&B, Latin, salsa and more.

LINEUP: To be announced. The 2021 lineup featured Common, Morris Day and the Time, Ozomatli, Goapele, Judith Hill, Pete Escovedo, The Motet, Kandace Springs, Shamarr Allen, Kurt Elling and Charlie Hunter, Butcher Brown, James Francis, Quiana Lynell, Brandon Coleman and Sarah McKenzie.
summerfest.sanjosejazz.org

Telluride Jazz Festival

Telluride, Colorado

Aug. 12-14

The festival showcases three days and nights of world-class jazz, funk, soul, folk and gospel, with a goal of community engagement and student education along with interactive artist performances, children's activities, cozy late-night club shows and more.

LINEUP: To be announced. Past artists include The Allman Brothers Band, Robert Plant, Willie Nelson, ZZ Top, The B-52s, Joe Walsh, The Black Crowes, Peter Dinklage, Steve Winwood, Taj Mahal, Bruce Hornsby, Sharon Jones and more.
telluridejazz.org

Montavilla Jazz Festival

Portland, Oregon

Aug. 19-21

The festival is an annual summer showcase of Portland's thriving jazz

The Vail Jazz Party

"Funny How Life Works Out"

Howard Stone and wife Cathy did not set out with the intent of founding a full-blown Vail Jazz Festival. "We had on numerous occasions attended Dick Gibson's Jazz Party; we loved spending our Labor Day weekends listening to jazz," notes Howard. Gibson retired in '93, bringing an end to a 30-year run. "One snowy night in '95, I was sitting around with friends. I drank way too much wine and the next thing you know I had made the commitment to throw the Vail Jazz Party the following Labor Day weekend." The commitment was intended to be a one-off event, with no plan for an encore the following year.

"It's funny how life works out," muses Howard.



The Party that Started it All

The first Vail Jazz Party (VJP) was held at the Westin Hotel (now the Grand Hyatt) in Vail. Twenty-seven great jazz musicians performed that weekend including John and Jeff Clayton, who would go on to co-found the Vail Jazz Workshop. Other notable year-one performers were Tommy Flanagan, Slide Hampton, Jack McDuff, James Moody, Joe Wilder and Phil Woods, to name a few.

"I had a chance encounter with John Clayton at the end of our first Party. I didn't know him personally at that point, having only seen him as a member of the audience. When I thanked him for his participation, he asked me, 'Will you do this again?' I was so high from the three days of music and the feeling of community we engendered, that I blurted out, 'I know what I'm going to do with the rest of my life.'"

Build It and They Will Come...

Howard recalls that the initial community interest in the Party was light. "History is important here. The 1995 summer season in Vail ended in mid-August because families were returning home for the start of the school year. There was a significantly smaller year-round population back then." In those early years the burgeoning Jazz Festival was known as Howard's [Stone's] Foley. "I thought about quitting many times early on because it hurt to see those remarkably talented musicians play to a sparse crowd," Howard remembers. But he never did quit. "Maybe I am just too stubborn." Slowly, the audience for both the summer Festival and the culminating Vail Jazz Party began to grow.

A One-of-a-Kind Celebration

The VJP is unique in that it presents a combination of bands that all play together. Soloists take the stage as well, sitting in with the bands; everyone jams together. VJP also presents original, themed programming, such as Wycliffe Gordon's Nu Funk Machine dance party, multimedia shows, a Sunday morning gospel "prayer meetin'" and late-night jam sessions. The atmosphere is one-of-a-kind as well. "The audience is such a major part of the VJP because of the intimacy of our settings and the very special opportunity to 'hang' with the musicians," Howard explains.

Come for the Music, Stay for the Friendships

Ask VJP "regulars" why their attendance has become tradition and a common answer may surprise you. "I meet the most interesting people, year after year," says Bettan Laughlin, a Vail resident who has attended every VJP. Twenty-seven years later, Labor Day festivities draw hundreds of jazz lovers to Vail.

Special rates for lodging (Hythe hotel in Vail) and transportation (Epic Mountain Express) are available for Vail Jazz Party patrons. More information and discount codes at VailJazz.org.

**Be Part of the Experience
Purchase Your All-Access Pass at VailJazz.org**

LISA HAGEN GLYNN



Theo Croker performs at the Earshot Jazz Festival.

scene, highlighting the world-class talents of Portland-based artists actively creating new music and pushing the boundaries of jazz. MJF seeks to enrich the Montavilla neighborhood by showcasing the best of Portland's originally composed, progressive jazz.

LINEUP: To be announced. Past artists include Nancy King and Randy Porter; Mel Brown; George Colligan with Boris Kozlov and Rudy Royston; Darrell

Grant; Wayne Horvitz and more. montavillajazz.org

 **Vail Jazz Party**
Vail, Colorado
Sept. 1-5

The five-day Vail Jazz Party returns over Labor Day weekend. The Party immerses audiences in a jam-packed lineup with several headliners that join together to play in group

performances, multi-artist jam sessions and inspiring tributes to jazz legends.

LINEUP: The Vail Jazz House Band featuring John Clayton, Dick Oatts, Terell Stafford, Wycliffe Gordon, Bill Cunliffe and Lewis Nash; Cyrille Aimee Trio; Cyrus Chestnut Trio with Stacey Dillard; Jeff Hamilton Trio; and more. vailjazz.org/live-performances

JAS Aspen Snowmass Labor Day Experience

Snowmass, Colorado
Sept. 2-4

The Labor Day Experience features three days of music from some of the biggest acts in pop, R&B, rock, country, blues and more. The experience takes place at Snowmass Town Park with the Elk Mountain Range as a backdrop, catering to crowds in excess of 10,000 daily.

LINEUP: Stevie Nicks, Chris Stapleton, Leon Bridges and more. jazzaspensnowmass.org

Telluride Blues & Brews Festival

Telluride, Colorado
Sept. 16-18

Renowned as one of the most scenic festivals in the country, the Telluride Blues & Brews Festival is located in the mountain town of Telluride featuring a Brewers Showcase with some of the best craft breweries in

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the country, food and craft vendors, late-night shows, yoga sessions and more.

LINEUP: To be announced. Past artists include Muddy Waters, Dizzy Gillespie, Mavis Staples, Trombone Shorty, Chick Corea, Etta James, Herbie Hancock, Macy Gray, Bruce Hornsby, Irma Thomas, Preservation Hall Jazz Band, Galactic, John Scofield, John Medeski, Ozomatli, Karl Denson, Jimmy Herring, Bill Frisell Trio, The Greyboy Allstars, Charlie Hunter, Glenn Miller Orchestra and more.
telluridejazz.org

Monterey Jazz Festival Monterey, California Sept. 23-25

The 65th anniversary of the Monterey Jazz Festival will feature hundreds of artists across four stages at the 20-acre, oak-studded Monterey County Fairgrounds. Experience the best that jazz has to offer at the longest continuously running jazz event featuring great music, celebrity chefs, artist conversations and more.

LINEUP: Gregory Porter; Redman-Mehldau-McBride-Blade/A Moodswing Reunion; Chucho Valdes; MJF on Tour with Dee Dee Bridgewater; Kurt Elling; Lakecia Benjamin; Christian Sands; Yasushi Nakamura; Clarence Penn; Incognito with special guest Maysa; Melody Gardot; Artemis; Veronica Swift; Ravi Coltrane's Cosmic Music with Brandee Younger; Las Cafeteras; Nate Smith + KINFOLK; and more.
montereyjazzfestival.org

Angel City Jazz Fest Los Angeles, California October 2022

The Angel City Jazz Festival was conceived in 2008 as a vehicle to present the best in contemporary West Coast jazz and beyond. It has grown into a multi-day celebration of creative jazz from around the world at some of the most prestigious venues in L.A.

LINEUP: To be announced. Past artists include Archie Shepp, Pharoah Sanders, Terry Riley, Myra Melford, Wadada Leo Smith, Kris Davis, Anthony Braxton and more.
angelcityjazz.com

Earshot Jazz Festival Seattle, Washington Oct. 8-Nov. 6

Earshot Jazz unmask its 34th annual festival, enriching Seattle's thriving jazz scene over 30 fall days with more than 40 events in venues around the city. The festival features Seattle's resident artists alongside renowned jazz masters and emerging talent.

LINEUP: Charles Lloyd Oceans Trio with Gerald Clayton and Anthony Wilson; Kurt Rosenwinkel Quartet; Battle Trance; Naomi Moon Siegel; Myra Melford; Logan Richardson bluesPEOPLE; Gnawa master Majid Bekkas; Marquis Hill; Skerik; and more.
earshot.org

Sun Valley Jazz & Music Festival Sun Valley, Idaho Oct. 12-16

The 33rd Annual Sun Valley Jazz & Music Festival celebrates the history of jazz. Attendees from gather in Sun Valley from all 50 states, every Canadian province and several foreign countries to celebrate live performances of America's music.

LINEUP: Baker Boys with Katie Cavera and Carl Sonny Leyland; Blue Renditions; Blue

Street Jazz Band; Boise Straight Ahead; Brian Casserly; John & Kristy Cocuzzi; Yve Evans Trio; Gator Nation; Shaymus Hanlin; High Street Party Band; Holland & Coots/GroovUS; Hot Jazz Collective; Kings of Swing; Jerry Krahn Quartet; Carl Sonny Leyland & Friends; Carolyn Martin Swing Band; Midiri Brothers Septet; Professor Cunningham & His Old School; Tom Rigney & Flambeau; and the Side Street Strutters with Meloney Collins.
sunvalleyjazz.com



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Takuya Kuroda Quintet • Tribal Gold
Javon Jackson's "Charlie Parker at 100,"
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Brubeck Brothers • ADG7 • Judith Hill • Joel Ross
Bobby Watson, Curtis Lundy, Jeremy Pelt, Cyrus Chestnut &
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New Orleans Suspects with Erika Falls • 7th Street Big Band
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John Zorn's Masada performing at Jazz em Agosto in Lisbon.

A BOISTEROUS EURO JAZZ CIRCUIT

In the summer of 2022, our jazz festivals will be free to run without nearly as many of the social distancing restrictions that had to be put in place during the previous two years. Around Europe, the festival line-ups that have been released already feature a strong North American element, as well as artists drawn together from around the European Union, and even the Southern Hemisphere.

Not to say that all festivals were outright canceled in recent times. Organizers rapidly adapted, making everything continually flexible with the energy of free improvisation. Dates were moved around the calendar, entire programs were repeatedly recalibrated to suit what was allowed, and hybrid live-and-streamed existences manifested themselves.

One positive side-effect was a year or more of festivals concentrating on their own country's indigenous talent, allowing a deeper discovery of bands that would normally give way to international stars.

This summer, the Americans are fully returning. There's a Chicago cellist already rooted in Europe since the start of this year. Tomeka Reid is the Improviser in Residence at the Moers Festival in Germany, which involves her dwelling in a dedicated house for the entire year, interacting with local musicians, setting up gigs and workshops, perhaps even forming new groups. She will also present her own selection of artist configurations during the actual Moers Festival (June 3–6), so far including her regular quartet of Mary Halvorson, Jason Roebke and Tomas Fujiwara and the Artifacts

trio (with Nicole Mitchell and Mike Reed). This year marks the 50th anniversary of the festival, which began as a hardcore free-jazz weekender, but has gradually evolved to include compatible musics from the zones of rock, electronic, ethno-folk and modern classical. Other acts confirmed so far include the exciting New York violinist Sana Nagano and her Smashing Humans band, featuring Peter Apfelbaum, and the Weave 4 group with French pianist Benoît Delbecq and British drummer Steve Argüelles.

Still in Germany, the Monheim Triennale (June 22–26) will make its full debut following *The Prequel* in 2021, when the invited artists interpreted Carla Bley's *Escalator Over The Hill*, performing on a moored ship. Monheim is another small city, with an adventurous mayor, the Triennale inviting 16 artists to create their signature formations. The group includes Kris Davis, Greg Fox, Sofia Jernberg, Ingrid Laubrock, Ava Mendoza, Colin Stetson and Stian Westerhus. Pianist Davis will debut her Emergence Quartet; singer Jernberg will premiere her *Hymns And Laments* with Peter Evans and Okkyung Lee. Fast-rising Belgian bassist Farida Amadou will perform with vocalist Moor Mother and Sam Amidon will be joined by fellow guitarist Marc Ribot.

Rigas Ritmi (June 30–July 2) will be moving back outdoors this year, after a smaller indoor incarnation in 2021. The 22nd edition sets out to give equal emphasis to jazz, improvisation and global sounds. Lined up, to date, are the Jamaican pianist Monty Alexander and the excellent new band Ayom, which is from

Portugal, but also dedicated to the styles of Angola, Brazil and Cape Verde.

In England, the Love Supreme Festival (July 1–3) is another relative newcomer, starting in 2013. It's an outdoor weekender with the trappings of a rock fest: multiple stages, self-contained catering and camping areas. Situated in Glynde Place, East Sussex, it boasts starry artists on the main stage, and some imaginative choices on satellite platforms. Erykah Badu and Gregory Porter will draw the punters; Charles Lloyd, Gary Bartz, Julian Lage, Rudresh Mahanthappa and Melissa Aldana will attract the hardcore; and Mulatu Astatke, Matthew Halsall, Emma-Jean Thackray and Soccer 96 will have some tamper with the fences.

Nearly two decades ago, Gent Jazz used to call itself the Blue Note Festival, and it still favors a marathon 10-day stretch, featuring around five acts daily (July 7–17). This Belgian festival happens outdoors, with two covered stages letting in the sun, keeping out any rain.

To go with jazz, Gent has an imaginative way of selecting artists who are a touch more alternative, such as Grace Jones, Morcheeba, Gary Clark Jr. and Einstürzende Neubauten. This year, they've confirmed Archie Shepp and Jason Moran, Gary Bartz with Maisha, Charles Lloyd with Bill Frisell, Sound Prints featuring Dave Douglas and Joe Lovano, and bassmen Christian McBride and Avishai Cohen.

The very day that Gent concludes, sail to Norway for Moldejazz (July 18–23). The small West Coast town is, indeed, a scenic cruise ship stop-off, and has been operating Europe's oldest continually running jazz festival, celebrating its 60th anniversary. It's another prime example of combining stages large and small such as the long-running Storyville Jazz Club.

John Zorn, this year's artist in residence, will lead his New Masada Quintet, play the organ of Molde Cathedral and oversee a Bagatelles marathon, as well as three other sets of his music. John McLaughlin will be making his return, and there will be appearances by Gov't Mule, Charles Lloyd, Emma-Jean Thackray, the Tord Gustavsen Trio and the more extreme Emmeluth's Amoeba, combining Danish and Norwegian players.

In the summer, temperatures are so high in Lisbon that its Jazz em Agosto (July 30–Aug. 7) shows mostly begin at 9 p.m., outdoors in the amphitheater of the Gulbenkian Foundation gardens. This setting provides a potent atmosphere for the performances, with subtle lighting effects bathing the trees and the rushes. For its 38th edition, the festival will return to its usual ratio of international artists, following a couple of editions that concentrated more on Portuguese acts. This is a festival that's guaranteed to present the best in adventurous jazz, including established forces as well as rising newcomers.

—Martin Longley

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NAVID NAVAB**

**MAZEN KERBAJ
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« *A Trio* »

FIRE MUSIC
« *The Story of Free Jazz* »

**NADAH EL SHAZLY
SEAN NOONAN'S
PAVEES DANCE**
« *Tan Man's Hat* »

FRANCK VIGROUX
« *Forêt* »

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**COLIN STETSON
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CANADA

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Festival International de Jazz de Montréal in full bloom.

 **Oscar Peterson
International Jazz Festival**
Toronto, Ontario, Canada

April 22-23

This is the festival's fifth season, presented in partnership with The Royal Conservatory of Music, and features a return to live performance at Toronto's Koerner Hall for two concerts. The weekend includes a special performance and presentation of the Canadian Jazz Master Awards. Pianist Renee Rosnes serves as artistic director.

LINEUP: Joshua Redman/Brad Mehldau/Christian McBride/Brian Blade: A Mood Swing Reunion; The Canadian Jazz Master Awards; Makoto Ozone Trio and Youn Sun Nah with special guest Ulf Wakenius.

opjazzfest.org

 **Festival International de
Musique Actuelle de Victoriaville**
Victoriaville, Québec, Canada

May 16-22

The 38th edition includes world premieres, world-renowned musicians, visual arts, short films and a circuit of sound art installations in public spaces. FIMAV serves as a laboratory of avant-garde art featuring a world of audacity.

LINEUP: Nadah El Shazly; Dakh daughters; Dither; Quasar; No Hay Banda/Ida Toninato/Navid Navab; Sean Noonan's Pavees Dance "Tan Man's Hat"; René Lussier "Au diable vert"; Mopcut; Fatima Miranda "Living Room Room"; Mats Gustafsson/David Grubbs/Rob Mazurek "The Underflow"; Mazen Kerbaj/Sharif Sehnaoui/Raed Yassin "A Trio"; Franck Vigroux "Forêt"; Mary Halvorson "Amaryllis & Belladonna"; Bloodmist; Simon Martin "Musique d'art 2022"; Pangea De Futura; Fire Music "The Story Of Free Jazz"; Colin Stetson/Mats Gustafsson; Gordon Grdina "The Marrow and Square Peg."

fimav.qc.ca

 **TD Ottawa Jazz Festival**
Ottawa, Ontario, Canada
June 24-July 3

Spanning all genres and inspirations of jazz, the TD Ottawa Jazz Festival has been a trailblazer in the complexities of music for more than 40 years. Reboot and reconnect with free and paid live performances by the jazz world's most renowned and celebrated artists.

LINEUP: Buddy Guy; Emmylou Harris & The Red Dirt Boys; Jazz at Lincoln Center Orchestra with Wynton Marsalis; Pink Martini featuring China Forbes; Blind Boys of Alabama; Punch Brothers; Lucinda Williams; Corinne Bailey Rae; Charles Lloyd Quartet featuring Bill Frisell, Reuben Rogers and Kendrick Scott; Cory Wong; Louis Cole Big Band; Cory Henry; Lido Pimienta; Cécile McLorin Salvant; Ghost-Note, Meshell Ndegeocello; Busty and the Bass; Cha Wa; Lady Wray; Youn Sun Nah and more.

ottawajazzfestival.com

TD Toronto Jazz Festival
Toronto, Ontario, Canada
June 24-July 3

The festival's 35th anniversary at the historic corner of Avenue Road and Bloor Street features 10 days of free performances of jazz and jazz-inspired music from today's greats and the best emerging international players.

LINEUP: Herbie Hancock, Smokey Robinson, Gregory Porter and Michael Kaeshammer are early announcements. More to come.

torontojazz.com

**TD Vancouver
International Jazz Festival**
Vancouver, British Columbia, Canada
June 24-July 3

The TD Vancouver International Jazz Festival is British Columbia's largest arts and cultural event, and one of the most acclaimed music



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JEAN-MICHEL BLAIS, MESHALL NDEGEOCELLO,
RAVI COLTRANE, GOGO PENGUIN
and many more!**

MONTREALJAZZFEST.COM



showcases in the world. The 36th annual edition will take place over 10 days, across eight venues, featuring a variety of music from Canadian and international musicians.

LINEUP: To be announced. Past headliners include Herbie Hancock, The Roots, Macy Gray, Robert Plant & the Sensational Space Shifters, Wu Tang Clan and more.
coastaljazz.ca

TD Victoria International JazzFest
Victoria, British Columbia, Canada
June 24-July 3

The 10 hot days and nights of the coolest music will feature more than 80 performances of jazz, blues, R&B/soul and world music with over 300 musicians on stages around downtown Victoria.

LINEUP: Gregory Porter, Buddy Guy, Ranky Tanky with Lisa Fischer, Samara Joy, Brubeck Brothers, Cécile McLorin Salvant, Julian Lage Trio, GoGo Penguin, Ghost-Note, Louis Cole Big Band, The Suffers, Nik West, Elizabeth Shepherd & Michael Occhipinti, Laila Biali, Joel Ross Good Vibes, Hilario Duran, Andy Milne & Unison, Halie Loren and more.
jazzvictoria.ca

 **Festival International de Jazz de Montréal, Québec**
Montréal, Québec, Canada
June 27-July 9

Each year for 10 days, the French-speaking



The crowd eagerly awaits the next act in Victoriaville.

metropolis becomes a festive site where fans of jazz and related genres can experience great music, food and architecture at ticketed concerts and free outdoor shows.

LINEUP: Jazz at Lincoln Center Orchestra with Wynton Marsalis, Gregory Porter, Ludovico Einaudi, Marcus Miller, Nathaniel Rateliff & The Night Sweats, Dee Dee Bridgewater duo with Bill Charlap, Al Di Meola, Robert Glasper, Cécile McLorin Salvant, Arooj Aftab, Bebel Gilberto, Woodkid, Charlie Cunningham, The Cinematic Orchestra, Jean-Michel Blais, Meshell Ndegeocello, Ravi Coltrane, Manhattan Transfer, GoGo Penguin, Sudan Archives and more.
montrealjazzfest.com/en-ca

Kitchener Blues Festival
Kitchener, Ontario, Canada
Aug. 4-7

Celebrate the 20th anniversary of the TD Kitchener Blues Festival. This year showcases international artists alongside Canadian blues and roots stalwarts on multiple stages with after-show events in clubs and restaurants.

LINEUP: To be announced.
Kitchenerbluesfest.com

 **IF 2022**
Online and in Guelph, Ontario, Canada
Aug. 26-27

Provocative and eclectic, IF Festival is dedicated to showcasing new improvised works of all disciplines from around the world. IF 2022 will feature live shows in Guelph, as well as a 24-hour virtual event featuring performances by innovative musicians,

dancers, poets, actors and visual artists.

LINEUP: To be announced. Past IF performers include William Parker, Evelyn Glennie, Matthew Shipp, Hamid Drake, Satoko Fujii, Evan Parker and more.
improvfest.ca

Festi Jazz international de Rimouski
Rimouski, Québec, Canada
Sept. 1-4

The 36th edition of the Festi Jazz international de Rimouski offers an effervescent, intimate experience. Be rocked by the waves that will take you as close as possible to renowned artists during Labor Day weekend.

LINEUP: To be announced. Past performers include Christian McBride, Stanley Clark, Robert Glasper and more.
festijazzrimouski.com

 **Pentastic Jazz & Music Festival**
Penticton, British Columbia, Canada
Sept. 9-11

The 24th Pentastic Jazz Festival is situated in the Canadian wine country of the Okanagan Valley featuring 10 bands in four venues over three days.

LINEUP: Dave Bennett Quartet, Tom Rigney & Flambeau, Groovus (Holland, Coots and Pikel), Carl Sonny Leyland Four, Gator Nation, Black Swan Classic Jazz Band, Dave Bennett and the Memphis Speed Kings, Professor Cunningham and His Old School, Holy Crow Jazz Band, South Okanagan Big Band.
pentasticjazz.com

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INTERNATIONAL

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24e Menorca Jazz Festival

Menorca, Balearic Islands, Spain
March-June

Jazz Obert, at 20, has organized a spring jazz festival in Menorca with a broad program.

LINEUP: Kenny Garrett, Ray Gelato & The Giants, Inere Reig Quintet, The Voodoo Children Collective and more.

jazzobert.com

Era Jazzu

Poznań, Poland
April 8-10

Era Jazzu is a nationwide series of club and gala concerts hosting stars of contemporary jazz.

LINEUP: Andrea Motis, Zbigniew Namysłowski Quintet, Danilo Pérez Trio, Dawid Tokłowicz & Strings.

jazz.pl

Ulrichsberger Kaleidophon

Ulrichsberg, Austria
April 29-May 1

Jazzatelier Ulrichsberg is back live with Edition # 36 of improvised music and contemporary composed music.

LINEUP: Elisabeth Coudoux's Emiszatett; Judith Insell & Jump off this Bridge; Craig Taborn: Shadow Plays; and more.

jazzatelier.at/kal.htm

Jazzfest Bonn

Bonn, Germany
May 1-28

Jazzfest Bonn promotes young jazz musicians with opportunity to present alongside international stars in Beethoven's birth town. Jazzfest Bonn has grown into a melting pot for jazz from Europe and abroad.

LINEUP: Eos Chamber Orchestra & Niels Klein Trio; Michael Wollny Trio; Heidi Bayer und Sebastian Scobel Duo; Aki Takase und

Daniel Erdmann Duo; Maria João; Tigran Hamasyan Trio; Jasper van 't Hof; Estonian Voices; Laura Jurd Dinosaur; Denis Gäbel Quartet; Matthieu Mazué Trio; Olivia Trummer Trio featuring Kurt Rosenwinkel and Fabrizio Bosso; Shannon Barnett Quartet; Vincent Peirani Trio—"Jokers"; and more.

jazzfest-bonn.de

Ravenna Jazz

Ravenna, Italy
May 4-13

One of the longest established jazz festivals in Italy reaches its 49th edition and welcomes back international artists after two years of COVID limitations.

LINEUP: Paula Morelenbaum Bossarenova Trio; Lionel Loueke HH—Tribute to Herbie Hancock; 75 Dollar Bill; Pat Metheny Side Eye; and more.

crossroads-it.org/ravenna-jazz

Nattjazz

Bergen, Norway
May 27-June 5

Nattjazz celebrates its 50th anniversary taking place at USF Verftet, an old sardine factory located by the fjords of Bergen.

LINEUP: Sons of Kemet, John Scofield Trio, Gard Nilssen's Supersonic Orchestra, Ghost-Note, Dungen, Bare Egil Spellemanslag, and more.

nattjazz.no

moers festival

Moers, Germany
June 3-6

Established in 1972 with two main stages and artistic work within the field of digital possibility being explored.

LINEUP: Horse Lords, Maya Dunietz "Hai Shirim," Perpetum Disco with Maya Dunietz and Ram Gabay, and more.

moers-festival.de

First International Moscow Jazz Festival

Moscow, Russia

June 13-19

The Igor Butman Foundation presents the First International Moscow Jazz Festival.

LINEUP: To be announced.

Jazz100.ru

JazzBaltica

Timmendorfer Strand, Schleswig-Holstein, Germany

June 23-26

Nils Landgren, Swedish trombonist and artistic director of JazzBaltica, leads a weekend full of jazz next to the Baltic Sea.

LINEUP: Nils Landgren, Anders Jormin, Dirty Loops and more.

jazzbaltica.com

Sicilia Jazz Festival

Palermo, Italy

June 24-July 5

The Sicilia Jazz Festival returns for its second edition. Palermo, Sicily's capital, hosts these acts in historic buildings across the city.

LINEUP: To be announced.

brassgroup.it

Copenhagen Jazz Festival

Copenhagen, Denmark

June 24-July 10

The festival features 17 days of music at 120 venues with 1,200 concerts — all in the very heart of historical Copenhagen.

LINEUP: Herbie Hancock, Gilberto Gil, Melody Gardot, Ólafur Arnalds and some 1,200 others.

jazz.dk

A to JazZ Festival

Sofia, Bulgaria

July 1-3

A to JazZ offers three days of free music, daily kids program, art-market and jam sessions.

LINEUP: John McLaughlin & 4 Dimensions, Snarky Puppy, Roosevelt Collier, Ruth Koleva, Spectrum Vocal Band and more.

atojazz.bg

EUROPAfest

Bucharest, Romania

July 1-9

EUROPAfest reunites artists from Europe with special guests from other continents. Annually, over 300 musicians from 40 countries gather in Bucharest and Sibiu.

LINEUP: To be announced.

europafest.ro



Umbria Jazz 22

Perugia, July 8-17

www.umbriajazz.com



Montreux Jazz Festival

Montreux, Switzerland

July 1-16

The Montreux Jazz Festival takes place on the shores of Lake Geneva offering a privileged setting for the artists and the public.

LINEUP: To be announced. Past artists include Elton John, Stevie Wonder, Muse, Radiohead, Kendrick Lamar, Pharrell Williams and more.

montreuxjazzfestival.com

Jazz à Juan

Antibes Juan-les-Pins,

Provence-Alpes-Côte d'Azur, France

July 6-19

The international jazz festival of Antibes Juan-les-Pins is Europe's longest-running jazz festival.

LINEUP: George Benson, Snarky Puppy, John Legend, Gilberto Gil, Diana Krall, Herbie Hancock and more.

jazzajuan.com

Kongsberg Jazz Festival

Kongsberg, Viken, Norway

July 6-9

The festival presents Norwegian as well as international artists, both boundary challenging and established mainstream acts.

LINEUP: Dee Dee Bridgewater and Memphis Soulphony; Kenny Garrett & Sounds From The Ancestors; Melissa Aldana; Isaiah Collier & The Chosen Few; Snarky Puppy; and more.

kongsbergjazz.no

Gent Jazz

Gent, East-Flanders, Belgium

July 7-17

The 21st edition of Gent Jazz will host a series of rising stars, old faithfuls and established names.

LINEUP: Ibrahim Maalouf; Maisha + Gary Bartz; Archie Shepp & Jason Moran featuring Marion Rampal; and more.

gentjazz.com

NN North Sea Jazz Festival

Rotterdam, the Netherlands

July 8-10

NN North Sea Jazz Festival is the largest indoor music festival in the world with jazz, blues, soul, funk, hip hop, world, pop and more.

LINEUP: John Legend; Ambrose Akinmusire; Avishai Cohen & Rotterdam Philharmonic Orchestra; BadBadNotGood; Delvon Lamar Organ Trio; Diana Krall; and more.

northseajazz.com

Pori Jazz

Pori, Finland

July 8-16

The 55th edition of the festival will feature a variety of international stars and the best of Finnish talent.

LINEUP: John Legend; Simply Red; Lewis

Capaldi; Emeli Sandé; Hector Reimagined; Charles Lloyd & the Marvels featuring Bill Frisell; Thundercat; Cory Wong, and more.

porijazz.fi



Since 1973, Umbria Jazz is a must-see for music fans, set in a wonderful town in the core of Italy with music, sun, food and the warm Italian hospitality.

LINEUP: Herbie Hancock, Diana Krall, Tom Jones, Jeff Beck, Joss Stone, Marisa Monte, Gilberto Gil, Christone "Kingfish" Ingram, Jamie Cullum, Cory Wong, Dee Dee Bridgewater, Charles Lloyd, Bill Frisell and more.

umbriajazz.com

Aarhus Jazz Festival

Aarhus, Denmark

July 9-16

Aarhus offers more than 300 concerts at 40 venues all over the city.

LINEUP: Eliane Elias, Melody Gardot, Aarhus Jazz Orchestra, Lee Ritenour and Dave Grusin, New Jungle Orchestra, and more.

jazzfest.dk

Bohemia JazzFest

Prague, Brno, Plzen, Liberec, Domazlice,

Hluboka and Vltavou, Czechia

July 11-22

The 17th edition of Bohemia JazzFest begins in Prague's historical Old Town Square and travels throughout Czechia.

LINEUP: Craig Taborn, Ravi Coltrane, Lisa Fischer and more.

bohemiajazzfest.cz

Rumori Mediterranei International Jazz Festival

Roccella Jonica, Calabria, Italy

July 11-17

"Next Generation Jazz Showcase" is the theme dedicated to innovative jazz and young musicians.

LINEUP: Double Cut; TUN TorinoUnlimitedNoise; Cubiculum & David Pastor; The Crossing; and more.

roccellajazz.org

Festival de Jazz de Vitoria-gasteiz

Vitoria-Gasteiz, Araba, Basque Country, Spain

July 12-17

This Basque city enjoys something of a love-in with the jazz world. It is a lively town with a medieval quarter and many great tapas bars.

LINEUP: To be announced. Past performers include Kamasi Washington, Ambrose Akinmusire, Nubya Garcia and more.

jazzvitoria.com

Hull Jazz Festival

Hull, Humberside, United Kingdom

July 12-16

Hull Jazz Festival celebrates its 30th anniversary with an innovative lineup.

LINEUP: Don Vappie & Jazz Créole; Alina Bzhezhinska Hip Harp Quintet; Filament Theatre; Earth Makes No Sound; and more.

hulljazzfestival.co.uk

Molde International Jazz Festival

Molde, Norway

July 18-23

Continuously running since 1961, the festival offers 100 concerts in 10 arenas throughout the city center. John Zorn is this year's artist in residence.

LINEUP: AiR John Zorn; John Zorn with Bill Frisell; Nove Cantici; The Hierophant; The New Masada Quartet; Bagatelles Marathon part 1 & 2; and more.

moldejazz.no

San Sebastian Jazz Festival (Jazzaldia)

San Sebastian, Basque Country, Spain

July 21-25

The Jazzaldia or San Sebastian Jazz Festival is the oldest jazz festival in Spain, hosting some 100 concerts on stages across the city.

LINEUP: Herbie Hancock, Iggy Pop, Diana Krall, Gregory Porter, Amina Claudine Myers, Hiromi, Yann Tiersen, Kurt Elling, and more.

jazzaldia.eus/en

Langnau Jazz Nights

Langnau, Bern, Switzerland

July 25-30

Over the last 30 years, this festival has impressed with amazing artists and fantastic atmosphere.

LINEUP: To be announced. Past headliners include Charles Lloyd Kindred Spirits; Aaron Parks & Little Big; Ron Carter's Foursight, and more.

jazz-nights.ch

Jazz em Agosto

Lisbon, Portugal

July 30-Aug. 7

Since 1984, Jazz em Agosto has been a showcase of creative jazz and improvised music.

LINEUP: With a theme of Chicago/New York/Lisboa, the lineup is to be announced.

gulbenkian.pt/jazzemagosto/en/

Ystad Sweden Jazz Festival

Ystad, Sweden

Aug. 3-6

Jan Lundgren is the artistic director for this event, which includes some 30 concerts, a Jazz Parade and Next Jazz Generation concerts in the medieval town of Ystad, just 50 minutes from Copenhagen Airport.

LINEUP: Yellowjackets, Bill Mays, Stacey Kent, Jim Tomlinson, Grégoire Maret, Edmar Castañeda, Cyrille Aimée, Ndozuzo Makathini, Ayanda Sikade, and more.

ystadjazz.se

Amersfoort World Jazz Festival

Amersfoort, The Netherlands

Aug. 4-14

"A musician's paradise," Amersfoort Jazz Festival celebrates its 43rd edition.

LINEUP: Essiet Essiet with Sylwester Ostrowski, Jazz Orchestra of the Concertgebouw and more.

amersfoortjazz.nl

Gouvy Jazz & Blues Festival

Gouvy, Belgium

Aug. 5-7

Premiering in 1978, the Gouvy Festival is a laid-back event where music lovers pitch tents around Madelonne Farm in the heart of the Ardennes Forest.

LINEUP: Antonio Farao "Border" Quartet, George Cables Trio + Vincener Herring & Piero Odorici, Dameronia Revisited, Elia Bastida & Scott Hamilton, Joyce Elaine Yuille and more.

madelonne.be

Jazz Middelheim

Antwerp, Antwerp, Belgium

Aug. 12-15

Jazz Middelheim has the honor of hosting the Toots 100 project, a celebration of the life and music of late Belgian jazz musician Toots Thielemans, who would have turned 100 this year.

LINEUP: Iggy Pop, Thurston Moore, TaxiWars, Toots Thielemans Legacy.

jazzmiddelheim.be

Jazzfestival Saalfelden

Saalfelden, Salzburg, Austria

Aug. 18-22

Saalfelden celebrates the stylistic diversity of jazz and free improvisation in front of an impressive mountain with more than 60 concerts.

LINEUP: Jason Moran & Trondheim Jazz Orchestra, Alba Careta Group, Gard Nilsen, Katharina Ernst, Manu Delago, Fabian Rucker and more.

jazzsaalfelden.com

Koktebel Jazz Party

Koktebel, Russia

Aug. 19-21

This year's festival marks the 100th anniversary of Russian jazz and the 20th season of jazz in Koktebel.

LINEUP: To be announced. Past performers include Jimmy Cobb, Gonzalo Rubalcaba, Tom Harrell, Club des Belugas and others.

en.koktebel-jazz.ru

Jazz District Festival #4

Paris, France

Aug. 27-28

A friendly and free event in the heart of the GoodPlanet Foundation's wooded park, Jazz District is organized by Art District Radio.

LINEUP: Nube with Lucie Guillem, Michael Vigneron Trio, Claude Diallo Trio and more.

jazzdistrictfestival.mystrikingly.com

Jazz in the Park

Cluj-Napoca, Romania

Sept. 1-4

Imagine spending four days in a beautiful old village in the heart of Transylvania listening to good music and relaxing. The 10th edition of Jazz in the Park will be just that.

LINEUP: Yussef Dayes, Erik Truffaz Quartet, Amadou & Mariam, Rymden, Marta Popovici and more.

jazzinthepark.ro

Other International

Jamaica International Ocho Rios Jazz Festival

Kingston, Runaway Bay and Ocho Rios, Jamaica

June 24-26

Founded in 1991 by musician/journalist Sonny Bradshaw, the festival has become a true jazz vacation.

LINEUP: Jamaica Big Band, Dean Fraser, Myrna Hague, Alpha Boys Band and more.

ochoriosjazzja.com

Devonport Jazz

Devonport, Tasmania, Australia

July 28-31

Celebrating 21 years of jazz and blues, Devonport Jazz features a host of Australian artists in venues in and around Tasmania's stunning North West. This annual four-day festival features a variety of dining, social and musical experiences with established and emerging artists.

LINEUP: To be announced.

devonportjazz.com.au

Tudo é Jazz

Ouro Preto, Minas Gerais, Brasil

Aug. 3-7

The festival celebrates its 20th anniversary, bringing the best of jazz to the streets of this historic city. More than 1,600 musicians have already played at the festival. This edition will be presented a Tribute to Frank Sinatra.

LINEUP: Madeleine Peyroux, All-Star Tribute to Frank Sinatra, Anat Cohen, Mauro Senise and Cristovão Bastos and more.

tudoejazz.com

Savassi Festival

Belo Horizonte and Nova Lima,

Minas Gerais, Brazil

Aug. 15-21

With a focus on jazz and instrumental music, the Savassi Festival has developed into a matrix of musical activities that includes recordings, artistic residencies and collaborations, exhibitions, competitions, and a host of live concerts representing the spectrum of jazz. This year, invited composers are Rafael Martini and Felipe José.

LINEUP: Wagner Tiso, Dani Gurgel, Marcos Paiva, Hércules Gomes, Gaia Wilmer, Rafael Martini, Emiliano Sampaio and more.

savassifestival.com.br



eos chamber orchestra & Niels Klein Trio

Michael Wollny Trio

Heidi Bayer und Sebastian Scobel Duo

Aki Takase und Daniel Erdmann Duo

Maria João

Tigran Hamasyan Trio

Jasper van't Hof

Estonian Voices

Laura Jurd DINOSAUR

Denis Gäbel Quartet

Matthieu Mazué Trio

Olivia Trummer Trio

feat. Kurt Rosenwinkel & Fabrizio Bosso

Shannon Barnett Quartet

Vincent Peirani Trio 'Jokers'

Alma Naidu

MIKE STERN/BILL EVANS BAND

feat. Gary Grainger & Dennis Chambers

Andrea Motis – Loopholes

Oliver Leicht [Acht.]

Rolf Kühn Quartett 'Yellow + Blue'

LIUN + The Science Fiction Band

Ambrose Akinmusire Quartet

TOYTOY X SALOMEA

Jazzrausch Bigband

More Information:

www.jazzfest-bonn.de

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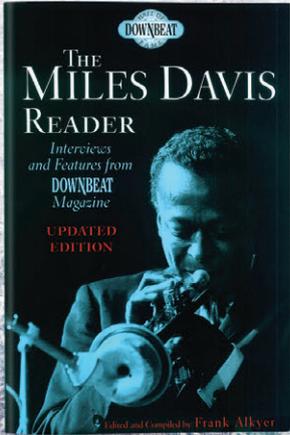


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Rudresh Mahanthappa's Hero Trio

Seeing a colorful press photo of Rudresh Mahanthappa and his bandmates adorned in masks, tights and capes might lead one to believe that they are the comic book-like heroes from which the trio's name is derived. But the alto saxophonist has been clear: He is paying homage to his own musical heroes — Charlie Parker, Sonny Rollins and Lee Konitz, for starters. Rollins and Konitz virtually trademarked the chord-less trio format embraced by Mahanthappa and his rhythm section players, both of whom work regularly in other highly regarded trios: bassist François Moutin with pianist Jean-Michel Pilc, and drummer Rudy Royston with guitarist Bill Frisell.

In this rare iteration of the DownBeat Blindfold Test, all three musicians were asked to comment on selections consisting entirely of trio music. It was Mahanthappa's second Blindfold Test, and the first for Royston and Moutin.

Ornette Coleman

"Dawn" (*At The Golden Circle Stockholm*, Blue Note, 1966) Coleman, alto saxophone; David Izenzon, bass; Charles Moffett, drums.

Rudresh Mahanthappa: That's Ornette Coleman, *At The Golden Circle*, with David Izenzon and Charles Moffett. This is on Blue Note, not Atlantic, I believe. When I was at Berklee in the '90s, I wanted to do a recital of all Ornette Coleman music. It had a horrible name — it was called "Ornette, or Not." We ended up doing a ballad called "Dawn" — this is it? There it is, I hear the melody now. 5 stars.

François Moutin: I don't know of anything else that David Izenzon did, but he's a monster bass player.

Jerry Bergonzi Trio

"Have You Met Miss Jones" (*Lost In The Shuffle*, Double-Time, 1998) Bergonzi, tenor saxophone; Dan Wall, organ; Adam Nussbaum, drums.

Mahanthappa: It sounds like Steve Grossman when he was in his Sonny Rollins phase. It has a Jerry Bergonzi vibe to it, too. It's not Dan Wall, is it? Adam Nussbaum? Jerry is great. For better or for worse, Grossman, Brecker, Jerry Bergonzi, even George Garzone, to some extent Dave Liebman — these guys were like the kings of this post-Coltrane [sound]. I think Grossman was the forefather of all those guys, including Michael Brecker. Steve was playing like that when he was only 19 years old with Elvin Jones.

Moutin: There's one lick in there that could have been you on tenor, Rudresh.

Mahanthappa: It's the same source material, just up a fifth. I tried playing tenor in high school; I sounded terrible on tenor.

Rudy Royston: Adam Nussbaum is on! I like all the energy, rhythm, big fat sound ... not like that "clean" stuff that was going on at that time.

Moutin: I've played with him half a dozen times, and every time, it was an incredible experience.

Royston: He's a cat who believes in the drums leading the band, the drums leading the vibe. He came to UNC when I was there. He said, "You should be able to tell what the tune is from what I'm playing." You could hear it in his rhythms and how he was defining stuff around the melody. He's still a bad cat.

Mahanthappa: 5, shall we go 5 stars on that?

Moutin: Yeah.

Royston: Everyone was killing on that.



Faster than a speeding bullet: Rudy Royston (left), Rudresh Mahanthappa and François Moutin

DAVID CROW

Melissa Aldana & Crash Trio

"Turning" (*Melissa Aldana & Crash Trio*, Concord, 2014) Aldana, tenor saxophone, Pablo Menares, bass; Francisco Mela, drums.

Royston: Is that Melissa Aldana? The thing I love about Melissa is how she uses space. She's never in a rush. She always waits, and then she does that thing where she starts low, I don't know what it is [*sings the line*]. And the way she uses ... falsetto?

Mahanthappa: Altissimo. I like Melissa a lot, I don't know her playing real well. One of the things that's hard for me to realize is that there's a whole generation of folks that were influenced by people our age. Melissa told me a story about how into Mark Turner she was, and how he gave her a seven-hour lesson once.

Royston: That's a great trio. I saw them at Dizzy's. They were a good *trio*.

Moutin: Good composition, too.

Mahanthappa: 5 stars.

Chris Speed Trio

"Arrival High" (*Platinum On Tap*, Intakt, 2017) Speed, saxophone; Dave King, drums; Chris Tordini, bass.

Moutin: Triplicate?

Mahanthappa: No, it doesn't sound anything like that. It kind of reminds me of Bill McHenry. Is it George Garzone? It definitely sounds like it could be someone of our generation. It could be Rasmus Lee, or it could be ...

Moutin: Donny McCaslin?

Mahanthappa: No, it can't be, that's not Donny's sound. Or guys that I went to Berklee with, like Matt Renzi ... all these cats that played all that modern shit, but with harder reeds and a darker sound, as opposed to Donny. It was almost like a reaction to Michael Brecker, "We're going to go dark!"

Royston: I know this drummer, man.

Mahanthappa: It could be Chris Speed, too. Is this the trio with Dave King? There you go. Chris was a little older than me, but he was still in Boston when I was in school, but he was hanging out, playing his ass off. 5 stars. Chris is a bad motherfucker and more people should know who he is.

Royston: I knew that it was [Dave King on drums], but I just couldn't put my finger on that sound. Big tom sounds, and you can hear all that facility with the rim shots and the bells. You can hear all that stuff in the Bad Plus.

DB

... To be continued in the June 2022 issue of DownBeat. Same Hero Trio time. Same Blindfold Test space!

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.

ROXY COSS

PLAYS THE PMXT-66R IN GOLD LACQUER

Disparate Parts (Outside in Music), the anticipated follow up to Coss' acclaimed quintet release Quintet (2019), features familiar personnel in a brand new context: Coss on tenor and soprano saxophone, Alex Wintz on guitar, Miki Yamanaka on piano and keyboards, Rick Rosato on bass and Jimmy Macbride on drums. Together, they navigate new harmony, rhythmic modulations and wildly diverse textures across 14 tracks of original music framing the impetus for the album: Coss' four-movement suite, "The Body," "The Mind," "The Heart" and "The Spirit." Distinct gestures join together to form extended ideas and permutations without surrendering their respective characters.

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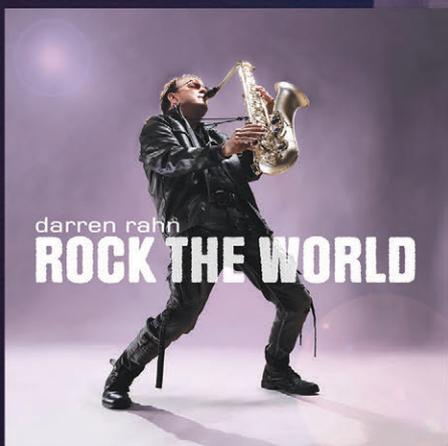


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