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President Kevin Maher Editor & Publisher Frank Alkver Contributing Editor **Ed Enright** Creative Director Žaneta Čuntová Assistant to the Publisher Sue Mahal Bookkeeper Evelyn Hawkins

ADVERTISING SALES

Record Companies & Schools

Jennifer Ruban-Gentile Associate Publisher 630-359-9345 jenr@downbeat.com

Musical Instruments & East Coast Schools

Ritche Deranev Vice President of Sales 201-445-6260 ritched@downbeat.com

OFFICES

188 W. Industrial Dr., Ste. 310, Elmhurst, IL 60126 630-941-2030 / Fax: 630-941-3210 http://downbeat.com editor@downbeat.com

CUSTOMER SERVICE

877-904-5299 / service@downbeat.com

CONTRIBUTORS

Senior Contributors Aaron Cohen, Howard Mandel, John McDonough

Adranta: Jon Ross, Boston: Frank-John Hadley, Allen Morrison; Chicago: Alain Drouot, Michael Jackson, Jeff Johnson, Peter Margasak, Bill Meyer, Paul Natkin, Howard Reich; Indiana: Mark Sheldon; Los Angeles: Earl Gibson, Sean J. O'Connell, Chris Walker, Josef Woodard, Scott Yanow, Michigan: John Ephland; Minneapolis: Andrea Canter, Nashville: Bob Doerschuk; New Orleans: Erika Goldring, Jennifer Odelf, New York: Herb Boyd, Bill Douthart, Philip Freeman, Stephanie Jones, Matthew Kassel, Jimmy Katz, Suzanne Lorge, Phillip Lutz, Jim Macnie, Ken Micallef, Bill Milkowski, Allen Morrison, Dan Ouellette. Ted Panken, Tom Staudter, Jack Vartoogian; Philadelphais: Shaun Bracky Portland; Bobert Ham; San Francisco: Yoshi Kato, Denise Sullivan; Seattle: Paul de Barros, Washington, D.C.; Willard Jenkins, John Murph, Michael Wilderman; Canada: J.D. Considine, James Hale; France: Jean Szlamowicz; Germany; Hyou Vielz; Great Britain: Andrew Jones; Portugal: José Duarte; Romania: Virgil Mihaiu; Russia: Cyril Moshkow. Contributor Emeritus: Fred Bouchard.

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

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JULIAN LAGE THE LAYERS

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ON THE COVER

DelfeayoMarsalis

Soooo New Orleans!

BY ALLEN MORRISON

The most famous brothers in jazz are scattered. Wynton lives in Manhattan. Branford settled in North Carolina. Jason moved to France for a while, then returned to New Orleans. Only Delfeayo Marsalis never left New Orleans. And he is "so New Orleans."

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At Home with Keith Jarrett

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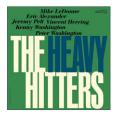
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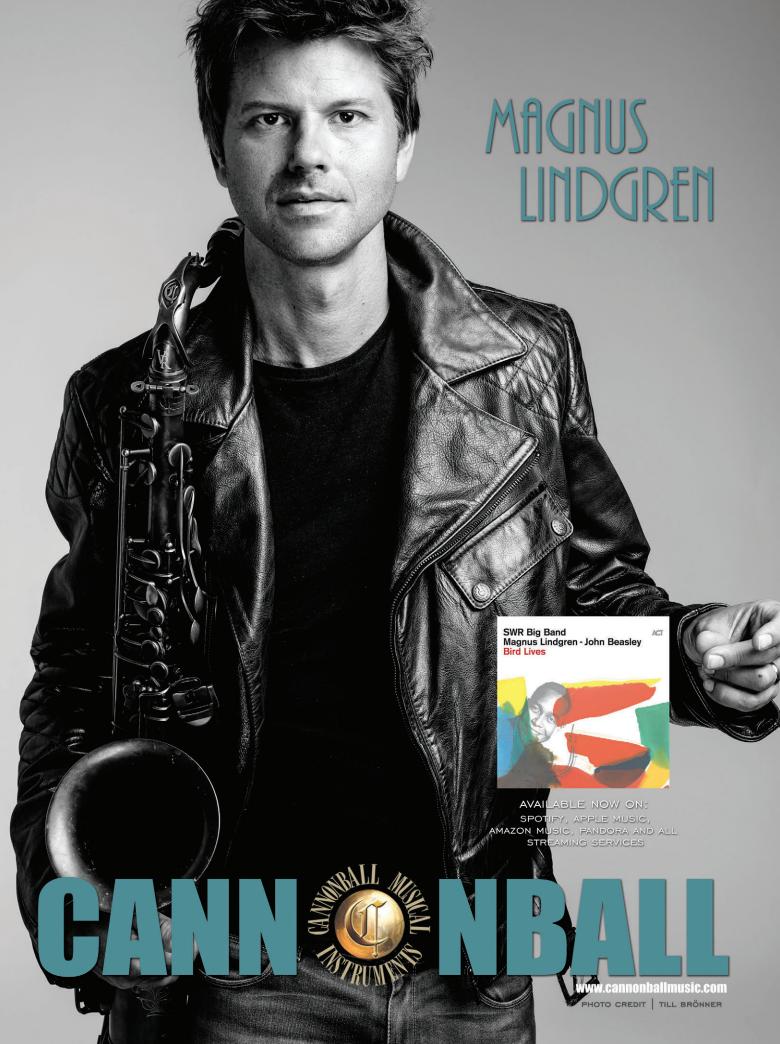
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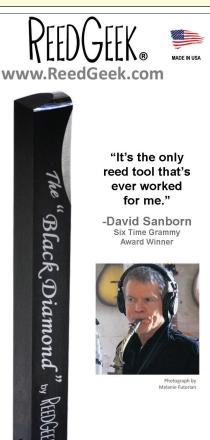
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In Praise of Home Cookin

THE IDEA OF SOUND AND PLACE IS POWERful. The sounds of so many artists may be firmly connected to where they were born, where they live or where they might be at a particular moment. Music made in New York is just different from music made in New Orleans or Paris or Hong Kong. Music made alone during the pandemic sounds much different than the community vibe at a packed night club or concert hall.

That theme of place runs through this issue like the Mississippi through through the United States. Our three main features focus on artists and their sense of home, starting with our cover story. Nothing is more New Orleans than Mardi Gras. And Delfeayo Marsalis' new recording Uptown On Mardi Gras Day makes the trombonist a strong candidate for king of the carnival when Fat Tuesday rolls around. Marsalis speaks with writer Allen Morrison, offering humor, grace and love about family and the city that raised him, beginning on page 22.

Moving to the Midwest at Christmastime, writer John Murph caught up with José James during a pilgrimage back to the vocalist's hometown of Minneapolis. James speaks with respect of the artists who took him under their wing.

"I don't know what would have happened to

me if I hadn't been seen by all of this creative community saying, 'Hey, you have a gift; you should nurture it," James says. Murph and James go deep in an interview that begins on page 34.

And then, there's writer and photogrpaher Michael Jackson's interview with Keith Jarrett, direct from Jarrett's New Jersey home and studio of some 50 years.

Imagine being at Jarrett's house and seeing Cavelight, the vaunted home studio where Jarrett created so much magic.

Jackson paints the picture with words and photography, complete with Jarrett offering an impromptu concert — even though a stroke restricts him to playing with only his right hand. The idea leaves Jarrett fans wishing we were there.

The pianist proves to be his usual thoughtful, straightforward self, offering a glimpse into the life challenges caused by two strokes he suffered a few years back.

"Short-term memory is definitely nearly impossible from five seconds on," Jarrett said. "Trying to locate your car keys, something like that, you don't have much."

But the long-term memory is there. He speaks of people and places he's loved during his journey. Some places he has called home. **DB**

EVERY DRUMMER SHOULD OWN AT LEAST TWO SNARE DRUMS... WHY NOT MAKE IT







Chords ප Discords

Venue Guide Omission?

I greatly enjoyed reading your [2023 International Jazz Venue Guide in the February issue]. However, I must say that New York as a state is more than just the Big Apple.

Tarrytown's Jazz Forum is a wonderful and warm space that echoes the best qualities of Manhattan's hotspots for those of us jazz lovers who want the experience without the fuss of a city trip.

Trumpeter Mark Morganelli and his wife, Ellen Prior, own and operate it. Each weekend, you can see the cream of jazz musicians, young and old, including their recent booking of Joey Alexander's trio. Here's hoping my favorite jazz spot makes your list in 2024.

MICHAEL MIGLIACCIO CROTON-ON-HUDSON, NEW YORK

Editor's Note: Duly noted, Michael. The work Mark and Ellen have done at Jazz Forum has been nothing short of amazing!



Venue Guide Omission? Round 2

I noted that there was a serious omission in your venue listings for New York City. The omission was not to include The Jazz Gallery.

I presume I don't need to mention to you the importance of that venue for the lifeblood of jazz in NYC. I was really very surprised The Jazz Gallery was omitted.

The Gallery was extremely important during the thick of the pandemic, not to mention its importance in supporting great upcoming players. Think of the greats that got started there in its 25 years of existence.

I hope I haven't sounded too critical. I have been reading DownBeat for decades and it's part of my lifeblood, so I just want to help.

ALEX VIA EMAIL

Editor's Note: Another great club. Thanks for rallying to its defense.

Trying Not To Be Mean

I tried, I really tried, after reading Bill Milkowski's article on Thumbscrew's *Multicolor Midnight* album.

I listened to them and Mary Halvorson in other settings on YouTube. I listened to a lot of her playing. I was trying to hear what her fans like so much about it. I have a really good ear for good music, and this is just not it. She seems like a very nice person, etc.

I totally get how she talked about her Guild Jazz Hollowbody guitar and how she likes some buzz in the action and the loose toggle switch that made some cracking noise she would use as an effect. And I'm not trying to be mean, but for her to be ranked No. 1 in the 2022 Critics Poll is total B.S. The next one on my list is Jakob Bro. Give me a boring break. Who in their right mind would listen to that crap? Hey, Bill, what about your guitar heroes John McLaughlin and Al Di Meola?

You traitor.

MICHAEL WEIR VIA EMAIL

Jazz Guide Corrections

Wanted to send this in earlier, but better late than never! In your October issue featuring "Where to Study Jazz," I noticed a couple things readers — or potential students — may want to take note of. For The New School, School of Jazz and Contemporary Music faculty, you have guitarist Vic Juris listed. However, Vic sadly passed on Dec. 31, 2019. For University of Miami Frost School of Music alumni, you have drummer and keyboard

player Marko Marcinko, who is now director of Penn State University's jazz program, listed with his last name spelled "Marcinki."

ROB REAGAN WIND GAP, PENNSYLVANIA

Editor's Note: Thanks, Rob, for the corrections.

Digging December

Thank you again for another excellent issue (December). Great interview with Kenny Barron, a well-deserved addition to the DownBeat Hall of Fame. I have enjoyed all his recent records.

After reading about all the projects that Christian McBride is involved in, he deserves to be Artist of the Year.

With all the bands and records that Pat Metheny has planned for 2023 and 2024, he already has my vote for Artist of the Year for 2023. I always enjoy when you have an interview with Pat, my favorite guitarist and musician.

Great final tribute to organ legend and multi-instrumentalist Joey DeFrancesco. I have mixed reactions to the Readers Poll, but it is what it is.

This year, I read more articles per issue than previous years. It seems like you had a better mix of rising stars and established musicians this year. I am looking forward to next year's issues of DownBeat.

MARC NEBOZENKO EVANSTON, ILLINOIS

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The new Privia PX-S7000 is simply the best-sounding, best-feeling, and best-looking Privia ever made. Its breathtaking 4-speaker sound system and Smart Hybrid Hammer Action Keyboard deliver a playing experience like no other instrument. With 400 Tones including three legendary grand pianos and 50 vintage electric pianos, inspiration is always at hand. Its luxurious design, in your choice of three finishes and with an included matching stand, breathes life into any room.



CASIO.





Remembering Jeff Beck, Amos Lee, Jazz in China, Willard Jenkins & Aardvark Jazz Ork



Joe Chambers: The NYC-Montreal Connection

n March, Joe Chambers came to New York to record his new Blue Note album. The session yielded nine tracks that, on their own, would have stood as a worthy document of a mallet master who, at age 80, remains a vibrant link to the label's storied past.

"We did that — boom! — it was finished," Chambers said by phone from his home in Wilmington, North Carolina.

But not long after the session wrapped, Chambers got an email from Andrés Vial, a onetime student of his at New York's New School. He hadn't heard from the pianist in years. Vial, who had returned to his native Montreal, asked Chambers to come up and do some overdubbing on a project of his. Chambers agreed and, to his surprise, found a cadre of musicians from all over the world — Guinea, Cuba, Brazil, Congo — as well as an old friend and new transplant to Montreal, bassist Ira Coleman.

Vial had gathered the group into an ensemble whose sound and songbook, Chambers recalled, "knocked me out. I said, 'This is great. I'd like to put some of these things we're doing on the record I've cut already in New York."

So he scrapped three tracks from the New York session — two by Thelonious Monk, the other by Jymie Merritt — and replaced them with three new ones laid down during a recording session Vial co-produced in Montreal that August. Among them was the tune, adapted from Vial's book and credited to him, that ultimately gave the album its title: "Dance Kobina."

To be sure, the album has a de facto bifurcated structure; Chambers is the only musician on both the New York and Montreal sessions. But the simpatico among the musicians on either side of the border seems constant. That is a tribute to the respect Chambers com-

mands among both groups.

Echoing sentiment across the board, Vial said: "I'm greatly indebted to him."

Vial traces his relationship with Chambers to a "transformative" master class the elder musician held at Montreal's McGill University in 1999. Two years later, Vial was enrolled in Chambers' percussion ensemble at the New School. In it, he said, he felt a "thrill" as he and Chambers played vibraphones side by side, delving into classic repertoire that included material Chambers had written for Max Roach's legendary percussion group M'Boom.

These days, Vial is bringing that experience to bear as a doctoral candidate at McGill, looking at the ties that bind the Latin, African and Afro-diasporan musical traditions. Chambers, for his part, has lived these traditions — immersing himself in global percussion as a youth in Philadelphia, as a member of M'Boom starting in 1970, as a bandleader right up to his most recent recording, *Samba De Macaratu*, in 2021.

"There's definitely a connection between the two of us," Vial said.

Vial's ensemble serves as the vehicle for both his recording and academic interests. It recalls the ensemble Chambers ran at the New School, which in turn harked back to M'Boom. "There's definitely a lineage there," Vial noted.

Chambers, identifying a "commonality" with Vial in their syncretic approach, found he could shape raw material from Vial's ensemble into "Dance Kobina" — a title, with Ghanaian associations, of his choosing — by a process of concision, shortening the "A" section in relation to the "B" section until it fit a radio-friendly song form. Even in its raw form, though, he found that it had immense attraction for what he called its "buoyancy."

That buoyancy owes in no small measure to the artful play of 3/4 and 6/8 qualities, which seem to conflate in Coleman's hands. "You can hear the bass line in different meters simultaneously," Vial said, noting that such ambiguity is common to folkloric Argentine music, which he claims as part of his heritage.

"As a soloist," Vial said, "it's tricky and really fun." His probing keyboard lines, lively and lightly percussive, convey that sense.

On Chambers' Montreal session, he plays only drums, and he seems energized by the interactive possibilities with both Congolese percussionist Elli Miller Maboungou and vibraphonist Michael Davidson, who, inspired by what he called Chambers' "rhythmic momentum," overdubs a striking marimba counterline on Chambers' "Gazelle Suite." Davidson said he found sustenance in Chambers' stories about playing drums on multiple Blue Note albums with vibraphonist Bobby Hutcherson in the 1960s.

For Chambers, it helped to be anchored on the Montreal session by Coleman, who, in addition to his unerring sense of pulse, adds historical perspective. Coleman played on Chambers' albums *Mirrors* (1999) and *Landscapes* (2016), but he was in Chambers' orbit long before that, paying his dues as a youthful roadie with M'Boom. As the young Coleman moved equipment, he observed the group's members — top players all, among them Freddie Waits, Omar Clay and Warren Smith — and found Chambers "the most multifaceted."

He contributed as composer, arranger, drummer, vibraphonist and pianist — and did so with a minimum of fuss.

"He was very quiet," Coleman recalled. "He just delivered."

Chambers' ethos continues to be one of largely letting his musical prowess speak for him. Yet there is little doubt about who is in control, in the studio and on the bandstand, according to Rick Germanson, the pianist on the New York session, who has worked with Chambers at a variety of New York venues and, along with Coleman, appeared on *Landscapes*.

"He has a clear concept of what he wants," Germanson said.

Germanson came to Chambers' attention by recommendation from Ray Mantilla, a charter member of M'Boom, while subbing in the percussionist's salsa band. Now Chambers' first-call pianist, Germanson contributes a deft reharmonization on the new album's opener, Kurt Weill's "This Is New." Germanson also takes the album's opening solo, an impressive one that ranges widely but never loses touch with the melody.

For most of the New York session, Germanson, Mark Lewandowski on bass and Chambers on drums provide a bed on which Chambers can lay his vibraphone, overdubbed directly after the trio lays down a track. Joined on most tracks by Cuban percussionist Emilio Valdes Cortes, the group provides context as Chambers makes the case that his vibraphone playing is the equal of his drumming.

Given his stature as a drummer, that is no easy case to make. But as a vibraphonist, he makes his points, as he does on drums, with an economy of motion and an abundance of style. The tunes are a varied lot, among them "Ruth" and "Caravanserai," both reductions of movements from his *Moving Pictures Suite* commissioned for Jazz at Lincoln Center's year of the drum in 2003; "Power To The People," a Joe Henderson swinger for which he recruited saxophonist Marvin Carter; and "Moon Dancer," a Karl Ratzer ballad for which he had hoped to hire a singer before the money ran out.

Going forward, Chambers said, he would like to play more vibraphone. And the new album's outlier — "Intermezzo," on which Chambers forgoes the drums for some otherworldly real-time interplay with Germanson — suggests an alternate path for that endeavor.

But those hungry for the sound of Chambers in his pre-vibes heyday might seek out the clarity of the unadorned trio on "This Is New." His signature ride cymbal, seemingly unencumbered by thoughts of an impending overdub, is operating with a special abandon, having lost none of its drive—and gained a lifetime of wisdom—since Chambers, then a rising star in his mid-20s, recorded the tune in the mid-'60s for Chick Corea's Tones For Joan's Bones.—Phillip Lutz





Keith Jarrett Bordeaux Concert

Keith Jarrett's memories - classical, jazz, country experimental - are unlimited. (....) He is rousing a community of listening at the edge of silence, an awareness of time out from the noise and weariness of the world.

Le Monde, 2016

ECM 2740 CD/2-LP



Remembering Jeff Beck

AS ONE OF AN ICONIC TRIUMVIRATE OF 1960s rock guitar gods, along with Jimi Hendrix and Eric Clapton, Jeff Beck set the template for future rock guitar virtuosos who would follow in his wake and build on his six-string innovations. Soon after the news came of Beck's passing on Jan. 10 at age 78 from bacterial meningitis, several of them weighed in on Instagram.

"In the pantheons of guitar players, Jeff was the chosen one," wrote Steve Vai. "He left us with so much beauty and light in our music world. I can't imagine the landscape of contemporary guitar playing if he had never been here, but as everything comes and goes in this world, his contribution reshaped our imagination of what the guitar can do forever."

Added Joe Satriani: "Jeff Beck was a genius, a stunning original. He was an astounding guitar player with more ways to make you go, 'WTF was that?' than anybody else. He was profoundly talented, and never stopped innovating on the instrument. He had an enormous impact on my guitar playing, my musicianship and my soul. I found his approach to the instrument so inspiring. His solo albums were all groundbreaking, ahead of their time, and paved the way for me and so many other guitarists around the world."

A true virtuoso, Beck was one of the rare rock guitarists who eschewed a pick in favor of the independence of fingers on strings to get his signature chord voicings and otherworldly tones. With minimal use of effects, the sound was mostly in his hands. Along with eerie volume-knob swells to eliminate the attack on his vicious string-bends - a technique most famously used on his version of the tender Stevie Wonder ballad "Cause We Ended As Lovers" from his 1975 album Blow By Blow — Beck also had an unparalleled command of the whammy bar (or tremolo arm) for uncannily precise articulation and liquid inflections that approximated slide guitar or even the human voice (a quality perhaps best exemplified on a lyrical showcase like "Where Were You" from 1989's Guitar Shop). Another tool in his trick bag was his mastery of highpitched harmonics, as he demonstrated on the epic "Two Rivers" from Guitar Shop.

Beck discussed his unique technique with writer Gene Santoro in an interview for a January 1985 issue of Guitar World: "It's more like bluegrass style with rock 'n' roll in mind. If I break a fingernail, then I have to use a pick, but otherwise I never touch one. With five fingers you can do all kinds of stuff you can't properly get at with a pick. You can do rolling figures like bluegrass, you can pick out notes of a chord and twang them, push them, bend them, anything you want. When you drop the pick, you've got all these fingers hanging out in the breeze. Naturally, you want to use them. Obviously, there are some very fast guitarists, like John McLaughlin, who use a pick. And I can't even get

anywhere near the speed he gets. But that's not what I'm looking for. I'm looking to use as many notes, chordal things, bends, whatever, that you can't really do that easily with the same articulation that you get with all separate fingers."

Several guitarists, like Vai and Satriani, eventually cracked the code of Beck's playing. But the seven-time Grammy winner and multiple platinum seller continued innovating and delivering passionately over the course of his fabled career.

Born on June 24, 1944, in South London to an accountant father and candy maker mother, he became attracted to electric guitar after hearing Les Paul's popular recordings with his wife, singer Mary Ford, in the early 1950s. He was later drawn to the early rockabilly and proto-rock 'n' roll sound of Gene Vincent, and particularly the group's guitarist, Cliff Gallup. American bluesrock pioneer Lonnie Mack also became a major guitar influence for young Beck.

In 1965, Beck joined The Yardbirds, replacing Eric Clapton in the British rock group. Though he remained with The Yardbirds for only 20 months, his snaky Middle Eastern guitar sound and distortion-laced lines helped define the group's early hits like "Heart Full Of Soul," "Over, Under, Sideways, Down" and "Shapes Of Things," the latter reaching No. 11 on the U.S. pop charts.

The band was also immortalized in director Michelangelo Antonioni's Mod-era film from 1966, Blow Up, which features a scene where the main character (David Hemming's Thomas) enters a packed nightclub to the strains of The Yardbirds playing a grunge-laden, pre-punk rendition of Tiny Bradshaw's "The Train Kept A-Rollin'." During the song, Beck keeps slamming his guitar against his Vox amp out of frustration over a crackling cord, only to ultimately smash it to smithereens on stage before throwing the fragments of the destroyed instrument into the frantic audience (and this a full year before either Hendrix or Pete Townshend smashed their guitars during their sets at the Monterey Pop Festival).

Beck's landmark debut as a leader, 1968's *Truth*, featured Rod Stewart on vocals and included a heavier, more psychedelic version The Yardbirds' "Shapes Of Things," along with wah-wah inflected remakes of Willie Dixon's "You Shook Me" and Howlin' Wolf's "I Ain't Superstitious." An instrumental number, "Beck's Bolero," penned by his Yardbirds bandmate Jimmy Page, became a standard in concert for years to come. He followed in 1969 with *Beck-Ola* and continued asserting his guitar hero status with 1967's *Rough And Ready* and 1972's *Jeff Beck Group*.

After applying a light, lyrical touch on the smooth ballad "Lookin' For Another Pure Love" for Stevie Wonder's breakthrough 1972 album *Talking Book*, Beck later recorded Wonder's "Superstition" on his own 1973 power trio album, *Beck, Bogert & Appice*, with bassist Tim Bogert

and drummer Carmine Appice from the '60s rock band Vanilla Fudge.

With 1975's Blow By Blow — an instrumental album produced by George Martin, who had produced the Mahavishnu Orchestra's Apocalypse the year before and presided over countless studio sessions with the Beatles before that -Beck did a deep dive into fusion waters. On the strength of funky clavinet-fueled fare like "You Know What I Mean" and "Constipated Duck," along with a reggae-flavored version of the Beatles' "She's A Woman," a beautifully lyrical version of Wonder's melancholy ballad "Cause We've Ended As Lovers" (which Beck dedicated to fellow guitarist Roy Buchanan), a kinetic shuffle in "Freeway Jam" and a mind-blowing "Scatterbrain" (with Martin providing "Glass Onion" type string arrangements), Blow By Blow became a million-selling, Top Five album.

He followed in 1976 with Wired, featuring original Mahavishnu Orchestra keyboardist Jan Hammer and current M.O. drummer Narada Michael Walden. That fusion offering included the fiery "Led Boots" and a tender rendition of Charles Mingus' "Goodbye Pork Pie Hat." Beck later toured with Hammer's band, yielding the album Jeff Beck With The Jan Hammer Group Live, which went Gold in 1977.

During the '80s, Beck racked up such potent albums as 1980's *There & Back*, 1985's *Flash*, which included his original frontman Rod Stewart on a soulful version of Curtis Mayfield's "People Get Ready," and 1989's *Jeff Beck's Guitar Shop*, a stripped-down power trio outing with keyboardist Tony Hymas and drummer Terry Bozzio that went Gold and also earned him a Grammy for Best Rock Instrumental Performance. That same year, he also toured with Texas-born blues-rock guitar hero Stevie Ray Vaughan in a volatile package billed as "The Fire Meets the Fury."

Beck did prodigious session work through the '90s, providing signature solos on albums for Jon Bon Jovi, Roger Waters, Kate Bush, Brian May, Tina Turner, Paul Rodgers, Buddy Guy, Stanley Clarke, John McLaughlin and Will Lee. While 1999's Who Else! and 2003's David Tornproduced Jeff represented a detour into techno/ electronica, he returned to classic form on 2008's Live At Ronnie Scott's with drummer Vinnie Colaiuta, bassist Tal Wilkenfeld and keyboardist Jason Rebello playing exhilarating interpretations of Billy Cobham's "Stratus," "Cause We've Ended As Lovers," "Scatterbrain," "Led Boots" and "Goodbye Pork Pie Hat." Beck showed continued breadth of style with 2010's Emotion & Commotion, which included an interpretation of "Over The Rainbow" and earned him separate Grammys for Pop Instrumental (Puccini's "Nessun Dorma") and Rock Instrumental ("Hammerhead").

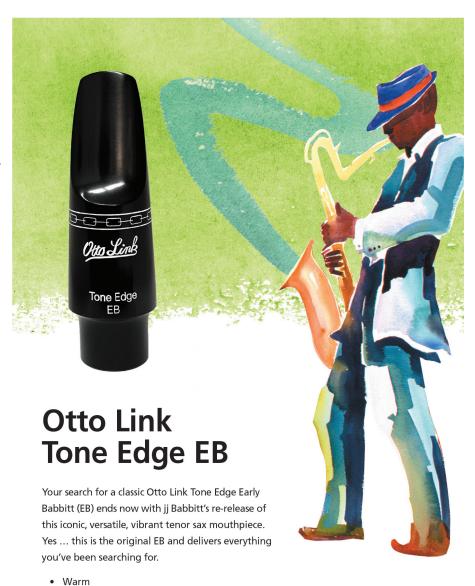
Beck's 2011 album, *Rock 'n' Roll Party:* Honoring Les Paul, was a salute to his original guitar influence. Performed to a select audi-

ence at the intimate Iridium nightclub in New York's Times Square, this live outing featured faithful renditions of Gene Vincent's "Crusin," Eddie Cochran's "Twenty Flight Rock" and the rockabilly staple "Double Talking Baby" as well as faithful renditions of Henry Mancini's "Peter Gunn Theme," Santo & Johnny's "Sleep Walk," The Shadows' "Apache" and the Les Paul & Mary Ford hits "How High the Moon," "The World Is Waiting For The Sunrise" and "Vaya Con Dios."

His final album, 18, was a collaboration with actor-guitarist-singer Johnny Depp. That July

2022 release featured Beck's signature lyrical licks on renditions of Marvin Gaye's "What's Going On," Brian Wilson's "Caroline, No" and Smokey Robinson's romantic ballad "Ooo Baby Baby," along with a taste of electronica on "The Death And Resurrection Show," a touch of darkness on Lou Reed's "Venus In Furs" and a bit of catharsis on John Lennon's "Isolation." The two celebrities made a successful tour of the States together in October and November of 2022.

Depp was reportedly at Beck's bedside when the legendary guitarist passed. —*Bill Milkowski*



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Amos Lee: For the Love of Chet

FOR AMOS LEE, THE PHILADELPHIA-BRED singer-songwriter who first broke as the opening act on Norah Jones' 2004 tour, the pandemic was defined by the loss of his two greatest musical idols who'd also become personal friends: Bill Withers and John Prine.

His go-to music listening now inflected with grief, Lee spent the initial weeks of the pandemic focused on an online Madden tournament, unable to listen to music at all. Then, one day he logged onto Spotify and clicked on Chet Baker's iconic debut 1954 album, *Chet Baker Sings*.

Holed up alone in a house in the Philadelphia suburbs, Lee listened to *Chet Baker Sings* daily during quarantine, a ritual that helped him ground his grief and opened him up to new vocal approaches that he says have left him "forever changed." As a result, Lee released his full-album tribute to the classic album, entitled *My Ideal: A Tribute To Chet Baker Sings*.

Though this is Lee's first straightahead jazz recording, it is not his first exposure to the tradition. In his early 20s, Lee worked at Papa Jazz Record Shoppe in Columbia, South Carolina, where he got a crash course in the music, listening to Charles Mingus and other legends with owner Tim Smith, and reading copies of DownBeat.

"It was like going right to grad school," said Lee, who, despite his lack of introduction, still loved what he heard, particularly Eric Dolphy. "They liked really heavy stuff in that shop. I didn't get, 'Hey, here's some introduction to jazz."

Lee was also in school at University of South Carolina and beginning to write and perform his own songs. Eventually he recorded a demo that fortuitously landed in the hands of A&R at Blue Note Records, which was enjoying major success at the time with Norah Jones.

Blue Note signed Lee in 2004, and though he was not a jazz artist, he felt right at home at the label and with president and CEO Bruce Lundvall.

There was a full-circle feeling about it, too: He'd sold many Blue Note albums during his time at Papa Jazz.

"The origin of my music industry life was sitting in Bruce's office and listening to jazz with him," Lee said. "I never made jazz, but I always wanted to talk jazz with him, and I wanted to learn. I was a 26-year-old kid, and he was like the guru and he would play me stuff and be like, "What do you think of this?""

Though Lee had never listened to Chet Baker until 2020, *My Ideal* is a return to the lesser-known jazz roots of Lee's career, and an homage to an album that had a profound effect.

"I learn a lot about myself through other peoples' music, and it sort of helped me reframe my sorrow." Lee said. "I just kept listening to [Chet] and it kind of saved me in a lot of ways because I didn't have any music that I felt like I really con-

nected to, and there was something about this approach that Chet takes. I like the dynamic of all of these songs that are heartbreaking but also they're like, look for the silver lining. I'm not saying there is one, but let's look for it."

The more Lee listened, the more entranced he became by Baker's vocal technique, studying his quintessentially "cool" delivery that was a stark diversion from the more ornate or "hot" vocal styles of the other male vocalists of his day.

"You realize, 'Where is he breathing?" Lee said. "How are you singing this so softly but with the perfect amount of volume — with emotion? There's not a ton of vibrato. There's just an acuity, a tonal shape that he has that took me a long time to find."

As Lee dug deeper into Baker's nuance and the record's arrangements, he got the idea to do a tribute album and called up his friend David Streim. Streim is an mainstay on the Philadelphia jazz scene who began playing and touring with Lee about six years ago. He ultimately played piano on and produced *My Ideal*.

Streim brought in Philadelphia jazz musicians Madison Rast on bass and Anwar M. Marshall on drums, and in one day, the three of them recorded several versions of the "alive and sweet and sad" arrangements Lee loves on *Chet Baker Sings*.

From there, Lee added his vocals, which strike a fine balance. They pay diligent respect to Baker while highlighting Lee's talent in a new way. With a luscious, round tone, he keeps his vocal performance quite close to Baker's original, while also letting the warmth and soulfulness of his own voice shine through at choice moments. This is particularly apparent on ballads like "I've Never Been In Love Before" and "My Funny Valentine," the latter of which Lee almost didn't record.

"It's such a classic that I didn't want to do it. And then after the project was done ... I was like, 'Man, we can't leave that off,'" Lee said. So, he decided to make the song his own by performing a "dark" version of it for Oscar and Eli, a fictitious couple from one of Lee's favorite films, a Swedish romance horror called *Let The Right One In*.

In the end, *My Ideal* is a poignant tribute to the quiet brilliance of both artists, though Lee's humility is quick to turn the spotlight back on Baker, who Lee thinks is often written off for being too commercial.

"I write songs, I write three-chord songs," he said. "I'm not like this super heady jazz guy. [People say Chet is] too easy. Too straight. For me, it was interesting to not only dig into the singing part of [this record], but also the way that the lyrics worked and the way that the storytelling was happening. How simple they seem, but how not really simple they are ... and when you get underneath the hood, it is absolutely genius-level singing. That's the thing I think a lot of people miss about Chet."

—Alexa Peters

Jazz in China-A Cultural Conversation

ACCORDING TO THE NEW GROVE Dictionary of Jazz, the musical genre came late to the Far East, and especially to China. "There were a few isolated appearances by Westerners," it says. "But the presence of all these musicians reflected little jazz interest."

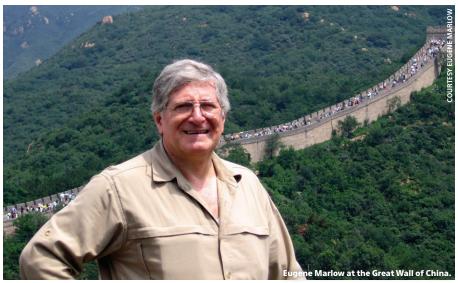
Eugene Marlow begs to differ. In 2018, he published Jazz in China: From Dance Hall Music to Freedom of Expression, which took the story back to the opening of China to the West in the 1840s. In his new film documentary, Jazz in China, Marlow zeros in more specifically on what the music actually has sounded like over a century of recorded history. The narrative is carried along principally by the commentaries of musicians and authors who, like Marlow, have published histories of the Chinese jazz scene revealing a largely untold corner of jazz's story, past and present.

Distribution talks are proceeding with various national platforms following a recent non-exclusive telecast on CUNY-TV in New York. Meanwhile, those eager to download the 60-minute production for private viewing may contact meiienterprises@aol.com for a link.

The Chinese jazz scene rests on a simple premise: China has a long history of central authority from emperors to dictators and is an authoritarian culture from top to bottom. Yet, for a century, the individualism of jazz has "survived and grown" in China, according to Marlow, because it embodies both authority (rhythm) and freedom (improvisation) in a manner that has not challenged larger forms of order.

Marlow's story begins in old New Orleans and travels fast as the world began to dance in the 1920s. Historian Andrew David Field tells us it entered China through Shanghai as educated young people found jazz through a combination of foreign travel and the Western influences of silent film, records and the larger media revolution. According to Andrew F. Jones, Shanghai in particular became a portal of Western popular culture into China. Great ballrooms and hotels created a network of venues where Chinese musicians found audiences hungry for a dance music that had arrived from the West. The crowds included everyone from Chinese underworld bosses to visiting American celebrities. By 1937, Shanghai sparkled with a glitter and glamour to match New York or London.

But how far did jazz penetrate beyond Shanghai into the interior of the mainland? "It didn't," says Marlow. "Jazz, at least in China and in other countries around the world where there were authoritarian governments, existed only in the cities. You didn't find it rural areas in those early years." This despite a limited Chinese radio and record infrastructure. By 1935, we find "RCA Victor in China" set up in Shanghai, not only to sell American product but to document indigenous pop singers such as Zhou Xuam.



But, especially before World War II, there were two Chinas. "You have to keep in mind the demographic evolution of China," Marlow says. "When I was in China for the first time in 2000, I [could still see] the two parts of the country: the sophisticated, entrepreneurial people looking very much like Americans; and the peasants wearing straw hats riding bicycles. Only six years later, they were all riding small motorcycles. The miracle of China is that they have taken several million people out of poverty and into a middle-class life. They, and the higher elites, are the ones who appreciate jazz."

That is today's China, which emerged from four decades of war and violence, first against Japan, then against itself in civil war, then through 30 years of totalitarian rule. The country didn't open up again until 1976 with the death of Mao Zedong.

"After Mao," says Marlow, "All the technologies that have influenced the world, from plane travel to audio cassettes and CDs and finally the internet, have spread the message of Western culture and jazz through China." Accordingly, a procession of young Chinese players would reach beyond pop music and absorb the work of John Coltrane, Miles Davis, John Patitucci, Ray Brown, Steve Sparrow and others.

Singer-composer Liu Sola describes her discovery of Junior Wells and American blues and how it influenced her debut recording, *Blues In The East*. Later she met Ornette Coleman, who challenged her sense of compositional order in favor of pure sound. Yet, no one would confuse Sola's work with American jazz. "You have to consider the musical culture of China," Marlow notes. "Even now there's a strong folk music lineage in China, which is agrarian and rural by its nature." But cultures thrive on conversation with other cultures, perhaps nowhere more than in China.

Jazz escaped the crackdown of the Tiananmen

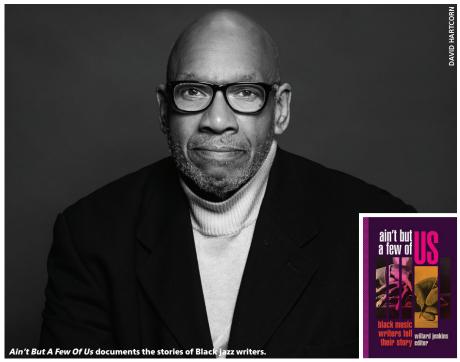
Square revolt, largely because it remained politically nonaligned. This left a clear track for growth from the '90s forward, inspired by an increasingly aging cadre of American models: Wynton Kelly, Chick Corea, Keith Jarrett, Michel Petrucciani and, above all, Oscar Peterson. We hear Kong Hongwei, among the earliest post-Mao pianists, comparing credibly with Peterson on a driving pair of "C Jam Blues" jams filmed 42 years apart.

Today, Chinese musicians are coming of age in a system of strict "emphasis on tradition, technique and 'the right way to play,'" says Beijing pianist David Moser in the film. "They have to get over this hump ... because if you're afraid to play wrong notes, you're not going to play jazz." But this system seems to have built a generation of trained musical talent capable of playing precisely what it intends to play, wrong notes and all.

The film concludes with a look at the jazz audience in China — overwhelmingly young and the club and festival networks, where both Western and Asian musicians mix freely in relatively intimate settings in which the music is close enough to touch. More important, the Chinese jazz club scene seems more widely distributed across Chinese cities than ever before. There's even an outpost of New York's Blue Note in the middle of Beijing. The audiences may never rival the crowds found at pop-oriented fests, but they seem young, select and here to stay while the music is reproducing itself in more conservatory programs throughout China. And if that's not enough, the most popular destination for Chinese music students, remains the United States.

Curiously, the film is silent on the scene in Hong Kong, a British colony for 99 years. "That was on purpose," says Marlow. "Clearly there was a jazz scene in Hong Kong, but it was a separate story. I wanted to focus on mainland China and what everybody considers the major cities of the country."

—John McDonough



Jenkins Book Lifts Voices of Black Jazz Writers

writing about Jazz, Music or the Arts more broadly requires a sleight of hand. To write about the overarching culture behind the art is another feat of magic entirely. And let's give a bit of the trick away: The lens of the person reading the tea leaves, whether providing context or even critique, matters. Their background adds depth.

In Willard Jenkins Jr.'s new book, *Ain't But A Few Of Us: Black Music Writers Tell Their Story*, the veteran author provides an illuminated glimpse into the world of a surprisingly small, loose confederation of Black jazz writers. When asked what prompted the book, Jenkins told DownBeat in December, "What inspired me to write it was my journey as a writer, clearly understanding the historical origins of this music, and the fact that this music is a definite product of the African experience in America."

Back in August 1963, "Jazz and the White Critic," a pivotal essay by Amiri Baraka (then known as Leroi Jones), was published right here in the pages of DownBeat. In the decades since, the writing (later reprinted in his revolutionary 1967 book *Black Music*) has served as a rallying cry for generations of Black music writers. The article is referenced several times in Jenkins' book, and is also included in a richly appointed Anthology section that includes influential texts by Black writers (including Greg Tate, and John Murph and Barbara Gardner of DownBeat).

"We take for granted the social and cultural milieu and philosophy that produced Mozart," Baraka noted in his essay. "The sociocultural thinking of 18th-century Europe comes to us as a historical legacy that is a continuous and organic part of the 20th-century West. The sociocultural thinking of the Negro in the United States (as a continuous historical phenomenon) is no less specific and no less important for any intelligent critical speculation about the music that came out of it."

Discussing the inclusion of the piece in *Ain't But A Few Of Us*, Jenkins observed that while compiling work for the book, he wanted to "make sure that we included 'Jazz and the White Critic,' because [the article] breaks down the core theme of this whole examination, this whole series of interviews."

Observing that the work, nearly 60 years on, is still "resonant," Jenkins added. "This is not a book of writers expressing overt grievances, but you'll find in reading their stories of their journeys that they have experienced certain things that point inevitably to elements of race."

An intergenerational cadre of writers are represented in *Ain't But A Few Of Us*, including Robin D.G. Kelley. In Kelley's interview, the author and historian cites some of his influences — among them poet Jayne Cortez. "Cortez used to perform [a piece titled 'U.S.–Nigeria Relations,' recorded for her 1982 album *There It Is*] where the line was, "They want the oil /But they don't want the people.' Of course, she meant this literally as well as figuratively," Kelley said. "For many Black intellectuals, the music and the people, the music and the context, the music and the community are inseparable. Once you separate these things, it

is easy to make the case that jazz transcends race and history — it is a way of claiming jazz's universalism, but based on a skewed definition of universal as 'without connection.'"

The spectrum of vibrant Black voices in *Ain't But A Few Of Us* is broad, relaying their experiences in the trenches of the jazz media field — from cub reporters to trailblazers. Jenkins conceded, "There are a few people who have passed onto the ancestry since they contributed to this book," such as Jo Ann Cheatham (publisher of Pure Jazz), Greg Tate (perhaps most famously a critic for The Village Voice), Jim Harrison (of the Amsterdam News) and Bill Brower (who wrote for a number of publications including DownBeat and JazzTimes).

"And then, of course, there are a lot of seniors who've contributed to this book," Jenkins said. "People like A.B. Spellman. For me, it was important to have him because not only does he contribute an interview, but he also contributes an anthology piece. And because a number of these writers, Greg Tate and others who come along ... cited A.B. Spellman as being an inspiration. In fact, the two people who were cited as being the most inspirational consistently were Amiri Baraka and A.B. Spellman."

Ain't But A Few Of Us also paints a vivid picture of how Black women writers have fared the world of jazz. According to Jenkins, first-person narratives from writers like Tammy Kernodle, Farrah Jasmine Griffin, Karen Chilton, Bridget Arnwine and Angelika Beener are a crucial to the book. "I think a more diverse core of writers reporting on the music will help to broaden [jazz]. There's a huge gender gap in terms of who's writing about this music. And I wanted to make sure that we incorporate as many women writers as we could in this dialogue."

The book serves as a testament to the experiences of a rare few, proof-positive that Black writers and editors are not alone.

"This isn't a volume ... citing the kind of overt racism most white folks can recognize," Jenkins said. "For example, in Robin Kelley's chapter, he speaks to submitting a piece to The New York Times about the very positive efforts of the Central Brooklyn Jazz Consortium, a Black Brooklyn coalition of jazz activists. The response of his music editor? Something to the effect of, "Who is going to believe this, that Black folks are supporting jazz like this?" That's the kind of racism, white supremacy, we far too often, even in the 21st century, have to unfortunately call their attention to. That piece [never published by The Times] is Robin's contribution to the Anthology section."

But Jenkins reiterated, "This is not a book of grievances. This is not a book of aggrieved writers expressing their issues with elements along their particular journey. But it is a book of writers who, because of who they are, have experienced certain things and may have experienced certain resistance."

—Ayana Contreras



Aardvark Jazz Orchestra: 50 Years, a Special Calling

MARK HARVEY IS A BOSTON JAZZ LUMInary like no other. He's long been an important person on the scene as founder and musical director of the Aardvark Jazz Orchestra, a local institution now celebrating its 50th anniversary. He's also made his shining mark as a jazz educator at MIT and as a social-minded Methodist minister who has provided many musicians with spiritual guidance.

Recent Aardvark concerts — notably a combined gold anniversary/MIT retirement celebration and an annual Christmas Concert benefit — keep Harvey and his 15 Aardvarks at the forefront of jazz in the Hub. The next performance by the band, on April 29, Duke Ellington's birthday, promises to be yet another memorable show. In addition to the Ellington material, Harvey plans to premier a new work he composed and showcase another original piece titled "The Seeker," inspired by John Coltrane.

"The band members regard themselves as a family," Harvey said in discussing Aardvark's group chemistry. "They are extremely loyal to the band, with some members coming from New Jersey, Vermont, Maine and sometimes New York City to participate."

The full Aardvark roster is loaded with longevity: Harvey, trumpet (50 years); Cheatham (46), Peter Bloom (46), Phil Scarff (35), Chris Rakowski (20) and Dan Zupan (24) on saxophones and woodwinds; KC Dunbar (32) and Jeanne Snodgrass (33) on trumpets; Bob Pilkington (39), Jay Keyser (35) and Jeff Marsanskis (41) on trombones; Bill Lowe (27) on bass trombone and tuba; Richard Nelson (35) on guitar; Jesse Williams (10) on string bass; Harry Wellott (39) on drums; and Grace Hughes, a newbie (18) on vocals.

"The band's sound is related to the sense of esprit de corps," Harvey said. "The way people

hear each other and relate to one another musically shapes the sound. I write for individual voices within the band, and these particularities are heard within the group sound to give a distinctive flavor. In terms of evolution, I would say that the addition of a new player or even a substitute player is part and parcel of this development. Also, we are fortunate that all of our reed players have multiple doubles, triples, etc., so that we have a wonderful woodwind capability in the music as well as a formidable sax section sound."

Aardvark has developed its musical character based on a deep knowledge of jazz history and the acceptance of other genres and arts. "The eclecticism has grown far beyond any original expectations," Harvey says. "Aardvark has performed my original compositions and arrangements and classics from the jazz tradition, with a very large Ellington/Strayhorn book within our overall band book, and we also have Basie, Herman, Gillespie and other standard bearers represented. [Plus] American music by Ives and Gottschalk, world music and collaborations with dance, film, poetry, choral, chamber, and symphonic ensembles.

"I prefer doing original compositions to arranging other composers' works. My compositions display quite a variety of moods, tempos, textures and styles. And for much of the band's existence, I've put emphasis on extended compositions and suites, modeled on Ellington. Many of these are among my best works, I feel, and often are documented on recordings."

Of 15 albums, he mentions 1995's *Paintings For Jazz Orchestra* (Leo) as a particular favorite. The titular six-movement suite is, he says, "based entirely in a conducted improvisation approach, showing the band's versatility and creativity."

Back in 1968, after leaving his native south-central New York State to study at Boston University's School of Theology, Harvey began developing what's known as his Jazz/Arts Ministry. Melding jazz and religion, encouraged by his like-minded mentor Reverend John Gensel in the New York jazz community, he found a welcoming concert home at historic Old West Church in Boston's West End, where he did his ministerial internship.

"I initiated the Jazz Celebration performance series and organized the non-profit Jazz Coalition," Harvey said. "Through this, I initiated the Jazz All Night concert tradition [1971– "83] and Boston Jazz Walk [beginning in 1973]. I also had an octet [that] morphed into an improvisational quartet, through which I explored an avant-garde aesthetic."

Aardvark: The Boston Brass Ensemble started off in 1973 with a concert benefiting victims of a local fire. "An aardvark is an eclectic animal, and our program was to be eclectic with jazz, classical brass chorales, gospel music and an avant-garde improvisation around a Brother Blue story [Blue was a beloved street performer]. The concert drew a standing-room-only audience. Then, over the next few years, saxophones would be added, the number of brass reduced. And so, by about the late 1970s, the group had begun to look and sound more like a jazz big band."

Aardvark continued to flourish. Among the group's performance high points the past half century are a collective impression gala with Jaki Byard (1986), a 25th Christmas Concert (1997) featuring Sheila Jordan and a Duke Ellington Centennial Concert (1999) with two choirs and a tap dancer.

Still energized, Harvey continues to fight for human improvement. "I feel the opportunity to address spiritual and socially conscious themes in my music and through Aardvark is part of my calling as a minister and an educator. And I am most grateful to have a powerful vehicle like the band to express all of this." —Frank-John Hadley

Defease Marsalis S0000 NEW ORLEANS!

BY ALLEN MORRISON | PHOTO BY GIRARD MOUTON

The most famous brothers in jazz are scattered. Wynton lives in Manhattan. Branford settled in North Carolina. Jason moved to France for a while, then returned to New Orleans. Only Delfeayo Marsalis never left New Orleans. And he is "so New Orleans."

hat's also the name of one of the tracks on his supremely funky new album, *Uptown On Mardi Gras Day* (Troubadour Jass), a celebration of all things Mardi Gras that might as well be the official album for carnival season. The album is the third from the 16-member Uptown Jazz Orchestra (UJO), which Delfeayo founded in 2008. The track "I'm So New Orleans (2023)," with music by Delfeayo and lyrics by local trumpeter Dr. Brice Miller, includes these lines, which Miller raps on the recording:

"I'm so New Orleans, we like syncopated beats with uptown grooves/ When you hear that beat, you can't help but move" ... "I'm so New Orleans, it makes





me proud that Louis Armstrong was a Zulu king/'Cause that let me know from an early age I can do just about anything."

Miller could be talking about Delfeayo, 57, who, since he started playing in the sixth grade, has been much more than the Marsalis family's accomplished, eloquent trombonist. He is a bandleader, composer, arranger, prolific record producer, educator and a civic booster who heads no fewer than three nonprofits in the Big Easy.

He spoke over several Zoom sessions from the modern house he built for his wife and daughter on the border of Central City and the Lower Garden District, about a mile from where Buddy Bolden once lived. His

attachment to the city was obvious. "There's so much to love about New Orleans, I never considered leaving once I settled in," he said.

After attending Berklee, where he double-majored in music performance and production, he spent a couple of months looking for an apartment in New York City. "But I couldn't find a place I both liked and could afford, so I went back home. For sure, I didn't have a plan ... well, a girl might have been involved, too," he laughed.

"Anyway, living in a former Confederate state definitely has its challenges, but ... it was good to live close to my parents, and younger brothers Mboya and Jason. And I felt like I could find my calling better down

here than anywhere else."

The year is young, but the new album may turn out to be the most entertaining jazz, or at least jazz-adjacent, recording of 2023, one that you didn't know you needed until you heard it (and danced to it). This Marsalis can play as modern as anyone, but here he doesn't aim to challenge us intellectually or stretch the definition of jazz. Instead, he provides about 45 minutes of New Orleans struts and shuffles, originals and classic Mardi Gras tunes like "Big Chief," played and sung by a crack band featuring soulful NOLA vocalists, from whom authenticity pours forth like perspiration, all with just one goal: to make you have a good time and forget your troubles.

GROWING UP MARSALIS

Delfeayo is, of course, the fourth of the six Marsalis boys born to father Ellis Marsalis Jr., and Delores Marsalis. Ellis, an elegant modern jazz pianist, educator and the most famous patriarch in jazz history, died in 2020 of COVID; Delores passed in 2017. The Marsalis family — Ellis and the four musical brothers together — were inducted as NEA Jazz Masters in 2011, the first time the NEA awarded that honor to a group.

Through eight previous, critically acclaimed albums like 1992's *Pontius Pilate's Decision*, 2006's *Minions Dominion* and 2010's *Sweet Thunder*, Delfeayo proved himself a skilled post-bop trombonist influenced by J.J. Johnson and Slide Hampton, among others. He has toured with Ray Charles, Art Blakey, Max Roach, Elvin Jones and Abdullah Ibrahim. He received a master's degree in music performance from the University of Louisville and an honorary doctorate from New England College.

His famous brother Branford, the first-born, is five years older than Delfeayo. Next came Wynton (four years older). Then Ellis III, an author, photographer and computer networking consultant arrived. He now lives in Baltimore. After Delfeayo came Mboya, who is diagnosed with autism; Delfeayo keeps a brotherly eye on him in New Orleans. Jason, the highly regarded drummer and vibraphonist, is 12 years younger than Delfeayo.

In a 2004 interview with The New York Times Magazine, Wynton said that his father always led by example — expecting, rather than demanding, a high level of seriousness from his students. "My dad wasn't opposed to my becoming a musician, but he didn't expect it," Delfeayo said. At first, the father wasn't especially keen on Delfeayo's choice of the trombone. "His vibe was, 'Hey, man, trombone is always the third horn — or the sixth musician — hired. So if people are hiring, they're gonna hire the piano trio first.

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Then it will be a saxophone; then it will be trumpet. Then trombone. So just understand, unless you're doing your own thing, or playing traditional New Orleans music, that's gonna be a tough row to hoe."

Although Ellis was laid-back in approach, Delfeayo sensed the high expectations. "He was passive aggressive about it. [laughs] He would tell me five or six times, 'Boy, you sounded great on that ballad. You ought to think about doing a ballads record." That was not exactly what young Delfeayo wanted to hear.

"Wynton was very influential on me. He was always playing fast — you know, the burnout. And that was something I always loved. That's how my dad was — he would never say, 'Man, don't do that.' He would be more likely to say, 'You really can play ballads well.' How many times did he tell me that? Oh, my goodness.

"My dad would allow you to both succeed and fail. I once did a short tour with him in California when he was in his 70s. When we played in Monterey, some youngsters were playing before us — Ambrose Akinmusire's band. We had a set that was

tailored to my dad's strengths, not a lot of burnout stuff. We would open our set with 'Tin Roof Blues,' which is a slow blues. And Ambrose and his group, they were firing it up, they were shredding, as you might say. So, I'm backstage, and I'm telling my dad, 'Man, we got to come out with some energy! We've gotta be fired up!'

"And he thought for a second, and he just said, 'Seems like the program we already have set is gonna give us the best chance." [laughs]

"Sure enough, we came out and played 'Tin Roof Blues,' and the folks were just (loving it). ... And I learned something that I should have known by that point: People just appreciate quality music. They don't evaluate music the way musicians do. They were ready for something else. They didn't want us to play another 30 minutes of what Ambrose's band had been playing." What his father had recommended turned out to be just right. "And I was like, damn, he got me again."

For all the attention paid to Ellis Marsalis, however, people tend to underestimate the influence of his wife, Delores, on the brothers — and their destiny. "I was really close to my mom growing up," Delfeayo said.

"Branford and Wynton were probably closer to our father. But it was my mom who had the vision for the family. My dad, he was a musician — mainly, he wanted to play the piano. My mom wanted to have a family. She even studied home economics at Grambling State University. My dad didn't necessarily have a plan, but he was pliable.

"I used to help [my mom] out. When my younger brother, Mboya, was born with autism, I tried to help out with him. So that kind of shifted the family dynamic."

Delores insured that the boys had a relationship with their dad. "With homework, if we had any questions, she might know the answer, but she'd say, 'Wait till your daddy gets home; ask him.' For her, it was important that we had a strong relationship with our father," he said, explaining that her own father had left when she was born, and she wanted to make sure her children had a real father.

"She did the cooking, the cleaning, the housekeeping. She made sure that everything was ironed and that we got to where we needed to on time."

In other words, she made the house a home "for real," Delfeavo said. "And she

allowed dad to do what he needed to do — music and teaching. My dad deserves a lot of credit, but to me what she contributed — which was the whole vision of everything — has been overlooked."

BROTHERLY LOVE

Much has been made of the competitiveness of the Marsalis brothers, but the reality is they provided each other with crucial support, Delfeayo said, and he is grateful. "Branford

LOOKING FOR A GOOD TIME

The good-time, people-pleasing focus of Uptown Jazz Orchestra is reflected in Delfeayo's approach to teaching. He currently serves as artist-in-residence at the Hartt School's Jackie McLean Institute of Jazz Studies at the University of Hartford in Connecticut, which he visits once a month, providing guest lectures, master classes and individual instruction.

"The music has become introverted," he

everyday people would actually like.

"In Canada once, a student asked me, 'How do you reconcile what you want to play with what the audience wants to hear?' And I said, 'Man, as I get older, I really want to play music that people want to hear.' I don't even understand what the question is."

In addition to the UJO big band, Delfeayo founded two more nonprofit organizations, the Uptown Music Theatre (UMT) in 2010 and Keep New Orleans Music Alive! (KNOMA) in 2020. Uptown Musical Theatre's mission, according to Delfeayo, is "to empower youth through musical theater training." He has written 16 musicals to date for the group. "UMT focuses on the kids, UJO keeps the New Orleans funk in jazz and KNOMA was founded during the pandemic in 2020 to provide emergency relief to native culture bearers," he said.

'We're in New Orleans. It's a party city. We can party. So, let's do that!

was the one that really gave me a break as far as working professionally as a producer," he said. "He would also include me in horn sections of various sessions. I worked for Wynton, too, but Branford gave me my first break into the big leagues early on.

"When Mboya was born, I felt an obligation to look after him as an older brother. He has an inability to learn certain things. That helped me out in a different way. I didn't mind it.

"When Branford was a teenager, he didn't want anything to do with his younger brothers. He wanted to hang with his friends, and Wynton had his own thing he was working on. I was always interested in how I could help them out. That's how I got into production. It was a little brother thing. I felt an obligation to help them. It came from just being around the house and pressing the red button.

"Wynton was doing great things, and I didn't mind supporting him. I felt like I was part of the crew. He always struggled with the sound of his records, and I was on a mission: How could we get his jazz records to sound better?

"I found a picture of one of the Miles Davis sessions from *Kind Of Blue*. And I called Wynton up; I'll never forget this. He had already done his first two albums. And I said, 'Man, you gotta get a bigger room.' All the studios at that time were small, they were rock 'n' roll studios, and I could hear the difference."

It worked.

said. "For the students who are attracted to jazz, the attraction is that they can solo." Delfeayo tries to refocus their attention on playing for the audience — not for each other.

Matt Deschamplain, a pianist and teacher at the Hartt School, describes Delfeayo's mission there: "We're looking for him to share his wisdom, his rich experience and his New Orleans heritage with the students. He's a very natural and intuitive teacher, well-connected, great player, all of that."

Deschamplain has observed Delfeayo counseling students to focus more on playing honestly and emotionally for people, emphasizing authentic jazz feel. He'll say, 'Would someone be able to dance to this?' I think the students love him. He's a very serious musician with a great resume, but he balances it with humor."

Delfeayo registers occasional bemusement with the mindset of jazz students. "I asked seven kids at the Hartt School, 'Would you prefer to have a song that was in the Billboard Top 10, or would you prefer to play a song that amazes your musical peers?' All seven said the second choice. I wasn't expecting that — that's the worst possible result!

"If you look back at Duke Ellington, Count Basie, Louis Armstrong, John Coltrane — they were all trying to make songs that people liked. They all thought, if I can get a song that's a bit of a hit, then that will allow me to work. Nowadays, the students can't imagine that they could play music that

WHAT DOES THE COUNTRY NEED?

Delfeayo's conversations with New Orleans Mardi Gras Indian big chiefs during the pandemic was the main inspiration to record *Uptown On Mardi Gras Day*.

When choosing a theme for the CD, he said, "Another part of it is, you have to ask yourself, 'What does the country need? What does the world need? Does it really need more modern music written in minor keys, that's really introverted?' There are so many people trying to do that." He cited the last tune on *Uptown On Mardi Gras Day*, "Mardi Gras Mambo For Jass Cats." "Mardi Gras Mambo' is a famous party song. But we double-time it, something you wouldn't expect." It gives the cats a chance to strut their jazz stuff, without sacrificing the album's party feel.

"You know, if I had a choice," he mused, "if somebody said, you could have a band that sounds like Count Basie, or Duke Ellington, or Mingus ... I'd say, let's sound like Jay McShann. His band wasn't polished at all. In fact, it sounds kinda raggedy sometimes. But it feels so good. That's what's important in music. And then, when Charlie Parker comes in, it's like the second coming."

It should never be about showing off your chops, he maintains.

"A lot of trombone players play a lot of notes; I play real laid-back. It's like Slide Hampton once told me, 'It's not always the person that's playing the highest or playing the fastest that's making the greatest impact."

Delfeayo wants to make an impact by making people feel good.

"Everybody wants to play fast or in minor keys." As far as he's concerned, they can go right ahead. "But I'm like, 'We're in New Orleans. It's a party city. We can party. So, let's do that!"





ATHOME KEITH WITH KEITH JARRETT JARRETT TO STANK TO STANK THE STAN

STORY AND PHOTOGRAPHY BY MICHAEL JACKSON

Keith Jarrett can do more with his right hand than most pianists can with two. As he pulls the protective cloth from the Steinway B in his hallowed Cavelight home studio, you're reminded that it was here that he confounded critics back in the spring of 1985 with *Spirits* — a double album of 26 multitracks played on an alphabet of instruments, not ostensibly his main forte, the piano.

abla and other percussion Jarrett used on that solo release, which has served generations as a rite of passage during trying times, are still *in situ*, the gamut of recorders affixed to the wall like a museum exhibit.

In this low-ceilinged sanctuary, he and Charlie Haden shared their last musical dance, reuniting after 33 years — not so long before the bassist's passing in 2014 — and it's also where Jarrett gingerly returned, solo, for *The Melody At Night With You*, which he recorded after struggles with Chronic Fatigue Syndrome in the 1990s. Jarrett has recorded several classical music projects here, including Bach and Händel sonatas. In the corner resides a vintage Gretsch drumset, one that has seen quite a bit of action at the hands of the piano maestro.

Since a couple of cataclysmic strokes in 2018, then returning from two years in rehab, Jarrett jams with his one functional hand in this room, about twice a month, he reckons. That's how ECM label manager Caroline Fontanieu and this writer were able to experience a rare concert during a visit to Jarrett's Dutch colonial home in rural New Jersey, a home that has been headquarters for the 77-year-old musical genius for half a century.

Jarrett's uncanny touch, capable of eliciting extra groove juice and resonance from the piano, became evident as he raced through one of his favorite tunes, Oliver Nelson's "Butch And Butch," followed by an unabated surge of rococo ideas on "It's Alright With Me." A grand finale to this impromptu set, which also included "Sioux City Sue New," involved Jarrett's wife, Akiko, punctuating bass notes on the kind of rambunctious blues with which her husband would reward audiences around the world after challenging them with protracted bouts of invention.

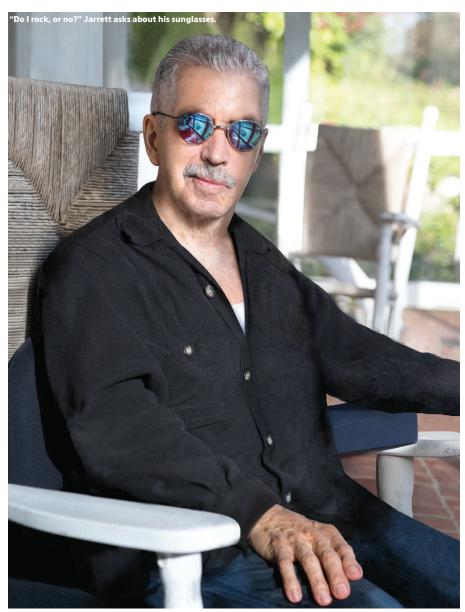
Earlier in the afternoon, after taking a constitutional walk in the fall sunshine with a nurse's assistance, Jarrett settled into a rocking chair on his porch in the company of Akiko and Fontanieu. He reminisced about his nonpareil career as he donned a pair of reflective shades.

The following conversation, which found Jarrett playful and receptive, has been edited for continuity.

Keith Jarrett: [of the sunglasses] Do I rock, or no?

Michael Jackson: You're rockin', man. Didn't you aspire to rock stardom with *Restoration Ruin* in 1968, playing all the instruments like Prince or Stevie, singing too? Did you think you were destined to be the next Bob Dylan? **Jarrett:** No, I was thinking it was more like Donovan.

Jackson: "You're Unfortunate" [from that album] reminds



me of John Handy's singing and elsewhere a whiff of Nick Drake. The record received a parsimonious review in this magazine at the time, but it shows different sides to your talent. Who was Sioux City Sue?

Jarrett: She was someone who'd come to our performances, but I didn't know where she was from. It felt like it was a dream.

Jackson: My teenage daughter, who's a musician, digs that one. I've been playing her assorted Jarrett cuts on the drive to school. During "341 Free Fade" from *Inside Out*, or maybe "Hearts In Space" from *Always Let Me Go* [both 2001, ECM], one of your non-standard, freeform outings, she declared: "I'm not there yet, Dad. It sounds like Jackson Pollock on crack, globs of paint dripping from pinched fingers, while he's tap-dancing."

Jarrett: Good, that's great. Haha!

Jackson: Coincidentally, one of your biogra-

phers, Wolfgang Sandner, disagreed: "Jarrett's painterly instinct is not in line with Jackson Pollock's; [he] is, yesterday and today, the Albrecht Dürer of modern times, obsessed with details, always in control, mentally aware of sounds just gone by and those still available." That statement recalls something Dewey Redman told me about you.

Jarrett: Wow, I imagine you've got quotes I never heard.

Jackson: Dewey was working with your American Quartet and Ornette Coleman back-to-back and said you were scrupulous about the nuances of your compositions, whereas Coleman wouldn't even count-in, it was straight off to the races. Is that a fair comparison?

Jarrett: Yeah, Dewey couldn't read music very well, but he probably listened well.

Jackson: I had the privilege of writing Dewey's obit for DownBeat, and Charlie [Haden] and

Paul [Motian] contributed. Several of your pioneering bandmates are sadly departed, Gary [Peacock], too. I never spoke to Gary. The time I came close to meeting him was at Lee Konitz's birthday party at Iridium, but Gary refused to play and left because Elvis Costello was on the gig. Gary claimed he didn't know Costello and wasn't going to play with a "rock 'n' roller." Does that sound like Gary to you?

Jarrett: Haha, yes. ... Gary was a very special player and so was Paul. When I got my hair cut yesterday, I thought I looked a little like Paul when he was younger.

Jackson: In what ways did Gary differ from Charlie?

Jarrett: Charlie was a real 360-degree musician.

Jackson: Simplicity that he was not afraid of. **Jarrett:** He was a bass player who could think of what Bach might have done with something, very simple but also very smart. Lines like that, that would not be specifically jazz lines. Gary was a jazz player more than Charlie. Gary was great.

Jackson: And then Jack [DeJohnette] and Gary were piano players, too, which is why they were drawn to you.

Jarrett: Yes. When Jack and I wanted to do a jam session, we'd change instruments. He'd go to the piano, I'd go to the drums.

Jackson: Rhythm and manipulation of the pulse is an abiding concern of yours. You once mentioned some dissatisfaction with Art Blakey's style, your early employer in the Jazz Messengers, and although you admired Lennie Tristano, you took issue with his timing.

Jarrett: Just the way [Tristano] comps. There's something loose. Guys like Konitz and Lennie played what I'd call "Western groove." I've never tried to find a way to explain it. It's laid back slightly not on the beat, a little elusive. By the way, I don't know if you know this, but I played with Chet Baker once. I have a copy of it somewhere; I'm playing a few tunes with Charlie [Haden], Lee Konitz and Chet.

Jackson: André Ménard [the Montreal Jazz Festival founder] told me how Chet blamed [Canadian pianist] Paul Bley for being a lousy accompanist when Bley basically rescued Chet's gig, backing him up and filling time when Baker was all but comatose onstage.

Jarrett: When I played with him in the early '70s maybe, he came in with a couple of women and looked like a skeleton.

Jackson: A talent of yours that's undersung is soprano saxophony.

Jarrett: I'm sorry I don't play my soprano saxophone anymore. Have you heard my *Spirits* album, track 20 of that with saxophone on it?

Jackson: Yes, but what about *Eyes Of The Heart* (1976), soulfully lyrical soprano? You tear it up on *Survivor's Suite* (1977), and on "Piece For Ornette" in Munich (1972) your soprano sounds like a rabid bobcat.

Jarrett: I also play on a Gary Burton album, but not anything special. I took up trumpet, too, but no one heard me do it. I have recordings in the studio. I hear from your accent you're an Englishman, or Irish. There was a jazz club outside Dublin run by an American. I played there with the first trio I had with two guys from the Pocono Mountains, a Hungarian and a narcoleptic guy.

Jackson: He'd nod off in the middle of the gig? That was the undisclosed trio. The first Boston trio is undisclosed, too, isn't it?

Jarrett: The Boston trio?

Jackson: After you were ousted from Berklee for enraging staff by tinkering inside the piano, you played around town with a couple of other drop-outs, we don't really know who.

Jarrett: Danny Fullerton, originally from Saudi Arabia, and bass clarinetist, Kent Carter. We had a gig at the Cape, the only gig I got fired from. We were playing jazz and they said, "Play something peppy!" We thought we already were. They wanted polkas.

Jackson: A film, *For the Left Hand*, produced by jazz critic Howard Reich, tells of Norman Malone, a pianist paralyzed down the right side. Privately, for decades, he practiced left-hand classical repertoire, eventually performing the Ravel concerto with orchestra. There is more music written for left hand than right, despite left-side strokes being more frequent. I wonder if that could be a project for you, to compose pieces exclusively for the right?

Jarrett: There was a time I decided I was not a composer, only an improvisor, and I find that very difficult to do with one hand. Jumping off a cliff takes two hands and two feet. Now I'm using half the piano, half my ability. I don't think I would write anything. A guy who has an orchestra, David Chesky, was trying to write for me. He already wrote a lot of it. But I don't think I could do it better than anybody else, and I'm not sure what he expects of me, whether I'm improvising or not.

Jackson: My mother's lifelong paramour was the piano, too. She had a stroke but now remembers obscurities like her first boyfriend's middle name, details buried by accumulated midlife experiences. A stroke can cull a lot of useless information and clear space for remoter reminiscence, do you agree?

Jarrett: Short-term memory is definitely nearly impossible from five seconds on. Trying to locate your car keys, something like that, you don't have much. I'm not doing as poorly as

someone else who has had the same stroke because I don't feel like there's any important things Obviously, I can't bring back scenes that occurred in my life clearly, they're jumbled, but I try to do that.

Jackson: You think it's possible to access things from further back after a stroke?

Jarrett: I remember "Take Me Out To The Ball Game" without putting the accent on the first note: [sings the whole song] "Take ME out to the ball GAME / Take ME out with the crowd / Buy me some peanuts and Cracker Jack / I don't care if I never come back"

Jackson: Lester Young's dictum about knowing lyrics. Surely you don't recall the words to "Wrap Your Troubles In Dreams" or "Golden Earrings"?

Jarrett: [sings] "There's a story that gypsies know is true/ That when your love wears golden earrings/ Love will come to you" The bridge I don't know. What's the other one? [sings] "Wrap your troubles in dreams/ And dream your troubles away" I could have won Name That Tune, could have been a contestant!

Jackson: Valedictory ballads "Goodbye," "One Day You'll Fy Away," "Where Can I Go Without You?" and "I'm Gonna Laugh You Out Of My Life," on your duet recording with Charlie [Haden], had nothing to do with the breakup of your marriage to Rose Anne, correct?

Jarrett: It's just the melodies more than the songs.

Jackson: *Jasmine* (ECM, 2010) is my favorite make-out record.

Jarrett: Oh, really?

Jackson: Yes, I've had a lot of success with it, but why the title?

Jarrett: It sounds like "jazz, man."

Jackson: Now we've got the secret!

Jarrett: There you go! I remember Charlie and I deciding what we should play. We had to do "My Ship" because one person played that so well, it was Miles' version with the orchestra.

Jackson: The breakup of your American Quartet gave rise to the superb "Belonging" Quartet with Jan Gabarek, for whom you wrote music especially.

Jarrett: The first thing I knew about Jan was his sound. I was in Stockholm with Charles Lloyd and heard a tape of his playing and went, "Who is that?"

Jackson: Despite ballyhooed miking fluctuations, *Nude Ants* (ECM, 1979) is classic. "Processional," Beethoven-dramatic, organic and ominous, is spellbinding; ants-in-pants grooves persist elsewhere with that funky

rhythm section. Jan's playing kills, but he wasn't happy with it, was he?

Jarrett: He played his best solo on "Sunshine Song," which I wrote for Rose Anne. I like a lot of them, but that's the one. I commented on it in the kitchen at the Vanguard. He said, "I don't know if I'm into that anymore," or something like that.

Jackson: As you draw extra resonance from the piano, Jan has that added width to his sound. He sounds great on My Song (ECM, 1978), too. **Jarrett:** My Song was written for the little girls on the cover. I took that picture in Tunisia. They were laughing that I wanted to take their photograph, put on their best dresses from the house. I didn't know anything about them. I sure wish they knew that album existed; I don't know if they do. The record company worried that people would think they were Algerian, but that wasn't the case. Up the street from that picture was the hotel we stayed at. My photograph of that hotel is on the cover of Survivors' Suite. I wish I had the photos I took of the monastery where I made my first organ album. I spent days photographing it, a place that Bach had played.

Jackson: Ottobüren? Jarrett: That's it.

Jackson: Of all the world-class venues you've played, so many memorialized on live releases, which ones would you look forward to the most, perhaps for acoustics or a special instrument that awaited? We won't mention Cologne Opera House [*The Köln Concert*, ECM, 1975]. Jarrett: Those two things? I've my own reasons to add. My favorite was Antibes because that was outside. The ocean was immediately to my left onstage and birds would be singing.

Jackson: How many times did you play Antibes? **Jarrett:** We beat Ray Charles' record. He did 24 years, and I did 26.

Jackson: Would you make adjustments for different audiences and halls? Amongst 150 performances in Japan, is there a way you might inflect your playing for the audience there? Jarrett: Yeah, I try to know them before I see them. I know them from the culture they are representing, but when I see them I know them in another way. It's true. I mean, if I play Rio, it sounds like Rio. I played São Paulo, they have some good music there. I love South American music, and they can obviously figure that out from the way I play.

Jackson: Your latest release, *Bordeaux Concert* (ECM), a 2016 solo recording from Opéra National, speaks to your special relationship with France. In the penultimate improvisation, do I hear the passing influence of Abdullah

Ibrahim? Is he someone you encountered? **Jarrett:** Yeah, I heard him, but I wasn't thinking that way. If I listened to the music it wouldn't leave me remembering. I liked his stuff.

Jackson: No doubt you don't like talking about influences.

Jarrett: I can do it. I like to do it. I don't understand how it works, anyway. Nobody who plays music can actually say why they did something. Is it because somebody else did something? Go ahead, ask me.

her whole life turned around when she was rejected from the Curtis Institute. Her family relocated in anticipation of her gaining a scholarship. Her holy roller mother didn't like her playing jazz and blues.

Jarrett: Not Nina, but do you know who Kathleen Battle, the opera singer, was? I was on a classical music cruise with her and Vladimir Ashkenazy. I gave Ashkenazy a tape, and he said, "Is that improvised? How do you play the right notes?" He conducted me playing Mozart. Kathleen sang some spirituals.

mind — or insist they were wholly justified?

Jarrett: All I know is the first time I tried to play a solo concert, I was kept from continuing by people going behind the curtain and hitting drums on the stage. They stopped the concert and there was a whole room of Black protestors backstage saying, "This is not jazz." There was a knock at my dressing room door and in came a truly African guy with his little daughter, and he said: "Don't ever stop what you're doing. They don't know what they're doing. You were great, don't stop."

Jackson: Robert Bly's poetry has been important to you. A Bly quote, "If this sadness could not flow out of me, it would kill me," is salient in the booklet to *Vienna Concert* (1991). Clearly that resonates with you.

Jarrett: Yeah, I played a poetry reading with Bly. I said, "What do you want me to do?" And he said, "I was going to read my poetry, but instead I think I'll read Rumi's poetry. I think you'll know what to do." Most people don't know that I did that. He started from Rumi, told the audience this was one of the greatest poets, *the* greatest ever poet.

Jackson: You are mystical. It's in your occasional writings, surfaces in tune titles — "Everything That Lives Laments" — part-and-parcel of your metaphysical relationship with the piano, which I also hear in ecstatic gasps between saxophone breaths. Your forebears were Christian Scientists, and the religious tenets of philosophical idealism must have influenced you early on — the belief that reality is purely spiritual, the material world an illusion.

Jarrett: I like Christian Science for what it is, but I don't follow its precepts all the time. I felt more like a Sufi because I did comparative religion studies. I wanted to find out what there was, and I found [Armenian philosopher George] Gurdijeff, the Sufis and mystical Islam, for example.

After a wide-ranging conversation, which migrated from the sunny porch — where Jarrett descended into sporadic bouts of existential or creative crisis over the years — to the adjacent studio where he transmuted those crises into breakthroughs.

Enough talk, instead a less transcendent means of communication. Time to drink in with the ears sitting in front of imposing Avalon speakers with books, plants and kelims in the meditative living room, listening to a 1968 big band recording of his music.

Jarrett still assesses the legacy. He brings up his rousing recording debut with Blakey from 56 years prior, *Buttercorn Lady*, and inquires if this writer has heard, presumably one of his favorites, *The Out-Of-Towners* (2001). Yes, it's another favorite — one of many.

There was a time I decided I was not a composer, only an improvisor, and I find that very difficult to do with one hand. Jumping off a cliff takes two hands and two feet.

Jackson: Would there be Keith Jarrett as we know him, without Bill Evans?

Jarrett: Possibly not. Or Paul Bley, who I met at Berklee. He gave me his album *Footloose*. I was just a student. I played it a lot. But in the past, Lennie Tristano, I loved his sound. Ahmad [Jamal], y'know?

Jackson: I was going to mention Ahmad, dynamics and timing. You once played "Poinciana" in his style [*Whisper Not*, ECM, 1999).

Jarrett: According to Jack [DeJohnette], Ahmad said when people ask him who they should listen to in the jazz world, he mentions us. So Jack, Gary and I already loved his white album (*Portfolio Of Ahmad Jamal*, Argo, 1959), and to some extent, when I was young enough, about 14, [Dave] Brubeck did a solo album that was transcribed, so I got the music, and I played it at home.

Jackson: Did you ever tell him that?

Jarrett: No. But when I heard him live, as a teenager with my parents in Allentown, [Pennsylvania], in the only jazz club I ever heard of in Allentown, I got into it. But the last piano teacher I had was from the Curtis Institute in Philadelphia — Eleanor Sokoloff. She's not alive anymore. [Sokoloff died in 2020 at age 106.] But her husband, Vladimir, was famous and was in the piano department, also. She didn't like me listening to other music: "You've got to concentrate on what we are learning here," and that was all classical.

Jackson: Did you ever run into Nina Simone?

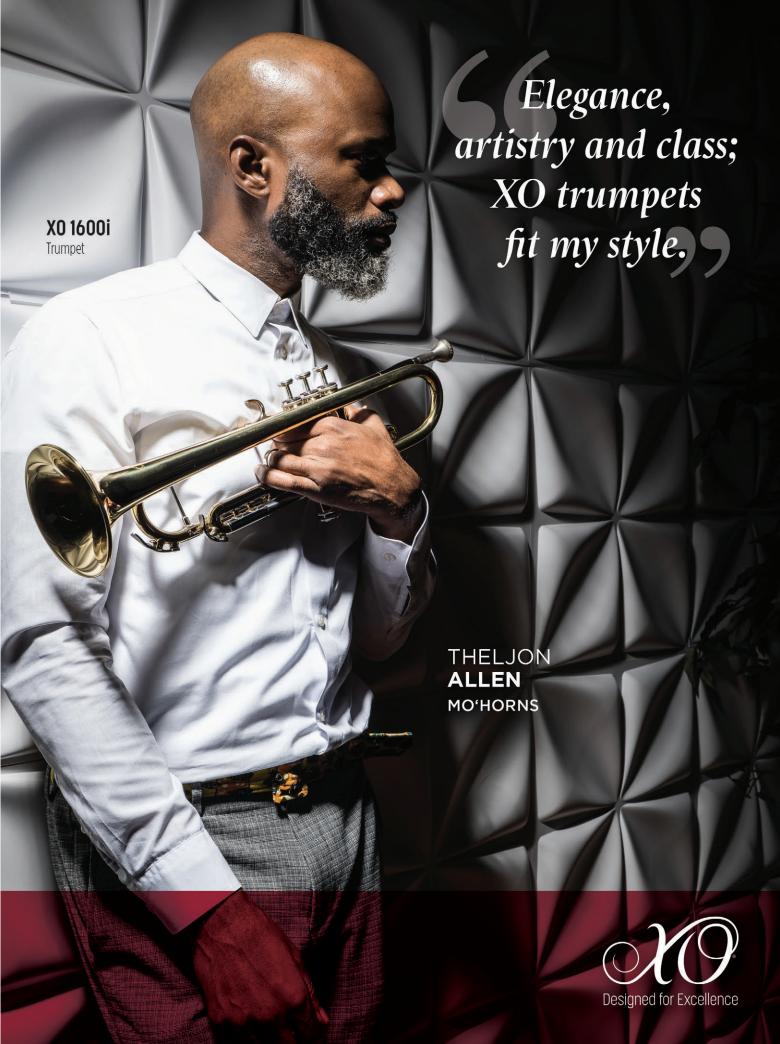
I asked if she was interested in me doing an arrangement behind her, because they had a classical arrangement for a Black music thing. Her mother was at the table going, "Yeah, you should do that." I wondered whether she would do an album of Black music.

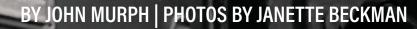
Jackson: The dichotomies of classical and jazz. Jarrett: I did a talk about the difference between classical and jazz, comparing the words given to the singers in classical music with the song "This Little Light Of Mine." I said "That's jazz. We're accepting that there is a light, whereas in classical, you're trying to make, or turn on, the light." That was my talk. I was smarter then. Haha!

Jackson: Your relationship with your live audience has been symbiotic, or somewhat disastrous. At Chicago Symphony Center once, I sensed you were going through some things, trying to communicate with the audience on a deeper level. It was not often you did that.

Jarrett: I did that a lot in New York, though.

Jackson: But that night you were positively confessional as if you needed the audience more than usual. Often it's the reverse of John Cage's 4'33" with you, and utter silence, beyond the music, is golden. As with fellow genius John Zorn, the matter of memorializing a spontaneous one-time event with photography or video is repugnant. Do you regret any of your tongue lashings, walk-offs or blacked-out shows — Perugia in 2007 and 2013 come to





JOSE JAMES FINDS HIS BADUZIVI

It's early December and José James is in the Yuletide spirit. He's on stage in front of packed audience at Dakota, the premier jazz venue in his hometown of Minneapolis.

ccompanied by a splendid quartet, composed of pianist Julius Rodriguez, bassist Dan Winshall and drummer Jharis Yokley, he treats the audience with selections from his 2021 album, Merry Christmas From José James (Rainbow Blonde).

James intersperses sanguine Holiday classics such as Donny Hathaway's "This Christmas," Irving Berlin's "White Christmas" and his own wonderful composition, "Christmas In New York," cowritten by his wife, Talia Billig, with anecdotes about growing up in the Twin Cities.

He's always exuded an assured, inviting stage presence that complements his whiskey-sour baritone. But at the Dakota, James seems even more

relaxed. He jokes with the audience about his decision not to sing corny Christmas favorites such as "Frosty The Snowman" and "Jingle Bell Rock" in favor of more sensual material made famous by the likes of Frank Sinatra and Nat "King" Cole. He recalls recording at Capitol Records studios and being slightly intimidated by singing into Sinatra's famous "Telly" Neumann U47 microphone. He namechecks Twin Cities jazz luminaries Bruce A. Henry and the late Debbie Duncan as lodestars during his formative years. And he showers appreciation to his grandmother, who's in the audience.





The day after, just hours before James returns to the Dakota for his second night, he talks about the significance of having his grandmother at the concert. "We had breakfast this morning and she said, 'When I looked around the room and saw all your fans and how people were touched by your voice, it made me so proud," says James as he shares some of her homemade cookies and caramel candies. "That's the highest compliment I could ever get, because she really sees me not just as an artist, but as that little boy, who went through all these trials and adversity to use my gift to help people and to bring joy to the world."

MINNEAPOLIS MEMORIES

Ever since James emerged on the jazz scene with his 2007 debut album, *The Dreamer*, originally released on Brownswood Recordings, Giles Peterson's influential imprint, he's been a globetrotter, insistently living in various European cities and around New York City. His ingenious manner of merging straightahead jazz with rap music and future soul elevated his status on the cosmopolitan music as "the jazz singer for the hip-hop generation."

So, catching James in his hometown is an illuminating treat. He notes how uncharacteristically Minnesotan it was for him at Dakota to boast about Minneapolis' rich music legacy that extends far beyond Prince, the city's most famous star

"We don't really claim our heroes or brag about anything, even with our sports teams like the Vikings or the Twins," he says. "The vibe here is not really cutting people down; it's about not making a big deal about things."

James recalls his first performance as a singer, at age 17, in South Minneapolis' Powderhorn Park neighborhood. It's the vicinity where George Floyd was killed in 2020 by a police officer. "Cup Foods was my grocery store," says James, citing the Chicago Avenue establishment where officer Derek Chauvin pinned Floyd on the ground. "That was the local grocery store by my mom's house."

James' mom, Shawn Fitzgerald, is a writer; his father, José James, is a saxophonist, who made a name for himself on the Twin Cities scene in the 1980s with the bands Willie and the Bees and Ipso Facto. James Jr. recalls his father not being supportive of him delving into the music scene, possibly because he knew first-hand about that journey's difficulties.

James said that while he was growing up, his father wasn't much of a presence. But he believes that his father is proud of his accomplishments, even when they don't explicitly talk about them. "When I got signed on Blue Note Records, we never sat down and talked about the records that I was making," James says. "The thing about my dad's generation is that they don't always tell you how they feel. They'll tell other people, who then tell you about how proud they are."

Indeed, singer Bruce A. Henry, who frequently performed with James' father, recalls how much he boasted on his son's singing prowess. "José, the elder, was always a pretty modest gentleman," Henry says. "But he always kept telling me, 'You gotta hear my son."

"José has such big ears," Henry remembers.
"When he was coming up in the Twin Cities, he performed with a sense of cultural history

as a Black person. He showed a growing understanding about the music's past while keeping a foot in the hip-hop scene."

James found additional support from other musicians such as singers Debbie Duncan, Dennis Spears and Mychael Rambo; multireedist and sculptor Douglas Ewart; saxophonist Donald Washington; and poet and community organizer Louis Alemayehu.

James cites Alemayehu as an influential mentor who introduced him to jazz's radical edges with the music of fire-spitters such as Albert Ayler, Archie Shepp, John Coltrane and Pharoah Sanders. Alemayehu also co-led a Minneapolis-based ensemble, Ancestor Energy, with pianist Carei Thomas. The band performed its own brand of spiritual jazz. As a teen, James joined Ancestor Energy. One of his singing highlights with the ensemble was their rendition of Coltrane's "Equinox."

Alemayehu recalls meeting James when he was a teen, working at Powderhorn-based May Day Cafe. James was serving one of Alemayehu's friends, who, in turn, encouraged the poet to meet the budding jazz singer. After Alemayehu and James established a friendship, the former remembers playing jazz records for James, who was soaking up knowledge.

"One of the songs that James sang for me early on was Thelonious Monk's 'In Walked Bud," Alemayehu remembers. "He could scat and improvise over that song. I was just amazed because he could do that on the spot. He was already singing beyond his years. As an improviser, he was strong like Betty Carter."

Alemayehu imparted James with some of the phrasing techniques he adopted from Joe Williams and Carmen McRae, and the art of exhuming the storytelling substance of lyrics. "I taught him that songs need a real flow in how they are recited, sung or chanted," Alemayehu says. "I also taught him that our music was a lot more than entertainment, and that it was spiritual and political. And if we didn't have our music, which came with us through the Atlantic slave trade, we would not have survived this hell on earth in the U.S."

RUNNING THE BADUIZM DOWN

Beginning in mid-January 2023, James was off to perform on the Blue Note at Sea cruise, kicking off a promotional European tour for his newest album, *On & On* (Rainbow Blonde), a recording where James interprets seven Erykah Badu compositions.

On & On marks James' third songbook on which he concentrates on the music of a sole artist. Blue Note Records released the first one, Yesterday I Had The Blues, in 2015, on which he sang music associated with Billie Holiday; three years later, the label issued Lean On Me, which focused on Bill Withers' music.

James explains that with the Billie Holiday

tribute, there was less pressure because so many others have recorded Lady Day tributes with varying degrees of success. "Nobody is really going to give you any flack unless you mishandle 'Strange Fruit.' I think that's the one place where it could go wrong," James says.

He says that it was more pressure to get the Withers tribute right because the honoree was still living when it was released. "Our parents grew up with his music. Some of them saw him perform those songs during his heyday," James

the bruising "Green Eyes" and the episodic "Out Of Mind, Just In Time," which, in order to render them properly, required James to mine deeper levels of vulnerability within himself.

"On 'Out Of My Mind, Just In Time,' [Badu] transitions the lyrics from being complex to really simple, then the song unfolds with a list of grievousness that almost made me uncomfortable to sing, because you really have to go there and believe it," he says. "I had to get real with myself."

'This is for me finally claiming the mantle of being "the jazz singer for the hip-hop generation."'

says. "It was very much paying tribute to someone who was with us and was very vibrant."

Narrowing the generation gap even more, Badu is only seven years older than 45-year-old James. She continues to be a guiding light on the soul and hip-hop scenes. "She's very relevant, so there was a real element of danger," James explains. "And her fan base can be very protective."

James used Herbie Hancock's 2007 album *River: The Joni Letters* for inspiration. "I walked away from that record with a new appreciation for Joni Mitchell's music," James recalls. "I already loved her music, but I was like, 'Oh, I never thought of it from this angle'. So, for me, that was sort of the first concept for *On & On*."

More evident is James channeling the spirit of Alice Coltrane and coalescing it with the rugged crate-digger sensibilities and beats of hiphop producers Madlib and Dilla. On the album cover, James pays homage to Coltrane's 1971 Impulse! release *Journey In Satchidananda*.

When delving into Badu's canon, James noticed a heightened sense of spirituality and Afrofuturism inside the music akin to Alice Coltrane's music. "The more I thought about that connection, the more it made sense," James explains. "Alice became my jazz reference — the lens through which I saw the whole concept."

He also came to grips with which songs he could truthfully render. "She has a deep catalog with a lot of untouchable stuff," James explains before referencing "On And On, Part 2." "On that song, she sings about getting her period. That song contains things that come from a Black woman's perspective, which is sacred. That is her story. That is not my story to tell."

Even so, there were other Badu ballads like

James sought guidance from his wife. She told him that he would have to get super vulnerable to sing that song because it's written from a woman's perspective. "She was right. I had to really sit with those lyrics and think about how I expressed them in my life with people whom I loved," James says. "And I'm not going to lie: It was not easy. That's not the first thing that comes to me as a conditioned man in this society, to get that vulnerable."

In October 2022, James performed his makeovers of Badu's music in Brooklyn at the BRIC JazzFest. He began the set ceremoniously, playing a Tibetan singing bowl as if he was a shaman summoning ancient spirits. Soon after, the band, consisting of Rodriguez, Yokley, bassist Ben Williams and saxophonists Ebban Dorsey and Morgan Guerin commenced in a soul-stirring opening that evoked John Coltrane's "Crescent." The sonic rumbling clouds soon gave way to James launching into "On And On," Badu's game-changing debut single from her 1997 LP Baduizm.

"The thing I love about *Baduizm* was that the jazz was just a part of the fabric; it wasn't like an announcement," James says. "She wasn't trying to make a big deal of it. When you look back now, it's a very jazzy record, but it didn't really feel like that at the time. For me, it was just the new soul joint."

EMBRACING BLACK FEMININITY

For the *On & On* recordings sessions in the summer of 2022, James recruited Williams, Yokley and Dorsey. But instead of Rodriguez, the album features BIGYUKI on keyboards as well as Diana Dzhabbar on flute and alto sax-

ophone. While embracing so much Black feminine beauty, strength and vulnerability while making *On & On*, James says it was paramount to showcase Dorsey and Dzhabbar — two incredible young Black female instrumentalists.

"Erykah Badu's music is a very sacred realm where a Black woman is speaking her truth about her community, about her family, about her love life, about her world," James says. "And I love how she consistently uses her platform as a launching pad for younger artists. So, it was important for me to feature young Black women on the record."

James not only features Dorsey and Dzhabbar, he's also serving as a mentor. He encountered Dorsey via Instagram when she was 17 years old. She and her saxophone-playing brother, Ephraim, were sitting in with Kamasi Washington. He was instantly captivated by her sound, which, he says, recalls Cannonball Adderley. Last year, he invited the Baltimore-based Dorsey to sit with him at New York's Blue Note during his rendition of Freestyle Fellowship's "Park Bench People." She had just turned 18. A week later, she was in the studio with him for On & On.

"That was my first studio session," Dorsey says. "It was amazing — just to play some of the music that I grew up listening to. I told him that one thing I realized was how peaceful it felt. I wasn't nervous at all. I thought I would be. But being in that studio, which felt like a church, it was so calming, but fun."

James met Dzhabbar, an Afro-Ukrainian student in Amsterdam, when he was teaching at the Conservatorium van Amsterdam. He recalls her being one of the few Black students there, and possibly the only Black female playing saxophone. James says she unravels a classic jazz sound akin to Benny Carter and Johnny Hodges.

In addition to learning music, Dzhabbar says James is a great mentor in terms of imparting his strong work ethic. "He's really a hard-working person," she says. "He never stops. He's always releasing new stuff; he's always performing. From him, I learned that I really have to be organized if I want to be successful."

RECLAMATION

With its undeniable feminine presence, On & On strikes a strong alliance with drummer, composer, producer and educator Terri Lyne Carrington's efforts with Berklee Institute of Jazz and Gender Studies, as well as her recent New Standards album and complementary book New Standards: 101 Lead Sheets by Women Composers.

"I hope people understand that I'm trying to help develop new repertoire for the new frontier for jazz singers," James says. "To call something as standard is a decision of what we deem important in society, whose voice should be heard in perpetuity."



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Mary Jo Papich JEN Co-Founder Women in Jazz Scholarship





Sun-Mi Hong *Third Page: Resonance*EDITION

There's a difference between listening and hearing. Listened to casually, the third album from Korean-born, Amsterdam-based drummer Sun-Mi Hong seems pleasant but unremarkable, a solidly tuneful offering from a standard mainstream quintet. Pay closer attention, however, and what you'll hear is the work of a strikingly original composer whose compositions use unconventional structure and well-mapped rhythmic development to completely transform the way she

and her band improvise.

Take, for example, the album-opening "Care Less." Instead of playing on changes, the tune and subsequent solos are built over eight bars of a four-note vamp, tagged by a bar of three. Bass, trumpet, piano and tenor saxophone solo in turn, each playing once through the cell. As the group cycles through, the rhythmic undergirding ratchets up the energy, building intensity until the whole band reaches a climax. But rather than end with a simple recapitulation, Hong drops the tempo and transforms the tune into a spare, spooky elegy, with the horns commenting over the vamp like friends nervously gossiping.

Not everything on Third Page is so large-

scale. "Screams Like Vapours (Improv)" is a duet between Hong, on traditional Korean drums and trumpeter Alistair Payne that carries a charming Don Cherry vibe, while the coloristic "0191" has her working off pianist Chaerin Im, quietly contrasting cool, Ravellike harmonies with bright, ringing cymbal play. But it's the wide-screen majesty of pieces like "As We Are" or the hymn-like "Home" that best frame this quintet's strengths, a breadth that deserves hearing.

—J.D. Considine

Third Page–Resonance: Care Less; Blind; 0191; Screams Like Vapours (Improv); Letter With No Words; As We Were; Home; Screams Like Vapours (Encore). (48:46)

Personnel: Sun Mi-Hong, drums; Nicolò Ricci, tenor saxophone; Alistair Payne, trumpet; Chaerin Im, piano; Alessandro Fongaro, bass.

Ordering info: editionrecords.com



Art Ensemble of Chicago

The Sixth Decade: From Paris To Paris ROGUEART

Incorporating the diaspora's farthest reaches, the Art Ensemble is steadily (re)fueled by the breadth of its vision — a cultural survey with no stone left unturned. The fact that surviving members Roscoe Mitchell and Famoudou Don Moye chose to add younger compatriots and expand the group into a chamber orchestra for its 50th anniversary shows is on-brand. Growth, sustenance

John Daversa/Tal Cohen The Art Of Duo, Volume One INDEPENDENT RELEASE

Grammy-winning trumpeter and bandleader John Daversa has declared this new duo collaboration with pianist Tal Cohen his main focus going forward, and on some of the tracks, you can hear why. The pair clearly enjoys an organic, sympatico that revolves around a sense of music as free, interactive play. Daversa occasionally sings in a high, whispery tenor (a 21st century Chet Baker?) and doubles on an electronic valve instrument, and Cohen moves easily from jazz to classical to world-folk feels. But the duo is actually at its best playing inside-outside acoustic jazz, tending toward overstatement in other modes.

On the plus side are "But Beautiful," with Cohen pushing passionately outside the changes, but never drowning Daversa's gorgeous, muted trumpet, and answering his lines with conversational subtlety; and "In Your Own Sweet Way," open horn, Cohen developing his own, circuitous journey, à la Keith Jarrett. Also attractive: "The Fool And The Emperor," free and percussive, with Daversa racing and burbling with Peter Evans-like velocity; and "The Art Of Sanity," a free-improv that quickly conjures one wide field, then another, and another.

But the combination of obsessively off-kil-

and community are paramount for these guys.

This double album was recorded at the Maison des Arts de Créteil, not far from the Theatre Du Vieu Colombier, which gave the squad a working base when they left the Windy City in 1969. The support they received there further enhanced their creativity.

Purposefully expansive and slightly slow moving, the program unfurls in discrete episodes. Strings and brass form a background for Roco Córdova's operatic vocals on "Bamboo Terrace." Trombone and alto saxophone comprise the expressive abstraction on "Introduction To Cards." And there's usually a battery of percussion bolstering Moor Mother's poetic declamations. The sparse/dense dynamics have marked many an AEOC performance, individual moves leading one to another, everything connected. "I feel like dancing, like how they do in the Congo and Senegal and Haiti and Cuba," the vocalist announces at one point.

—Iim Macnie

The Sixth Decade—From Paris To Paris: Leola; Introduction To Cards; Cards; Improvisation One; Ritual "Great Black Music"; Kumpa/Stormy Weather, New Coming: Jigibal Feel like Dancing; Bulawayo Korokokoko (45:41). Disc 2: We Are On The Edge; Variations and Sketches from the Bamboo Terrace; I Greet You With Open Arms; Funky AEOC; Odwalla; Improvisation Two (55:24). Personnel: Roscoe Mitchell, sopranino and alto saxophones; Famoudou Don Moye, drums, percussion; Moor Mother, spoken word; Roco Córdova, vocal (bass); Erina Newkirk, vocal (soprano);

Nicole Mitchell, flutes, piccolo; Hugh Ragin, trumpet, flugelhorn,

thai bells; Simon Sieger, trombone, tuba; and more.

Ordering info: roguart.com



ter piano and EVI effects — portamento, whistling, warbling contrabass — on "Artful Sparring" is like some apocryphal fusion album by Dave Brubeck. "Little Black Spider" morphs into Billy Joel schtick; "Junk Wagon Cameo" suggests nostalgia for *Switched On Bach*; and "Radiant Heart" is pretty, but a tad too earnest.

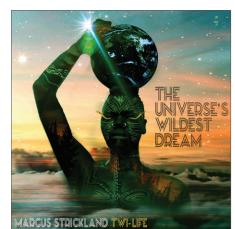
But hit or miss, you've got to hand it to Daversa and Cohen: They hold nothing back and go with their hearts. —Paul de Barros

The Art Of Duo, Volume One: Artful Sparring; But Beautiful; On A Clear Day, Little Black Spider; The Fool And The Emperor, The Art Of Sanity, Junk Wagon Cameo; Radiant Heart; In Your Own Sweet Way. (56:00)

Personnel: John Daversa, trumpet, electronic valve instrument (EVI), vocals; Tal Cohen, piano.

(EVI), vocals; Tal Cohen, piano.

Ordering info: johndaversa.com



Marcus Strickland Twi-Life The Universe's Wildest Dream

STRICK MUZIK

★★★½

As the title suggests, Marcus Strickland's *The Universe's Wildest Dream* shoulders some weighty themes. The album's eight compositions, all by Strickland, climate change, racism, Earthly existence, otherworldly existence, enlightenment and the power of music to heal. The medium for these pertinent messages is Black world music: the galvanizing beats and sounds gifted by the African diaspora.

Strickland opens with a lament on global warming, "Prayer," a folksy riff atop an oozing electronic pedal that frames the poetry of spoken-word artist Gil Scott-Heron. This track sets up the next, "Dust Ball Fantasy" (with guitarist/vocalist Lionel Loueke), an expansion into Afro-futuristic electronica and a subtle takedown of billionaire-sponsored space trips. On "Bird Call," to denounce the exploitation of natural resources, Strickland turns out a moody solo invoking a mourning dove's coo.

Mid-album, Strickland's airtight rhythm section (keyboardist Mitch Henry, bassist Kyle Miles and co-producer/drummer Charles Haynes) coalesces effortlessly on tunes like "Infinity," with its repetitious hook, synth effects and bop influences emphasizing the spiritual insights of Ras Stimulant (spoken word). As on "You And I, An Anomaly," an evolving melodic ramble that reflects that complexity of earthbound relationships. It's on the final two tracks, though, that the group yields to Strickland's softer side: "Amygdala," a slow-pulsed ballad extolling the power of emotional intelligence, and "Joy For Jupiter," the album's buoyantly optimistic finale. —Suzanne Lorge

The Universe's Wildest Dream: Prayer; Dust Ball Fantasy; Bird Call; Matter; Infinity; You And I, An Analomy; Amygdala; Joy For Jupiter. (33:02)

Personnel: Marcus Strickland, soprano, alto, tenor saxophones, bass clarinet; Mitch Henry, keyboards, piano, organ; Kyle Miles, bass; Charles Haynes, drums, Lionel Loueke, guitar (2); Christie Dashiell, vocals (4): Ras Stimulant, spoken word (5).

Ordering info: marcusstrickland.bandcamp.com

The S

Critics	J.D. Considine	Jim Macnie	Paul de Barros	Suzanne Lorge
Sun-Mi Hong Third Page–Resonance	***	***	***	***½
Art Ensemble of Chicago The Sixth Decade	****	****	****	***
John Daversa & Tal Cohen The Art Of Duo, Volume One	**1/2	★★½	***	***
Marcus Strickland Twi-Life The Universe's Wildest Dream	***	★★½	★★½	***1/2



Sun-Mi Hong, Third Page-Resonance

A nice little ride by an artist I'd not known about previously. There's a risk with some slow-moving tempos, though. At points, this somewhat ethereal suite seems more like an extended mood that could use a shake-up. $-Jim\ Macnie$

Hong's a crisp, creative drummer and her free-ish ensemble projects both intense emotion and a sense of restraint. Tracks like "As We Are" burst into flame, but others feel like they are under glass – dreamy, pretty, but ultimately remote and lacking a logical storyline. —Paul de Barros

Hong's luscious music has a disconcerting edge: Shadows lurk beneath the coordinated motion of her compositions, precipitous shifts disrupt harmonic expectations. These surprises, and the emotional vulnerability they suggest, make for an exciting listen.

—Suzanne Lorge

Art Ensemble of Chicago, The Sixth Decade—From Paris To Paris

The surprise here is that, in moving from the idiosyncrasies of the original five to a more generalized and conceptual approach, the Art Ensemble has not lost wit and audacity, but gained in gravity and groove thanks to new blood like Nicole Mitchell and Tomeka Reid. —*J.D. Considine*

The two remaining AEC survivors, Roscoe Mitchell and Famadou Don Moye, continue to keep the music fresh with the help of peers such as like Hugh Ragin and next-gen aces like cellist Tomeka Reid. Though sometimes more of a valedictory reprise of earlier explorations, they also push forward. Remarkable.

—Paul de Barros

On this epic album, cultures collide in a quest for what unites us: the indomitability of the human spirit.

—Suzanne Lorge

John Daversa & Tal Cohen, The Art Of Duo, Volume One

Ideally, duets should feel like bejewelled conversation, with each voice reacting to and supporting the other. With Daversa and pianist Tal Cohen, we instead get two very clever musicians showing off for one another. That's craft, not art.

—J.D. Considine

Fun to flit through this duo outing, and its nod to intimacy helps you appreciate the musicians' rapport. But its informality also makes the program seem a tad minor.

—Jim Macnie

In this lighthearted face-off, Daversa and Cohen test the bounds of their creative symbiosis. Their musical exchange expands organically from a strong thematic assertion, couched in lively self-expression and expert musicianship.

—Suzanne Lorge

Marcus Strickland Twi-Life, The Universe's Wildest Dream

Deep thought and deep groove make an attractive combination, and when Strickland and company settle into that pocket, the music sparkles with delight. But when it misses, all we get is high-caliber noodling and chat-room philosophizing. -J.D. Considine

Hats off, because it's surely time to put the climate crisis front and center. And this mélange of beats, swirling keys and clever horn lines has a charm, but no, not the wallop we've come to expect from the saxophonist's past work.

—Jim Macnie

Strickland's short, futuristic sci-fi fantasy has a nice vibe — funky, hip-hop-inflected — but it's a little preachy and episodic. — Paul de Barros



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Houston Person Reminiscing At Rudy's **HIGHNOTE**

Houston Person's bold-toned, old-school approach places him in the muscular company of such tenor saxophone giants as Eddie "Lockjaw" Davis, Buddy Tate, Illinois Jacquet, Arnett Cobb, Gene Ammons and Red Prysock. Still a powerhouse at age 88, Person wraps his sound around a set of standards while exuding zen-like patience in his phrasing and an all-knowing sense of soulfulness in his earthy articulation. Accompanied by a stellar group in

3D Jazz Trio 9 To 5 **DIVA JAZZ** ***

Joy courses through 9 To 5, a recording of seven standards and an original each by bassist Amy Shook and pianist Jackie Warren. Kept on track by drummer Sherrie Maricle, this spinoff from the DIVA Jazz Orchestra delivers music of power, passion and virtuosity. Warren, its focus, is a mainstay of the Cleveland jazz scene. Her ideas seem inexhaustible, her command absolute.

These three clearly love playing together, challenging each other as they reanimate songs worn down by familiarity. From the giddy "Tin Tin Deo" to "Some Other Time," the lovely Leonard Bernstein classic Warren dedicates to her late father, they freshen the repertoire.

The originals, too, are memorable. Shook's "Blues Gor G-C," which she dedicates to executive producers Marcia Gallas-Christie and Pat Gallas-Christie, is feisty and funny. Here, Warren stirs the pot, deploying circular phrasing and deviant rhythms to build the tune. Shook's solo, goosed by Maricle's cymbals and snares, is the heart of this compact track. It's as bluesy and funky as the group's creative update of the Dolly Parton pop classic that gives this recording its title.

"Theme For B.T.," which Warren dedicates

guitarist Russell Malone, pianist Larry Fuller, bassist Matthew Parrish and drummer Lewis Nash, Person's unhurried style is particularly effective on ballads like Paul Anka's "Put Your Head On My Shoulder," a smoldering rendition of Rodgers & Hart's "My Romance," the smoky "Why Did I Choose You" and Cedar Walton's lovely "I'll Let You know."

Elsewhere on Reminiscing At Rudy's, his 30th for HighNote and 70th recording overall, Person's Stan Getz-like tone blends well on the bossa-flavored "Nothing Ever Changes My Love For You," which also features a rare vocal appearance from Nash, and his innate bluesiness comes to the fore on Percy Mayfield's "Please Send Me Someone To Love," which has Malone channeling his inner B.B. King. They take Henry Mancini's "Moon River" at a frisky tempo, fueled by Nash's insistent swing pattern on the ride and Malone's exuberant single-note burn. The title track, named for the late, legendary engineer Rudy Van Gelder, is a medium-tempo swinger guaranteed to elicit finger-popping. -Bill Milkowski

Reminiscing At Rudy's: At Long Last Love; Again; Moon River; Put Your Head On My Shoulder; Why Did I Choose You; Nothing Ever Changes My Love For You; My Romance; I'll Let You know; Please Send Me Someone To Love; Reminiscing At Rudy's. (57:19) Personnel: Houston Person, tenor saxophone; Russell Malone, quitar: Larry Fuller, piano: Matthew Parrish, bass: Lewis Nash,

Ordering info: jazzdepot.com



to her brown tabby cat, is a driving tune with a darker melody. Its tension derives from the closeness of its intervals, and it's quite different from the rest of the album.

Midway through, Shook and Maricle relieve Warren as they enrich the tune's texture. The uptempo keeps the tune light despite its occasionally unsettling harmonies. Warren's entry is a beautiful, subdued way to end this sparkling, satisfying venture.

9 To 5: I Only Have Eyes For You; Tin Tin Deo; Sing; 9 To 5; Some Other Time; There Is No Greater Love; Lágrimas Negras; Blues For G-C; Theme For B.T. (53:00)

Personnel: Sherrie Maricle, drum set; Amy Shook, bass; Jackie Warren, piano

Ordering info: sherriemaricle.com

-Carlo Wolff



Mats Gustafsson & NU Ensemble Hidros 8-Heal

TROST

Over the course of his aesthetically prolific career, Swedish reedist Mats Gustafsson has cemented his status as one of the great free improvisers of our time, a devoted explorer capable of bridging the divide between freejazz fury and the Vaudevillian extremes of Wilton Crawley. Less appreciated is his mastery of long-form composition, usually with graphic notation, built to inspire spirited improvisation. While plenty of improvisers have turned to various structuring devices to accomplish such goals, Gustafsson has always made the actual compositions succeed on their own terms beyond what they bring out in his musicians.

Hidros 8-Heal was written and recorded in 2016, as the world accelerated into paroxysms of violence, abuse and selfishness on an ever grander scale. Gustafsson sought a music that could help the planet heal. More modestly, he created a fantastic work that draws on his knack for gripping episodic writing, whether an extended cymbal-driven percussive duo, a throbbing low-end churn helmed by bassist Massimo Pupillo and the two drummers, or flinty, cathartic improvisations including volatile smears and cries from trumpeter Susana Santos Silva.

During the second half, synthesist Christof Kurzmann intones the composer's poetic lyrics in his effective warble, its fragility masterfully balancing the heft and fury delivered elsewhere. Gustafsson maps out sections with a keen focus on dynamics and scale. The composer seamlessly folds one into one another like a DJ. The flow between the two halves on CD is jarring — the excitement is felt, not telegraphed. —Peter Margasak

Hidros 8-Heal: Hidros 8-Heal Part 1; Hidros 8-Heal Part 2.

Personnel: Anna Högberg, alto and baritone saxophones: Mats Gustafsson, baritone saxophone, conduction; Susana Santos Silva, trumpet; Per-Åke Holmlander, tuba; Hedvig Mollestad, guitar; Dieb13, turntables; Christof Kurzmann, lloopp, voice; Massimo Pupillo, bass; Gert-Jan Prins, drums, electronics; Ivar Loe Bjørnstad, drums.

Ordering info: trost.at



Kenny Barron The Source ARTWORK ****

In the 40 years since his last solo piano recording, Kenny Barron has solidified himself as a legend. Forty years is a long time. Solo piano is a perfect vehicle for contemplating the meaning of one's journey.

With *The Source*, Barron, a master of his craft, offers us a deep, meditative mood a half

century in the making. To be sure, these are fresh and nuanced takes. Yet one cannot help but reflect on the consistency of Barron's playing. These tunes stretch but they are deeply familiar. Comprising five originals and four standards, the record emerges as a moving reflection on a repertoire that has stayed remarkably vibrant through the years — the sound of a journey.

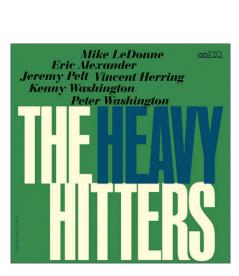
The renditions of Barron originals "What If?" (from his 1986 album of the same name) and "Dolores Street, SF" are noteworthy moments. But it is "Phantoms" that brings it all home in more ways than one. This is the tune that beautifully haunts my own journey with Barron's music. The version here almost brought me to tears.

Barron notes that there's "always a Monk tune." Of the two on this record, "Well You Needn't" weaves through an invigorating moment of improvisation. It represents the thing we have come to love about Kenny Barron: technical mastery meets tradition. May the journey continue.

—Joshua Myers

The Source: What If?; Isfahan; Téo; Daydreams; I'm Confessin'; Dolores Street, SF; Well You Needn't; Sunshower; Phantoms. (67:40) **Personnel:** Kenny Barron, piano.

Ordering info: kennybarron.com



Mike LeDonne/ Eric Alexander The Heavy Hitters CELLAR MUSIC

****1/2

Mike LeDonne and Eric Alexander are long-time friends and musical associates who decided to co-lead a sextet. The all-star group that they put together for the ensemble's first recording certainly lives up to the album's name. All of these "heavy hitters" have an endless amount of experience and credits playing forward-looking straightahead jazz, and no book that attempted to have entries on the who's who of jazz would be complete without including each of these modern day jazz giants.

The group performs six LeDonne originals and three pieces by Alexander. The individual solos are concise (there are times when I wish they had stretched out a bit more) and consistently passionate with Jeremy Pelt's contributions being particularly explosive. His trumpet is blazing on the Freddie Hubbard tribute "Hub," a piece that inspires fiery solos. Among the other selections are the harmonically adventurous jazz waltz "New Day," a piece that one could imagine Horace Silver playing ("Silverdust"), a medium-tempo ballad that showcases Alexander in tribute to his father ("Big Richard"), "Cedar Land" (based on

Cedar Walton's "Holy Land"), and the catchy closing blues "Bluesit" that actually would have made an ideal opener. "Bluesit" and the cooking "This Is Something New" could catch on as jam session standards if enough musicians heard these versions.

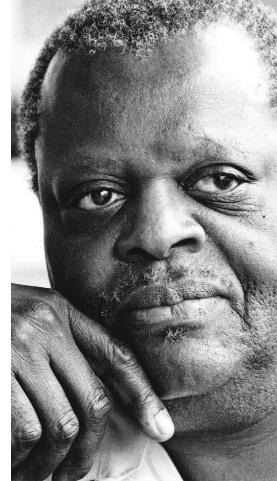
Suffice it to say that *The Heavy Hitters* lives up to its potential, and that Alfred Lion would have loved putting out this album on Blue Note in the mid-1960s.

—Scott Yanow

The Heavy Hitters: Hub; New Day; Silverdust; Un Dia Es Un Dia; Big Richard; Chainsaw; This Is Something New; Cedar Land; Bluesit. (61:20)

Personnel: Mike LeDonne, piano; Jeremy Pelt, trumpet; Vincent Herring, alto saxophone; Eric Alexander, tenor saxophone; Peter Washington, bass; Kenny Washington, drums; Rale Micic, guitar (6).

Ordering info: cellarmusicgroup.com



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Petra van Nuis & Andy Brown Lonely Girl-I Remember Julie STRING DAMPER ***

Petra van Nuis pays tribute to Julie London, one of her earliest influences, with this collection. Taking a page from London's *Lonely Girl* album, her famous duo recording with guitarist Al Viola, van Nuis enlists the talents of her husband, guitarist Andy Brown, to revisit some of London's most noted recordings.

The tunes are all heartbreakers, taken at a measured pace that allows every phrase to work

Jay Hoggard Raise Your Spirit Consciousness

***1/2

Vibraphonist/composer Jay Hoggard's *Raise Your Spirit Consciousness* is a vibrant medley of spiritual jazz, soul, funk, gospel and blues. Hoggard's ensemble is composed of musicians who have been playing together for more than four decades. Their synergy is palpable.

Nat Adderley Jr.'s dynamic lines and bassist Kenny Davis' steady rock beat offer the perfect backdrop for Hoggard's crystalline notes on "Holy Spirit Consciousness." Drummer Pheeroan Aklaff's frenetic rhythm acts as a foil to Dwight Andrews' lilting bass clarinet, James Weldman's forceful, meditative organ and Hoggard's methodical lines on "Peace To You My Children."

Cerebral motifs and extended techniques, especially in the latter half of the album, add complexity that makes this record interesting. Andrews' saxophone chirps serve as a dark, introspective prelude to the traditional Christian hymn "Come Thou Fount Of Every Blessing." Blustery reeds and rollicking drumbeats give "Both Feet On The Ground" an avant-garde feel, while sheets of sound on the vibraphone evoke transcendence and universality on "Worship God In Spirit, Truth, And Love."

its aching magic. Brown's guitar is as subtle as van Nuis' vocals, adding discrete fills that complement her sparse phrasing. When she slips into a brief melisma to accentuate a word, or a line, it drives home the desolation of the song.

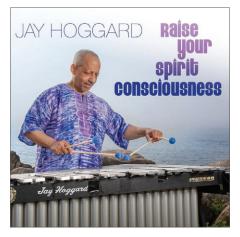
A few arrangements, like "Trav'lin' Light" and the dreamy bossa nova of "I Should Care," have a lighter touch, but most numbers spin a web of late nights alone, with thoughts of longing and regret. Brown's muted bass notes on "You've Changed" complement van Nuis' almost whispered vocal, as she observes the distance opening between her and her lover.

The album's highlight is "Cry Me A River," London's signature tune, a ballad brimming over with sadness. Brown's guitar introduces the arrangement with chiming arpeggios. Van Nuis slips into her higher register to open each line, bringing a sense of anguish and grim satisfaction to this tale of a lover trying to reclaim the one he lost. Brown's solo, played at a slightly faster tempo, brings a bit of relief to the pessimistic mood, before van Nuis returns to tug on your heartstrings for the final verses. —*i. poet*

Lonely Girl-I Remember Julie: Lonely Girl; Travlin Light; You've Changed; The End Of The World; Something Cool; Here's That Rainy Day; The Meaning Of The Blues; Blues in The Night; It Never Entered My Mind; I Should Care; Baby Won't You Please Come Home; Spring Can Really Hang You Up The Most; Cry Me A River, (RUNNING TIME?)

Personnel: Petra van Nuis, vocals; Andy Brown, guitar.

Ordering info: petrasings.com; andybrownguitar.com



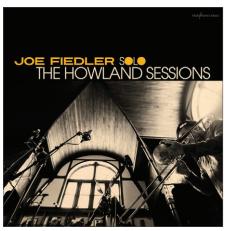
The ensemble pays homage to Duke Ellington and his Sacred Concerts on "In The Beginning/Praise God," but make it all their own with a romantic Afro-Cuban clave. Spirituality and transcendence are the prevailing themes of this record, and it succeeds at evoking those elements while maintaining a sense of levity and whimsy.

—Ivana Ng

Raise Your Spirit Consciousness: Holy Spirit Consciousness; Peace To You My Children; I Want Love, I Don't Want Hate; Come Thou Fount Of Every Blessing; Bird Of Beauty; Toe Dance For A Baby, In The Beginning/Praise God; Worship God In Spirit, Truth, And Love; Deluge; Both Feet On The Ground; A Child Is Born; Primordial Aqua Mist. (76:22)

Personnel: Jay Hoggard, vibraphone; Dwight Andrews, soprano saxophone, bass clarinet; Nat Adderley Jr., piano; James Weldman, organ, piano (6, 9); Kenny Davis, bass; Pheeroan Aklaff, drums.

Ordering info: jayhoggard.com



Joe Fiedler Solo/The Howland Sessions MULTIPHONICS

As a followup to 2021's delightful Fuzzy And Blue, Joe Fiedler's second volume of eccentric takes on classic Sesame Street songs from the 1970s (he's been assistant musical director of the popular and acclaimed children's TV show since 2009), the trombonist-composer-arranger turned to his biggest inspiration: Albert Mangelsdorff, the innovative German trombonist and father of multiphonics on the instrument. Dedicated to the 50th anniversary of Mangelsdorff's first solo trombone concert at the Jazz Now! festival in Munich during the 1972 Summer Olympic Games, this daring solo outing finds the Pittsburgh native playing unaccompanied in the spacious, high-ceilinged confines of a Hudson Valley historical cultural center in Beacon, New York.

Fiedler comes out growling and speaking in polyphonic tongues on "The Jack Rabbit," flaunting imagination to match his astounding technique. More chords and displays of incredible facility on "Otter Cam" and "Fiedlowitz Manor," the latter building from mellow introspection to audacious shouting and boppish improvisation. "The Long No" offers uncanny circular breathing and playing independent lines over a pedal tone, while his direct nod to Mangelsdorff on "72" is full of impossible intervallic leaps.

This is not everyone's cup of tea (Thelonious Monk's term "Ugly Beauty" does come to mind on pieces like the plunger-mute showcase "Stinger," the raucously grooving "Empire Trail" and the scary parts of "Sisyphean," where two distinctly separate voices sound like an exorcism is taking place). But Fiedler's artistic triumph here is undeniable, setting an incredibly high bar for trombonists everywhere.

—Bill Milkowski

Solo/The Howland Sessions: The Jack Rabbit; Otter Cam; Fiedlowitz Manor; The Long No; Stinger; Empire Trail; Sisyphean; 72. (53:31)

Personnel: Joe Fiedler, trombone.

Ordering info: joefiedler.bandcamp.com



Nadje Noordhuis Full Circle NEWVELLE

You can tell from the start, even if you haven't heard Nadje Noordhuis before, that she's spent some time listening to Kenny Wheeler. There's the same deep-toned lyricism and get-up-play-Bach rigor to her phrasing.

Noordhuis has been in and out of active music-making over the years and it says much for her determination that she decided to go full out, start her own Little Mystery imprint and give it all she's got. Her current object of study is

the legacy of her teacher Laurie Frink, and that will make for essential reading.

This fifth (by my count) album is somewhat more mainstream than Gullfoss, which used electronics to great effect. She doesn't need them. As the title track demonstrates, she's one of those younger trumpeters who's learned that the once-dominant Miles Davis sound, which sometimes seemed to be all middle, is now as old-hat as Cat Anderson high notes. Noordhuis has a very full, rounded tone that sometimes seems to come from a different instrument entirely, so unused have we become to brass players like this.

There's a hint of fusion to "Full Circle." Royston's intro to "Braidwood" could go anywhere, but it leads into a mournful, pastoral lilt, underpinned as all the tunes are, by Fred Hersch's immaculately placed chords and Morgan's center-of-the-earth bass. "Nebula" superficially resembles some of Wheeler's work with John Taylor and Norma Winstone as Azimuth, but the folksy tone is all her own.

Vinyl-only, it's an album whose only shortcoming is that you'll have to get off your butt every now and then to flip to the other side. As you assuredly will. -Brian Morton

Full Circle: Little Song; Hudson; Northern Star; Full Circle; Ventura; Braidwood; Nebula; The Closer. (44:10)

Personnel: Nadje Noordhuis, trumpet; Fred Hersch, piano; Thomas Morgan, bass; Rudy Royston, drums.

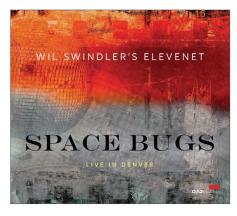
Ordering info: newvelle-records.com

Wil Swindler's Elevenet Space Bugs-Live In Denver **ORIGIN ARTS** ***

Saxophonist and composer Wil Swindler has been an important part of the Colorado jazz scene, where he leads several groups, freelances and teaches at Colorado State University. Back in 2010, he recorded *Universe B* with his Elevenet. Now, 12 years later, his 11-piece group is still active and includes six of its original members.

The emphasis is on Swindler's writing. All compositions other "Blackbird" and "Pavlov's Daughter" are his. So are the arrangements. In fact, there are only a handful of moments when anyone is soloing and not surrounded by the horns' tone colors. Swindler manages to get a big band sound out of an ensemble that only includes two saxophones. His writing for bass clarinetist April Johannesen is particularly inspired, and his use of four restrained brass, including Susan McCullough on French horn, is a little reminiscent of Gil Evans at times,

While Swindler gets some solo space on alto and soprano, much of the time his horn playing is heard in the lead rather than making individual statements. His sidemen occasionally get to solo, most notably tenor saxophonist Peter Sommer on "Space Bugs," which also has a fairly free spot on piano for Ben Markley, and



drummer Dru Heler's breaks are a key component in the group's sound, including during some of the melody statements.

The highpoints in Swindler's writing includes the syncopated phrases on "Space Bugs," the bass clarinet pattern on the well-titled "Tantrum In D," the shift in moods and instrumentation on a medley of "Julia" and "Blackbird," his ballad "Little Requiem" and the energetic closer "Pavlov's Daughter." -Brian Morton

Space Bugs-Live In Denver: Passage; The Real Me; Space Bugs; Annika; Tantrum In D; Julia/Blackbird; Little Requiem; Pavlov's Daughter. (64:50)

Personnel: Will Swindler, alto and soprano saxophone, flute; Peter Sommer, tenor saxophone; April Johannesen, bass clarinet; Tom Myer flute, alto flute; Dawn Kramer, Gabriel Mervine, trumpet, flugelhorn; Darren Kramer, trombone; Susan McCullough, French horn; Ben Markley, piano; Matt Smiley, bass; Dru Heler, drums.

Ordering info: originarts.com



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Historical / BY JOHN EPHLAND



Vince Guaraldi's 'Fate'

Before there were Peanuts and Charlie Brown there was "Cast Your Fate To The Wind." Of course, we're talking music, not cartoons. In fact, it was because of that song, a Vince **Guaraldi** original, that the Bay Area pianist was given the gig that led to Charlie Brown. The lead tune on Jazz Impressions Of Black Orpheus (half the album was made up of music that had nothing to do with Black Orpheus, including "Cast Your Fate") was also released as a 45 rpm that became a hit on AM radio, the music leading to a Grammy win in 1963. Jazz Impressions Of Black Orpheus (Craft Recordings; 159:59 ★★★★) follows on the heels of the recently released expanded anniversary edition of A Charlie Brown Christmas, and is now available as a 60th anniversary two-CD Deluxe Expanded Edition, a three-LP Deluxe Expanded Edition and, for those interested in the original album only, a limited edition of 3,000 copies as part of Craft's Small Batch one-step lacquer process series.

Originally the third album Guaraldi and his trio made for the Fantasy label, *Jazz Impressions* was recorded in 1961–'62 and included eight tunes, a mix of Latin material from Luiz Bonfá and Antonio Carlos Jobim stemming from the 1959 film *Orfeu Negro (Black Orpheus)* along with two more Guaraldi originals and the standards "Moon River" and "Since I Fell For You." The anniversary edition adds 16 tracks, including 12 previously unreleased pieces, including outtakes and alternates from most of the original album.

In the early '60s, the bossa nova "craze" was celebrated via home-grown Brazilian artists and eventually American jazz musicians. Guaraldi made himself right at home with this music, having spent time playing in a predominantly Latin vein with vibist Cal Tjader. Just listen to "Felicidade," which closed out side one of the original Jazz Impressions Of Black Orpheus, and you'll hear a signature in Guaraldi's approach as he alternates between a steady Latin pulse introducing the theme and then slides into a swing groove that presents

a blend that made the two idioms inseparable. That seamless mix can also be heard right from the git-go with the album's opening cut, "Samba de Orfeu," a robust introduction that feels like a big band (he did play with Woody Herman, after all) but is just Guaraldi's trio with bassist Monte Budwig and drummer Colin Bailey.

The group's three takes of Fats Waller's "Jitterbug Waltz" point directly to Guaraldi's later composition "Skating" for the Charlie Brown Christmas music. The drummer for those Charlie Brown sessions, by the way, was Jerry Granelli, an artist who released his own trio take on Vince Guaraldi (and Mose Allison) for RareNoise in 2020.

Guaraldi's playing could be considered whimsical, melancholy even. To these ears, Guaraldi would come off sounding, at the end of the day, like a blues musician, his chordal voicings alone setting off alarm bells of feeling. A tune covered by so many musicians over the years, the trio's slow-swinging ballad renditions of "Manha de Carnaval" ("Morning Of The Carnival," with two alternates) are all suffused with so much tenderness and yet so well delivered that here we find a definitive version.

An alternate title to the tune, "A Day In The Life Of A Fool," perhaps says it all. The same could be said for their approach to Jobim's sunnier "O Nosso Amor," the music played as an outright straightahead and swinging jazz tune. The close-in feel of these treatments gives one the sense of being either in the studio or in a small, intimate jazz club.

As for "Cast Your Fate To The Wind," yes, it combines some Latin-tinged flavors alternating with a flourish of swing, but what remains predominant is the theme itself, lovely, exotic, a dream in any era. With 24 songs and two hours of music, the takeaway here is Vince Guaraldi's swinging trio blending Latin and jazz in ways that have made the two synonymous with plain-old good music.

Ordering info: craftrecordings.com



Yotam Silberstein *Universos*

JAZZ & PEOPLE

***1/2

Israeli-in-Brooklynite guitarist Yotam Silberstein is carving out a sure place for himself in the ranks of supple, subtle and masterful electric guitarists on the jazz scene who kill with kindness. His exploratory and curiosity takes him out into the musical world — mostly to points in Latin America — on his new album, aptly named *Universos*. If the album's compositions break no particularly new ground, the affirmational melodic and idiomatic aim is true.

A clear love of universal musical linguistics is key, with a strong Brazilian leaning. The sweet-yet-serpentine "Brooklyn Frevo" opens the project, lending the feel of a spirited, Toots Thielemans-influenced send-off from New York to the realm of Rio and points South American. One lesser-trafficked stylistic stopover on the itinerary is Uruguay, with his percussion-filigreed stylistic nod "Candombe par Ruben Rada."

Though typically working out with a painterly clean-toned electric guitar sound, played with great nuance and wizardly fretboard flexibility, Silberstein also occasionally picks up acoustic guitar on this outing. On "Parana (Entre Rios)," he commands a light, feathery touch mated with his innate technical bravura.

Keyboardist Vitor Gonçalves is the point of affectionate focus on the crisply sprinting "Samba pro Vitor" and picks up an accordion on the sensuous tumble of Silberstein's choro "Chorão," also a vehicle for guest flutist Ital Kriss.

As a tender finale, the song "Tal And Gil" — written for Silberstein's young sons — is graced with the always musical presence of a cameo by chromatic harmonica master Grégoire Maret. — Josef Woodard

Universos: Brooklyn Frevo; Dada; Samba pro Vitor, Requiem for Armando; Etude #2 (Merengue); Parana (Entre Rios); Candombe par Ruben Rada; Chorao; Safta; A Night In Sevilla; Tal And Gil. (54:16)

Personnel: Yotam Silberstein, guitars; Vitor Gonçalves, piano, keyboards, accordion; Daniel Dor, drums, percussion; Carlos Aguirre, percussion; Valerio Filho, pandeiro; Ital Kriss, flute; Grégoire Maret, harmonica.

Ordering info: yotammusic.com



Timothy Norton Visions Of Phaedrus TRUTH REVOLUTION

For his debut as a leader, bassist Timothy Norton has fashioned an impressive and unpretentious neo-straightahead venture, tapping into the deep tradition of the two horn-led front line band, with lean, lithe guitar (Leandro Pellegrino) in the mix.

For his part, Norton's compositions show depth of historical awareness and musicality, and he asserts a steady, never-intrusive assurance as a bassist, and in taut alliance with nimble drummer Kush Abadey. While the album title Visions Of Phaedrus bows to the philosophical treatise of Plato's Phaedrus, the prevailing mood of the program is less cerebral than smoothly affable, fortified by engaging soloing and subtle intricacies in the writing.

The set starts out in easy-does-it mode with "Couple Of Plebs," a sweetly rolling groove and melody line loosely in the vein of "Poinciana." Titles can be deceptively glib, contrasting the music attached, as with the Seinfeld-related "Rafe's Windmill" for a brooding ballad and "Ergo The Boogeyman" for a sleek soul-jazz pulse sneakily segueing into a spidery 5/4 coda. "It's Five O'Clock Somewhere" features a fine trumpet solo from Josh Evans, and "Saba Saba Bachu Bachu" (its nonsense title literally taken from the mouth of a babe, his infant nephew) notches up the heat, in Latin mode, with a tastefully sculpted solo from saxophonist Jerome Sabbagh.

On this project, the leader is careful to share the spotlight wealth and galvanize the inherent ensemble esprit de corps, up through the brisk hard-bopping closer "Isle Of Fogo." Norton's notable virgin voyage as a leader validates his central attributes of strong playing and writing. But of equal importance, he wields the type of guiding force that bassists can particularly possess — as center-holders and overseers of the ensemble machinery. —Josef Woodard

Visions Of Phaedrus: Couple Of Plebs; Saba Saba Bachu Saba Bachu; It's Five O'Clock Somewhere; Rafe's Windmill; Baccari Rambo; Ergo The Boogeyman; King's Inn; Isle Of Fogo. (53:34)

Personnel: Timothy Norton, bass; Josh Evans, trumpet: Jerome Sabbagh, saxophone; Leandro Pellegrino, guitar; Randy Ingram, piano; Kush Abadey, drums.

Ordering info: timothynortonmusic.com







Natsuki Tamura/ **Ittetsu Takemura** Lightning LIBRA

**

The Japanese trumpeter Natsuki Tamura works prolifically with his wife, pianist Satoko Fujii, operating their label Libra, while touring frequently around Europe and the Americas. This duo set with drummer Ittetsu Takemura is a digital-only Bandcamp release featuring the 30-minute title track. Takemura is principally known as a longtime member of Sadao Watanabe's quartet. He's also a third of Fujii's Tokyo Trio.

Tamura is listed as composer, but "Ikazuchi" ("Lightning") sounds like a spontaneous improvisation, its emphasis being on dialogue, involving swift call-and-response routines.

Tamura's brittle fanfare greets Takemura's springy kit, its dampened skin-sound co-existing with sometimes sharp military-band rim-cracks. Individual solo excursions arrive very soon, developing at length before the next co-operative exchange. Tamura returns following an extended drum escapade, muted and garbled, left alone on sparse exploratory terrain.

Around 12 minutes in, there's a pronounced duo tune-structure, with a Spanish flavor, as Takemura develops another solo, using tension-skins and bent cymbals. Tamura skims in on lip-friction, then surprises by vocalizing, as if performing a ritual. Levels of energy and intensity rise and fall, from hot-wired to calmly contemplative, then back to hyperventilating.

The marching swagger of "Kaminari" boasts a serrated buckshot horn delivery that grabs back the memory of Don Cherry, with this piece emboldened by a concise, pointed attack, way more compositional in character than "Ikazuchi." -Martin Longley

Lightning: Ikazuchi; Kaminari. (38:32) Personnel: Natsuki Tamura, trumpet, voice; Ittetsu Takemura,

Ordering info: natsukitamura.bandcamp.com



For more than four decades now, Gerry Hemingway has been one of the most imaginative, versatile and curious percussionists in jazz and improvised music, deservedly admired for his crucial work in the Anthony Braxton Quartet and the shape-shifting ensembles he's led or co-led over time.

While he's regularly experimented outside of the lines of improvised music, including some gripping electro-acoustic excursions in 1990s, I certainly didn't see him making a singer-songwriter album at age 67. A variety of his associates turn up here and there to play parts outside his wheelhouse, like the horns of Ralph Alessi and Michael Moore on "Junkyard Magic," but Hemingway did the heavy lifting, writing the music, playing most of it and singing.

It's no surprise that the music is well-played and the production is sharp, but ultimately this feels like a mid-life crisis record that's arrived two decades late. I don't know the background, but the songs suggest a breakup that the narrator is trying his best to work through. Unfortunately, Hemingway's lyrics are banal, whether the quasi-rapped uplift he tries to impart on the opener "The Creeks Do Rise"

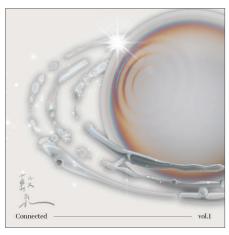


or the diaristic cliches of "Missing You," where the singer reveals, "The day you left I thought I could get along/ As the days passed I realized I was wrong." Hemingway is serviceable as a singer in a pop-rock setting, and at times he alternately recalls Arthur Russell or Iggy Pop at his most delicate. -Peter Margasak

Afterlife: The Creeks Do Rise; I Can't Stay Here Any Longer; Wake Up; Love Me As I Am; Losing Hand; The Long March; Junkyard Magic; Missing You; Such Sweet Wonder. (44:40)

Personnel: Gerry Hemingway, vocals, drums, sampler, acoustic guitar, bass, sound montage, percussion; Earl Howard, synthesizer (1); Manuel Troller, guitars (1, 9); Florestan Berset, electric guitar (2, 8); Sebastian Strinning, tenor saxophone (3); Linda Egli, violin (4); Bänz Oester, acoustic bass (4, 8); Christy Doran, electric and acoustic guitar (5); Michael Moore, alto saxophone (7); Wolfgang Zwiauer, electric bass (7); Ralph Alessi, trumpet (7); Hannah

Ordering info: gerryhemingway.bandcamp.com



Richie Goods/ **Chien Chien Lu** Connected

INDEPENDENT RELEASE



Richie Goods (acoustic/electric basses) and Chien Chien Lu (marimba/vibraphone) have assembled a cast of keyboard guests, as well as helping hands on drums, guitar and vocals. Their core essence is a light fusion funk, though this is mostly manifested as noodling smoothjazz. New Yorker Goods came to prominence with Mulgrew Miller, while the Taiwanese Lu shape-shifted from a classical background to gigging with trumpeter Jeremy Pelt, before releasing her solo debut, The Path, in 2020.

The atmospheric "Water" opens with distant operatic-style voicings, then an upfront nursery-rhyme delivery from singer Sy Smith, getting into a premature scat after only a few lines. Bowed bass and shimmering guitar lead into alternating exchanges between effects-harmonized bass and vibraphone. "Treasure Mountain" is more solidly funky, although its guitar sound makes it dated rather than retro. Even so, it's one of the album's better tracks, with a quick-witted solo from Lu. Her mallet contributions provide the most pleasing passages on the album.

Goods seems to prefer swamping his own solos with burbling effects. A clutch of interludes feature captured conversations that address Asian hate crime fears, but these musings aren't notably profound, and also suffer from incongruously lounge-y backing music. Overall, the album is well-recorded and mixed, but lacks substance. The nadir arrives with Jamison Ross' gospel syrup over Donny Hathaway's "Someday We'll All Be Free," the album's most painfully -Martin Longley oozing track.

Connected: Water; Treasure Mountain; Embrace The Now; 2021 Interlude; Rain; Rain Interlude; Dull Ice Flower; Someday We'll All Be Free: Someday Outro. (54:13)

Personnel: Richie Goods, acoustic/electric basses; Chien Chien Lu, marimba, vibraphone; Miki Hayama, keyboards; Quintin Zoto guitar; Allan Mednard, drums; Jamison Ross, Sy Smith, Pastor Dr. Adolfus Lacey, vocals; Big Yuki, Shedrick Mitchell, Brett Williams, Mike King, keyboards; Lil John Roberts, David Frazier Jr., drums; Danny Sadownick, percussion.

Ordering info: chienchienlu.bandcamp.com



Jason Kao Hwang/ J.A. Deane Uncharted Faith

TONE SCIENCE

***1/2

COVID posed particular challenges to interactively oriented improvisers. How might they play together when congregation was fraught with peril and technologically mediated remote exchanges could never be truly simultaneous?

Uncharted Faith offers a solution that combines labor-intensive production with spontaneous action. Jason Kao Hwang, a violinist whose recordings have encompassed multicultural jazz and classical forms, and electronic musician J.A. Deane, who got his start play-

Grace KellyAll That I Need

LA RESERVE

While best known for her work on alto saxophone, Grace Kelly is also a bandleader, singer, songwriter, music teacher and multi-instrumentalist. She's made more than a dozen albums as a leader and collaborated with a wide range of artists, including The Manhattan Transfer and Dave Brubeck. Her original music spans genres, touching on jazz, pop, soul, funk, folk and much more.

The tracks on *All That I Need* display her versatility, combing six new songs with some inventive covers. She turns Dizzy Gillespie's "A Night In Tunisia" into a disco thumper. She plays the familiar hook sax, surrounding it with dub effects, funky hand-claps, processed vocals and a swinging bass line. Walk The Moon's "Shut Up And Dance" is given an instrumental treatment, her sax following the vocal melody, before veering off into a long improvisation to close the tune.

Her originals are just as impressive. "We Will Rise" was inspired by the work of Maya Angelou. Kelly sings the empowering verses backed by the call-and-response vocals of a women's choir singing the tag line. The title track is another pep talk aimed at young women. Its bouncy rhythm combines funk, reggae and rap, as Kelly delivers a thumbnail biography, tell-

ing trombone with the L.A. Horns, forged a friendship when they played together in Butch Morris' ensembles during the 1980s. But when they initiated this project, they lived more than 2,000 miles apart.

So, Hwang delivered a few violin improvisations to Deane, who edited them into segments that he could play in real time using touch controls. He returned them to Hwang, who added effects-laden, improvised reactions to Deane's soundscapes. Deane, who was suffering from throat cancer at the time of the recording, passed away in July 2021.

Complex and mercurial, *Uncharted Faith* often sounds like the work of more than two people, but it also benefits from the intimacy of split-second reactions. Deane shattered and shaped Hwang's germinal recordings until their acoustic origins were barely recognizable. Kwang's treatments are similarly transformative; while their arcing progression shows that his sounds were produced by bowing, his fuzz-dipped, neon-shaded tones are as alien as Deane's. While the forms they have created are amorphous, they are also bracingly immersive.

—*Bill Meyer*

Uncharted Faith: Parallel Universe; Singularity; Crossing The Horizon; Shamans Of Light; Speaking In Tongues; Uncharted Faith. (48:37)

Personnel: J.A. Deane, electronics; Jason Kao Hwang, electric violin

Ordering info: jasonkaohwang.com



ing girls: "Your voice is yours and nobody else's/ Don't hold back, go on and/ Speak."

Kelly shows her playful side on "Spoon," an R&B love song with a medium-tempo groove. It describes spoons snuggled up in a drawer with a catchy refrain: "I wanna spoon with you/ Be my little dipper, baby." —*j. poet*

All That I Need: All That I Need; Spoon; Night In Tunisia; Queens; We Will Rise; The Night Time; Good To See You Again; Shut Up And Dance; And So It Goes. (38:58)

Personnel: Grace Kelly, alto and baritone saxophones, vocals, flute, keyboards, synth programming; Cooper Appelt, bass; Ross Pederson, drums; Julian Pollack, synthesizer, Rhodes, piano; Taylor Gordon, drums; Kevin Ricard, percussion; Marcel Camargo, acoustic and electric guitar, cavaquinho; Leo Costa, drums and percussion; Cheyenne Shannon, vocals; Jeff Babko, synthesizer, Wurlitzer, Rhodes, organ; John Schroeder, acoustic and electric guitar, Andre De Santanna, electric and acoustic Bass; April Bender, vocals.

Ordering info: lareserverecords.com



Alex Bird/Ewen Farncombe Songwriter

INDEPENDENT RELEASE

***1/2

Toronto-based musicians and songwriters Alex Bird and Ewen Farncombe went against the grain with their new album *Songwriter*. Crafted in the style of vocal pop from decades past — with particular homage paid to vocalist Tony Bennett and pianist Bill Evans — the JUNO-nominated duo opted to release this record in full rather than taking today's piecemeal approach. The LP focuses on impassioned messages sung and played from one's heart but worn on a well-dressed sleeve. The fact that it consists entirely of originals only makes it that much more applaudable.

From opener "This Song Is Ours," all the way through the remainder of Songwriter's 11 tracks, each song delivers lush toned, moderately reverberating notes flourishing from the piano and a sonic closeness in Bird's vocal delivery. The latter makes it feel as though Bird is singing personally to you. Furthermore, Bird's vocal enunciation, which hooks and swings syllables on the ends of words right to the next ones, channels Bennett most directly. However, it's quite tasteful, not tacky.

The album touches on a variety of moods. Farncombe's piano melodies complement the visions unfurled by the image and metaphor-laden lyrics. The duo turns on a dime from slow and forlorn as in "The Soul I Left Behind" to pointed, vibrant and witty in the short and jazzy "Nighttime Grooves" that immediately follows

Songwriter nods to a niche style, the emotion of which may be a bit heavy-handed for some. Still, it's an elegant, romantic and well-executed gem of a record.

—Kira Grunenberg

Songwriter: This Song Is Ours; I've Seen The Sun; The Soul I Left Behind; Nighttime Grooves; Symphony Of Love; Raindrops (Falling Down); If You're Not Laughin' (You're Cryin'); What's Inside: I'll Go Where You Lead; Tiny Warbler; Songwriter. (34:02)

Personnel: Alex Bird, vocals; Ewen Farncombe, piano.

Ordering info: alexbird.net

Blues / BY FRANK-JOHN HADLEY



Guitars Rule the Scene

Seth Rosenbloom: As The Crow Flies (Independent Release: 47:21 ★★★½) Seth Rosenbloom is the most talented guitarist to show up on the New England blues scene since Monster Mike Welch in the '90s. The 26-year-old, more than ready to launch his career nationally, has the confidence needed to give each song on this self-produced sophomore album a fully committed performance. His playing foments intensity in Ronnie Earl and Darrell Nulisch's early '90s gem "I Wish You Could See Me Now" and in the Freddie King-associated "Can't Trust Your Neighbor." In original songs, too, Rosenbloom pushes his Stratocaster and other guitars to have dramatic feeling come through loud and clear, yet never overwrought in style.

Ordering info: sethrosenbloom.com

The Cold Stares: Voices (Mascot; 42:45 ★★★½) For a decade the Cold Stares were the bluesy hard rock duo of singer-guitarist-keyboardist-songwriter Chris Tapp and drummer Brian Mullins. Now on their sixth studio effort, the duo jacks up the dynamism by adding a bass player, Bryce Kleuth. Unlike the many mindless power trios that charge down a worn blues-rock path, Tapp and company use emanations of spirit and creativity and intelligent lyrics to try to get to the bottom of human experience. Singing and playing electric piano without the others, Tapp confronts guilt and grief in his outstanding song "Sorry I Was Late."

Ordering info: mascotlabelgroup.com

Mike Zito & Albert Castaglia: Blood Brothers (Gulf Coast; 47:31 ★★★½) Top-level guitarists Mike Zito and Albert Castaglia hit it off a few years ago when Zito produced Castaglia's Masterpiece album. Now they've cemented the alliance by touring and releasing this collaborative blues-rock album, produced by heavyweights Josh Smith and Joe Bonamassa. Their craftsmanship and earnestness are apparent in hot tunes and ones of modulated heat they wrote or took on loan from John Hiatt, Tinsley Ellis and Fred James.

Happily, these joined-at-the-hip veterans are too smart to engage in egotistical solo blitzes and trying to outgun each other. One highlight: Castaglia wrings from "You're Gonna Burn" every last drop of self-liberating expression. With only one instrumental among the 11 tracks, vocals are aplenty and both *Blood Brothers* get passing marks.

Ordering info: gulfcoastrecords.net

Barbara Blue: From The Shoals (BIG Blue; 65:04 ***) Singer Barbara Blue's title of "Reigning Queen Of Beale Street" holds up; her countless performances at the Silky O'Sullivan's club celebrated by an imprint on the Beale Street Walk Of Fame. Her 13th album, recorded in soul-famous Muscle Shoals, counts as a modest success. The Pittsburgh native's most enjoyable tune, "Curse Of Beauty," exists at a confluence of Memphis soul, rock and blues. Her ventures onto a moral landscape in "Severed" and "Trail Of Tears" are indubitably sincere. But Blue should not have tried to rewire untouchable soul classics by Etta James ("Tell Mama") and Jimmy Hughes ("Steal Away").

Ordering info: barbarablue.com

Joe Louis Walker: Weight Of The World (Forty Below; 47:59 ★★★) Joe Louis Walker first worked his mojo as far back as the mid-'80s, and he's been a creative force in modern blues nearly all the time since. His latest album, his 26th, isn't close to being among his best but it's mostly entertaining. Sometimes when he sings a song here, using his unusual church-trained, honey-and-vinegar high voice (think '60s soul music) there can be a mild life affirmation in store for the lucky listener. Try the eclectic Blues Hall of Famer's pop-soul ballad "Hello, It's The Blues" and the Al Green-ish "Don't Walk Out That Door." Less stirring material tilts toward to old-school rock, gospel, funk, adult pop (with strings) or jazz. Beware "Waking Up The Dead" and three other moribund mediocrities penned by producer Eric Corne. Walker remains a way-above-average guitarist.

Ordering info: fortybelowrecords.com



Leland Whitty
Anyhow
INNOVATIVE LEISURE

★★∜

Jonah Yano Portrait Of A Dog INNOVATIVE LEISURE

***1/2

If you do something long enough in a community, you eventually find your way woven into it. If a band known for youthful energy, melding of inspirations, working well with others does something for over a decade in and around a century-old genre, they've been a thing for at least 10% of its existence. BADBADNOTGOOD is jazz canon. They've changed in group and personnel, but the spirit of community is by definition a part of what they do in the genre and its periphery. That same spirit exists in their compatriots' solo albums — multi-instrumentalist Leland Whitty's *Anyhow* and singer-songwriter Jonah Yano's *Portrait Of A Dog*.

In his time since joining the group since their third 2014 album and growing more and more as their multi-instrumentalist glue from their 2016 album onward, Leland Whitty has proven he can do a lot. Listing every instrument he plays on his solo debut would take up entirely too much of my word count.

Yet at its core, Anyhow is Whitty making music with his drummer brother Lowell using every tool possible at his disposal like glints of colored glass captured in production's resin. It's a collection of seven tight, economically made songs that simply work. They impress and make way to the next idea just as fast as one realizes how dense the production just was. You fight the urge to say it's doing too much, that he's doing too much and he just can't get away with with, and then "In Circles" hits and you remember Prince and Stevie Wonder played my my most all the instruments on some of their albums and then you just can't help but forgive him and give in to the magic he's made.

Yano's Portrait Of A Dog is an easygoing



sophomore release for the simple crooner who knows how to find a soft groove and stay in it and has the right group of compatriots in BBNG to accomplish this as they co-produced the album. They've been workmen at this sort of backing work for some time now in an assortment of genres, so giving support on a vocalist with a buttery soft voice singing songs that all sound like descriptions of sepia-toned photographs of bittersweet memories of rainstorms is something these guys can do in their sleep by now.

Call it jazz, call it dreampop, but this is some modern day Quiet Storm music. It's chill even when it's not, even when it's trying not to be.

It's worth noting that in the BBNG Extended Universe (it may help to start thinking of the group and its connections like Weather Report through its permutations and collaborations and solo player's works), portrait of a dog marks the first album-length release featuring Felix Fox-Pappas on keys, dazzling throughout with a feather light touch. It's a sign of promise for the group that it will have this tool in their toolbox as they keep making work in the genre, in its periphery, and anywhere else they please.

—Anthony Dean-Harris

Anyhow: Svalbard; Glass Moon; Awake; Windows; Silver Rain; In Circles; Anyhow. (29:52) **Personne!**: Leland Whitty, soprano saxophone (2–7), tenor saxophone (2–4, 7), alto saxophone (3, 7), clarinet (1, 4, 7), bass clarinet (4, 6), flute (1–5, 7), violin (2–4, 6–7), viola (2–4, 6–7), drums (1–7), acoustic guitar (1–5, 7), electric guitar (1, 3–4), Wurlitzer (1, 4–5, 7), Rhodes, (3, 6), cs60 (1–2, 5–7), Juno 106 (1, 5), sh-2000 (3–4), Juno 60 (6), voice (1–2, 5), bass (3–5), upright bass (2, 7), flute loop (1), shaker (3, 7), chimes, (4), drum machine (5), vibrapohne (7); Lowell Whitty, drums (1–4, 6–7); Julian Anderson Bowes, bass (2, 7); Matthew Tavares, Rhodes (3); Chester Hansen, bass (5); Alex Sowinski, drums (3)

Portrait Of A Dog: Leslianne; Always; Haven't Haven't; Portrait Of A Dog; Call The Number, The Speed Of Sound!; In Sun, Out Of Sun (feat. Slauson Malone); So Sweet; Glow Worms; Quietly, Entirely (feat. Sea Oleena); Song About The Family House; The Ordinary Is Ordinary Because It Ordinarily Repeats. (50:17)

Personnel: Jonah Yano, vocals, acoustic guitar, Alexander Sowinski, drums; Chester Hansen, double bass, Leland Whitty, electric guitar, violin (8), viola (8); Felix Fox-Pappas, piano, Wurlitzer (4); Elixa Niemi, cello; Jasper Marsalis, acoustic guitar and additional production (7); Charlotte Loseth, additional vocals (10).

Ordering info: innovativeleisure.net



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BRASS SCHOOL Woodshed > MASTER CLASS BY MARSHALL GILKES



My Routine

Developing Brass Fundamentals & Good Practice Habits To Overcome Traditional Brass Fears

7:49 a.m. Metro North train heading from my town of Beacon, New York, to Grand Central Station for a recording session. I was originally going to take the 8:18 train but started thinking that if there's any delay I won't have time to warm up/do my routine before the session starts. Normally I warm up before I leave the house, but with young kids getting ready for school I find it hard to play at home before early recordings. I should also say that I'm somewhat supersti-

brass players.

I started doing a daily routine back in September 1996. My teacher at the time, Buddy Baker, was adamant that his students do his routine. Mr. Baker is an incredibly disciplined person. He would say, "I get up at 5:30, do yoga and do my daily routine!" I think I asked, "a.m.?" He had also mentioned being on tour with the Stan Kenton band and making sure that he did his routine as soon as he got to the venue each day, something that I

s I write this article, I'm sitting on the tious and find that to be the case with many also do now if there isn't time to warm up in the hotel. Most days since 1996 I've done my routine or some version of it.

> Over the years I've added and changed parts of my routine, but the fundamental goals remain the same: sound, range, pitch, slide technique, flexibility, relaxation. My overall goal is to address all of the brass issues that I may encounter when I go to make music, no matter the style. In the course of a given week I may find myself playing lead trombone with the Vanguard Jazz Orchestra,

subbing with a classical orchestra and playing a small group gig with my band. I often alternate between my small-bore horn and largebore horn depending what gigs I have coming up. I play in a trombone quartet called the Slide Monsters and I play both horns in that group. I alternate different parts of my routine to feel comfortable switching back and forth on the gig.

Start Buzzing

I like to start my day with a bit of mouthpiece buzzing. Some people have strong opinions against buzzing, but I haven't met a student yet whose sound didn't improve with buzzing exercises. I'll generally start with major arpeggios from middle Bb down to low Bb and go down chromatically. Sometimes I'll just improvise on the mouthpiece a bit over a blues or playing melodies.

Arpeggios & Intonation

Next, I play those same arpeggios on the trombone. I try to start them with a good "dah" legato classical attack. Usually that first note is the most difficult note that I play each day. Starting with the first note I'm thinking about relaxing my breath, slide speed out to the third in 4th position, the pitch of the fifth in the arpeggio as well as the pitch of the third.

I have often practiced my routine with a tuner over the years, but I must emphasize that playing with a tuner is not playing in tune! For example, your F on an equally tempered tuner is always going to be in the same place, but an F as the fifth in a B, major triad is going to be in a different place than as the third in a D, major triad. The fifth will be higher and the third will be lower.

For fun, get together with a friend and practice long tones but change the bass note midway and learn how to adjust. I do think practicing with the tuner can be beneficial for spot-checking problem notes, e.g. the F partial above middle C on trombone is sharp. Working with a tuner can help you find just how far out the E, E_b , D, D_b and C need to be. Also, really knowing the tendencies of all notes and positions can help you play in tune with others who might not know as well.

There have been times when I noticed another player didn't adjust their F above middle C. Rather than stubbornly say "I'm right" and keep my C where I believed it should be, I just pulled my pitch up and made the fourth in tune. A bell tuner can be good for practicing, but I really don't believe it has a place in an ensemble because it forces you not to listen to the musicians around you. Many musicians who do that become more concerned with being "right" rather than being part of the team and listening for the spot where their note slots.

Gettting Warm

Following the arpeggios I like to play Remington warmups in reverse from 7th position. I generally play this with a metronome and focus on the slide speed as well as accuracy of the positions. Still using a "dah" attack, I focus on engaging my elbow to make sure that there isn't any glissando in between long slide transitions, e.g. 7th position to 2nd position. Practicing like this makes playing fast tempos much easier and makes smooth ballad playing easier. I repeat it on the lower B and lower E partials. Once I've finished, I go back to the start and start working on my single-tongue. I repeat the same exercise using eighth notes, triples, 16th notes, etc., until I reach my limit.

Alternating Attacks

Next, I play major scales starting on low E and alternate between air attack and tongue attack. I go up chromatically until I reach 1st position. Years back, I had a the bass trombonist Julie Kalu as a roommate. She had studied with Dave Taylor, and I used to hear her practicing something similar. When I play this exercise, I try to make both notes sound the same. When many players go to play, especially in the lower range, their air is behind their tongue. By starting with an air attack, this exercise helps bring the air up to the starting point of the note. I often perform this at different volumes and sometimes try to see just how much sound I can get out of my horn.

Scaling Highs & Lows

Mr. Baker had me work on range with legato scales. I did that religiously as part of my routine for years. He would have me choose a different scale and arpeggio each day of the week. This is great for jazz musicians because you can work on both your range and learn various scales that you can use when improvising. An ideal breakdown might be:

- Monday: Major scales and major 9 arpeggios.
- Tuesday: Harmonic minor scales and minor arpeggios.
- Wednesday: Dorian scales and minor 9 arpeggios.
- Thursday: Half-whole diminished scales and dominant by arpeggios.
- Friday: Mixolydian scales and dominant 9 arpeggios.
- **Saturday:** Altered scales and dominant #5#9 arpeggios.

I would practice these scales in a legato style from low Bb and go until I couldn't play any higher. Part of practicing this exercise is unlearning many wrong things that we do when we try to play high. I see many players who tighten their bodies and even roll their eyes up when they try to play in the upper register. I believe that this is counterproductive

for playing in the upper register. This is also somewhat of a psychological issue that leads to musicians being afraid of the upper register.

When I started practicing these scales, I could maybe play comfortably to a high C or D. Within a month or two I was able to get up to an F and the notes below it became more secure. I continued to practice like this for years but also started mentally thinking *down* to notes. Rather than trying to reach up and grab a high note, I started mentally approaching the note from above — trying to play down to the note.

This is a concept that another former teacher of mine, Joseph Alessi, principal trombonist of the New York Philharmonic, spoke about when working with me on orchestral excerpts. I decided to carry the approach into the upper register. I would often stop and stretch while practicing these scales. I found that I would carry a great deal of tension in my upper back when playing in the upper register. If you practice this way long enough you'll start to get excited for the high F coming up on page 3 rather than dread it.

Flexible Finish

I always finish up my routine with a bit of flexibility. I practice many different flexibility exercises ranging from simple to things that really push my limits. I try to complete my routine in 40–45 minutes before I move onto the rest of my practice regimen.

The number one thing that I have to say about any routine is that you have to be consistent. I've been trying it for 27 years, and I can say that I wouldn't be heading to this recording session right now if I hadn't practiced this all these years. In fact, when I first got to New York, I was making a living every way but playing jazz: salsa gigs, Broadway shows, studio work, wedding gigs, you name it. If I hadn't had the fundamentals that this routine instills, I wouldn't have been able to morph into all of those musical situations.

I also firmly believe that all of those situations made me a better jazz musician. This past September, I had a tour of Japan with the Slide Monsters. The music we play is probably the most demanding that I've ever played. I traveled on a 14-hour flight and 90-minute train ride to the hotel in Tokyo. I traveled together with Alessi. Immediately after checking in, Joe said, "Let's meet back here in 15 minutes and find a room to practice." We did just that for two hours and then gorged on some sushi.

Everyone is looking for a quick fix, but brass playing is a lifelong endeavor. I love the journey and hope that you do, too.

Marshall Gilkes is a New York-based trombonist, composer, bandleader and S.E. Shires Artist. He teaches at New England Conservatory.



Steven Bernstein's Trumpet Solo Break on 'Step Apache'

Just a simple i–V vamp in F minor, but even in something this simple there's plenty of room for creativity and individual expression. The song is "Step Apache" from trumpeter Steven Bernstein's group SexMob, recorded for its 2017 album *Cultural Capital* (Rex), and Bernstein takes a short 14-measure break over what feels close to a stripper groove.

Though there is no chordal instrument, between the bass and saxophone arpeggios, the harmonies are made somewhat clear. But not totally clear. For instance, since there's no E_{p} played on the tonic, Bernstein has the freedom to play either the natural or flat seventh, or both in various ways if he so chose. Bernstein choice was to only play the E natural throughout this improvisation. On the C7 this helps define this harmony, but his use of it on the Fm (measure 13) makes his solo sound a little more modal.

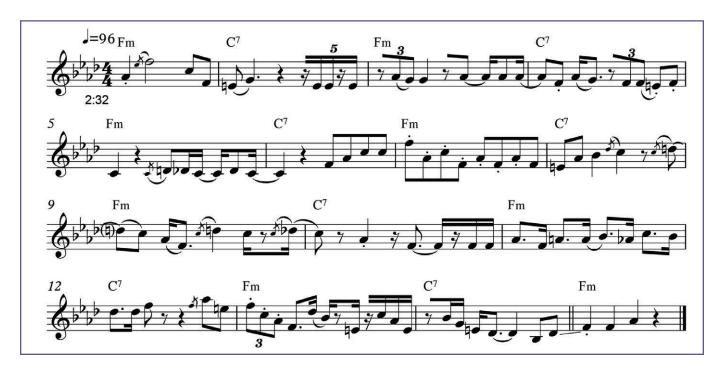
But is it harmonic minor or melodic minor? Neither chord possesses (or implies) a sixth, either flat or natural, so again Bernstein has the freedom to go either way.

In this case he chooses both. And he typically puts them together (as in bars 5 and 9). This makes his solo sound less modal, in opposition to his choice on the seventh. This is something I feel really sells this improvisation. He's making it sound "inside" and "outside" simultaneously, giving us flavors that intermingle, like a skilled chef might do with sweet-and-sour.

The only other bit of chromaticism we hear is in bar 11, where Bernstein uses the major third. You'd think this would be the out-est note choice possible, but there are a few reasons this doesn't come off as being overly dissonant: one is that he's using it as a connection between the minor third and fourth. Also, with no chordal instrument, we don't get that note rubbing against a minor third in the chord. Lastly, Bernstein is very creative with the intonation in this bar. I'd strongly suggest playing along with this bit to get the feel of how he shades the pitch to make it work.

There is also the emphasis on chord tones. This also helps make the chord changes clear. The first bar is only an F minor arpeggio. Of course, not playing it straight up and down like from a method book makes it much more musical. Next measure also uses chord tones exclusively (and only two of them). Just in these first two bars Bernstein has set our ears up to hear the changes.

There are other bars that are arpeggios, like 7, and measures that are mostly arpeggios. Measure 9 is mostly F minor chord tones, but he adds those sixths (so sort of hearing Fm6). Is that "in" or "out"? The preceding bar (8) is mostly C7, except Bernstein plays the Alpinstead of the G. On one hand, maybe this is supposed to sound like C7+ or C7(b13), but it has the added quality of making it sound closer to F minor (if it wasn't for the E natural this would just be an F minor pentatonic lick). So even though what Bernstein is doing may at first glance not be iconoclastic, there is a lot of subtly brilliant stuff going on.



Measure 10 is another example: another F minor arpeggio, but this time it's played on the C7 chord. Our ears accept it since it's in the key (and also due to the lack of a chordal instrument, as previously stated), but it's also a little outside since it clashes with the chord. The same thing happened in measure 6, except here it's more tempered by being placed toward the end of the bar. This makes it come off as an anticipation (though a bit of an extreme one) of the following chord.

Bar 12 has a similar thing going on, with a strong Db triad being played against the C7. This helps set up the fantastic ending lick in measure 14, where we hear a Db diminished triad against the C7. This is totally traditional jazz territory, playing a diminished triad a half step up on a dominant chord, as that gives us the third, fifth, seventh and flat ninth of the underlying chord. What's wonderful to my ear is it took Bernstein an entire solo before giving us a completely traditional lick.

Measure 13 is also hip: Though bookended by F minor notes, the middle is that Db diminished seventh. Like Bernstein is playing i-V-i during the bar. This is a common jazz technique as well, but the space he leaves between the implied chords makes it sound less beboppish. (Also, I'm hearing the final E natural in this measure as an anticipation of the next bar.)

Bernstein also uses rhythmic devices to great effect. Though most of the solo is straight eighths, we get a bit of syncopated 16ths, but also a few triplets (bars 3, 4 and 13), and even a quintuplet based bit (end of measure 2). Bernstein is quite free with the rhythms throughout, so this is another one of those solos where I encourage you to play along with the original to get the feel of the rhythms,

rather than trying to count them metrically, as he's not playing them that way. I also think it's interesting that the triplets and quintuplet are presented toward the beginning and end of his improvisation.

Something subtle to take into account is Bernstein's variation in his use of staccato and legato. Cutting some notes and phrases short while allowing others to linger makes for a more speech-like quality in his improvising. 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.





BRASS SCHOOL Toolshed

Crown Series Jazz Trombones

Victory Musical Instruments Crafts Versatile, Vibrant Horns for Pros on the Go

Built to the specifications of top brass artists on today's Latin music scene, the new Crown series trombones from upstart brass-and-woodwind manufacturer Victory Musical Instruments are designed with versatility, quality and affordability in mind. And therein lies their appeal. Increasingly popular since their rollout last year, the instruments provide a solution for working pros who want one horn that can do it all — whether playing lead trombone in a mambo big band, rounding out the lower brass section of a symphony orchestra or bebopping with a straightahead jazz quartet.

The dimensions are typical of what a jazz trombonist would use, with some slight differences that give the horn increased tonal flexibility, according to company president and founder Melvin Quinones. In designing the instruments, which are manufactured in Asia, he received vital input from the likes of international trombonists Ozzie Melendez, Antonis Athens, Pablo Martinez and other high-profile players who meticulously tested the horns during the developmental stage.

Featuring a .508-inch bore and an 8-inch bell, the Crown trombones have a bigger, fatter sound than the average jazz trombone of new or late vintage. "One of the things that distinguishes the Crown trombone is, you still have the sound of a lead trombone, but you can play it in the classical world as well," Quinones emphasized. "Typically, jazz trombones sound a little smaller; they don't have a big sound. Players who do both classical and jazz are used to having one trombone that's only for jazz, and one that's only for classical. So, I thought, international musicians don't necessarily have the budget to buy three or four expensive trombones. I tried to be conscious about this and make it a jazz trombone that will still give you a warm and big sound for other types of work as well."

With four available finishes, including Gold Lacquer, Silver Plated, Orange with Black Slide and Rose Bell, the Victory Crown series brings a winning attitude to the professional brass instrument market. According to Quinones, the Silver Plated and Gold Lacquer models produce a full, bright, vibrant sound, and are especially strong in the trombone's top register. The Rose Bell model (made of high-copper-content rose brass) tends to be darker, warmer and softer sounding — suited for players who tend to blow hard. "If you're a musician who plays loud, it will compensate and bring you back a little bit," he said. "If you don't blow very hard, maybe you want something that will be a little brighter, like the Gold Lacquer or Silver Plated models." The Orange with Black Slide model offers a more complex, intriguing sound that's abundant in tonal colors both bright and dark.

Adding to the versatility of the Crown series, all four models are available in versions with an F trigger mechanism and a detachable, screw-on bell that makes travel a whole lot easier. The trombones are laser-engraved on the outside as well as inside the bell with a unique pattern that lends the horns a classy, modern-vintage vibe. They range in price from about \$1,400 to \$1,700.

"The idea is to make an instrument that will be great quality and is affordable," Quinones said. "You don't need to go spend \$5,000 to find a good sound. We wanted to keep it conservatively priced. The specs may be somewhat basic, but these trombones are built with tremendous quality control."

Quinones noted that players have voiced their appreciation for the big sound and the ease of projection they get with the Crown series. "They feel that it's a colorful sound that's appropriate for a variety of live performances and recording sessions," he said.





One such player is the Netherlands-based jazz trombonist Pablo Martinez, who's active on the Dutch music scene and tours internationally with various Latin, pop and jazz ensembles. "The first thing that I noticed when I played the instrument: It was easy to get the center of the note," Martinez said. "It was very direct and quick. Some other horns, you might really have to work on them to get to the center. This one was instant, which was a nice surprise for me. And the sound is rich in overtones, which I like, too. It's a medium-size bore, which gives you a more rounded sound than a typical jazz trombone with a .500-inch bore, which is slightly smaller. What's curious about this horn is that you can subtone quite easily — tone with a little air in it, like on a tenor saxophone."

Martinez plays a Gold Lacquer model Crown trombone with an F trigger attachment and detachable bell. "I was the one asking Melvin to make a model with a screw-on bell," he said, noting that he played his new horn with the Daahoud Salim Quintet at Dizzy's Club in New York in January and was preparing to embark on an 11-concert tour of the Netherlands with the acclaimed Metropole Orkest this February. "The gig bag that comes with it is handy because it's almost the size of a viola. Inside the case, the detachable bell sits sideways on top of the body of the instrument, so the rounded part doesn't bulge out — which makes your life infinitely easier while traveling from gig to gig on planes." —Ed Enright

victorymusical.com



More info: bachbrass.com

the aluminum.

2. Tapered for Timbre

The 1646 flugelhorn from XO Brass has a special bore and bell taper to produce a rich, warm timbre desired by professional brass players. The instrument's handcrafted one-piece bell achieves a rich and brilliant tone. A solid nickel silver tunable leadpipe enhances the tonal focus. Performers can have a more agile and responsive tuning because of the design of mini-ball linkage third valve trigger. The 1646 comes standard in a silver-plated or lacquered finish. Silver-plated/gold-plated trims are available special order.

brass bottom models feature a darker, warmer sound than the aluminum, while retaining the same essential straight mute characteristics of

More info: xobrass.com

3. Marsalis Transcribed

The Wynton Marsalis Omnibook from Hal Leonard includes transcriptions of 35 solos recorded by the trumpeter, with analysis sections and a complete discography. Song titles include "Au Privave," "Black Bottom Stomp," "Caravan," "Cherokee (Indian Love Song)," "Donna Lee" "Embraceable You," "Honeysuckle Rose," "In Walked Bud," "La Vie En Rose," "My Funny Valentine," "Rubber Bottom," "Stardust," "When It's Sleepy Time Down South" and more. The softcover book is available for B-flat instruments.

More info: halleonard.com

4. Small-Bore Jazz 'Bone

The TBMD Michael Davis Artist Model trombone from S.E. Shires includes design elements not found on other S.E. Shires Custom Series trombones. The lightweight nickel-silver handslide construction offers clean, precise articulations. The custom 7.5-inch, yellow-brass bell retains a clear, pure sound with strong fundamental, and keeps a very consistent tone color and overtone structure throughout the range of dynamics. Responsive and nimble, the Michael Davis model small-bore trombone is at home in any jazz or commercial setting.

More info: seshires.com

5. Tone by the Collar

Denis Wick trumpet and cornet Tone Collars are designed to fit over the lower thread of the instrument's third valve casing, and are held securely in place by the lower valve cap. The weighted collars can be fitted to all popular brands of trumpet and cornet, and enable players to produce a more focused sound with enhanced projection and more secure slotting.

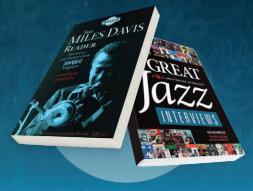
More info: deniswick.com



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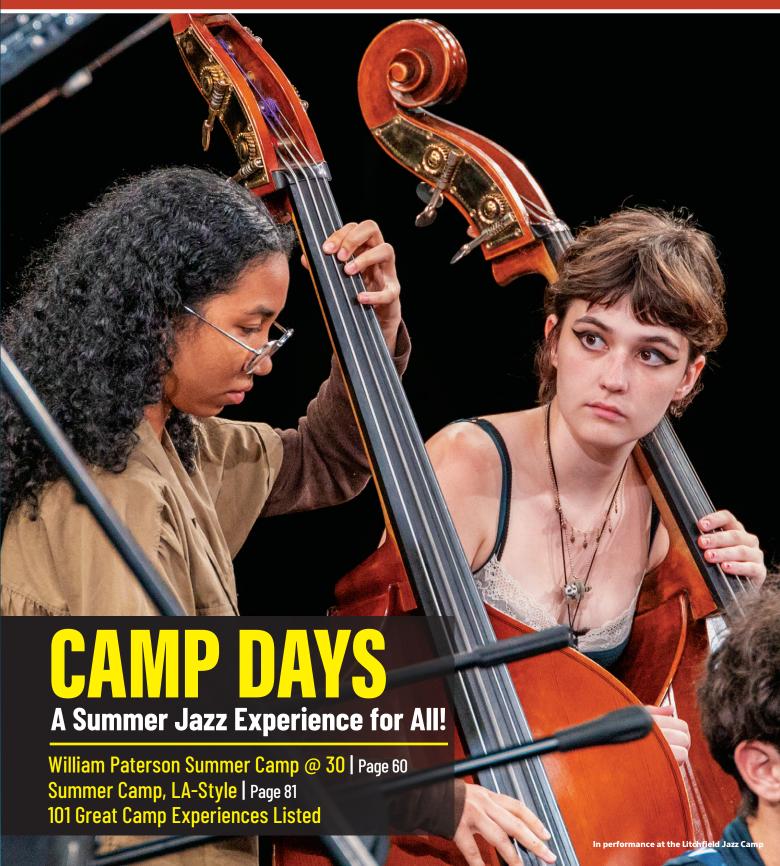






DOWNBEAT 2023 INTERNATIONAL

JAZZ CAMP GUIDE





William Paterson Summer Jazz Workshop: 30 Years of Mentorship

Summer Jazz Workshop celebrates its 30th anniversary this July. Over the last three decades, the workshop has expanded from a program for high school students to include college-age musicians and adults.

But according to Dr. David Demsey, who helped establish the workshop in 1994, there were no guarantees the program would turn into a highly successful annual educational event.

"When we started work on getting the workshop going, the idea behind it was to give young high school students the same experience as a William Patterson Jazz Studies student would have, but with no audition requirements," Demsey said. "We worked with the university's continuing education office to give us a three-year commitment to see if it could be successful. First year, enrollment was 24 students, and we were lucky to get that, since it was a brandnew program. But enrollment kept getting bigger. We succeeded in making the workshop an annual event — and opened it up to college students and older adults as well."

Dr. Tim Newman, who has been a member of the university's jazz studies faculty since 2004 and director of the Summer Jazz Workshop since 2014, provided an overview of the intensive structure of the week-long program.

"Weekday mornings are focused on classes in beginning and advanced jazz theory, improvisation, arranging and jazz history," he said. "In the afternoons the students get into the heart of the program — ensemble sessions that last three hours — as they rehearse for a final ensemble performance on Saturday. Weekday evenings, we present concerts featuring jazz musicians like Samara Joy, Dave Stryker and our own jazz fac-

ulty, workshop and staff ensemble. On Friday, our artist in residence for that year performs in concert. Last year, Helen Sung was our artist in residence, and her quartet played."

Workshop students attend each evening concert, and also have the opportunity to meet the musicians performing that night for an hour in the afternoon following their own ensemble sessions that day.

"The students not only hear these worldclass musicians live in concert, they also get to ask questions and hear words of wisdom from them beforehand," Newman said. "It's definitely a fully immersive jazz experience from morning until evening each weekday."

"For everyone in the workshop, and especially the younger students who most likely don't have much experience with jazz, it's an experience similar to a language immersion camp," Demsey explained. "For example, in a French language camp, from the time you enter door, no English is spoken. For our workshop, we also ask participants to turn off their cell phones and listening devices. We tell them they're only going to listen and play jazz while they're here."

That focus on jazz has a pronounced effect on participants. "I compare it to what the younger students experience in high school music classes," said Demsey. "In high school, a music student may get one short class a day where they can really focus on working on jazz. But after 38 minutes or so, they're off to another class. In the workshop, they have a chance to get into the music all day and evening, non-stop."

"By mid-week, you can really start to see a new focus," added Newman. They're starting to understand the richness of the form and are realizing they're dipping their toes into a huge ocean of musical knowledge and applying it to playing."

Both underscored the importance of the layers of mentorship for students that serves as the fabric of the program.

"In addition to faculty, the artist in residence and the concert musicians who mentor the students, we also have what we call 'camp counselors' as part of the workshop," said Newman. "The counselors are usually recent graduates from our program and in their early 20s. They've experienced mentorships at William Paterson, and are now starting to get out and play and be mentored by professional musicians. They understand what the is workshop is about and are close in age to the participants, so there's a natural rapport there."

"The workshop faculty are working musicians themselves and have played with iconic jazz musicians as well," added Demsey. "And then there's the artists in residence, like Clark Terry, Billy Taylor and Jimmy Heath, who were mainstays at the workshop for many years, as well as [more contemporary] musicians who have taken on that role."

"As a result of these layers of mentorship, students often hear the same information — conceptual and specific — from multiple individuals," said Newman. "A counselor may tell them, 'You have to listen to other artists across the history of the music.' A faculty musician will tell them the same thing, and then they hear it again from a concert musician or the artist in residence. They understand its importance."

Since the workshop is also open to older adults, that opens another level for mentorship.

"A 16-year-old may end up sitting with a 70-year-old, and they may be playing something by Dexter Gordon," said Demsey. "The younger musician may play better, but when the older person tells them about seeing Dexter live, that adds to the experience. It brings the generations together."

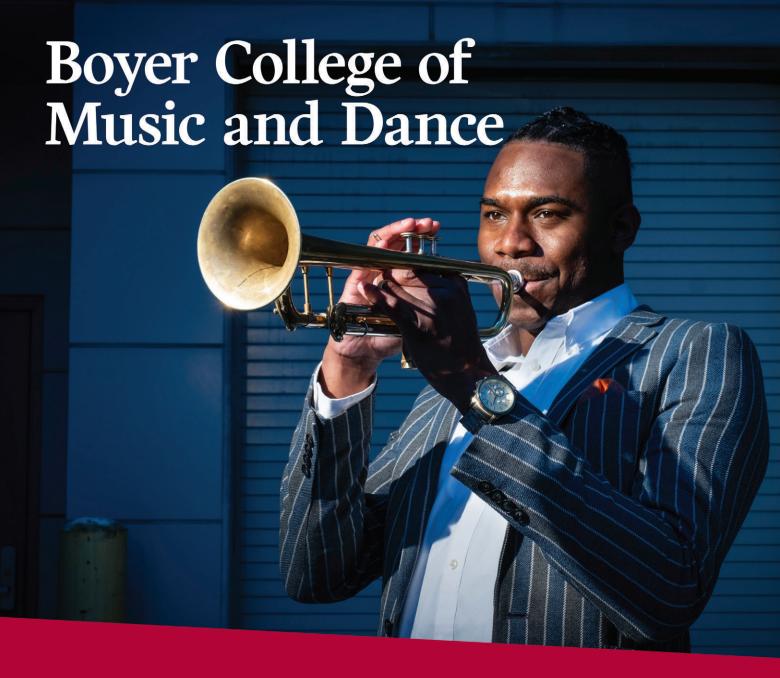
Newman and Demsey also emphasized the dramatic musical growth they see by the end of the week, when the student ensembles perform in concert.

"Getting up and improvising live in concert at the end of the week can be intimidating," said Newman. "But I'm always amazed when the participants get up there and play. Their improvement is really dramatic — and not just musically. They're learning to take chances, to trust and not always be aiming for perfection."

"Sometimes band directors or parents will come up afterward and say, 'What did you do to this kid?'" added Demsey. "Well, that student just had a year's worth of jazz experience in a week. And yes, it's about jazz. But what it's also about is focus, work and dedication."

—Terry Perkins

For more information: wpunj.edu/summerjazzworkshop



JAZZ STUDIES AT TEMPLE

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For more information, please contact: (215) 204-6810 or boyer@temple.edu

boyer.temple.edu









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Center for the Performing and Cinematic Arts







EAST

This trumpet denotes a corresponding ad in this guide.

Boysie Lowery Living Jazz Residency Wilmington, Delaware

June 11-25

The Boysie Lowery Living Jazz Residency, based in the hometown of Clifford Brown, supports the next generation of jazz artists through workshops, rehearsals and master classes. Resident artists will apply lessons learned and showcase pieces written in performances throughout the residency, culminating with a performance at the Clifford Brown Jazz Festival.

Tom Palmer, Mike Boone, E. Shawn Qaissuanee, Matt Scarano, plus special guest.

Cost: Free (including room and board).

Jonathan Whitney, program director: jonathan@fluxcreative consulting.com; cityfestwilm.com/boysie-lowery-living-jazz-residency

Camp Encore/Coda Sweden, Maine

June 28-Aug. 13

Contact:

Camp Encore/Coda (est. 1950) provides a robust music program mixed with traditional summer camp programming. Campers can access jazz, classical, rock/pop and theater. The jazz program places campers in lessons, combos, big bands, improvisation, arranging, theory and history classes. Music faculty are graduate students and professionals who teach and perform at camp. This non-competitive environment is the perfect summer retreat to learn and play jazz. Campers also participate in non-musical activities, such as water sports, campfires and

evening activities. Camp is for students who have completed 3rd–11th grades.

Faculty: See encorecoda.com

Cost: All-inclusive tuition: first session—\$6,300; second ses-

sion—\$6,300; second session—\$5,700; full season—\$10,000; two-week sessions for first time 3rd

and 4th graders—\$3,800.

Contact: Cara Bergantino, cara@encorecoda.

com; 617-584-1129

Central Pennsylvania Friends of Jazz Camp Mechanicsburg, Pennsylvania

June 14-17

The Friends of Jazz Camp emphasizes improvisation taught in small group settings. Students play with other students of similar ability. Students also spend time on jazz history, theory and composition. Daily jam sessions and a concert showcase give students a chance to show off what they've learned.

Faculty: Tim Warfield, Steve Varner, Joe

McDonough, Mark Hunsberger, Paul Bratcher, Gavin Horning, Jeff Stabley, Kirk Reese, Tim Thompson.

Cost: Residential—\$475;

Commuter—\$400 (subject to

change).

Contact: Mark Hunsberger, interim executive

director, mark@friendsofjazz.org; 717-540-1010; friendsofjazz.org/

jazz-camp

Eastern U.S. Music Camp at Colgate University Hamilton, New York

June 25-July 23

This camp offers performance for all instruments and vocals in jazz ensembles





and combos, bands, choirs, improvisation, theory, music production, composition and arranging, conducting, private lessons, guest artists, master classes, weekly student concerts, recitals and recreation. Enrollment is approximately 125 students, ages 12-18.

Faculty: Professional educators, solo artists,

composers and conductors.

Residential—2-week, \$3,750; Cost: 3-week, \$5,625; 4-week, \$7,500.

Day Campers—2-week, \$1,250; 3-week, \$1,875; 4-week, \$2,500.

866-777-7841; summer@eastern Contact:

usmusiccamp.com; easternusmusiccamp.com

Eastman Experience: Summer Jazz Studies Rochester, New York

July 2-14

This rigorous two-week program provides an intensive, performance-based experience for highly motivated students currently in grades 9-12 (ages 14-18 only) and is ideally suited for those considering jazz studies at the collegiate level. Students work directly with the Eastman School of Music jazz faculty in a program designed to enhance improvisational and ensemble skills.

Charles Pillow, Clay Jenkins, Mark Kellogg, Bob Sneider, Jedd Campbell, Rich Thompson, Dave

Rivello

2023 tuition to be announced. Cost: Contact: sgreathouse@esm.rochester.edu

Fernando Jones' **International Blues Camp Tour** Fiorello H. LaGuardia High School, New York

July 17-21

Presented by the Blues Kids Foundation, Fernando Jones' International Blues Camp is designed to be a fun-filled week of Blues immersion through the lens of ensemble instruction, public extracurricular performances and field study trips.

Faculty:

Your Blues Kid will learn and perform America's "root" music in a structured program with like-minded students under the tutelage of highly qualified and internationally traveled instructors.

Cost:

Free. Tuition waiver scholarships will be awarded to each Blues Kid who attends. Student musicians will be accepted and placed from online and/or in-person auditions according to their age and skill set. Any Blues Kid who passes the audition is welcome to attend any of the Blues Camps or Blues Camp Workshop Days during this calendar year.

Contact:

info@blueskids.com; 779-Blues-Me; blueskids.com: fernando

jones.com

Hudson Jazz Workshop Hudson, New York

August 10-13

Hudson Jazzworks grants six scholarships and is in collaboration with the Manhattan School of Music (MSM), the Conservatorium van Amsterdam (CvA), the Rytmisk Musikkonservatorium (RMC Copenhagen), the New School and William Paterson University. This year, the program will include live participants who will attend the workshops, a master class and performance. On Aug. 13, the workshop hosts two events: the Jay Clayton Master Class and the HJW Concert at the Hudson Opera House. Be ready for a deeply personal and enriching experience with Catskill mountain views and a chef.

Armen Donelian and Marc Faculty:

Mommaas. Special guest will be

vocalist Jay Clayton.

\$945, scholarships available. Cost:

info@hudsoniazzworks.org: Contact:

hudsonjazzworks.org.

Interplay Jazz Camp Meriden, New Hampshire

June 25-July 1

Interplay Jazz and Arts aims to create and foster a diverse, inclusive and intergenerational musical community through immersive experiences of mentoring and performing. Our Summer Camp features instrumental and vocal tracks that include daily performance opportunities, master classes and individual coaching as well as nightly jam sessions and social activities.



Faculty: Sheila Jordan, Karrin Allyson, Matt Wilson.

Cost: \$1,295.

Contact: Justin Varnes, 201-637-8317; interplayjazzcamp@gmail.com;

interplayjazzandarts.org

Jazz at Lincoln Center's Summer Jazz Academy Annandale-on-Hudson, New York

July 16-30

Jazz at Lincoln Center's Summer Jazz Academy is a premier program for advanced high school jazz students. This two-week program, designed by Wynton Marsalis and a select team of faculty, is housed at Bard College, two hours from New York City, and serves as a rigorous training institute for the most advanced and dedicated jazz students in grades 9–12. Students apply by audition online. Those accepted participate in big bands and combos, receive private lessons and take classes in aesthetics, jazz history and performance practice. The academy hosts several public performances featuring the student ensembles and some well-known jazz musicians.

Past Faculty: Wynton Marsalis, Marcus Printup, Ted Nash, Vincent

Gardner, Helen Sung, James Chirillo, Rodney Whitaker,

Marion Felder.

Cost: Tuition—1,850; Room/Board—\$2,145 (full scholarships

available).

Contact: jazz.org/summer-jazz-academy; 212-258-9800;

youthprograms@jazz.org

Jazz in July Summer Music Programs Amherst, Massachusetts

July 10-21

A two-week intensive study in jazz improvisation including instrument/vocal master classes, group clinics, jazz theory and improvisation training, ensemble coaching, jam sessions, combined lectures and public performances by participants and faculty members alike. This camp is for ages 15 and older.

Faculty: Sheila Jordan, Luis Perdomo, Avery Sharpe, Steve Davis,

Winard Harper, Jeff Holmes, Catherine Jensen-Hole.

Cost: Tuition—\$660 per week, housing and meals—\$435 per

week.

Contact: David Picchi, administrative director; jazzjuly@umass.edu

The Jazz Camp at Newport Newport, Rhode Island

July 31-Aug. 5

The Jazz Camp at Newport, located in Newport, Rhode Island, on the campus of Salve Regina University, is a great opportunity for high school students ages 14–18 to learn from experienced music professors, including master classes. The week-long camp concludes with a final concert, and a trip to the Newport Jazz Festival on Friday, Aug. 4, at Fort Adams State Park, courtesy of Newport Festivals Foundation Inc. Students attending the camp will also attend a master class and have the opportunity to have a meet and greet with a Newport Jazz Festival artist, presented in association with Newport Festivals Foundation, Inc.

Faculty: See salve.edu/jazz-camp.

Cost: Residential—\$1,200; Commuter—\$700.
Contact: salve.edu/jazzcamp; 401-341-2297;

jazzcamp@salve.edu.

Jazz House Summer Workshop Montclair, New Jersey

July 31-Aug. 12

Instrumental and vocal students ages 8–18 receive top-notch instruction to develop key skills and enhance knowledge of fundamentals and jazz performance. Highlights include small group and big band ensembles, master classes with renowned special guests, improvisation classes, history and culture, composition and film scoring. Performances include Dizzy's Club in New York City and the Montclair Jazz Festival.

Faculty:

Christian McBride, artistic director; Ted Chubb; Ingrid Jensen, Nathan Eklund, Mike Lee, Abel Mireles, Ed Palermo, Bruce Williams, Charlie Sigler, Oscar Perez, Radam Schwartz,



Andy McKee, Billy Hart, Ashley Kahn, Dylan Pramuk, Michele Rosewoman, Zoe Obadia, Nikara Warren, Alvester Garnett, Lovett Hines, Rebecca Lee, Elliot Bernard, Dave Gibson, Anthony Ware, Jerome Jennings.

Cost: Tuition—\$1,795; Room and board

(optional)—\$3,295.

Contact: info@jazzhousekids.org

Jazz In The Mountains Killington, Vermont

Aug. 6-11

Jazz In The Mountains creates a stimulating environment of music-making and interpersonal support for adult musicians. Situated in the mountains of Vermont, the camp's staff brings challenge, growth and encouragement to rehearsals, master classes and performances — including Steve Davis, Ray Vega, Joe Davidian and others to guide four ensembles.

Cost: See jazzinthemountains.com

Contact: Rich Davidian, camp administrator; jazzmountains@gmail.com;

802-798-9998

Jazz Lab

Walnut Hill School for the Arts, Natick, Massachusetts

June 25-July 1

Jazz Lab is a week-long creative music program. Musicians (ages 13–19) work with world-class faculty and guest artists in ensembles, workshops, master classes and enjoy incredible performances. In 11 years, Jazz Lab has prepared

hundreds of students to pursue music studies at the best schools of music in the nation.

Faculty: Henrique Eisenmann, artistic

director; Tim Lienhard, executive director; Lihi Haruvi, saxophone/ woodwinds; Zwelakhe Bell le Pere, bass; Ken Schaphorst, chair of jazz at NEC; Michael Thomas, saxophone/woodwinds; Peter Moffett, drums; Wendy Eisenmann, guitar; David Zoffer, piano, chair of NEC Prep Jazz; Michael Mayo, voice.

Cost: Tuition—\$1,300; Room and board—\$800 (double occupancy);

Meal plan—\$275 (day-students only). Need-based financial aid available. Contact—info@jazzlab-

music.org

Contact: Tim Lienhard, executive director, info@jazzlabmusic.org; 509-990-3341; jazzlabmusic.org/summer

JazzWire Summer Summit Rockville, Maryland

July 19-22

JazzWire Summer Summit (formerly Maryland Summer Jazz) is one of the few boutique jazz camps dedicated to adult amateur musicians. The camp has helped more than 1,000 adults connect with their "inner jazz musician" for 20 years. The Summit is all about improvisation, small-group connection, and having a blast.

Past Faculty: Terell Stafford, Ingrid Jensen, Paul

Bollenback, Jeff Coffin, Helen Sung, Jimmy Haslip, Melissa Aldana, Jeff Antoniuk, Sherrie Maricle.

Cost: Early Bird Tuition (before May

1)—\$925. Regular tuition (after May 2)—\$1,035. Both sessions for \$1,750. Reduced tuition rates for military

and families.

Contact: Jeff Antoniuk, 443-822-6483;

jazzwiresummit.com

Litchfield Jazz Camp Washington, Connecticut

July 2-July 28 (four one-week sessions)

Litchfield Jazz Camp has been a special place for musical and personal growth since 1997. A topnotch faculty teaches groups at all levels of play in a supportive, collaborative atmosphere. There is no pre-audition. Upon arrival, students are placed in skill-based combos. Ages 13 through adult are welcome

Faculty:

Lugues Curtis. Zwe Le Pere. Sean Pentland, Avery Sharpe, Joris Teepe, Ian Carroll, Steve Johns, George Schuller, Matt Wilson, Don Braden, Claire Daly, Paul Bollenback, Mike Godette, Dan Liparini, Doug Munro, Dave Stryker, Jen Allen, Zaccai Curtis, Orrin Evans, Julian Shore, Carmen Staaf, Kris Allen, Caroline Davis, Mike Dirubbo, Tom Finn, Andrew Hadro, Jeff Lederer, Albert Rivera, Dakota Austin, Pedro Milan, Joe Beaty, Peter McEachern, Dave Ballou, Jean Caze, Russ Johnson, Nick Roseboro, Elliot Bild, Nicole Zuraitis, Richie Barshav.







Cost: Startin

Starting at \$1,795, financial aid available (need-based, by

application).

Contact: Tegan Ryan, tegan@litchfieldjazzfest.com; 860-361-6285;

litchfieldjazzcamp.com

Marshall University Jazz-MU-Tazz Summer Jazz Camp Huntington, West Virginia

June 11-16

An immersive six-day, five-night experience geared toward high school freshmen through collegiate musicians. No prior jazz experience required. Jazz improvisation, combo playing, jazz theory, history and instrument-specific master classes highlight the daily schedule, all in a relaxed, welcoming and nurturing environment.

Faculty: Jeff Wolfe, director and education coordinator; Martin

Saunders, trumpet; Ed Bingham, saxophone; Mike Stroeher, trombone; Danny Cecil, bass; Nick Vassar, guitar; Jesse Nolan,

lrumset.

Cost: Early bird tuition—\$350 (until May 1), After May 1—\$400.

Housing and meal plan options available.

Contact: Jeff Wolfe, wolfe9@marshall.edu; (304) 696-3613; marshall.

edu/music/jazz/jmt

Mason Jazz Camp Fairfax, Virginia

The Mason Jazz Camp, held on the George Mason University Fairfax Campus, is an inclusive, intensive program for musicians (instrumental and vocal) of all levels with a desire to advance their musical artistry and professionalism. Responsible people of all ages are welcome to attend. The Mason Jazz Camp offers classes in improvisation, jazz theory, ear training, performance practice (big bands and combos), composition, arranging and jazz history. Students have the opportunity to study and participate in master classes and concerts with leading educators and performers in the Washington D.C./Virginia/Maryland region.

Faculty: Victor Provost, Shawn Purcell, Jim Carroll, Graham Breedlove,

Kevin McDonald, Wade Beach, Xavier Perez, Zack Pride, Aaron Eckert, Darden Purcell, John Kocur, Warren Wolf

(guest artist).

Cost: Commuter—\$475; Residential (double occupancy)—\$890;

 $Residential \ (single \ occupancy) — \$945.$

Contact: John Kocur, jkocur@gmu.edu; 703-993-3376; music.gmu.

edu/visit-us/mason-jazz-camp

National Jazz Workshop Winchester, Virginia

July 16-21

The National Jazz Workshop sets a standard of excellence for those serious about learning and mastering the language of the definitive American art form: jazz. NJW offers a comprehensive curriculum including improvisation, big band and small-group performance, composition, arranging and master classes. Tracks include performance, jazz arranging and music recording/technology.

Faculty: Matt Niess, Mike Tomaro, Sherrie Maricle, Ashlin Parker, Corcoran Holt, Craig Fraedrich, Shawn Purcell, Eric Byrd,





July 16-22, 2023

Connect with our renowned resident faculty at the William Paterson University **SUMMER JAZZ WORKSHOP** open to commuters of all ages, and residents age 14-18. The workshop welcomes non-resident adult participants.

Resident Faculty

Steve La Spina, Marcus McLaurine, Tim Newman, Angelica Sanchez

Selected Previous Artists

Dr. Billy Taylor, Clark Terry, Mulgrew Miller, Slide Hampton, Lou Donaldson, Curtis Fuller, Bob Mintzer, Paquito D'Rivera, Frank Wess, Chris Potter, and the Vanguard Jazz Orchestra

The Workshop provides:

- Seven intense days of instruction and mentorship in jazz improvisation, performance, arranging, and history
- Nightly clinics and concerts, meet-the-artist sessions
- Final concert with students and resident faculty

For information and online registration go to wpunj.edu/summerjazzworkshop

Alphonso Young, Luis Hernandez, Darryl Brenzel, Golder O'Neil, Donovan Stokes.

Guest Artists:

Ashlin Parker's TrumpetMafia, The Capitol Bones, Sherrie Maricle and the 3D Jazz Trio, Navy Commodores, Army Blues.

See national jazzworkshop.com Cost

Matt Niess. mniess@su.edu: Contact:

nationaljazzworkshop.org

New York Hot Jazz Camp New York, New York

April 10-16

An immersive experience with New York's finest traditional jazz musicians and recording artists, open to musicians of all levels who want to

further their knowledge of classic jazz.

Catherine Russell, Bria Skonberg, Faculty: Rossano Sportiello, Dan Levinson,

Kevin Dorn, Cynthia Sayer, Ron Wilkins and more,

See nyhotjazzcamp.com Cost:

Contact: Molly Ryan, nyhotjazzcamp.com; info@nyhotjazzcamp.com

New York Jazz Academy Summer Jazz Intensives New York, New York

July 3-Sept. 1 (choose from 1 to 9 weeks) New York Jazz Academy Summer Jazz Intensives are New York City's most popular summer jazz programs, offering high quality jazz education and a fully immersive NYC

experience. Highlights include a diverse curriculum including lessons with top teaching artists, theory classes, ensemble rehearsals, master classes and jazz club visits. Ages 14 through adults are welcome. Instrumentalists and vocalists are encouraged to attend. Classes are available for beginning, intermediate and advanced levels.

Javier Arau, Michael Webster, David

Engelhard, Tom Dempsey, Peck Allmond, Daniel Bennett, Sirintip, Carolyn Leonhart, Jay Leonhart, Ron McClure and more.

Starting at \$1,036 per week. Cost:

Contact: nyja@nyjazzacademy.com; 718-426-0633; nyjazzacademy.com

New York Jazz Workshop Summer Jazz Intensive Series New York, New York; Tuscany, Italy

July/August (2- and 4-day intensives in NYC) June 11-17 (in Tuscany, Italy)

Find out why the New York Jazz Workshop Summer Jazz program is regarded as a premium summer jazz program in NYC. Musicians from all over the globe have turned to the workshop's Summer Jazz Intensives to collaborate, learn and get inspired in the workshop's state-of-the-art music studios, which are fully equipped for a first-class experience.

Marc Mommaas, Kenny Wessel, Michel Walker, Tony Moreno, Olivia

Foschi, Jim Ridl, Jacob Sacks, Amina Figarova, Vito Goncalvez, Vanderlei Pereira, Jocelyn Medina, Nate

Radley and more.

From \$280 (for two-day intensives) Cost:

to \$595 (for four days). Ask for early

bird discounts.

newyorkjazzworkshop.com Contact:

NJPAC Arts Education Summer Performing Arts Programs Newark, New Jersey

July 10-Aug. 11

Join NJPAC's Colton Institute for Training and Research in the Arts at NJPAC this summer. The program's best-in-class hip hop, jazz and poetry and theater classes welcome young artists, ages 9-18, to register. Students will learn and explore fundamentals as well as join free add-ons like In the Mix and Creative Coaching and more.

New and veteran NJPAC arts edu-Faculty

cation teaching artists.

Cost: \$1,250. Financial aid is available.

artseducation@njpac.org Contact:

njpac.org/summer

Paul Carr's Jazz Academy JAM Camp Chevy Chase, Maryland

JAM Camp is a great place for young instrumental and vocal musicians, ages 8–18, to learn to play jazz the way the professionals do. Sessions are led by professional musicians, including renowned recording artists. Participants must have at least one year of formal music training.

Paul Carr, Chris Latona, Alex Hamburger, Ashley Hsu.





\$695. Cost:

Paul Carr, coordinator@jazz Contact:

academy.org; 301-871-8418; jazzacademy.org

Paul Carr's Jazz Academy JAM Camp Extended Day Chevy Chase, Maryland

June 19-30

At JAM Camp Extended Day, young musicians, grades 6-12, learn to solo on their instrument and with their voices. The focus of Extended Day Camp is on jazz improvisation. Participants must have at least one year of formal music training.

Paul Carr, Chris Latona, Alex Faculty:

Hamburger, Ashley Hsu.

Cost:

Paul Carr, coordinator@jazz Contact:

academy.org; 301-871-8418;

jazzacademy.org

Philadelphia Clef Club of Jazz Summer Jazz Camp Philadelphia, Pennsylvania

July 10-14, July 17-21

This in-person, two-week intensive program provides jazz education to music students with at least two years of experience on their primary instrument. The students will be placed in large and small ensembles where they will get performance opportunities as well as participate in master classes with world-renowned jazz artists.

Cedric Napoleon, Sumi Tonooka, Faculty:

Bobby Zankel, Nazir Ebo.

\$400. Cost:

Travien Brison or Lovett Hines, 215-Contact:

893-9912; clefclubofjazz.org

Roni Ben-Hur's Jazz Camp **Burlington, Vermont**

July 30-Aug. 6

Learn jazz from a world-renowned faculty in a beautiful setting. Attend daily ensemble workshops in jazz, samba jazz and Latin jazz; daily vocal workshops; daily master classes on each instrument; a rhythm section workshop for vocalists; nightly jam sessions; and nightly performances. The week concludes with performances by all participants.

Roni Ben-Hur, Sheila Jordan, Helio Faculty: Alves, Harvie S, Ralph Lalama, Vince

Cherico, Ray Gallon.

Tuition—\$1,600 for the week. Cost: Includes all fees, a private, air con-

ditioned room with a semi-private bathroom and three healthy meals a day. Dietary needs are accommodated. Commuters-\$980.

Roni Ben-Hur, ronibenhur@amail. Contact:

com: ronibenhur.com/vermont

Samba Meets Jazz Workshops-Maine Bar Harbor, Maine

July 30-Aug. 6

Located on the spectacular campus of College of the Atlantic on Frenchman's Bay — steps from Acadia National Park — instrumental,

tap dance and vocal participants explore jazz, Brazilian and Afro-Cuban jazz. A chance for participants of all levels and musical backgrounds to study and hang with world-renowned faculty and like-minded adults. The workshop's small, personalized instrumental program includes ensembles, big band, improvisation, phrasing, instrument-specific study and arranging, plus jams and performances. Tap dancers work with, and are accompanied by, instrumental faculty. Vocal track includes one-to-one coaching, interpretation, phrasing, technique, scatting, charting and theory, Portuguese pronunciation

(optional) and percussion accompaniment. Guests and chaperoned high school students are welcome. Partial scholarships available for work/study, discounts for students, educators and working musicians.

Directed by Nilson Matta. Faculty to Faculty:

be announced.

See sambameetsjazz.com Cost:

Alice Schiller. Contact:

alice@sambameetsjazz.com;

917-620-8872; sambameetsjazz.com



A residential & day jazz camp for instrumentalists and vocalists ages 13 and up.

performance, improv, theory, master classes and more... at the Frederick Gunn School in Washington, CT

FOR MORE INFORMATION

860.361.6285 litchfieldjazzcamp.com







@LITCHFIELDJAZZ



LITCHFIELDJAZZ











Samba Meets Jazz Workshops-Endicott College Beverly, Massachusetts

July 20-25

Adult instrumental, vocal and tap dance participants of all levels and musical backgrounds will have a unique opportunity to study, hang, play and/or sing with masters of jazz and Brazilian jazz on Endicott College's oceanfront campus. The vocal program includes one-to-one coaching, interpretation, phrasing, technique, scatting, charting, theory, Portuguese pronunciation (optional) and percussion accompaniment. The instrumental program offers ensembles, big band, harmony/improvisation, arranging, Brazilian rhythms, styles/phrasing and more. Guests and chaperoned high school students are welcome. Partial scholarships available for work/study, discounts for students, educators and working musicians.

Faculty: Directed by Nilson Matta. Faculty to be announced.



Summer Performing Arts Programs

There's no better place to explore the performing arts this summer than NJPAC! Connect with accomplished faculty and other young artists of all ages in a variety of programming.

visit njpac.org/students to learn more

or email artseducation@njpac.org to inquire about registration and pricing

Generous support for Arts Training is provided, in part, by BD, Jennifer A. Chalsty,
Judy and Stewart Colton, Toby and Lee Cooperman, Mimi and Edwin Feliciano, Healthcare Foundation
of New Jersey, Horizon Foundation for New Jersey, McCrane Foundation, Inc., care of Margrit McCrane,
M&IT Bank, NJ Advance Media, Richmond County Savings Foundation, David & Marian Rocker,
Santander, TD Charitable Foundation, Victoria Foundation, WBGO Jazz 88.3FM, Women@NJPAC
and an anonymous donor.

Cost: See sambameetsjazz.com

Contact: Alice Schiller, alice@sambameetsjazz.com; 917-620-8872;

sambameetsjazz.com

Skidmore Jazz Institute Saratoga Springs, New York

June 24-July 8

The Institute, now in its 36th year, is led by Brian Carucci, director, and Todd Coolman, artistic director. The faculty includes top jazz practitioners who are also gifted educators. Students work closely with faculty in daily combo rehearsals, improvisational and special classes. Private and semi-private lessons distinguish this institute from other similar summer camps. The Institute's concerts feature the Skidmore Faculty All-Stars and invited guest artists in performance, and afternoon master classes offer additional opportunities to learn from these master musicians. Students have the opportunity to perform during the program and attend the Freihofer's Jazz Festival.

Faculty: Todd Coolman, Bill Cunliffe, Steve Davis, Michael Dease,

Mimi Fox, Jimmy Greene, Clay Jenkins, Dennis Mackrel, Mike Rodriguez, Dave Stryker, Steve Wilson, Brian Carucci.

Cost: \$3,069.60 (includes room and board). Scholarships

available.

Contact: Coleen Stephenson, cstephen@skidmore.edu; (518) 580-

5447; skidmore.edu/summerjazz

Summer Jazz Camp @ Moravian University Bethlehem, Pennsylvania

June 26-30

The camp offers jam sessions, jazz history, master classes, workshops, classes in recording techniques, plus a recording session. Two tracks are offered: beginner/intermediate and advanced (by audition). Student musicians entering grades 8–12 and college students are encouraged to enroll. High school juniors and older can earn college credit.

Faculty: Members of the Moravian University jazz faculty.

Cost: 450-\$525.

Contact: music@moravian.edu; 610-861-1650.

summerjazz.moravian.edu

Summer Jazz Workshop Fordham College at Lincoln Center New York, New York

July 3-29

The Summer Jazz Workshop is designed to support high school jazz musicians aspiring to reach the next level. The intensive program – offered in four week-long sessions – provides a unique jazz immersion experience in the heart of New York City. Students register online and participate in ensembles, studio classes and master classes with renowned faculty and guest artists.

Faculty: Ted Nash, Melissa Aldana, Mimi Jones, Matt Stevens, David Wong, Jerome Jennings, Lauren Sevian, Brandon Lee,

Wong, Jerome Jennings, Lauren Sevian, Brandon Lee, Wilerm Delisfort, Corey Wallace, Jon Irabagon, Christopher McBride, Gary Smulyan, Matt Buttermann, Allison Miller.

Cost: Tuition—\$1,250 per week; Room and board—\$650 per week. Scholarships available. Multi-week discounts and sibling

Scholarships available. Multi-week discounts and sil discounts available.

Contact: Matt Buttermann, info@jazzartsny.org; 914-241-5559;

jazzartsny.org

Tritone Jazz at Naz Rochester, New York

June 18-23

Tritone is all about playing and learning and keeping it fun. Curriculum is focused on adult learners (no one under 21 admitted) of all experience levels and includes participation in small combos, big bands, guided improvisation/theory classes, instrument instruction and jam sessions. Personal attention is paramount with 5-to-1 camper/faculty ratio. All campers must provide proof of COVID-19 vaccination.

Faculty: Charles Pillow, saxophones/woodwinds; Rich Thompson, drums; Clay Jenkins, trumpet; Bob Sneider, guitar; Mark

Kellogg, trombone; Dariusz Terefenko, piano; Marco Panascia, bass; Kristen Shiner-McGuire, rhythm and percussion; voice faculty to be announced.

Cost: Tuition—\$985; Tuition with room

and board—\$1,585.

Contact: Bob DeRosa, tritonebob@gmail.

com; tritonejazz.com

Vermont Jazz Center's Summer Jazz Workshop Putney, Vermont

Aug. 6-12

Vocal and instrumental tracks. Ages 16 and up. Features small group ensembles and jam sessions for lots of playing time. Focus is on building skills that give vocabulary to creative expression, for example, improvisation and theory. World-class faculty, beautiful, farm-school location, excellent performance spaces, freshly tuned pianos, delicious food and enduring camaraderie.

Faculty:

Voice: Sheila Jordan, Jay Clayton; Trumpet: Haneef Nelson; Trombone: Kalia Vandever; Woodwinds: Anna Webber, Stacy Dillard, Michael Zsoldos; Piano: Ray Gallon, Helen Sung, Harvey Diamond, Eugene Uman; Guitar: Freddie Bryant; Bass: Cameron Brown, Malik McLaurine; Drums: Francisco Mela, Brian Shankar Adler, Claire Arenius; Percussion: Julian Gerstin; Music Coach: Rob Freeberg.

Cost:

Single occupancy—\$1,845; Double occupancy—\$1,645; Off-campus rooms (includes all meals)—\$1,245; Daily rate (includes lunch and dinner)—\$325.

Contact:

Musical and curriculum inquires: Eugene Uman, eugene@vtjazz. org; 802-258-8822. Hospitality and logistics inquires: Ginger Morawski, ginger@vtjazz.org; 802-579-5515; vtjazz.org/summer-workshop-2023

Wheeler Jazz Camp Providence, Rhode Island

June 19-23

Founded in 2003, the goal of the Wheeler Jazz Camp is to provide a fun, focused and supportive environment where young musicians study and play with motivated peers under the direction of world class jazz artists. Housed in the Gilder Center for the Arts on the Providence campus of The Wheeler School, students are invited to join internationally recognized visiting faculty for instrumental improvisation and rhythm instruction. The camp's world-class facility comes alive with the sounds of saxophone, guitar, piano, bass and drums as students are immersed in jazz, rock, blues and funk and learn from instructors who are passionate about music and teaching. The camp is open to players of all abilities entering grades 6-12 with students grouped by skill and interest.

Past Faculty:

Godwin Louis, Ferenc Nemeth, Francisco Pais, Myron Walden, Kurt Rosenwinkel, Chris Cheek, Corey Fonville, Marcus Strickland, Leo Genovese.

Cost: \$550.

Contact:

Francisco Pais Cardoso, director, franciscocardoso@wheelergmail. org; wheelersummercamp.com

William Paterson University Summer Jazz Workshop Wayne, New Jersey

July 16-22

Commuters and residents 14 and older experience seven intense days of small group performance and improvisation, along with classes in arranging, improvisation, jazz history and a trip to a NYC jazz club. World-renowned jazz artists provide extensive mentorship, and there are daily clinics and concerts.

Faculty:

Steve LaSpina, Marcus McLaurine, Tim Newman (director), Angelica

Sanchez.

Residential—\$1,699.
Commuters—\$1,368. Both include all concert admissions and music

ees.

Contact:

General information, registration information and refunds: Kim Wolfe, wolfek4@wpunj.edu. Scholarship information: Lauren Marzano, marzanol@wpunj.edu. Specific program information: Dr. Timothy Newman, newmant@wpunj.edu. 973-720-3804; wpunj. edu/summerjazzworkshop



NEW ORLEANS TRAD JAZZ CAMP JUNE 18 - 24, 2023

SCHOLARSHIPS AVAILABLE

for those under 21!

Spend a week in New Orleans, the birthplace of jazz!
Learn to play songs made famous by musicians
such as Louis Armstrong, Jelly Roll Morton, and King
Oliver. Scholarship includes tuition, breakfast and
lunch. Limited housing funds available. Week includes
sectionals, ensembles, a second line parade, playing
at Preservation Hall, and a final concert. Instruments
accepted listed on website.





website: tradjazzcamp.com email: notradjazzcamp@gmail.com phone: 504-895-0037



Join the award-winning UCO Jazz faculty for a jam-packed week designed to get YOU playing jazz! Participate daily in combos, master classes, improv and theory sessions, jazz history presentations, big band reading sessions and jam sessions in a fun and relaxed environment. Open to instrumentalists age 14+.

\$350 Tuition (\$400 after May 1)

Optional on-campus housing available for an additional fee.

Register at ocae.uco.edu

For registration info, contact 405.974.3754 or ocae@uco.edu

For more information about UCO Jazz Studies, contact Brian Gorrell at bgorrell@uco.edu.







HTIIN2

This trumpet denotes a corresponding ad in this guide.

ColaJazz Summer Jazz Camp Columbia, South Carolina

June 5-9

The ColaJazz Camp offers a week of jazz education welcoming jazzers ages 13-19. Learn through playing in combos, jam sessions, master classes, improv and electives all culminating in a finale concert. Past clinicians have included Delfeayo Marsalis, Dave Liebman and Sullivan Fortner.

Made up of first-rate jazz educators Faculty

in the U.S. Southeast.

\$450. Payment plan and scholar-Cost:

ships available.

Mark Rapp, contact@colajazz.com; Contact:

colajazz.com/camp

Fernando Jones' **International Blues Camp** Kappa Kamp at Paul Quinn College, Dallas

June (dates to be announced)

Presented by the Blues Kids Foundation, Fernando Jones' International Blues Camp is designed to be a fun-filled week of blues immersion through the lens of ensemble instruction, public extra-curricular performances and field study trips.

Faculty:

Your Blues Kid will learn and perform America's "root" music in a structured program with like-minded others under the tutelage of highly qualified and internationally traveled instructors.

Free. Tuition waiver scholarships Cost:

will be awarded to each Blues Kid

who attends. Student musicians will be accepted and placed from online and/or in-person auditions according to their age and skill set.

info@blueskids.com; 779-Blues-Me; blueskids.com: fernandojones.com

Fernando Jones' **International Blues Camp**

Contact

Winston-Salem State University, North Carolina

Early August (dates to be announced) Presented by the Blues Kids Foundation, Fernando Jones' International Blues Camp is designed to be a fun-filled week of blues immersion through the lens of ensemble instruction, public extra-curricular performances and field study trips.

Highly qualified and internationally Faculty:

traveled instructors.

Free. Tuition waiver scholarships Cost: will be awarded to each Blues Kid who attends. Student musicians

will be accepted and placed from online and/or in-person auditions according to their age and skill

Contact:

info@blueskids.com; 779-Blues-Me:

> blueskids.com/bluescamp: fernandojones.com

Frost Summer Jazz Bass Camp Coral Gables, Florida

June 12-16

The Frost Summer Jazz Bass Camp is a five-day intensive program designed for high school bass students planning to major in jazz studies in college. In addition to bass instruction, courses in ensemble performance, theory and improvisation,

arranging, recording techniques, entrepreneurship and college prep workshops are

Dr. Chuck Bergeron, Marty Quinn, Faculty:

John Yarling and other Frost

faculty.

Contact Chuck Bergeron at Cost:

c.bergeron@miami.edu

Contact Chuck Bergeron at Contact:

c.bergeron@miami.edu

University of Miami Frost Young Musicians' Camp Coral Gables, Florida

June 12-23 (elementary and middle school) July 6-19 (high school)

Be immersed in Jazz at the Frost School of Music. Take master classes with UM faculty, play in the fabulous Latin Jazz Ensemble, sing in the jazz vocal ensemble, sharpen skills with intensive technique workshops and go home as a better musician.

UM Frost School of Music faculty Faculty

and graduates.

See youngmusicianscamp.com Cost:

Sarah Salz, director, young Contact: musicianscamp@gmail.com

Furman University and Greenville Jazz Collective Summer Jazz Camp

Greenville, South Carolina

June 25-29

Students take classes in jazz theory, improvisation and history as well as perform in a big band and/or jazz combo. The camp includes evening faculty recitals and a final student concert and is open to high school and middle school students of all levels and instruments

Matt Olson, Brad Jepson, Tim Faculty:

Blackwell, Ian Bracchitta, Keith Davis, Matt Dingledine, Shannon Hoover, Kevin Korschgen, Justin

Watt, Tom Wright.

Residential-\$530;

Commuters-\$410.

Matt Olson, matt.olson@furman. Contact:

edu; 864-294-3284; furman.edu/academics/ music/camps-conferences/

summer-jazz-camp

Loyola University Summer Jazz Camp New Orleans, Louisiana

June 12-15

Four full days of combos, improvisation, theory, ear training, jazz appreciation, faculty performances, individual lessons and master classes. Open to non-beginners, who have completed grades 7-12, and play brass, woodwind or stringed instruments, voice, piano, bass, guitar or drumset.

Jason Mingledorff, Matt Lemmler,

Ed Wise, Amina Scott, Wayne Maureau, Adam Bock, John Mahoney, Dr. Nick Volz, Wess Anderson, Dr. Gordon Towell.

Tuition—\$300: With room and Cost:

board-\$680.



JUNE 12-16, 2023



A WEEK OF WORKSHOPS AND MASTERCLASSES DESIGNED FOR ASPIRING BASSISTS, INCLUDING

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 - Theory and Harmony
 - Recording Techniques
 - Artistry and Professionalism
 - College Prep Workshop

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Marty Quinn

Contemporary Bass Professor



Dr. Chuck Bergeron
Director of Jazz Pedagogy Program
Director of the Jazz Bass Studio





gmail.com; (504) 895-0037;

Lynn Seaton Jazz Double Bass Workshop at UNT

cmm.lovno.edu/music/

music/loyola-jazz-camp

loyola-jazz-campcmm.loyno.edu/

Denton, Texas

June 12-16

Contact:

The Lynn Seaton Jazz Double Bass Workshop offers an intensive week of study and performance opportunities for upright jazz bassists. Classes include bass line development and daily sessions on technique. Participants will have an opportunity to perform with a rhythm section and be coached. Outstanding faculty concerts will be presented throughout the week. The workshop is open to advanced high school (14 and older), college, professional and serious amateur upright bassists wishing to expand their capabilities.

Faculty Lynn Seaton.

Tuition-\$595; Housing-\$175-\$270; Cost:

Meals-\$145.

Madison Russell, summer camp Contact: coordinator, jazzworkshop@unt. edu; 940-565-3743; jazz.unt.edu/

doublebassworkshop

New Orleans Trad Jazz Camp New Orleans, Louisiana

June 18-24

NOTJC is a weeklong adult workshop in the heart of the French Quarter. Sessions include sectionals, ensembles, nightly jam sessions, lectures, second line parade, playing at Preservation Hall, a final performance and a continuous jam session on Saturday for those wishing to stay an extra day. Scholarships available for those under 21.

20 faculty members both local and Faculty

from around the U.S.

Tuition-\$2,400. Includes six nights Cost: of housing, breakfast and lunch.

Banu Gibson, notradjazzcamp@ Contact:

tradjazzcamp.com

Sanaa Music Workshop **New Orleans, Louisiana**

June 5-16

Sanaa Music Workshop is designed to give budding artists (age 14-23) access to some of the world's most prolific artists and business professionals. Sanaa immerses students in exercises that focus not only on honing one's craft, but also on the processes of marketing, selling and branding what is being created.

Braxton Cook, Marquis Hill, Cyrille Past Faculty:

Aimée, Jamison Ross, Quiana Lynell, Jonathan M. Michel, Darrian Douglas, Gregory Agid, Jasen Weaver, Scott Johnson, Amina Scott, Reid Martin.

Cost:

Contact: secondlineartscollective@gmail.

com; secondlinearts.org

University of Central Oklahoma Jazz Lab **Edmond, Oklahoma**

June 25-30

Join the award-winning UCO jazz faculty for a jam-packed week designed to get students playing jazz. Participate daily in combos, master classes, improvisation and theory sessions, jazz history presentations, big band reading sessions and evening jam sessions in a fun, relaxed environment. Open to instrumentalists age 14 and up. Tuition includes a camp T-shirt, two meals and daily snacks. Convenient on-campus housing available with rates starting around \$35 per night.

Brian Gorrell, Lee Rucker, Jeff Kidwell, Clint Rohr, Michael Geib, Grant Goldstein, Garrett "Big G" Jacobson, Bill Repavich, Ryan Sharp, Zac Lee and special guests.

Tuition—\$350. \$50 early bird Cost: discount available. Oncampus housing available with rates starting around \$35 per night,

double occupancy.

Brian Gorrell, bgorrell@uco.edu; Contact:

405-974-5285; ucojazzlab.com

UNT Jazz Combo Workshop Denton, Texas

July 9-14

The acclaimed UNT Jazz Combo Workshop is open to musicians ages 14 and up. The curriculum includes combo, faculty concerts, jazz theory/improvisation, jazz history/listening and instrumental master classes (trumpet, saxophone, trombone, piano, bass, guitar, drums, vibes).

Faculty: José Aponte, Alan Baylock, Annie Booth, Quincy Davis, Davy Mooney, Lynn Seaton, Kimberly Hannon

Teal.

Tuition-\$595: Cost

Housing-\$175-250; Meals-\$145.

Madison Russell, Contact:

jazzworkshop@unt.edu; 940-565-3743. Alan Baylock, alan.baylock@unt.edu; jazz.unt.edu/combo-workshop

UNT Vocal Jazz Educator Seminar Denton, Texas

June 22-24

This seminar is full of content relevant to current or aspiring vocal jazz educators of all levels (ages 18 and older) with topics to include: working with rhythm sections, repertoire, sound equipment, rehearsal techniques, warm-ups and exercises. Continuing Education Units are available. Also available in conjunction with the following Workshop for a combined experience of a full week of vocal jazz immersion.

Jennifer Barnes, UNT director of Faculty: vocal jazz; Heather Nail, Valley High

School, Iowa.

Tuition—\$300-\$350; Housing and Cost:

meals-\$150-170.

Madison Russell, jazzworkshops@ Contact:

unt.edu; 940-565-3743. Jennifer Barnes.iennifer.barnes@unt.edu: jazz.unt.edu/vocaljazzedseminar

UNT Vocal Jazz Summer Workshop Denton, Texas

June 25-29

For five days, participants are involved in every aspect of vocal jazz, from solo performing skills and voice pedagogy to songwriting and jazz theory as well as the opportunity to join together and sing in an ensemble. Open for ages 13 and up (educators welcome).

Jennifer Barnes, UNT director of vocal jazz: Rosana Eckert, UNT prin-

cipal lecturer of jazz voice; Alison Wedding, vocalist/songwriter.

Tuition-\$595; Housing and Cost: meals-\$260-\$360.

Contact:

Madison Russell, jazzworkshops@ unt.edu; 940-565-3743. Jennifer Barnes, jennifer.barnes@unt.edu; jazz.unt.edu/vocaljazzedseminar

NORTH TEXAS

SUMMER 2023 CAMPS & WORKSHOPS



















LEARN MORE HERE



LYNN SEATON JAZZ DOUBLE BASS WORKSHOP

June 11 - June 16, 2023 Instructor: Lynn Seaton

VOCAL JAZZ EDUCATOR SEMINAR

June 22 – June 24, 2023

Instructor: Jennifer Barnes

VOCAL JAZZ WORKSHOP

June 25 - June 29, 2023

Instructors: Jennifer Barnes & Rosana Eckert

JAZZ COMBO WORKSHOP

July 9 - July 14, 2023

Instructors: Lynn Seaton, Alan Baylock, Philip Dizack, Quincy Davis, Dave Meder, Nick Finzer, Rob Parton and others







MIDWEST

dib

This trumpet denotes a corresponding ad in this guide.

Art of the Jazz Band Camps

Evanston, Illinois

June 12-16

June 26-30

The Art of the Jazz Band Camps at Music Institute of Chicago's Evanston East campus offer students the opportunity to improve their skills through work with some of the area's finest jazz performers and educators. Audrey Morrison leads interactive classes and members of the MIC jazz faculty offer sectionals, coaching and master classes. Group listening to jazz recordings and class discussion are included. Participants will learn how to read jazz arrangements and to play by ear, and the week will culminate with an open rehearsal on the final day of camp. Art of the Jazz Band offers students the opportunity to learn about jazz, playing by ear and improvisation on a group platform. The format provides abundant one-on-one interaction between teachers and students. Participants will play fun and interesting music of many styles. The daily schedule will include group rehearsals, master classes and sectionals. Trombonist Audrey Morrison, MIC jazz studies director, will lead interactive rehearsals, and members of the MIC jazz faculty will offer coaching and master classes. The week will culminate with an open rehearsal on the final day of camp. Group listening to jazz recordings and class discussion will be included.

Faculty:

Audrey Morrison, Juli Wood, James Sanders, Steve Ramsdell, Fred

Simon and guests.

Cost: \$285.

Contact:

Audrey Morrison, camp director, amorrison@musicinst.org; musicinst.org/summer-jazz-camps

Birch Creek Music Performance Center

Door County, Wisconsin July 16-29 July 30-Aug. 12

Birch Creek is a summer residential music academy and performance venue for dedicated young musicians entering grade 7 through graduating grade 12. Students master jazz fundamentals and improvisation by performing in big bands and small combos. They establish professional rehearsal and performance attitudes through close mentorship from and observation of top jazz performers and educators.

Faculty:

Jeff Campbell, program director, Rick Haydon, Reggie Thomas, Dennis Mackrel, David Bixler, Tanya Darby, Lennie Foy, Steve Horne, Clay Jenkins, Joey Tartell, Scott Burns, Todd Williams, Adaron Jackson, Michael Stryker, Doug Stone, Larry Brown.

Cost: Contact: \$2,300. Scholarships available. Michelle Naese, registrar@birch creek.org; 920-868-3763; birchcreek.org/academy

Butler University Jazz Camp

Indianapolis, Indiana

July 9-14

Led by Matt Pivec, director of jazz studies at Butler University, this weeklong camp provides students with the opportunity to participate in a fun and intense jazz-learning experience. Geared for ages 12–18, with commuter and residential options. No audition required, and all levels are welcome. One year of prior instrument study required.

Faculty:

Matt Pivec, artistic director; Sean Imboden, saxophone; Richard Dole, trombone; Greg Arty, drums; Ellie Pruneau, piano; Jesse Wittman, bass; Sandy Williams, guitar; Mark Yount, vocal ensemble; Kent Hickey, trumpet; Bethany Robinson, ensemble; Josh Weirich, ensemble.

Cost:

Residential—\$775; Commuter—\$425. Tuitionassistance available.

Contact:

Butler Community Arts School, BCAS@butler.edu; 317-940-5500; butler.edu/jordan-arts/ butler-community-arts-school/ summer-camps

Fernando Jones' International Blues Camp Columbia College Chicago

July 9-14

Presented by the Blues Kids Foundation, Fernando Jones' 14th-annual International Blues Camp is designed to be a fun-filled week of blues immersion through the lens of ensemble instruction, public extracurricular performances and field study trips.

Faculty:

Your Blues Kid will learn and perform America's "root" music in a structured program with like-minded others under the tutelage of highly qualified and internationally traveled instructors.

Cost:

Free. Tuition waiver scholarships will be awarded to each Blues Kid who attends. Student musicians will be accepted and placed from online and/or in-person auditions according to their age and skill set. Any Blues Kid who passes the audition is welcome to attend any of the Blues Camps or Blues Camp Workshop Days anywhere in the world during this calendar year.

info@blueskids.com; 779-Blues-Me; blueskids.com; fernandojones.com

Illinois Summer Youth Music

Urbana, Illinois

July 16-22

Contact:

ISYM Senior Jazz, for students in grades 8–12, focuses on improvisation in a combo setting. Junior Jazz (grades 6–8) offers a big-band experience with improvisation classes and opportunities for combo playing.

Faculty:

Chip McNeill, Jim Pugh, Ron Bridgewater, Larry Gray, Joel Spencer, Joan Hickey, Chip Stephens, Tito Carrillo.

Cost:

Residential—\$800; Commuter—\$550.

Contact: isym@illinois.edu; isym.music.illinois.edu



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Interlochen Arts Camp

Interlochen, Michigan

June 17-Aug. 6

Bend the rules, create something new, and learn how to improvise as you immerse yourself in the world of jazz. Create harmony with fellow students that become lifelong friends and learn from expert instructors who will help develop your personal voice and refine technique. Programs are available for grades 6-12.

Joshua Lawrence, Courtney Kaiser-Faculty: Sandler, Stafford Hunter, Jacob

Kelberman, Sarah Gooch.

\$1,750-\$9,980.85% of families Cost: who apply for assistance receive

financial aid

Office of Admission, admission@ Contact:

interlochen.org; 231-276-7472. interlochen.org/summer-arts-camp

Jazz UP! Summer Jazz Intensive

Carpentersville, Illinois June 20-24

The Jazz Up summer intensive is a five-day program focusing on small group playing and improvisation with some of the finest musicians on the Chicago and New York scenes. Students will learn from world-renowned guest artists, faculty performances, private lessons, studio recording classes, career discussions, master classes and rehearsals. Classes and rehearsals are held 10 a.m.-3 p.m. daily, with jam sessions at the end of each day.

Sharel Cassity, Clark Sommers, Richard Johnson, Kyle Swan.

Cost:

Sharel Cassity, jazzupinstitute@ Contact: gmail.com, 646-387-6862;

jazzupinstitute.com

Kansas City High School Jazz All Stars

Lenexa, Kansas

June 5-9

By audition only. 18-piece big band and four combos.

Jim Mair, Doug Talley, Jason Faculty: Goudeau, Daniel Dissmore, Andre

Reyes, Antonio Reyes.

\$300. Cost:

Jim Mair, 913-980-1001;

rewmusic.net

Kansas City Middle School All Stars Jazz Camp

Lenexa. Kansas

June 12-16

By audition. 18-piece Big Band and four combos.

Jim Mair, Doug Talley, Jason Faculty: Goudeau, Daniel Dissmore, Andre

Reyes, Antonio Reyes.

Jim Mair. 913-980-1001: Contact:

rewmusic.net

Keith Hall Summer Drum Intensive

Kalamazoo, Michigan

June 12-17 (beginner-intermediate)

June 19-24 (advanced)

This one-of-a-kind jazz drum camp offers valuable experience through master classes, jam sessions, rehearsals with professional rhythm sections and a drum choir. The week culminates with performances by students with the pros. Health, leadership and character building are important aspects as well.

Past Faculty:

Christian Euman, Evan Hyde, Jav Sawyer, Jeremy Siskind, Matthew Fries, Phil Palombi, Matt Hughes. Guests have included Billy Hart. Carl Allen, Peter Erskine, Matt Wilson, Tommy Igoe, Will Kennedy, Quincy Davis, Donny McCaslin, Andrew Rathbun, Carter McLean, Geoff Clapp, Nick Ruffini, Adam Nussbaum, Marcus Baylor, Chuck Silverman, Phil Maturano, Kevin "Bujo" Jones and others.

Tuition and meals—\$699; Cost:

Housing-\$220.

Contact:

Keith Hall, khsdi@keithhallmusic. com: 201-406-5059: keithhallmusic.com

MPulse Jazz Institute

Ann Arbor, Michigan

July 2-8

The MPulse Jazz Institute is an all-encompassing program for high school jazz musicians. Participants engage in approximately 35 sessions during this one-week program including classes such as jazz repertoire, improvisation, beginning jazz arranging, jazz history and much more. Classes are led by University of Michigan jazz faculty, SMTD applied faculty and professional jazz artists.

Faculty:

Dennis Wilson, faculty director, associate professor of jazz and contemporary improvisation.

Cost:

\$1,785. Need-based and merit schol-

arships available.

Contact:

Brittany Little, mpulse@umich.edu; 734-936-2660; smtd.umich.edu/ mpulse

NIU Jazz Camp

Dekalb, Illinois

July 9-14

This camp helps students improve performance and understanding of jazz. The camp is full of performing, learning and listening opportunities. Campers will benefit from classes on jazz improvisation and jazz theory, instrument master classes, jam sessions, private lessons, group classes and discussions on jazz styles and the music

Faculty:

Geof Bradfield, saxophone and camp director; Pharez Whitted, trumpet; Marlene Rosenberg, bass; Bobby Broom, guitar; Marybeth Kurnat, saxophone and co-head counselor; Nick Roach, trombone and co-head counselor; Lenard Simpson, saxophone; Kyle McComb. percussion: Austyn Vaughn Menk, piano.

Cost:

Contact:

Kristin Sherman, ksherman2@niu. edu; 815-753-1450

The Roberto Ocasio Latin Jazz Camp Cleveland, Ohio

July 10-15 (dates to be confirmed)

Learn and perform a genre so important to jazz history and the American experience. Study directly with Bobby Sanabria and a prestigious faculty. Experience Latin culture and diversity. This camp is for students of all instruments, grades 9-12 and college undergraduates. Instruction includes theory, improvisation, rhythm analysis, history, special sessions and public concert performance.

Faculty:

Bobby Sanabria, world-renowned multi-Grammy nominee, master drummer/percussionist, composer/arranger, big-band leader and educator. Camp is held in collaboration with the Case Western Reserve University Department of Music.

Cost: \$700.

Contact: Bev Montie, executive director, trof@robertoocasiofoundation.

org; 440-572-2048; robertoocasiofoundation.org

Shell Lake Arts CenterShell Lake, Wisconsin

June 25-30 & July 23-28-Jazz Ensembles

July 2-7—Jazz Combo & Improvisation

July 2-7—Electric Strings

July 2-7—Singer/Songwriter

July 16-21-Steel Drums

July 16-21—AP Music Theory Boot Camp

July 20-Aug. 4-Rock Band

June 11-16—Saxophone Workshop

June 11-16—Trombone Workshop

June 18-23 & Aug. 6-11-Drumset Camp

June 18-23 & Aug. 6-11—Bass & Guitar Camp Master teachers in a magic setting. Campers continue musical growth in the beautiful Wisconsin Northwoods. These week-long camps include both individual and ensemble performances, music theory instruction, technique, and music history into one transformational learning experience. Available

for grades 6-12.

Faculty:

Tom Luer, Chris White, Luke Gillespie, David Schmalenberger,

Chris Bates.

Cost: \$675.

Contact: Patrick Barnett, program director, info@shelllakeartscenter org: 715-

info@shelllakeartscenter.org; 715-468-2414; shelllakeartscenter.org/

camps-workshops

The Songbook Academy

Carmel, Indiana

July 15-22

The Songbook Academy is a national summer music intensive that provides pre-professional training for high school vocalists who sing music from jazz to classic Broadway. Students learn from Tony- and Grammy Award-winning professionals as well as educators from the nation's top university arts programs.

Past Faculty: Postmodern Jukebox founder

Scott Bradlee; Tony and Grammy nominee Ashley Park; Broadway and Netflix's Solea Pfeiffer; ninetime Grammy winner Janis Siegel of The Manhattan Transfer; and

Michael Feinstein.

Cost: Program fee—\$900. Application

fee—\$80. Application deadline is

March 26.

Contact: Renée La Schiazza, director of programs, songbookacademy@

thesongbook.org; 317-844-2251; app.getacceptd.com/ songbookacademy

Straight Ahead Jazz Exchange

Chicago, Illinois

July 19-22

The Straight Ahead Jazz Exchange is designed for music educators seeking to focus on and upgrade their practice as performers and pedagogues of jazz. It features a combination of discussions, workshops and clinics led by a distinguished faculty of local and nationally recognized musicians and educators. Professional development hours (CPDUs) available.

Faculty: Jazz Institute of Chicago teaching

artists and other highly qualified

clinicians.

Cost: See jazzinchicago.org

Contact: info@jazzinchicago.org;

jazzinchicago.org

Summer Music Clinic at UW-Madison

Madison, Wisconsin

June 18-24 (Junior Session)
June 25-July 1 (Senior Session)

Young musicians can enjoy a week of music and memory making on the UW–Madison campus. With sessions for both middle and high school students, Summer Music Clinic offers the opportunity to learn from experienced educators from around the country and UW–Madison, meet and collaborate

Tri-C JazzFest Academy Summer Camp

June 12-24

Gill and Tommy LiPuma Center for the Creative Arts

Tri-C Metropolitan Campus Cleveland, OH

\$400





This two-week camp helps students ages 8-18 sharpen their jazz performance and improvisational skills. Led by Dominick Farinacci, the students are engaged in big band and small group settings and treated to master classes with artists from the 2023 Tri-C JazzFest lineup. Students also perform at the festival and receive complimentary tickets.

Cuyahoga Community College <u>외본</u> 강하 JA ZZ FEST





with people of similar interests, create and grow a creative musical voice with others. The program is designed to learn new skills, provide experience and create a community. Residential campers rise for breakfast at 7 a.m. and spend the day in student-chosen music classes with peers until 4:30 p.m. Evenings include indoor and outdoor social activities as well as all-camp performances by guest artists, faculty members and fellow students. The week culminates with performances and presentations for family and friends.



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Student Camps 2023

Jazz Ensembles

June 25-30, July 23-28

July 2-7

Trombone and Saxophone Workshops
June 11-16

Drumset, Guitar/Bass Workshops June 18-23, August 6-11

Music Production

June 11-16, 25-30, July 9-14, 23-28 August 6-11

> Concert Band July 9-14

Piano

June 18-23, July 9-14

Pipe Organ Camp, AP Music Theory Bootcamp, Steel Drums, Trumpet Workshop July 16-21

> Rock Band July 30-August 4

Shell Lake, WI • 715-468-2414 info@shelllakeartscenter.org shelllakeartscenter.org ulty: Highly qualified teachers are chosen for excellence, diverse perspec-

tives and backgrounds, creativity and care as music educators.

Junior Session: Residential—\$990; Commuter—\$740. Senior Session: Residential—\$1,140.

Contact: mc@wisc.edu; precollege.wisc.edu/

Tri-C JazzFest Summer Jazz Camp

Cleveland, Ohio

June 12-24

Cost:

Summer camp students are immersed in a 10-day experience that culminates in performances at Tri-C JazzFest on the William M. Weiss Next Generation Stage. Students perform in big bands and combos, music theory, listening sessions and improvisation classes. In addition, they receive free tickets to all the festival concerts and play at the nightly jam sessions with national artists.

Faculty: Dominick Farinacci, director, Anthony Taddeo, Chris Coles, Bryan Thomas and special guests from

the JazzFest lineup.

Cost: \$350.

Contact: Terri Pontremoli, terri.pontremoli@ tri-c.edu; 216-987-0241; jazz

academy@tri-c.edu; tri-c.edu/ jazzfest/tri-c-jazzfest-summer-camp. html

Tritone Cool on the Lake

Baileys Harbor, Wisconsin

July 9-14

Tritone is all about playing and learning and keeping it all fun. Curriculum is focused on adult learners (no one under 21 admitted) of all experience levels and includes participation in small combos, big bands, guided improvisation/theory classes, instrument instruction and jam sessions. Personal attention, with 5-to-1 camper/faculty ratio. All campers must provide proof of COVID-19 vaccination.

ity: Terell Stafford, trumpet; Janet Planet, voice; John Harmon and Rod Blumenau, piano; Dean Sorenson, trombone; Tom Washatka, saxo phone and woodwinds; Zach

Harmon, drums; Mark Urness, bass; Kelvin Kaspar, guitar.

Cost: Tuition—\$985. Still room in camp,

but lodging is sold out for 2023. Plenty of nearby motels and B&Bs.

Contact: Bob DeRosa, tritonebob@gmail.com

tritonejazz.com

UMKC Jazz Camp

Kansas City, Missouri

June 20 -24

The UMKC Jazz Camp brings world-class jazz educators to Kansas City to work with instrumentalists grades 6–12. Camp includes daily master classes with faculty, theory and improvisation classes, listening sessions and faculty performances. The goal is to provide a well-rounded experience that touches on all aspects of jazz performance and history.

Faculty: Carl Allen, Marcus Lewis, Stephen Martin, Stan Kessler, Adam

Schlozman, Roger Wilder, Eric Hitt.

Cost: \$370.

Contact: music-ce@umkc.edu; 816-235-

5448; info.umkc.edu/cmda-jazz

University of Missouri St. Louis Jazz Camp

St. Louis, Missouri

June 6-9

Available to all experience levels entering grades 7–12, UMSL jazz camp is designed for enthusiastic students who want to learn more about jazz theory, improvisation, history, performance and music technology. The camp is for beginning, intermediate and advanced jazz improvisers and instrumentalists. Participants will work on improving improvisational skills, overall musicianship and the fundamentals of effective playing skills and efficient practice.

Faculty: Adaron Jackson, Matt Henry, Cody

Henry.

Cost: \$200.

Contact: Adaron Jackson, director of jazz studies, adjhkh@umsl.edu;

314-516-7776; music.umsl.edu/ summercamps/index.html

Western Michigan University New York Voices Vocal Jazz Camp

Kalamazoo, Michigan

July 31-Aug. 6

Camp is open to high school and college students, professional musicians, directors and anyone interested in learning more about vocal jazz. No audition required. Campers craft their own curriculum of electives, enjoy solo coaching and sing in an ensemble directed by one of the New York Voices.

Faculty: New York Voices (Kim Nazarian, Lauren Kinhan, Darmon Meader,

Peter Eldridge), Greg Jasperse, Rosana Eckert, Jay Ashby.

Cost: Tuition—\$750. Scholarships

available.

Contact: Greg Jasperse, gregory.jasperse@

wmich.edu; 269-387-4689; newyorkvoices.com/summer-camp

80 DOWNBEAT MARCH 2023

Summer at LACM: Sun, Study & Jazz

hen researching Los Angeles College of Music's (LACM) faculty members and curriculum, one is reminded that the Southland is very much a company town. Located in the pleasant Los Angeles County suburb of Pasadena, LACM features educators who split their time between the classroom and the bandstand, recording studio and music label conference room, and the academic offerings draw on their specific insights.

"It's really the heartbeat of our school, and it's been the same since it was founded 26 years ago," said Braden Pontoli, LACM admissions counselor and Summer at LACM director. "All of our faculty work in the music industry, and a lot of our staff as well."

The school's trademark mix of teaching book- and street-smarts extends to its Summer at LACM program, which runs in three one-week blocks starting on June 19. According to the school's promotional material, students age 12 and older can participate in one, two or three weeks of summer programming "with emphasis on bass, guitar, drum, piano, vocal or jazz performance, rap and hip-hop, songwriting, music production, composing for visual media or music entrepreneurship."

Bandwidth: Jazz & The Journey is run by Bryan Lipps, LACM's Brass and Woodwind department chair and a veteran of drummer Joe LaBarbara's quintet. He has also gigged with vocalist Michael Bublé and singer/songwriter/guitarist John Mayer. It's offered June 19–23 and targets high school-age students, Pontoli said.

For those wishing to continue into the second and even third week, there are Songwriting, Advanced Production or Rap & Hip-Hop Change the World programs June 26–30 and Music Entrepreneurship, Composing for Visual Media or Pro Artist tracks July 3–7.

"Some students stay for all three weeks," Pontoli said. "I had a student who did the jazz band one week, advanced production the next week and then scoring the final one. So it's really cool to see how the students approach the summer programming.

"Students in the jazz program focus on ensemble playing and their studio techniques," he continued. "But then we also do throw in some industry aspects, too. So they get to meet producers, and they get to learn a little bit about the music business."

While this year's schedule was still being fine-tuned at press time, Pontoli used last year's as an example of what participants — and their parents and guardians — can expect. After an initial orientation session, the rest of the week revolves around a standard schedule with variations in afternoon. "But we're not offering a classic summer jazz camp," Pontoli noted. "We're



offering something very different."

In years past, from 9 to 10 a.m. on Tuesday through Thursday, there was a composition workshop for instrumentalists. (Last year, Friday offered a half-hour recording session in that 9 a.m. slot.) A two-hour ensemble rehearsal was held each day from 10 a.m. to 12 noon, with an hour lunch break followed by various lectures including Music Business 101, Studio Techniques and A&R/Management in the afternoon. There was a musicianship seminar from 3 to 5 p.m., Monday through Thursday, and a final performance on Friday afternoon.

After hours, participants can use the same facilities as LACM students working towards their associate's, bachelor's and master's degrees. "They have access to both our recording studios and all the MIDI labs and performance spaces," Pontoli said.

Since LACM undergraduate and graduate students aren't on campus for the first two weeks of summer session, "Our young students have pretty much free access to the whole campus from 5 to 8 p.m.," he said. "And it's supervised. We keep it staffed, and we have people that are able to record the students."

Though largely drawing students from greater Los Angeles and San Diego, Summer at LACM reflects the international nature of its regular student body. "We do bring in students globally as well as just from the U.S.," he shared. "Last year I students from Mexico, Ukraine and Portugal come in. We're expecting a great deal

of students from around the world this year, as well "

Though atypical in its course offerings, Summer at LACM does have a housing option — albeit with an industry twist. Instead of living on campus in a dorm, out-of-area students can stay at a nearby hotel as they might if they were in town for a locally based production or recording session.

"We do have a whole housing package that includes room and transit," Pontoli said. "We work with the Hilton Hotel in Pasadena, so students get to stay there and have breakfast at the hotel before being driven over to campus." LACM also has transportation to and from LAX for those flying in. There's also a meal plan for all summer students that includes lunch on campus and the option for dinner, too.

Further encompassing camp traditions, weekend excursions for overnight students have included trips to the Santa Monica Pier and also the Grammy Museum in downtown Los Angeles' L.A. Live entertainment complex. This year, there's talk of a visit to Universal Studios.

Founded in 1996, LACM launched its summer offerings the following summer. Alumni from the college include bass guitarist Tal Wilkenfeld (Jeff Beck, Chick Corea) and drummer Nate Wood (Kneebody).

"From an admissions standpoint, it's promoting our college," Pontoli said. "So students who do come to this program may want to audition to come to our school."

—Yoshi Kato





WEST

This trumpet denotes a corresponding ad in this guide.

Brubeck Jazz Summit Reno. Nevada

July 9-15

The Summit offers a one-week, intensive program in jazz performance for talented students from around the world. Students join top jazz artists and master teachers for combo rehearsals, workshops, master classes, jam sessions and performances for live audiences. A living legacy of Dave Brubeck, the Summit is hosted by Classical Tahoe at the University of Nevada, Reno, at Lake Tahoe. The camp is for highly motivated students grades 10-12, and international students ages 15-18.

Faculty:

Roxy Coss and Lucas Pino, co-artistic directors. Guest artists to include Chris and Dan Brubeck. 2023 faculty to be announced. Past faculty includes Chad Lefkowitz-Brown, Sean Jones, Connie Han, Gilad Hekselman, Eric Harland and Rodney Whitaker.

Cost:

\$2,000, includes tuition, housing and on-campus meals. Scholarships

Contact:

Stephanie McCoy, jazz@classical tahoe.org: 775-298-0245: classicaltahoe.org/ brubeck-jazz-summit

Centrum's Jazz Port Townsend Workshop Port Townsend, Washington

July 24-30

The workshop will be in-person and online in 2023 from a beautiful setting on Puget Sound. It is open to instrumentalists and vocalists who are high school age and older. Attendees will receive daily coaching in a small group setting

from world-class faculty. Master classes, theory, special topics classes, plus performances by faculty and guests included. Find audition requirements at Centrum.org.

35 faculty members, including John Clayton (artistic director), Wycliffe Gordon, Jeff Hamilton, George Cables, Dawn Clement, Matt Wilson, Terell Stafford, Martin Wind, Randy Porter, Obed Calvaire, Randy Halberstadt, Jay Thomas and more.

Cost:

Contact:

available Gregg Miller, program manager, gmiller@centrum.org;

centrum.org/jazz

Tuition-\$850. Room and

board—\$675. Scholarships

Guitar College Yosemite Jazz Guitar and Bass Workshop Oakhurst, California

June 11-16

Guitarists will be split into three groups: novice, intermediate and experienced, for daily sessions with rotating instructors. Discussions will include theory, technique, comping, soloing, chord melody, improv, reharmonization, substitutions and soloing over changes — all in various jazz stylings. Students can play with a live rhythm section every evening. Adults only.

Rich Severson, Todd Johnson, Mike Dana and a special guest.

Cost:

Prices start at \$1,399. Includes all meals, classes, workshops and lodging.

Contact:

Rich Severson, rich@guitarcollege. com; 805-460-6370;

guitarcollege.net/Yosemite.html

Idyllwild Arts Jazz In The Pines Student Clinic Idyllwild, California

July 2-July 15

Up your jazz playing skills by learning from

some of the best artists in the country. In this summer jazz camp, attendees get to rehearse and perform daily in big bands and combos as well as get specialized coaching on their instrument. Daily curriculum includes theory, arranging and improvisational techniques.

Tom Hynes, director, Wayne Bergeron, John Daversa, Marshall

Hawkins.

Cost:

Tuition, room and board—\$3,550. summer@idyllwildarts.

Contact:

org; idyllwildarts.org/ jazz-in-the-pines-student-clinic

JAS Academy

Aspen, Colorado

July 10-24: Combo/Small Ensemble Sessions July 24-Aug. 7: Individual/Big Bad Sessions The JAS Academy is presented by JAS in collaboration with the Frost School of Music at University of Miami and consists of two, two-week residencies. While at the Academy, in addition to studies and rehearsals, students will be showcased at multiple public performances in Aspen.

Faculty:

Shelly Berg, Frost dean and Academy director; Chuck Bergeron, academy program director; Staff from Frost; visiting musicians; and Christian McBride, JAS Academy artistic director (Big Band Sessions only).

The Academy is full scholarship Cost:

with all travel, lodging, tuition and meals provided.

Contact:

Jazz Aspen Snowmass, 970-920-4996. ext. 102: jazzaspensnowmass.org

Jazz Camp West La Honda, California

June 10-17

The 39th annual Jazz Camp West is an eightday jazz immersion program for musicians

and dancers in a lush redwood camparound setting. For adults and teens age 15 and up, the camp offers six classes per day, open-mics, world-class faculty concerts and late-night jams in what feels like an enchanted forest.

Mentorship program with Ulysses Owens Jr., full scholarship for musi-

cians age 16-30.

The camp's 48 all-star faculty will **Faculty** include Ulysses Owens Jr., Sara Gazarek, John Santos, Johnaye Kendrick, Benny Rietveld, artistic

director Allison Miller and more.

three meals a day, access to all classes, open mics, jam sessions, swimming, hiking, camp T-shirt and final performance videos. Scholarships available. Early Bird—\$100 off discount if paid in

Tuition—starts at \$1,595, includes

full by March 31.

info@livingjazz.org; Contact: livingjazz.org/jazz-camp-west

Jam Camp West Loma Mar, California

July 15-21

Cost:

The 15th annual Jam Camp West is a seven-day music, dance and vocal program held in the redwoods of Loma Mar, California. Designed for 10- to 16-year-olds of all skill levels, Jam Camp provides an accepting team and self-esteem building learning environment through creative exploration, appealing to

children with varied interests.

Terrence Brewer, Kyle Blaze, Josiah Faculty Woodson, Daria "Shani" Johnson,

Samara Atkins and more.

Starts at \$1,440 and includes three meals a day, access to all classes, open mics, jam sessions, swimming, hiking, camp T-shirt and final performance videos. Scholarships available. Early bird-\$50 off discount if paid in full by March 31.

info@livingjazz.org; Contact:

livingjazz.org/jam-camp-west

Lafayette Summer Music Workshop Lafayette, California

July 10-14

In its 25th year, the Lafayette Summer Music Workshop provides an intimate and inspiring environment for learning and playing jazz. Master classes, improvisation workshops, combos, theory and free choice classes are led by preeminent jazz musicians. Average student to teacher ratio is 6 to 1. Student age is 11 through adult.

Faculty:

Bob Athayde, director; Kyle Athayde, director of curriculum; Saxophone/clarinet/flute: Alex Hahn, Anton Schwartz, Mary Fettig, Dann Zinn, Dan Pratt, Camille Thurman, Rick Condit, Zack Pitt-Smith, Matt Zebley, Masaru Koga, Jessica Jones, Guido Fazio, Zac Johnson, Kasey Knudsen,

Alex Murzvn. Colin Wenhardt. James Mahone; Trumpet: John Daversa, Ryan DeWeese, Erik Jekabson, Joseph Boga, Chris Clarke; Trombone: Alan Ferber, Jon Hatamiya, Jeanne Geiger; Vibraphone: Kyle Athayde; Violin: Mads Tolling; Guitar: Tom Patitucci, Mike Dana, Jeff Massanari; Piano: Sullivan Fortner, Art Hirahara, Frank Martin, Brian Ho, Nate Sparks, Joan Cifarelli; Bass: Dan Chmielinski, Philip Kuehn, Dan Parenti, Dewayne Pate, Amina Scott, Eliana Athayde; Drums: Mark Ferber, Luke Woodle, Josh Jones, Dave Meade; Percussion: John Santos, Michaelle Goerlitz.

\$750; Scholarships available. Cost:

Bob Athayde, workshop director, Contac bathayde@comcast.net; 925-914-

0797; lafsmw.org

Monterey Jazz Festival Summer Jazz Camp Pebble Beach, California

June 26-30

MJF's Summer Jazz Camp is a day immersion for young jazz students, grade 6 through college freshman, discovering interactive performance and improvisation skills. Classes and rehearsals for big bands, combos, vocal performance, master classes and workshops. MJF's 2023 artist-in-residence, Lakecia Benjamin, will work with students.



Katie Thiroux, bass; Gerald Faculty:

Clayton, special quest, piano; Lakecia Benjamin, alto saxophone, artist-in-residence; Bob Athayde, piano; Kyle Athayde, trumpet; Kirsten Edkins, saxophone; Malachi Whitson, drums; Ivan Malespin, trombone; Pat Kelley, guitar; Gaw

Vang Williams, vocals.

\$365. MJF Summer Jazz Camp is a Cost: day camp only, no housing will be

available.

claire@montereyjazzfestival.org; Contact: 831-373-8842: montereviazz

festival.org/education/program/ summer-jazz-camp

Jazzschool Advanced High School Jazz Intensive Berkeley, California

Aug. 7-11

The High School Jazz Intensive is open to eight advanced high school jazz instrumentalists, with openings for rhythm section instruments and horns. Musicians work closely with top Bay Area jazz artists, including rehearsals, master classes and private lessons at the California Jazz Conservatory. Students develop improvisation, arranging and composition skills in an intensive rehearsal format. Concludes with a student/faculty joint performance that is open to the public.

Michael Zilber and more. Faculty:

\$795. Cost:

Contact: Erik Jekabson, erik@cjc.edu; jazzschool.cjc.edu/ high-school-intensive

Jazzschool Guitar Intensive Berkeley, California

July 31-Aug. 4

This all-day, weeklong intensive for aspiring professional quitarists is directed by internationally acclaimed jazz guitarist and educator Mimi Fox and features numerous guest artists on faculty. Concludes with a student/faculty joint performance, open to the public.

Mimi Fox and more. Faculty:

Cost: \$850.

Mimi Fox, mfox@cjc.edu; Contact:

jazzschool.cjc.edu/

summer-jazz-guitar-intensive

Jazzschool Jazz Piano Intensive Berkeley, California

July 24-28

This five-day Intensive is for the intermediate jazz pianist, focusing on rhythmic feel, comping and soloing in both piano trio and solo piano formats. Emphasis is placed on swing feel, chord voicings and voice-leading as well as analysis and performance of select iazz pianists' solo transcriptions. Pianists will work with a professional bassist and drummer. Concludes with a student performance, open to the public.

Faculty: See cjc.edu \$950. Cost:



Susan Muscarella, susan@cjc.edu; Contact:

jazzschool.cjc.edu/

summer-jazz-piano-intensive

Jazzschool Vocal Intensive Berkeley, California

Aug. 7-12

This weeklong program is designed to help singers define, create and perform in a distinctive style. With roots firmly grounded, this intensive emphasizes the technical, creative and spiritual aspects of singing and serves as a catalyst for artistic growth. Concludes with a student performance, open to the public.

Laurie Antonioli, CJC vocal chair,

Theo Bleckmann.

\$950 Cost:

Laurie Antonioli, laurie@cjc.edu; Contact:

> jazzschool.cjc.edu/ summer-vocal-intensive

Mt. Hood Community College Jazz Camp

Gresham, Oregon

June 26-30

Mt. Hood Community College hosts a five-day jazz camp that focuses primarily on improvisation. Students in grades 7–12 are invited to study with some of the top educators and musicians in the Northwest to develop rhythmic and melodic vocabulary for the creation of improvisational ideas. Students are placed into combos based on experience.

Dan Davey, director of jazz studies, Faculty:

John Nastos, Tim Gilson, Ryan Meagher, Kyle Smith, Tim Rap,

Jessika Smith. \$300.

Cost:

Dan Davev. director of jazz studies. Contact:

daniel.davey@mhcc.edu; 503-491-7010; mhcc.edu/performingarts

San Jose Jazz Summer Jazz Camp San Jose, California

June 19-30

San Jose Jazz Summer Camp is a rigorous and fun two-week learning lab for middle and high school students with backgrounds ranging from intermediate to pre-professional. Camp offers straightahead and Latin jazz, small and large ensembles, music theory, vocals, Latin percussion lab, ear training, improvisation, performance, sight-reading and more.

Camp director Carl Schultz, head of

Jazz Studies, Santa Clara University.

Cost:

Camp manager Scott Fulton, Contact:

scottf@sanjosejazz.org; sanjosejazz.org/camp

Stanford Jazz Workshop Stanford, California

July 10-14, July 10-21, July 16-21, July 17-21, July 23-28, July 30-Aug. 4

SJW offers several jazz immersion opportunities for musicians: Giant Steps Day Camp for middle schoolers; Jazz Camp, a residential program for ages 12-17; Jazz Institute, which puts



JAZZ IN THE PINES STUDENT CLINIC

JULY 2 - JULY 15, 2023 | AGES 13-17

Explore your creativity in this summer jazz camp, where you'll work closely with GRAMMY awardwinning artists and other master musicians, including Marshall Hawkins, John Daversa, Wayne Bergeron, and program director Tom Hynes.

The Idyllwild Arts Summer Program experience includes:

- Music Theory
- Arranging
- Improvisational Techniques
- Masterclasses
- Rehearsal in big bands and combos
- Specialized Instrument Coaching
- Weekly Concert Performances with Guest Artists & Faculty

advanced young players and adults together with the greatest jazz musicians in the world, focusing on improv skills and combo performance; and Jazz Piano Intensive for Adults.

Approximately 80 faculty members,

which in 2022 included Charles McPherson, Wycliffe Gordon, Taylor Eigsti, Anat Cohen and many others. This year's faculty to be

announced online.

\$895-\$2,580 per week, depending Cost:

on program and housing choices.

info@stanfordjazz.org; 650-736-Contact:

0324; stanfordjazz.org

Summer at LACM Pasadena, California

June 19-July 7

Summer at LACM is taught by LACM faculty and top L.A. music industry members. Participate in one, two or three weeks of summer programming with emphases in performance, rap and hip-hop, songwriting, production, composing for visual media or entrepreneurship.

Andre Knecht (Warner Brothers); Faculty:

Mark Cross (HBO, Disney); Kasia Livingston (Britney Spears, Flo

Rida).

Starting at \$895 per week. Cost:

Braden Pontoli, director of Summer Contact:

at LACM, summer@lacm.edu; 323-240-5495: lacm.edu/summeratlacm

Teagarden Jazz Camp Pollock Pines, California

July 24-29, July 31-Aug. 5

The Teagarden Camp focuses on improvisation, both individual and collective, in traditional, New Orleans or small band swing styles. Campers ages 12-20 work with lead sheets only — no written arrangements — and are encouraged at all times to use their ears to determine what works. The camp maintains a culture of acceptance, safety and mutual support — everyone is welcome and able to try new concepts with no fear of failure.

Anita Thomas, Shelley Burns, Faculty:

Tim Metz, Jacam Manricks, Jason Wanner, Greg Varlotta, Nahum Zdybel, Devan Kortan, Chuck Bond, Curtis Brengle, Adrian

Cunningham.

\$825 per week. Cost:

Bill Dendle, camp director, Contact:

bdendle@comcast.net, 916-804-9470; sacjazzcamp.org; sacjef.org

UNC Jazz Camp Greeley, Colorado

July 9-14

Open to middle-school and high-school instrumentalists and vocalists, UNC Jazz Camp offers students big band, combo and vocal group experiences; jazz theory and listening classes; and performances by outstanding faculty and guest artists. Held on the beautiful UNC campus, housing and meal plans are available.

Faculty: Dana Landry, piano; Steve

Kovlacheck, guitar; Jim White, drums; Brian Casey, bass; Drew Zaremba, Andrew Janak, Don Aliquo, saxophone; Clay Jenkins, Shawn Williams, trumpet; Paul McKee, trombone; Marion Powers,

Tuition—\$450. Room and

board-\$325.

Dana Landry, dana.landry@unco. Contact:

edu; arts.unco.edu/music/jazz-camp

The Vail Jazz Workshop Vail. Colorado

Aug. 25-Sept. 3

The 10-day Workshop enables students to

study and be coached with intense interaction with instructors and fellow students while providing an opportunity to perform alongside legendary professional musicians at the Vail Jazz Party over Labor Day Weekend. It's a rigorous learning experience conducted without any written music, emphasizing listening. improvisation and group work.

John Clayton, bass; Bill Cunliffe, piano; Wycliffe Gordon, trombone;

Lewis Nash, drums; Dick Oatts, saxophone; Terell Stafford, trumpet.

\$2,500, plus transportation.

Scholarships available.

Donna Arnold, education coordi-Contact: nator, info@vailjazz.org; 970-479-

6146; vailJazz.org/vj-workshop



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David Becker. Faculty:

€450 without lodging. Cost

lauriedfriday@aol.com; Contact: davidbeckertribune.com/workshops

JazzWorks Jazz Camp, **Composers' Symposium/ Practice Retreat**

Harrington, Quebec, Canada

Aug. 21-24, Aug. 24-27

An adult-focused, life-changing learning opportunity for vocalists and instrumentalists. Work on jazz theory and technique with innovative Canadian and international jazz artist faculty. Share the joy of this intensive learning experience and immerse yourself in combo rehearsals, master classes, improvisation, jazz history, composition and arranging and nightly jam sessions and concerts. Check out the three-day Composers' Symposium/Practice Retreat online.

Past Faculty: Adrian Vedady, music direc-

tor, and Nat Reeves, bass; Kirk MacDonald, saxophone; Amy London, voice; Derrick Gardner, trumpet; Lorne Lofsky and Roddy Ellias, guitar; Jean-Michel Pilc, piano; Don Braden, saxophone; Dezron Douglas, bass; Ted Nash,

saxophone.

See jazzworkscanada.com and jazz

workscanada.com/jazz-camp.html

jazz@jazzworkscanada.com; 613-Contact: 220-3819; jazzworkscanada.com/

jazz-camp.html



Joshua Breakstone's Jazz Guitar Dream Experience

Kyoto, Japan

June 2023 (dates to be announced)

A dream experience for guitarists of any age: 10 nights, seven intensive three-hour workshops, visits to Japanese jazz clubs, intros to Japanese jazz musicians, five dinners in Kyoto restaurants with many of the musicians you'll meet, tours of Kyoto temples and gardens.

Joshua Breakstone, guitarist and



educator; Phillip Strange, piano; Fukuro Kazuya, bass; Morishita Kei, drums: Ito Aiko, vocals,

\$3,600 (estimated). Cost:

kyotoguitarexperience.com. Contact:

KoSA Drum & Percussion Camp

Montreal, Canada

June 29-July 4

The KoSA Camp is a one-week immersion with world-class artists on drum set and percussion in all styles, urban rhythms, music and playing with a band. Daily classes are given on drum set, Cuban rhythms, African rhythms, frame drum studies, hybrid performance techniques and concepts. All instruments are supplied on site. Participants participate in nightly rhythm section performance lab and jam sessions.

Steve Gadd, Mark Guiliana, Beverley Past Faculty:

Johnston, Antonio Sanchez, Glen Velez, John Riley, Aldo Mazza, David Garibaldi, Neal Peart, Marcus Santos, Clave Y GuaGuanco.

900 Cost:

Aldo Mazza, info@kosamusic.com; Contact:

kosamusic.com

Langnau Jazz Nights Jazz Workshop

Langnau, Switzerland July 24-30

The goal of the workshop is to bring musicians together. Along with theoretical and practical classes with experienced teachers, attendees have the opportunity to meet jazz musicians from all over Switzerland and the world. They will improvise with them, exchange knowledge and share experiences, all of which make the Langnau Jazz Nights an unforgettable experience.

Ingrid Jensen, trumpet; Dayna Past Faculty:

Stephens, saxophone; Sofia Rei, vocals; Fabian Almazan, piano; Mike Moreno, guitar; Alan Hampton, bass; Kendrick Scott, drums.

CHF 680. CHF 350 for students of Cost: a music university. Includes festival

Contact: workshops@jazz-nights.ch;

jazz-nights.ch

Langnau Jazz Nights Master Class for Jazz Piano

Langnau, Switzerland

July 24-30

For the eighth time, the Langnau Jazz Nights offers a Master Class for Jazz Piano. This Master Class is offered in in collaboration with the Lucerne University of Applied Science and Arts. The five-day workshop includes individual lessons, theory classes and workshops.

To be announced. Faculty:

CHF 350. Includes festival pass. Cost:

Only open to students of a universi-

tv of music.

workshops@jazz-nights.ch; Contact:

jazz-nights.ch

Langnau Jazz Nights Junior Jazz Workshop

Langnau, Switzerland

July 24-30

The Junior Jazz Workshop for children and teenagers from 10 to 18 years of age is unique: Beside classes that take into consideration age and skill level, the participants also have the opportunity to join the instrumental classes of the Jazz Workshop and special workshops of the performing bands. As a result, participants get the chance to work with internationally acclaimed jazz musicians and teachers.

To be announced. Faculty:

CHF 250. Includes festival pass.

workshops@jazz-nights.ch; Contact:

jazz-nights.ch

Samba Meets Jazz Workshops

Ghent, Belgium

April 17-21

This musical exchange welcomes instrumentalists, tap dancers and vocalists of all levels and musical backgrounds from around the world. With a focus on jazz and Brazilian music, the program will include ensemble intensives, master classes, tap repertoire and technique, vocal technique and repertoire, scatting, harmony and improvisation, Brazilian rhythms, phrasing and styles, Brazilian percussion and more. The schedule builds in time for participants to take advantage of Ghent's rich cultural heritage, culinary arts and nightlife. Special rates available for international participants, as well as discounts for students, educators and working musicians.

Nilson Matta, artistic and mu-Faculty:

sic director; Other faculty to be

announced.

To be announced. Special rates Cost: for international participants.

Discounts for students, educators,

working musicians.

Contact: alice@sambameetsjazz.com; 917-620-8872 (on WhatsApp);

sambameetsjazz.com





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Lorne Lofsky - Guitar Roddy Ellias - Guitar Nick Fraser - Drums Jae Sinnett - Drums Steve Boudreau - Accompanist Chad Linsley - Accompanist

For more information, please contact: jazz@jazzworkscanada.com



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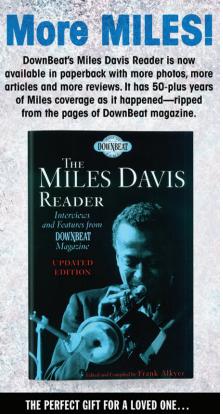




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Blindfold Test) BY WILLARD JENKINS

Orrin Evans

ianist Orrin Evans, artist-in-residence for the 2022/2023 DC Jazz Festival, is not only an exceptional pianist. He is also a prolific bandleader with configurations ranging from trios (including the rangy co-op Tar Baby) to quartets, quintets and his Captain Black Big Band. Evans participated in this live Blindfold Test in front of an audience in the afterglow of a triumphant festival encounter between his big band and vocalist Dianne Reeves during last year's festival. The setting for this Blindfold Test was the festival's Meet the Artist Tent at The Wharf, the site of DCJF's annual closing weekend outdoors on the sparkling Potomac Riverfront.

Randy Weston

"Ifrane" (Blue Moses, CTI, 1972) Weston, electric keyboard; Freddie Hubbard, trumpet; Grover Washington Jr., tenor saxophone; Hubert Laws, flute; Billy Cobham, drums; Ron Carter, bass; Phil Kraus, Airto Moreira, Azzedin Weston, percussion; studio horn section; Don Sebesky, arranger.

It's funny because I was never really into big bands for a long time. The reason that I wasn't into it is because I had a different impression of what big bands were about. When you're in high school and college it's like, "I gotta go to big band" And it wasn't until I joined the Mingus Big Band that I realized I enjoyed big bands when they operate as small groups, or when they're arranged correctly by some great arrangers. So I say all that to say I don't know who that is, but I can tell the time frame — I'm thinking this is from the '70s just from the way that the drums sounded and the recording of it.

But I loved it. I loved the use of the brass. I really loved the arrangement. And I wanna say who I think it is on trumpet but I'm probably dead wrong — but I was gonna say they're Freddie-ish, let me put it like that.

Horace Tapscott

"Social Call" (*Thoughts Of Dar Es Salaam*, Arabesque, 1997) Tapscott, piano; Ray Drummond, bass; Billy Hart, drums.

It's definitely one of my elders. I'm listening to the quality of the recording, and it definitely sounds like an older recording. I'm a little leery of saying this, but I wasn't really knocked out by the bass and drums combination. As far as the piano, I loved his or her approach to the melody and then when it went into the swing or solo section, I just wasn't a fan of how the rhythm section was playing along with the pianist. For some reason the name Horace Parlan is popping into my head.

Don Pullen

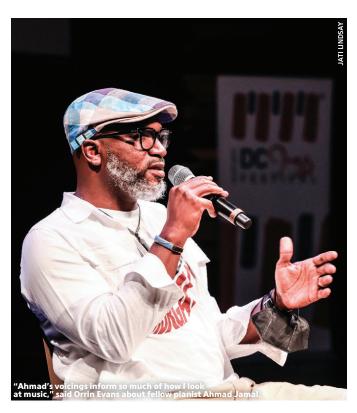
"Mr. Smoothie" (Mosaic Select: Don Pullen, Mosaic, 2005) Pullen, piano; George Adams, tenor saxophone; Cameron Brown, bass; Dannie Richmond, drums.

Me and another piano player out there [in the audience], Benito Gonzalez, had the pleasure of playing with this gentleman. We got to tour with him — for a while with [drummer] Will Calhoun, and I loved just hanging out with him and getting to know him. That's the great Pharoah Sanders. Am I wrong? Ah, that was George Adams! I need some more records. That totally sounded like Pharoah to me, those first couple of notes. This is fun.

Christian Sands

"Rebel Music" (Facing Dragons, Mack Avenue, 2018) Sands, piano; Yasushi Nakamura, bass; Jerome Jennings, drums.

I love the arrangement. [The Blindfold Test] is rough! I'll tell you a funny story. I did a Blindfold Test years ago, and I literally had to call some folks up and apologize to them afterwards, and one of them was Geri Allen, and she was so great. I was listening, and I said, "Whoever



this is, is playing with some balls." She said, "Thank you," when I called her! I'm gonna take a stab at this one — but I really enjoyed that. I liked the arrangement.

It sounds like a newer pianist and a younger composition, and I know I'm taking a risk in saying it but I'm gonna say it's Joey Alexander.

Charlie Haden & Brad Mehldau

"Au Privave" (Long Ago And Far Away, Impulse!, 2018) Mehldau, piano; Haden, bass. Now that's one I want to listen to all the way through. I'm not sure who that is at all. At first, I'll be honest listening to that melody and some of the liberties they were taking with the melody ... but then when they got to the solo section and you hear them going in between and in and out of these keys, and in and out of the form, I really enjoyed it. So whoever this is, I'm gonna buy the whole record and listen to it a bunch of times. I don't even want to take a guess at this one.

Ahmad Jamal

"Swahililand" (After Fajr, Dreyfuss, 2005) Jamal, piano; Idris Muhammad, drums; James Cammack, bass.

I'm gonna take a stab right now — is that Ahmad? There's a short list, for me, of pianists who orchestrate, and you don't need anything else. Trudy Pitts was another one like that: They sat at the piano and played all 88 keys at the same time. Ahmad's voicings inform so much of how I look at music, and his use of space.

The Awakening was the first record of his that I got, and he would play a normal standard and take [liberties] with space and time. Even that record we just listened to — that's trusting that your audience is gonna be with you and hang on every note, and Ahmad Jamal does that, really just grabs you and takes you in from the beginning ... whether it was a record or a song or a concert. What was that record he did ... Rossiter Road.

As a kid I used to listen to that record over and over just because of his use of space and time and his orchestrations.

The "Blindfold Test" is a listening test that challenges the featured artist to discuss and identify the music and musicians who performed on selected recordings. The artist is then asked to rate each tune using a 5-star system. No information is given to the artist prior to the test.



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