

COURTNEY PINE | KENNY WERNER | MOSS

DOWNBEAT

Jazz, Blues & Beyond

DOWNBEAT U Keyboard School

CRAIG TABORN'S
Wizardry

PINETOP PERKINS
Blues 88's Master

KEITH JARRETT
Transcription

LYNNE ARRIALE &
PETE MALINVERNI
Master Classes

& Much More!

EGYPT SWING
Smithsonian
Orchestra's
Mideast Tour

ROBERT GLASPER
Blindfolded

ART TATUM'S
Return!

Ravi COLTRANE

The Next Trane Finds His Voice!

DownBeat.com

\$4.99



SEPTEMBER 2008

U.K. £3.50

**FASHION
GAMES
BOOKS**



**ELECTRONICS
MUSIC
MOVIES**

ON SALE NOW!*

ESPERANZA SPAULDING
Esperanza
~~\$10.00~~



ROY HARGROVE
Earfood
~~\$13.99~~



ART BLAKEY
Live At Monterey Jazz
~~\$13.99~~



TITO PUENTE
Live At Monterey Jazz
~~\$13.99~~



CAL TJADER
Live At Monterey Jazz
~~\$13.99~~



DAVE BRUBECK
50 Years Of Dave Brubeck: Live
~~\$13.99~~



JIMMY WITHERSPOON
Live At Monterey Jazz
~~\$13.99~~



SHIRLEY HORN
Live At Monterey Jazz
~~\$13.99~~



**DAVID MURRAY/
MAL WALDRON**
Silence
~~\$14.99**~~



PAUL BLEY
About Time
~~\$14.99**~~



For our up to the minute event listings, check out VirginMegaMashup.com
- it is the place to find and feedback on the latest in entertainment
gossip and industry news. Add VirginMegaMashup.com to your Bookmarks!



**CHECK OUT OUR WEBSITE AT
WWW.VIRGINMEGA.COM**

*Select titles on sale 8/5/08-9/15/08. **On sale 8/19/08-10/1/08. While supplies last. Prices may vary online @ virginmega.com.

**NEW YORK: TIMES SQUARE AND UNION SQUARE • LOS ANGELES: HOLLYWOOD & HIGHWAY • ONTARIO MILLS • BLOCK AT ORANGE
SAN FRANCISCO • DALLAS GRAPEVINE MILLS • ARIZONA MILLS • DENVER PAVILIONS • ORLANDO WALT DISNEY WORLD® RESORT**

ECM

TOUCHSTONES

40 Specially-Priced & Newly Packaged Albums
From ECM's 40 Year History

In-Stores August 26th

John Abercrombie/Ralph Towner *Sargasso Sea*
Bass Desires *Bass Desires* Paul Bley *Open, To Love*
Gary Burton w/Pat Metheny *Dreams So Real*
Chick Corea *Trio Music* Jack DeJohnette *Special Edition*
Bill Frisell *Lookout For Hope* Dave Holland Quartet *Extensions*
Keith Jarrett *Facing You* Keith Jarrett Trio *Standards Live*
Pat Metheny Group *American Garage* Oregon *Oregon*
John Surman *Private City* Ralph Towner *Solstice*
Kenny Wheeler *Gnu High*

In-Stores September 30th

Abercrombie/Holland/DeJohnette *Gateway*
Bass Desires *Second Sight* Chick Corea *Children's Songs*
Bill Frisell *Rambler* Jan Garbarek *I Took Up The Runes*
Keith Jarrett Trio *Bye Bye Blackbird* Charles Lloyd *The Call*
Pat Metheny *New Chautauqua* Paul Motian *Conception Vessel*
Enrico Rava *The Pilgrim And The Stars*
Shankar *Song For Everyone* Tomasz Stanko *Balladyna*
Ralph Towner *Batik* Collin Walcott *Cloud Dance*
Norma Winstone *Somewhere Called Home*

In-Stores October 28th

John Abercrombie *Animato*
Art Ensemble Of Chicago *Full Force*
Lester Bowie *The Great Pretender*
Anouar Brahem *Conte de l'incroyable amour*
Egberto Gismonti/Nana Vasconcelos *Duas Vozes*
Jon Hassell *Power Spot* Pat Metheny Group *First Circle*
Oregon *Ecotopia* Rypdal/Vitous/DeJohnette
Dino Saluzzi *Kultrum*

"The label hangs imposingly over jazz, not just for its
nearly 40 years of back catalog, but as one current
ideal of contemplative improvised music"
- *The New York Times*, 2008



Available at:

amazon.com

Columbia College Chicago

Music

...it keeps getting better!

KeJuan
CUP Program
Class of 2010

create...
change

NEW BACHELOR OF MUSIC DEGREE IN PERFORMANCE: CONTEMPORARY, URBAN & POPULAR MUSIC (CUP)

If you're determined to make it as a professional performing artist, you can get there from here. Our new BM degree is designed for high-level mastery of performance skills plus studio and business know-how. Put your career in fast-forward. Contact cupbm@colum.edu for application and information. Program begins Fall 2008.

www.colum.edu/music
music@colum.edu
cupbm@colum.edu
gradmusic@colum.edu
312-360-6300

Columbia 

COLLEGE CHICAGO

DOWNBEAT

September 2008

VOLUME 75 - NUMBER 9

President Kevin Maher

Publisher Frank Alkyer

Editor Jason Koransky

Associate Editor Aaron Cohen

Art Director Ara Tirado

Production Associate Andy Williams

Bookkeeper Margaret Stevens

Circulation Manager Kelly Grosser

Intern Mary Wilcop

ADVERTISING SALES

Record Companies & Schools

Jennifer Ruban-Gentile
630-941-2030
jenr@downbeat.com

Musical Instruments & East Coast Schools

Ritche Deraney
201-445-6260
ritched@downbeat.com

Classified Advertising Sales

Sue Mahal
630-941-2030
suem@downbeat.com

OFFICES

102 N. Haven Road
Elmhurst, IL 60126-2970
630-941-2030
Fax: 630-941-3210
www.downbeat.com
editor@downbeat.com

CUSTOMER SERVICE

800-554-7470
service@downbeat.com

CONTRIBUTORS

Senior Contributors:

Michael Bourne, John McDonough, Howard Mandel

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

Jack Maher, President 1970-2002
John Maher, President 1950-1969

SUBSCRIPTION INFORMATION: Send orders and address changes to: DOWNBEAT, P.O. Box 906, Elmhurst, IL 60126-0906. Inquiries: U.S.A. and Canada (800) 554-7470; Foreign (630) 941-2030. **CHANGE OF ADDRESS:** Please allow six weeks for your change to become effective. When notifying us of your new address, include current DOWNBEAT label showing old address.

DOWNBEAT (ISSN 0012-5768) Volume 75, Number 9 is published monthly by Maher Publications, 102 N. Haven, Elmhurst, IL 60126-3379. Copyright 2008 Maher Publications. All rights reserved. Trademark registered U.S. Patent Office. Great Britain registered trademark No. 719,407. Periodicals postage paid at Elmhurst, IL and at additional mailing offices. Subscription rates: \$34.95 for one year, \$59.95 for two years. Foreign subscription rates: \$56.95 for one year, \$103.95 for two years.

Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. Nothing may be reprinted in whole or in part without written permission from publisher. Microfilm of all issues of DOWNBEAT are available from University Microfilms, 300 N. Zeeb Rd., Ann Arbor, MI 48106. MAHER PUBLICATIONS: DOWNBEAT magazine, MUSIC INC. magazine, UpBeat Daily.

POSTMASTER: SEND CHANGE OF ADDRESS TO: DOWNBEAT, P.O. BOX 906, Elmhurst, IL 60126-0906. CABLE ADDRESS: DOWNBEAT (on sale August 19, 2008) MAGAZINE PUBLISHERS ASSOCIATION

MPA

PRINTED
IN
U.S.A.

Photo by Nolan Wells



Kirk Whalum Grammy nominated seven times, Kirk's blend of Gospel, Memphis Soul and Texas Tenor talks to your soul in a way no other sound does. Kirk uses V5 soprano mouthpieces, V16 alto mouthpieces and V16 reeds.

Karolina Strassmayer Breaking new ground is nothing new to Karolina. She is currently the lead alto and first female member of the WDR German Radio Big Band, charging ahead with ferocious technique and a sound that can't be stopped. Karolina uses V5 soprano mouthpieces, V16 alto mouthpieces, Java reeds and Optimum ligatures.

Mark Gross Mark is a two-time Grammy winner whose sound is rooted in Gospel and has a Jazz vocabulary that would put most others to shame. Mark uses V5 soprano mouthpieces, V16 alto mouthpieces, Java reeds and Optimum ligatures.

Crisp notes. Clean sound. Top artists use the world's finest mouthpieces and reeds.

For a free artist poster, visit vandojazzusa.com and click on The Payoff.

vandojazz

Where jazz is more than a legend.

Departments

- 8 First Take
- 10 Chords & Discords
- 13 The Beat
- 14 Backstage With ...
Gilberto Gil
- 16 Vinyl Freak
- 18 The Archives
September 15, 1960
- 19 The Question
- 20 The Insider
- 22 Caught
- 24 Players
Ed Reed
Amos Garrett
Elio Villafranca
Sam Barsh
- 73 Reviews
- 92 Jazz on Campus
- 94 Legal Session
- 98 Blindfold Test
Robert Glasper



73 Bill Frisell



John McLaughlin



Jeremy Pelt



JOS KNAFEN

Kenny Werner

28 Ravi Coltrane *New Impressions* | By Dan Ouellette

The saxophonist could opt to just coast on the rich musical legacy laid down by his father and mother. But Coltrane is his own man, saxophonist and band-leader, and as he steps out of the shadows of his parents, he's creating his own imprint on jazz, recording with his own groups, running his own label, touring as a member of the Saxophone Summit and much more.

Features

- 34 Moss
The Moss Bunch
By Shaun Brady
- 38 Courtney Pine
London Beats
By Michael Jackson



44

44 Kenny Werner
Finding His Inner Urge
By Thomas Staudter

48 Craig Taborn
Keyboard Wizard
By Ted Panken

52 Pinetop Perkins
Man Of Few Notes
By Aaron Cohen

56 Master Classes
By Lynne Arriale and Pete Malinverni

60 Transcription

62 Toolshed

A close-up, low-angle shot of a Kurzweil PC3 digital piano. The image shows the black piano keys on the right, the control panel with various buttons and a large silver knob on the left, and the top surface of the instrument. The brand name 'KURZWEIL' is printed in large white letters on the top, with a gold 'PC3' logo next to it. A bright light source from the right creates a strong diagonal highlight across the piano's surface.

KURZWEIL

PC3

**Powerful
Inspirational
Superior**

www.kurzweilmusicsystems.com

Young Chang North America
19060 S. Dominguez Hills Drive
Rancho Dominguez CA 90220

KURZWEIL... SOUND
IT'S THE

ANTONIO CIACCA

RUSH LIFE

w/ Kengo Nakamura
Rodney Green
Stacy Dillard
Joe Magnerelli



"Fresh"

Newark Star Ledger

"Superb"

Jazz & Blues Report

"Ciacca scores a winner...
excellent melodiocally-rich charts...
clever arrangements... marvelous
performances."

—jazznews.com



LYNNE ARRIALE
LIVE

"Essential
listening."

— London Times

See Masterclass
in this issue
(pg 56)

cd/dvd set



KJ Denherf



Ryan Cohan



Amy London



Roni Ben-Hur



Marc Cary



Rufus Reid



These fine artists & more @
motema.com

First Take

By Jason Koransky



Sean Jones (left), Jeremy Pelt, Greg Osby, Marcus Strickland, Wycliffe Gordon and Dave Stryker (Dan Nimmer in the background) at the June 26 DownBeat's Rising Stars show in Minneapolis

Programming Risk Pays Off

"I wanted to hear what it would sound like to have Greg Osby and Wycliffe Gordon together on the same stage," laughed Sean Jones a few hours before the June 26 "DownBeat's Rising Stars" concert at Orchestra Hall in Minneapolis. "This was a chance to bring some guys together who normally wouldn't play with each other."

Jones couldn't have been more excited for the show. The trumpeter had curated this musical confab, which featured a front line of himself, saxophonist Osby, trombonist Gordon, saxophonist Marcus Strickland and trumpeter Jeremy Pelt. Dave Stryker offered his guitar into the mix, while pianist Dan Nimmer, bassist Luques Curtis and drummer Obed Calvaire rounded out the rhythm section. Jones, Osby, Gordon, Strickland, Pelt and Stryker had each brought their original compositions and arrangements (of "Mack The Knife" and "Over The Rainbow") into the mix. The compositions were not simple. The group had rehearsed once in New York, and worked out the musical kinks in Minneapolis the afternoon before the show.

It definitely was a risk to present a show such as this—with no superstar jazz names leading the bill—in a hall that seats 2,500. But Lilly Schwartz, director of pops and special projects at the Orchestra Hall, was willing to take this chance. She launched the hall's jazz series this past year, and her idea for the DownBeat show—our Critics Poll results helped guide the lineup—was to shine the spotlight on artists who are providing progressive, new sounds to jazz (even though Osby, Gordon and Stryker may not be "Rising Stars" any more).

Schwartz's risk paid off. I had the opportunity to emcee this show. The hall may not have been packed, but a large crowd, nonetheless,

experienced an exciting evening of jazz. The nonet coalesced into a cohesive unit. They nailed down each other's compositions and, prodded by their bandmates, offered some scintillating solos. The hall had an electric vibe.

"It took a lot of guts for Lilly to program a show like this," Jones said. "There are only so many legends out there, or tribute shows that you can do. We need shows like this, which highlight emerging artists and their compositions."

This show reminded me a bit of our cover story this month. Ravi Coltrane could have a good career as a jazz artist simply by playing his father's compositions, using his family name to coast along. But he's emerged as his own musician, and recently, as Dan Ouellette details in his story on Page 28, the saxophonist has developed his own voice.

In the story, Coltrane discussed the album *Mad 6* that he released in 2003 on Eighty-Eight's, which featured two of his father's songs: "26-2" and "Fifth House." Ouellette asked Ravi if he was "bowing down to the demand for John" with these songs. "No, those are songs that we had been playing in the band already," Coltrane said. "It's just that this music is so valuable for a saxophone improviser."

Coltrane also discussed his recent foray in the group Saxophone Summit with Joe Lovano and David Liebman, whose recent album, *Seraphic Light*, features three Trane compositions.

"Tribute bands to my dad is something I've always avoided," Coltrane said. "Why re-create? But it was entirely different with Joe and Dave, who are committed to the musical cause and not just the John Coltrane cause."

Such commitment should be commended, whether it's programming a jazz series, forming a band or recording an album. It's how we'll keep creating vibrant, new music. **DB**

LIVE AT THE Monterey Jazz Festival

Monterey Jazz Festival Records proudly presents
six new titles in this outstanding CD series of
PREVIOUSLY UNRELEASED performances by jazz's greatest icons.



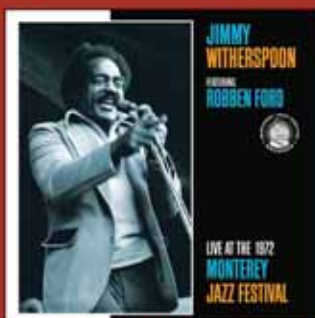
**These rare and historic recordings are
now available for the very first time!**



**ART BLAKEY AND
THE GIANTS OF JAZZ**

Live at the Monterey Jazz Festival, 1972

Features Roy Eldridge, Al McKibbon,
Thelonious Monk, Sonny Stitt, Clark Terry, Kai Winding



JIMMY WITHERSPOON
featuring Robben Ford

Live at the Monterey Jazz Festival, 1972

Features Paul Nagel, Stan Poplin, Jim Baum
BONUS TRACK features Roy Eldridge,
Coleman Hawkins, Woody Herman and more



**TITO PUENTE
AND HIS ORCHESTRA**

Live at the Monterey Jazz Festival, 1977

Features special guest Cal Tjader



CAL TJADER

*The Best of Cal Tjader: Live at the Monterey
Jazz Festival, 1958-1980*

Features Willie Bobo, Mongo Santamaria,
Buddy DeFranco, Dizzy Gillespie,
Poncho Sanchez and more



DAVE BRUBECK

*50 Years of Dave Brubeck: Live at the
Monterey Jazz Festival, 1958-2007*

Features Gerry Mulligan, Christian McBride,
Paul Desmond, Joe Morello and more



SHIRLEY HORN

Live at the Monterey Jazz Festival, 1994

Features Charles Ables and Steve Williams



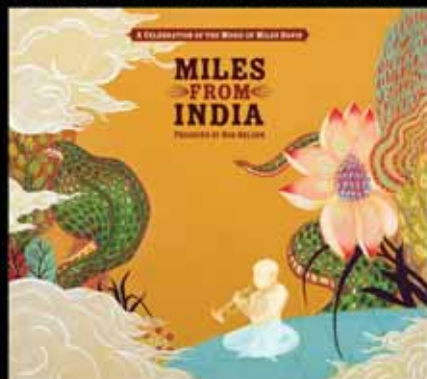
WWW.MONTEREYJAZZFESTIVAL.ORG
WWW.CONCORDMUSICGROUP.COM

Available at

amazon.com

Amazon, Amazon.com and the Amazon.com logo are registered
trademarks of Amazon.com, Inc. or its affiliates.

The ground-breaking
Jazz album of the decade



MILES FROM INDIA
Produced by Bob Belden FQT-CD-1808

A cross-cultural celebration of the music of Miles Davis by India's foremost musicians collaborating with the legendary musicians who comprised the various Miles Davis bands over the years.

On TIMES SQUARE/ 4Q



WHERE THE WORLD MEETS

The new album from guitar legend
JOHN McLAUGHLIN



FLOATING POINT ABLX011

A transcontinental meeting of the minds

"Floating Point represents the next phase in the evolution of this truly revolutionary global musician" - **Bill Milkowski**

Also comes with:

Meeting of the Minds
(DVD of the Making of Floating Point)

ABSTRACT LOGIX
The Center Of The New Musical Universe
www.abstractlogix.com

Also available with other retailers

Chords & Discords

Wooten Transformed Me

After reading Victor Wooten's "Notes Are Overrated!" article (July '08), I can now improvise on the bass guitar. It's unbelievable that Wooten immediately transformed me into a jazz musician. Previously, I had a tendency to overthink music, which made my playing seem repetitive, uncertain and lacking in flow.

I had been working through developing and playing walking bass lines, diligently learning the different techniques while learning to read sheet music for bass through transcribing some of the examples. Still, I was not seeing any progress and did not have a groove. After reading the article, I unplugged the bass track to that instructional CD and played the first 20 songs just by listening to, and feeling, the music. I sounded better than I ever had before.

Analytically, the article makes sense, especially in stating that a so-called wrong note is



never more than a half step away from a right note. But what made the article so liberating was reading that for bass guitar, groove is paramount. Also, that all 12 notes are good in their own way and it's important to feel like a kid playing air guitar. No hyperbole here, but from a music perspective, this is the single most transformational thing I've read.

John Diedenhofen
john.w.diedenhofen@imco.com

Jazzschool Gratitude

Thank you so much for the beautiful article and mentions in DownBeat ("Student Music Awards," June '08). I am so honored to have been selected for the Education Achievement Award and appreciate all the visibility you gave to the Jazzschool's new partnership with Yoshi's. We're all working hard here in the San Francisco Bay Area to promote the music, so when a gift like yours comes along, it feels like it's too good to be true.

Susan Muscarella
Berkeley, Calif.

Valve, No Slide

Thank you for supporting the music, but I do have a factual correction to make. In the Brian Lynch "Blindfold Test" (May '08), I am listed as playing slide trumpet, but I'm playing a valve trumpet on that track.

Steven Bernstein
New York

Edit Mehltau

Brad Mehldau is an excellent pianist and deserves his Critics Poll rating (August '08). But having seen him many times playing before an audience, it occurred to me that he would be an even better player if he shortened certain tunes. Every piece does not have to be extended into a concerto.

Jim Newell
jjnewell@verizon.net

King Crimson Deserves Props

Thank you for your reviewing King Crimson in the past. The Crimson were right up there

with the Mahavishnu Orchestra and Return To Forever in terms of progressive jazz of the 1970s. But because they were British and a rock band, jazz critics and audiences ignored the group. I am grateful to see that dispelled, as Robert Fripp is a musical genius.

Roger Remick
rogerremick@earthlink.net

Hancock Should Spark Renaissance

Now that Herbie Hancock captured a Grammy Award for Best Album, we can let the jazz age begin. Maybe now's the time for us jazz supporters to launch a cultural renaissance for our music, equivalent to the jazz age of the 1920s.

Donald Brown
Chicago

Clarification

In the article on Maria Schneider, her album *Sky Blue* is listed as being on the ArtistShare label and released through her web site (August '08). *Sky Blue* was released by ArtistShare, and the people who participated in the recording did so through contacting her at mariaschneider.com. The album can also be purchased through her site's direct link to ArtistShare.

Correction

Trumpeter Kermit Ruffins is misidentified in the photograph of his concert at Orchestra Hall in Minneapolis ("Caught," July '08).

DownBeat regrets the error.

Have a chord or discord? E-mail us at editor@downbeat.com.

Professional... *defined*

pro_fes_sion_al (pro_fesh' an_al) *noun* 1. A person who is highly skilled and demanding of themselves and their instruments.



EP2

When it comes to building professional quality digital pianos and stage pianos, no one does it like Kawai. With over 80 years of acoustic piano experience, the Kawai family's pride and dedication to excellence shows in every instrument we make. From the exceptional CE200 console digital piano and the great sounding EP2 portable digital piano, to the award-winning and powerful MP series stage pianos, Kawai instruments have the tone, the touch, and the features to satisfy the most discerning of musicians.



CE200



MP8II

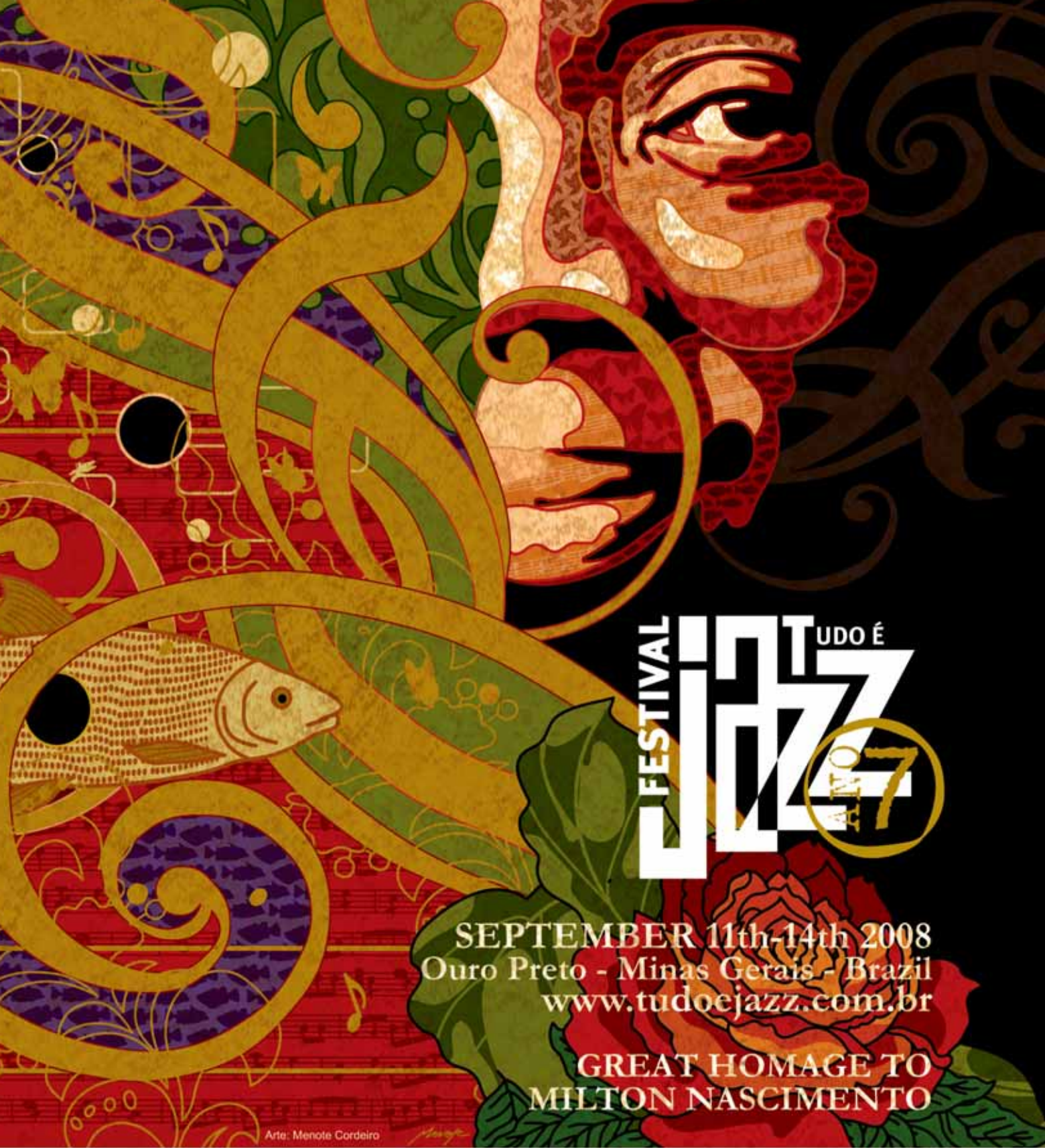
Step up to Kawai Professional Products and discover what thousands of musicians, students, educators and churches have already learned: Kawai makes the best digital pianos... period.



MP5

KAWAI
Professional





FESTIVAL **tudo é jazz** 17th ANO

SEPTEMBER 11th-14th 2008
Ouro Preto - Minas Gerais - Brazil
www.tudoejazz.com.br

GREAT HOMAGE TO
MILTON NASCIMENTO

Arte: Menote Cordeiro

Sponsorship:



Support:



Partnership:



Idealized and produced by:





The Beat

NEWS & VIEWS FROM AROUND THE MUSIC WORLD

INSIDE THE BEAT

- 14 Backstage With ...
Gilberto Gil
- 16 Vinyl Freak
- 18 The Archives
September 15, 1960
- 19 The Question
- 20 The Insider

Debt Repayment Great Night in Harlem Event Benefits Jazz Foundation of America

"I owe it to these people," said Chevy Chase, one of three master of ceremonies presiding over the festivities at the Jazz Foundation of America's (JFA) annual Great Night in Harlem event at the Apollo Theater on May 29. "I was a teenager in love with jazz. I grew up in New York hanging out at jazz clubs like the Five Spot, the Half Note and the Village Vanguard in the '50s and '60s. So, it's a honor to help support these people—great innovators and the greatest musicians in the world—to help solve the medical and housing problems they face when they get older."

What started out as an upstart non-profit organization in New York 19 years ago has bloomed into a major player in assisting musicians with emergency housing, rent or mortgage payments, and free health services around the country. The aid in recent years ranged from helping Freddie Hubbard make payments on his house in Southern California when he was suffering from congestive heart failure to giving the late Cecil Payne a short lease on life a couple of years ago when he was blind, housebound and surviving on two cans of Slim-Fast a day.

As in the past six years, the JFA staged an all-star two-hours-plus show that boasted such headliners as Norah Jones and Dave Brubeck and such elders as Houston Person, Randy Weston, Hank Jones and James Blood Ulmer. Gluing the proceedings together were top-tier hosts Chase, Danny Glover and Bill Cosby.

This year's sold-out concert and preshow dinner raised \$1.8 million toward the foundation's mission.

The show's highlights included Person opening with a gorgeous solo rendition of "Sentimental Mood," Brubeck playing "Take Five" and the blues jam "Any Way You Want Me" led by vocalist Marva Wright.

Also of special note was Norah Jones performing with Hank Jones, who was honored with a chocolate-icing birthday cake in honor of his 90th birthday. Along with bassist Buster Williams, they delivered a sublime version of "The Nearness Of You."



Norah Jones and James Blood Ulmer performing at the Apollo

Jones was unequivocal about why she signed on to perform.

"They asked me to sing with Hank Jones, so that was a yes," Jones said. "It was at the Apollo Theater, which I'd never even been in before. That's a yes. And it's a good cause."

Brandon Ross underlined the "good cause" nature of the event. The guitarist from the band Harriet Tubman and sideman for Ulmer's spit-fire rendition of "Little Red Rooster" said that the JFA is, "the angel force when musicians need help. My cousin Lance Carter, who passed in 2006, got ill and was supported by the Jazz Foundation, which helped out with his and his wife's mortgage bills."

In the face of Hurricane Katrina, the JFA upped the ante in the wake of the destruction of New Orleans. The organization experienced a post-Katrina spike in service, assisting more than 3,500 musicians with emergency housing, mortgage/rent payments and musical instruments. Previously, the JFA averaged 500 emergency cases each year. The JFA raised more than \$250,000 to buy instruments to help unemployed and displaced musicians get back on their feet.

"We have a program that employs musicians who are too old to start over in New Orleans," said JFA Founder/Executive Director Wendy Oxenhorn, who has led the charge by

raising \$1 million for the ongoing operation that brings music to schools and senior care centers. "Some of these musicians are icons who can't get work. When they do get work, the pay is ridiculously low."

Like last year, Great Night in Harlem featured New Orleans natives coming to perform, led by Dr. Michael White. "[The JFA] has done more than any single agency for so many musicians who lost their homes, their instruments, their music and their jobs," White said.

Hanging out backstage, Chase and Glover marveled at the spirit of the event.

"It's the nature of this country, of show biz, of TV where everyone wants quick results and then it's goodbye," Chase said. "They don't think about what's formed their judgments, their rituals, their musical views."

Glover agreed, noting that it says something about a culture that commoditizes musicians and their music. "Their value is diminished," he said. "It says something about how we live and what kind of respect we have for culture. There's a journey of music that comes from the blues and goes to gospel to jazz to bebop to soul to rock 'n' roll to hip-hop. If we don't recognize the connection among all those formative means of expression, then there's a screw missing. That's why it's so important to help musicians who are in dire straits."

—Dan Ouellette

Riffs



Lewis Honors Lincoln: Ramsey Lewis is composing a major piece that will commemorate the 200th anniversary of Abraham Lincoln's birth. The composition will premiere at the Ravinia Festival in Highland Park, Ill., in the summer of 2009. Details: ravinia.org

Parlato Signed: Singer Gretchen Parlato has signed on with ObliqSound, which will release her debut full-length disc in 2009. Details: obliqsound.com

Songwriters Sought: The New York Songwriter's Circle is accepting submissions for its third annual songwriting contest. The deadline for entries is Sept. 30. Details: songwriters-circle.com

Hyde Park Fest Returns: The second Hyde Park Jazz Festival will be held throughout this Chicago neighborhood on Sept. 27. Featured musicians include Reginald Robinson, Nicole Mitchell, Ari Brown and Corey Wilkes. Details: hydeparkjazzfestival.org

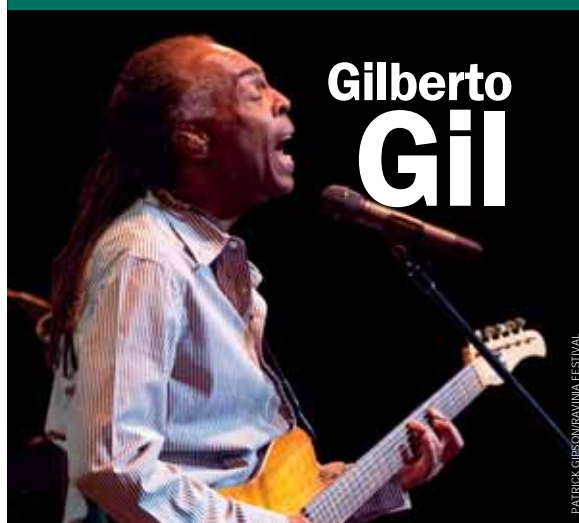
Jazz Church: New York's St. Peter's Church will honor trombonist Benny Powell and pianist Jane Jarvis as part of its annual All Nite Soul event on Oct. 12. About 150 musicians are slated to perform. Details: saintpeters.org

Indy Confab: More than 100 jazz musicians with roots in Indiana gathered at the Indiana History Center in Indianapolis to pose for photographer Mark Sheldon. The resulting photograph is being sold as a poster to raise funds for jazz education in the city. Details: agreatdayinindy.com

RIP, Bobby Durham: Drummer Bobby Durham died of lung cancer in Genoa, Italy, on July 7. He was 71. Durham, who was known for his sensitive brushwork, served as a sideman for Duke Ellington, Lionel Hampton and Dizzy Gillespie.

Backstage With ...

By Aaron Cohen



Gilberto Gil

drum beat for a hip-hop model, but some people reshape them for a bossa nova, soft mellow way.

You've been active in linking up all of Brazil—even the most remote regions—to the Internet in a way that presents their music to the rest of the country. How has that program been going?

Now we have 1,000 hot spots. At least half of those are able to connect through the Internet using digital devices and they've begun

Gilberto Gil has been at the forefront of Brazilian music for more than 40 years. After co-creating the Tropicalia revolution of the '60s, he took the lead in shaping a Brazilian take on funk and reggae while helping spark a revival in rural baião. Currently serving as his country's minister of culture, he's been seeking innovative means to connect Brazil's most disparate communities. He spoke after his concert last June 19 at the Ravinia Festival in Highland Park, Ill.

You have an interesting take on copyright and ownership of your own music and performances.

I've been trying to experiment with some possibilities in terms of open access, easing some ways of providing access to my music. The technology and opportunities are so open that we have to try things. I've been asking people to upload material from my concerts and licensing my songs so that they can be used for recombination and reprocessing.

What aspects do you control?

I control the whole thing, but I allow people to do whatever they want for non-commercial purposes. They have to be authorized for commercial purposes. They can use material for different cultural purposes, like remixing, reassembling, recombining and having it in different ways on the Internet or for experimentation with their own musical groups.

What do these open remixes of your songs sound like?

The remixes are basically emphasizing the

being able to record, film and upload and download. In the Amazon, we have a boat that travels different rivers and the bossa takes news and gets them connected, films the communities, records the communities and brings news of different places of the world. The Indian groups in Amazon are asking to be part of music festivals in different places in Brazil.

How much has your advocacy for computer connectivity shaped the sound of your recent disc, *Banda Larga Cordel*?

A little. I'm a humble and modest user of the Internet. The word processing programs enabled me to be in hotel rooms and write songs and experiment with cut and paste and reshaping. In the studio, my son Ben and the producer were in charge of experimenting with different sound programs and you can hear a little bit of it in the record.

At your concert here, you've honored the baião music of Luiz Gonzaga.

It's obligatory for me to have some of Gonzaga's songs. I am so inside that culture, it's an important part of my own growing process as an artist.

If the United States were to have a minister of culture and pick a musician to be the minister, who should it be?

It's a difficult question to answer. But I would go for someone like David Byrne. He's been trying to work on cultural diversity and creating a dialogue. He understands how complex North American culture is, and the relations it has to establish more profoundly with the rest of the world. **DB**

JANUARY 25 - FEBRUARY 1 • 2009

Join
the First-Ever
Playboy Jazz
Cruise!

SPECIAL GUEST

HERBIE HANCOCK


Dianne Reeves


Keb'Mo'


Poncho Sanchez


James Moody


Roy Hargrove


James Carter


Eldar


Roberta Gambini


New Birth Brass Band


Plus Other
Great Musicians
Onboard...

HOST

MARCUS MILLER

Ports of Call
San Juan
Nevis
St. Barths
Half Moon Cay
Sailing from
Ft. Lauderdale
Ship
Holland America
m/s Westerdam


PLAYBOY
JAZZ CRUISE
HOSTED BY MARCUS MILLER

Produced by
JAZZ
CRUISES, LLC

BOOK NOW TOLL-FREE WORLDWIDE AT 888.8JAZZUSA (888.852.9987) • PLAYBOYJAZZCRUISE.COM

© 2008 Playboy • PLAYBOY and RABBIT HEAD DESIGN are marks of Playboy and used under license by Jazz Cruises, LLC.

Joe Segal



Chicago's Jazz Showcase Swings Again

When Joe Segal, the longtime proprietor of Chicago's Jazz Showcase, introduced pianist Junior Mance at the opening night of his club's new space on June 12, he looked around the packed room and quietly said, "We hope this is an auspicious beginning to a long tenure here."

Segal sounded happy and, understandably, exhausted. He's navigated the rough road inherent in running a jazz club since the 1940s, but his recent return comes as a particular triumph. The Showcase lost its lease in the city's pricey River North area at the end of 2006 and increasing property values made finding a new location arduous. But Joe and his son, Wayne Segal, found a new space at 806 S. Plymouth Court in the historic Dearborn Station building in the South Loop. With a capacity of 170, it's larger than their previous venues.

"We looked at 50 different places and right when we were looking for something else to do, Joe and I happened to drive by this place," Wayne Segal said. "We saw the place was available and everything fell into place."

The new venue has come with a new policy, as the Jazz Showcase now regularly presents local musicians (like trumpeter Corey Wilkes) during the week. Bigger name visiting artists are booked for four days a week, while they had been presented for six at earlier spaces.

"Times have changed," Wayne Segal said. "We've always booked international names for the past 60 years and there are some great musicians who happen to live here. The local guys belong in the history books, as well."

Mance felt honored to perform on the first night of the new venture.

"Joe's the only one who has kept jazz going this long," Mance said. "I go back to playing at shows he ran at Roosevelt University, and I like this room a lot. It's more like a concert hall."

The return to active duty poses another particular challenge to the elder Segal.

"This past year-and-a-half is the longest we've been out," Joe Segal said. "I've become a couch potato and now I've got to get used to staying up again."

—Aaron Cohen

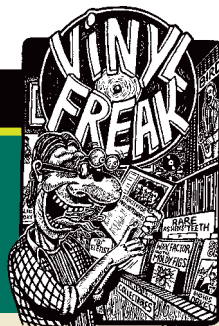
By John Corbett

Heikki Sarmanto Sextet *Flowers In The Water*

(EMI/COLUMBIA, 1969)

G.L. Unit *Orangutang!*

(EMI/ODEON, 1970)



In the late '60s and early '70s, European major labels weren't opposed to experimenting with some pretty wild music. For instance, the British outposts of CBS and RCA issued outstanding LPs by groups led by drummer Tony Oxley featuring guitarist Derek Bailey and saxophonist Evan Parker. Together, these three musicians soon thereafter founded the artist-run label Incus to take the matters of release into their own hands. But the sizeable batch of large-label free-music releases from the period includes Lol Coxhill's underacknowledged classic double-LP *Ear Of Beholder* on Ampex in 1971. In 1974, Italian RCA even went so far as to reissue a 1966 Giorgio Gaslini record, *Nuovi Sentimenti* (*New Feelings*)—quite a move with a record that probably sold a few hundred copies in its original release.

Major labels with Scandinavian branches were particularly busy slinging adventurous jazz. Finnish EMI/Columbia issued the fine LP of tunes by pianist Heikki Sarmanto's six-piece band, highlighting the warm, wonderful saxophone work of Juhani Aaltonen, already a star in Finland and recognized internationally. Brisk modal tracks like "Princess Of Darkness" and "522" suggest the impact Miles Davis' modality had on the deep north, their compositions almost parroting *Kind Of Blue* but their feel and soloing expressing something indigenously Nordic. The most engaging piece on the rare record is "CB?," a 14-minute slow-ish blues with a glorious alto solo by Aaltonen—beautifully developed, sculpted, unclichéd—that portends what people would hear later in the saxophonist's work with the great, late drummer Edward Vesala. Trumpeter Bertil Lövgren almost lives up to the liner notes'

claim that he's "one of Europe's leading trumpets." Davis informs his style, but he's crisp and into the upper register. Bassist

Teppo Hauta-Aho has gone on to play in excellent contexts with Cecil Taylor and John Tchicai, among others, and he clicks with drummer Matti Koskiala. While the leader has nothing singular to mention in his playing, he's accomplished and the record's a sweet find.

Flowers In The Water is not nearly as sweet, however, nor as unique and bonzo, as G.L. Unit's *Orangutang!*, recorded in Stockholm for Swedish EMI/Odeon. Multireed player Gunnar Lindqvist is composer and nominal leader of the "unit," which swells from 16 to 23 strong. Where it might

easily be pegged as a free-jazz freakout, *Orangutang!* is at the crossroads of all sorts of impulses in late-'60s European music. In some respects—periodic outbursts of screaming, taped sounds of ocean waves or seagulls—it hearkens to Fluxus, happenings and the "expanded arts" scenes that were as familiar to Swedes as was Davis. There is the influence of Albert Ayler—indeed, Bengt "Frippe" Nordström, who first recorded Ayler, plays alto and tenor here—and there are intimations of Sun Ra's approach to orchestral freeplay, which makes sense, given that Ra had commenced his first European tour in Stockholm earlier the same year *Orangutang!* was recorded.

Contemporary classical music, sound collage and audio art all swirl in the completely unhinged mix, which includes an amazing cast drawn from all corners of the Swedish jazz world. For its rarity, bad-ass cover, originality and joy, it's an LP to watch out for on trips to Sweden. **DB**

E-mail the Vinyl Freak: vinylfreak@downbeat.com

More than 60 years separate the first jazz recording in 1917 and the introduction of the CD in the early '80s. In this column, DB's Vinyl Freak unearths some of the musical gems made during this time that have yet to be reissued on CD.

WHERE THE **LEGENDS** HAVE PLAYED AND THE TRADITION **CONTINUES**

8th ANNUAL



THE JAZZ CRUISE

November
9-16

2008

The 2007 Cruise was a SELL-OUT! • BOOK NOW! 800.762.6737

Ernie Adams
Joe Ascione
Pete Barbutti
Andy Bey Trio
Regina Carter Quartet
Dena DeRose
Greg Fishman
Nnenna Freelon with Trio
Wycliffe Gordon
Benny Green Trio
Heath Brothers Quartet

Eddie Higgins

Holly Hofmann

Henry Johnson

Tom Kennedy

Jay Leonhart

Laura MacDonald

Johnny O'Neal Trio

Trio da Paz

Jeremy Pelt Quintet

Ken Peplowski

Houston Person Quartet

Ben Riley's Monk Legacy Septet

Judy Roberts

Claudio Roditi

Tom Scott Quintet with Shelly Berg

Tierney Sutton with Trio

Denise Thimes with Trio

Mike Wofford

Clayton Hamilton Jazz Orchestra, featuring:

John Clayton

Jeff Clayton

Jeff Hamilton

Rickey Woodard

Ports of Call:

Key West • Grand Cayman • Cozumel • Belize

Embarkation / Debarkation:

Fort Lauderdale

Ship:

Holland America's m/s Westerdam

www.thejazzcruise.com

Check our website for lineup
and more details.

Produced by
JAZZ
CRUISES LLC

THE WORLD'S FIRST AND ONLY FULL-SHIP CHARTER DEDICATED TO "STRAIGHTAHEAD" JAZZ

MIDI Technology Makes Tatum Swing Again

Nearly 60 years after Art Tatum took the stage to record an album at the Shrine Auditorium in Los Angeles, his stride technique and cascading runs brought shouts of joy from fans gathered there for a repeat performance last September—even though Tatum has been dead since 1956.

Piano Starts Here: Live At The Shrine, released in June as part of the Zenph Studios re-performance series, memorializes Tatum by recreating his 1949 concert on a computer-driven piano in front of a live audience. For the recording, John Walker, president of Zenph Studios, converted the earlier audio track to MIDI data, capturing the pianist in binary form.

"Tatum's not physically there," Walker said. "But we can do just about every other piece of it."

Walker enlisted Felicity Howlett, a Tatum transcriptionist, and discographer Arnold

Laubich to analyze the original tape. After comparing the live songs with studio tracks, they realized that technicians had recorded the concert at the wrong speed. Since 1949, Tatum's piano had been out of tune.

"It wasn't obvious from the first hearing," Walker said, who corrected the playback speed for the new CD. "Tatum was so comfortable playing in every key."

Walker also found a bootleg of the earlier show, unearthing two minutes of previously forgotten music. His final task involved smoothing out tape blips—about 80 milliseconds—from the master.

But *Piano Starts Here* is just the start of the pianist's resurgence. For an upcoming Big Phat Band release, leader Gordon Goodwin penned an arrangement of "Yesterdays" that supports Tatum's reperformance with unison saxophone



Art Tatum

DOWNBEAT ARCHIVES

melody lines. By bringing MIDI data to the recording booth, Goodwin transformed Tatum into a studio musician, creating an intimacy that had been impossible on past collaborations between current artists and historical figures.

Michael Cuscuna, president of Mosaic Records, sees Zenph's technology as a boon to the industry, but is opposed to new recordings with dead artists.

"It sounds so antiseptically clean," Cuscuna said. "To put dead people with living people is ghoulish."

Still, with Zenph's technology, Cuscuna said, musicians can better analyze Tatum's chord voicings and improvisations. A younger audience that shied away from extraneous pops and hisses also might be drawn to 21st century Tatum, he added.

Just as stereo recordings replaced mono, Walker said reperformance will be the next trend in commercial music. The company already has a contract with Sony for 16 more recordings.

—Jon Ross

Willie Meets Wynton

Willie Nelson appeared with Wynton Marsalis and the Jazz at Lincoln Center Orchestra at the Hollywood Bowl in Los Angeles on July 9. The country icon and jazz star performed on "The Tonight Show With Jay Leno" the next night. Nelson and Marsalis will continue performing together into next year to commemorate the release of their *Two Men With The Blues* (Blue Note), including a concert at New York's Jazz at Lincoln Center on Feb. 9, 2009. The disc debuted at No. 20 on the Billboard album chart—a career high for both artists—and has sold 21,650 copies as of July 15.



EARL GIBSON

The ARCHIVES

September 15,
1960

Perils of Paul: A Portrait of Desperate Desmond

By Marian McPartland

"Complexity can get to be a trap," Paul Desmond said. "It gets to be more fun to play than to listen to. You can have a ball developing a phrase, inverting it, playing it in different keys and times and all. But it's really more introspective than communicative. Like a crossword puzzle compared to a poem."

Ira Sullivan: Legend In The Making

By Don DeMicheal

"I dig playing with the intellectuals at times, but then they begin

to play too cold," Sullivan said. "Then I get with the funky people and I think, 'Yeah, this is it.' But then they get too down to Earth, like we're forgetting everything we've learned. You don't get great until you're older. I won't deserve to get into anything until I'm 40."

Les McCann & The Truth

By John Tynan

"Sometimes the things that a guy does that are satisfying for himself are tagged as gimmicks," McCann said. "Why must everything be



congregation. Naturally, he uses this choir in the service. Is this a gimmick?"

Perspectives

By Ralph Gleason

Last year, Nat Cole was denied a date at the Masonic Auditorium in San Francisco because the management thought he attracted undesirable elements to his shows. A couple of years ago, Dizzy Gillespie ran into the same sort of trouble at the Veteran's Auditorium. What's behind this, whether the people who make the decisions in such matters know it or not, is a fully functioning Jim Crow stereotype.

DB

The **QUESTION** Is ...

By Dan Ouellette

How have rising fuel costs affected you and how could that impact jazz's future?

It keeps going up and up. Certainly not record sales, but definitely the price of oil on the international markets, which translates to rising fuel costs that threaten the essence of jazz: live performances where music is road-tested and fine-tuned.

Guitarist Charlie Hunter: You just have to roll with the punches. Since I've been touring, the price of gas has gone from \$1 a gallon to well over \$4 a gallon. I try to make up the money somewhere else, like driving through a town and not staying at a hotel one night. But where I'm getting killed is on the airlines. That doesn't work anymore. We recently had some trio gigs in the Midwest where it was cheaper to drive than fly. Then you add in the secondary and tertiary costs, like food and hotel rates, and it feels like the deck is stacked against you when you go on the road. But we have to do that, otherwise the music will become insular. In the '90s, my record company kick-started a tour with a loan. But those days are gone. The economic paradigm that we've been living in, which is based in the '50s, is over. We're going to have to work out a new paradigm.



Trumpeter Ralph Alessi: The economics of touring is going from bad to worse—and with the price of gas, it's capable of getting even worse. Gas prices go up, but the wages stay the same. I'm scheduling a West Coast tour for December, and it's disconcerting trying to factor in how much it's going to cost. There's no way of knowing. Touring in the States is a tough enough nut to crack, and this just makes it worse. As a leader these days, you don't expect to make a profit on a U.S. tour. You have to subsidize your own gigs as a leader by doing sideman work.



Trombonist Robin Eubanks: I haven't toured since the fuel prices have skyrocketed, but I know when I go on the road it's going to cut into the profit margins. It's going to make it harder to travel, especially on air flights where the carriers are nickel and diming passengers with new surcharges. It helps to book flights far in advance and lock in prices. But in the long run it's going to make it harder for bands to tour, especially in Europe because of the high cost of flying. Certain musicians can demand higher ticket prices to offset the rising costs, but charging more for a show can only go so far before you start to get some serious diminishing returns.

Trombonist Wayne Wallace: Without being an ostrich sticking his head in the sand, I'm ignoring the cost of fuel. I remember touring in England in the early '80s when gas there was \$5 a gallon and thinking how lucky we are in the States. Now, we're finally catching up with the rest of the world. As for the increasing price of touring, one of the only options is raising your gig price and insuring that a gig will have guarantees, at least on a minimum level. No guarantee is no longer good enough. It could get to a point where the elite acts will still be free to move, but the rest of us will have to figure out something different. The big bands died, but the music kept going. One club closes, but another one opens. The music belongs to the culture, and it's not going to disappear, even if people may have to pay more for it. I'm sure we'll all adapt.

DB

Got an opinion of your own on "The Question"? E-mail us: thequestion@downbeat.com.



McGriff's Funky Organ Linked Jazz, Blues

Organist Jimmy McGriff, who fueled the soul-jazz fire in the '60s, then maintained a successful career straddling jazz and blues for almost four decades, died from complications of multiple sclerosis on May 24 in Voorhees, N.J. He was 72.

McGriff played bass, saxophone, piano, drums and vibes by the end of his teens. After a stint as a policeman, he studied organ with Jimmy Smith, Milt Buckner and Groove Holmes in Philadelphia. Gospel and Count Basie swing helped shape his musical identity.

"I felt like I was in church with Jimmy. It was always fun," said guitarist Melvin Sparks.

McGriff earned recognition outside of Philadelphia in 1962, when his rendition of Ray Charles' "I've Got A Woman" climbed the Billboard r&b and pop charts.

"I can play jazz, but I prefer blues," McGriff said during the mid-'90s. "It's a different kind of inner feeling."

McGriff recorded for Sue, Groove Merchant and several more labels through the '60s and '70s, and released the popular *Electric Funk* on Blue Note. A favorite of club-goers, he ran his own place, the Golden Slipper, in Newark.

"McGriff was loved by so many people. It was a joy recording with him," said saxophonist David "Fathead" Newman.

After signing with Milestone in 1983, McGriff stayed with the label into the new millennium and was often featured or co-featured with saxophonist Hank Crawford.

Bob Porter, who produced McGriff's Milestone records, said the organist was "a straightahead guy" who had "no bad habits, was on time, hit his mark and played his ass off."

Starting in 1980, McGriff used saxophonist Bill Easley for sessions and jobs. "Everything about McGriff was the blues," Easley said. "With him, it was all about the feel. One of the terms that McGriff always used was 'lope,' a particular groove, like riding a highway in the mountains, going up and down at an even pace."

—Frank-John Hadley

Jazz on the Nile

The Smithsonian Takes the Nation's Jazz Band to Egypt

When the Smithsonian Jazz Masterworks Orchestra assembled at John F. Kennedy Airport in New York on Feb. 13 for the 12-hour flight to Cairo, everyone had high expectations. No one knew that the next week would become a highlight of our lives. After 14 months of work, and a small miracle of funding, the trip was finally happening.

Our orchestra is composed of 20 men and women, under the leadership of Musical Director Dr. David Baker and Executive Producer Ken Kimery. I went as orchestra founder and music lecturer. A week before the New York Philharmonic was to travel with much fanfare to perform classical music in Pyongyang, North Korea, the Smithsonian Jazz Masterworks Orchestra (SJMO) was going on a mission of cultural diplomacy to take America's most classic swinging music—by Duke Ellington, Count Basie, Jimmie Lunceford, Quincy Jones, et al.—to Egypt.

As the entourage gathered at the airport, questions raced through my mind. Given that Egypt is not exactly a hotspot on the jazz map of the world, and big-band jazz is rarely heard there, what kind of reception would our music get? Would Egyptians groove to jazz from as far back as 1931? Would we find a jazz community there? How would the lindy hop dancing—with skirt-swinging, body-to-body contact—go over in a Muslim society? How would much of what we had to say—on stage and off—about jazz resonate with the Arabic public? As Americans, how would we be treated? Would the press cover the tour, and what would their reaction be? And how would tour impresario from Cairo, Dr. Ibrahim Hegazy, and the U.S. Embassy in Cairo, which collaborated in the arrangements, feel about the results?

The idea of this tour began with a desire to share with the world the Smithsonian's jazz treasures and to fulfill a Congressional mandate to see jazz celebrated as a national and global treasure. The National Museum of American History has built the world's largest museum collection of jazz history, including 100,000 pages of unpublished music that Duke Ellington and Billy Strayhorn wrote for the Ellington orchestra. Another of our treasures is the SJMO, a national big band established through Congressional legislation in 1990, which has performed across

North America and Europe. Under the baton of Baker, the SJMO has a library of more than 1,100 pieces and a repertory ranging widely over the history of jazz, from the '20s through the '90s, focusing on works that have stood the test of time.

In the fall of 2006, I undertook a collaboration with Dr. Salah Hassan, chair of the marketing department at George Washington University in Washington, D.C. Hassan, an Egyptian-American, introduced me to a colleague of his, Hegazy, who was visiting from the American University in Cairo, where he is chair of the management department. Through his company, Dr. Ibrahim Hegazy and Associates, he had raised the funds to bring the Vienna Philharmonic and Royal Philharmonic orchestras to perform in Cairo. When I told him about the SJMO and asked if he would be interested in bringing the band to Cairo, he immediately said "Yes!" After a number of setbacks, tense moments and long hours for Hegazy, Kimery and myself, the tour finally came together, with funding from the U.S. State Department and with corporate sponsorships raised by Hegazy, the Cairo Opera House and the U.S. Embassy in Cairo. Dr. Brent Glass, director of the National Museum of American History, accompanied the band on the Egyptian visit.

This was neither the first American jazz band to perform in Egypt nor the first State Department-sponsored jazz tour there. In January 1961, Louis Armstrong performed at an orphanage in Cairo. A now-famous photo shows him blowing his trumpet up the face of the Sphinx. Other visiting American jazz artists have included Sun Ra, Dizzy Gillespie and Herbie Hancock. But this was the first State Department tour to Egypt by an American big band and the first time American jazz dancers had toured there with a jazz band.

Upon our arrival in Cairo we were met with welcoming placards, Hegazy's team of professionals and several security officers. These were signs of the red-carpet treatment we would receive, as the tour was under the honorary patronage of Suzanne Mubarak, wife of President Hosni Mubarak. The Egyptian government wanted to ensure that nothing bad happened to our delegation, and nothing did.

A tight schedule necessitated that jet lag or

not, the band put in a lengthy rehearsal on its first night. After weather-related hassles of getting to the departure airports, uncertainties about connecting in Kennedy, the long flight, fatigue, terrible traffic in Cairo and delays in checking into our hotel rooms, when Baker counted off the first piece, "things came together," said saxophonist Leigh Pilzer. "Suddenly, everything was right."

The next afternoon, the band made its Egyptian debut, auspiciously, in front of the Sphinx and the Great Pyramids of Giza. For many in the entourage, this was unquestionably the highlight of the tour. "If I had dreamed to lead a band at the Pyramids and in front of the Sphinx, I would not have expected the dream to come true," Baker said.

Baker introduced each piece with just enough background, mixing erudition with accessibility, to give the audience a context for the music. The band launched into Ellington's "Rockin' In Rhythm" and made it sound fresh and compelling. On "Satin Doll" and "Take The 'A' Train," dancers Chester Whitmore and Shaunte Johnson came onstage in colorful period costumes and wowed the audience. During Basie's "Jumpin' At The Woodside," Whitmore jumped off the stage and grabbed several female members of the audience and whirled them around. The performance was met with two standing ovations. Afterwards, teenagers thronged the stage, seeking autographs and photos with the performers.

About 30 radio, television, newspaper and magazine reporters turned out to cover this concert. The concert was covered by Al-Ahram, Egypt's leading daily newspaper, and wire services Reuters and the Middle East News Agency. Even the Arabic satellite station Al Jazeera gave the concert favorable coverage, footage which it repeated for several days. Through television, the band reached millions in the Middle East.

Saturday was the time for outreach activities. At the American University in Cairo, in recognition of Black History Month, I delivered the talk "Louis Armstrong: American Genius." The audience reacted enthusiastically to a video of Satchmo singing "Hello, Dolly" and his rarely heard spoken introduction to "What A Wonderful World." About a dozen young Egyptians came up afterwards

Shaunte Johnson (left), Chester Whitmore and Dr. David Baker in front of the Smithsonian Jazz Masterworks Orchestra

KHALED FARID/SMITHSONIAN INSTITUTION



to say how much they'd appreciated hearing about him, and I was struck again by how Armstrong, like the best of American musicians, cuts across generations and cultures to appeal to young people today in a country far-removed from the United States.

At the American University in Cairo, Baker led a workshop for young musicians. He gave pointers to a series of 20-something pianists, singers and saxophonists brave enough to perform for Baker, a watchful audience and television cameras. Kimery demonstrated cymbal and snare techniques to a novice drummer. Each apprentice seemed grateful for the rare opportunity to receive instruction from these American masters.

This team then went to the Cairo Opera House to do a master class with a big band—one of the few in Egypt—led by trumpeter Magdy Boghdady. These musicians play in the Cairo Symphony, whose bassist, Sherif Elian, lent his 185-year-old bass to SJMO bassist James King for all of the band's performances in Egypt. The Boghdady jazz band ran through some American charts. With Baker's guidance, these players' renditions improved in a matter of minutes, sounding more rhythmic and idiomatic. In these workshops with Egyptian jazz musicians, King found them "hungry for interaction with American jazz players."

The evening concert drew a well-dressed audience, which responded positively to the music and to the lindy hop and other sensual dancing. Baker led the band through pieces from the Ellington–Strayhorn and Basie songbooks, along with Jones' crowd-pleasing "Soul Bossa Nova."

Trombonist John Jensen and the other SJMO trombonists also conducted a workshop for eight Egyptian trombonists. "While not everyone spoke English," he said, "the

shared passion for the trombone and for music overcame any communication barriers, and we valued that experience as much as anything. We'd like to think we left a lasting impact."

The tour, said Joe Lamond, president and CEO of NAMM, who was on the trip, demonstrated "once again the incredible power of music to break down every conceivable barrier." American jazz showed that it can communicate, move and inspire people across perceived barriers of race, nationality, religion, language and age. "We all spoke the same language—the language of music and joy," Hegazy said.

"The concerts and outreach events powerfully promoted shared values and cultural exchange between Egypt and the U.S.," said Helen Lovejoy, U.S. cultural attaché in Egypt.

This tour underscored the value of jazz as not only one of the best American exports to the world, but as a potent way of expressing some of the most profound values that our nation espouses: freedom, cultural diversity, individuality, creativity and innovation.

The tour struck many as a triumph—for the music, the band, the Smithsonian and for the U.S. We all felt good about engaging in cultural diplomacy, in the tradition of Armstrong in 1961 and Gillespie in 1989, when they performed in Cairo. Everyone was friendly to us. Our security police captain, and several others from Cairo, have written me, wanting to stay in touch. There are calls for a return trip to the Middle East, to continue to build relationships with students, musicians and the general public. That will happen, as the Egyptians say, *Inshallah*—God willing. **DB**

John Edward Hasse is curator of American music at the Smithsonian's National Museum of American History and founder of Jazz Appreciation Month.

\$10 SALE

SAVE ON HUNDREDS OF CDS, DVDS & BOOKS!

Virgin MEGASTORE

* Select titles only.

NEW YORK:
TIMES SQUARE AND UNION SQUARE

LOS ANGELES:
HOLLYWOOD & HIGHLAND

ONTARIO MILLS • BLOCK AT ORANGE

DALLAS GRAPEVINE MILLS

ARIZONA MILLS • SAN FRANCISCO

DENVER PAVILIONS

ORLANDO WALT DISNEY WORLD® RESORT

*SELECT TITLES ONLY, TITLES DIFFER ONLINE.

Toronto's Art of Jazz Fest Embraces India, Cuba and Brazil

Seated serenely onstage at Toronto's Art Of Jazz festival on June 8, the classical Indian music professor and percussion master Trichy Sankaran faced his daughter and explained the history of the talking drum and his daughter's role as the hand-clapping beat keeper. He then launched into a breathtakingly nimble call-and-response solo using just his voice and drum.

The performance opened the second set of a concert headlined by Egberto Gismonti, an honoree of the festival who was being presented with a lifetime achievement award. Gismonti joined Sankaran and his daughter, and soon also welcomed festival co-producer Jane Bunnett, the Penderecki String Quartet, multi-instrumentalist Don Thompson and Cuban vocal choir Grupo Vocal Desandann to a show that ultimately highlighted the Toronto music scene's diverse array of cultural influences as much as it paid tribute to Gismonti's compositions.

This unique amalgam of sounds is the most outstanding aspect of the Toronto's musical makeup. The three-year-old festival, which was conceived of and produced by Bonnie Lester and Canadian jazz super-couple Bunnett and Larry Cramer, emphasized those facets of the city's musical personality.

Gismonti's show closed out a series of clinics, free and ticketed performances, and late-night jams presented over four days in Toronto's Distillery District, which was small enough to keep the events self-contained so that festival-

Egberto Gismonti and Jane Bunnett



ALAN DUNLOP

goers could easily catch a snippet of most performances. The program was loosely structured around music and events related to the festival's three lifetime achievement honorees: Gismonti, composer Hermeto Pascoal and John Norris, the founder of Coda magazine.

Cuban jazz abounded during the festival, as Bunnett has always been an advocate for that country's culture. Two free salsa drumming classes for children and an Afro-Cuban party featuring Cuban-Canadian players like Luis Mario Ochoa and Alberto Alberto shone a light on Toronto's thriving Cuban music community.

Female bandleaders were also featured. Cindy Blackman played a tight Sunday afternoon set with a mix of New York and Toronto artists who backed her up as she deftly switched from brushed ballad to rolling swing to angular jazz-rock as her sold-out audience stared in silent awe. Another drummer, Brazilian-Canadian percussionist Aline Morales, got her audience to their feet as she led her own band as

well as the maracatu group Nunca Antes in the folk music of her native Pernambuco region. On the outdoor Women In Jazz Stage around the corner, the Vancouver-born bassist Brandi Disterheft and her band channeled Flora Purim when she wasn't showing off material from her more traditional album *Debut*.

The small but earnest festival did a commendable job of representing the multicultural character of the city. Unfortunately, it also faced major competition from Luminata, a nearby corporate-funded music festival featuring acts like Leonard Cohen and Morris Day and the Time. But as a breathless Bunnett pointed out between sets with Gismonti on the closing night, the entire event was staged by a handful of people who did the work not for financial gain but because it was something they felt they needed to do. As Gismonti told students at a master class one day during the festival, "There's no bad music. There's no good music. There's music that you need." —Jennifer Odell

Kidd Jordan



JACK VARTOGIAN/FRONTROWPHOTOS

Steamy Vision Festival Cheers on Kidd Jordan

Underground and proud since its 1994 launch, New York's Vision Festival has never found a venue with adequate infrastructure to support the talent that performs under its auspices. Such was the case at this year's crowded six-day convocation in the unairconditioned theater in Soto Clemente Vélez Cultural Center, which continues to serve the working class and artist populations that remain in Manhattan's rampantly gentrifying Lower East Side. Performing in steam-bath conditions during a record June heat wave were a range of speculative improv movers and shakers in complete command of their own hard-won musical argot.

The temperature possibly exceeded 100 degrees on stage on night two, when tenor saxophonist Edward "Kidd" Jordan, this year's lifetime achievement awardee on June 11, began the first of four high-energy sets, joined by Hamiet Bluiett on baritone saxophone, Dave

Burrell on piano and Maynard Chatters on piano strings.

In 1976, Jordan brought Bluiett, Oliver Lake, Julius Hemphill and David Murray to New Orleans for the concert that gestated the World Saxophone Quartet. As an indication of what he might have sounded like with WSQ, Jordan opened with a 16-bar phrase in the upper harmonic partials. Bluiett riposted in his own upper register for another eight bars, Burrell threw down dark ostinato clusters and a fanfare ensued. Propelled by Burrell's spiky signifying, Bluiett and Jordan uncorked precisely executed unisons in the overtone series, way low one moment, falsetto the next. At about nine minutes, the ambiance turned momentarily rubato, and the saxmen recontextualized "Wade In The Water," Jordan playing the melody, Bluiett presenting a counterline. Later, a Bluiett riff from the World Sax Quartet lexicon precipitated a

collective abstraction, concluding with a parse of "Sometimes I Feel Like A Motherless Child."

At the start of the second set, Jordan's T-shirt was barely sweat-lined. Violinist Billy Bang started an Albert Aylerian refrain, bassist William Parker and drummer Hamid Drake steered the flow straight to the outer partials, and it stayed there. Bang cued rhythmic environments with ferocious riffs, Parker and Drake synchronously transitioned from one killer groove—ametric post-Murray and post-Shannon Jackson funk—to another. Jordan wailed without letup until the ninth minute, when he laid out. He sipped water as Bang threw down an outrageously intense fiddle-stomp. Jordan caught the spirit on his solo, climaxed, worried the phrase over Bang's pizzicato vamp and caught the spirit again.

Twenty minutes later, New Orleans trumpeter Clyde Kerr performed a gold-toned five-minute prologue evocative of Booker Little and

Don Cherry, ballasted by post-Webern chording from pianist Joel Futterman, rumbly lines from Parker, and multidirectional drum painting from Gerald Cleaver, a last-minute substitute for Fielder. Using evocative Cecil Taylor–Alex Schlippenbach language, Futterman set the stage for Jordan, who hurled himself into *Interstellar Space* mode. Jordan occupied Coltrane-land for the next six minutes, eventually referencing "Resolution" with a "Meditations"-like cry.

Jordan sat out the next set, which featured his sons, trumpeter Marlon and flutist-piccolist Kent, both virtuosos oriented toward elaborating upon '60s jazz modernism in the manner of Wynton and Branford Marsalis when they hit New York 25 years ago.

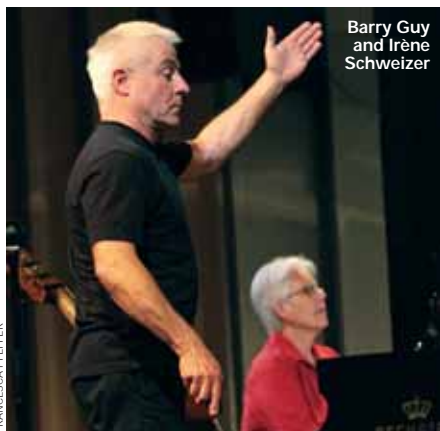
For the denouement, Jordan locked horns with tenor saxophonist Fred Anderson, supported by Parker, Drake and Bang. Anderson launched a ferocious monologue, Jordan did the same. The conversation continued unabated. —*Ted Panken*

Schaffhauser Festival Makes Bold Case for Swiss Improv

An opening gala concert says much about whether a jazz festival is about making a statement, or just doing business. By presenting Schaffhausen-born Irène Schweizer as a solo pianist and guest artist with London Jazz Composers Orchestra in the formal, yet intimate Stadtheater to commence its 19th edition on May 21, the Schaffhauser Jazzfestival in Schaffhausen, Switzerland, used bold italics to state its mission of placing Swiss musicians in the vanguard of European jazz. The festival also ended the decade-long dormancy of the Barry Guy-directed LJCO through commissioning the bassist's "Radio Rondo."

After her riveting prelude-like solo, Schweizer applied her pan-stylistic approach to Guy's challenging, player-empowering score. Though Guy retained the form's traditional utility as a soloist's showcase on "Radio Rondo," he expanded the scope of the rondo's back and forth to feature Schweizer in several subgroupings—a pummeling quintet passage with Guy, bassist Barre Phillips, and drummers Paul Lytton and Lucas Niggli—as well as encounters with the full force of the 17-piece contingent. In the latter, Guy cued single-note stabs, flurried textures and a host of other events from parts of the orchestra, spiking the power of the notated materials. For all of the piece's intensity, Guy slipped in beautiful passages—like the plaintive melody stated by tenor saxophonist Simon Picard—into the piece, and the magisterial theme that set up the piece's final tutti blast.

Still, idiomatic ensembles play a less central role in "Radio Rondo" than in Guy's "Harmos," which was performed after intermission. Although it has numerous spaces for small-



FRANCESCA PFEFFER

group improvisations, the exchange between tenor saxophonist Evan Parker and longtime trio mates Guy and Lytton had the crowd-rousing impact of the all-star combo feature in a big band show. This early-'90s chestnut also hinges on a refreshingly grand theme, eliciting searing solos from saxophonists Trevor Watts and Peter McPhail.

Although the diversity of Swiss jazz was front-and-center in the remaining three days of concerts in the casual Kammgarn and the Haberhaus, multinational collaboration was also the subtext of such persuasive ensembles as pianist Sylvie Courvoisier's Lonelyville and the collective quartet In Transit. In Transit's free improvisations had strong post-Coltrane jazz flavors, giving saxophonist Jürg Solothummann, pianist Michael Jefry Stevens, bassist Daniel Studer and drummer Dieter Ulrich ample opportunities to stretch as soloists and ensemble players. Overall, in presenting music spanning pianist Colin Vallon's Trio's churning originals and pop covers and Stephan Kurmann Strings' homage to Hermeto Pascoal, Schaffhauser Jazzfestival made an impressive case for the vitality of Swiss jazz. —*Bill Shoemaker*



Duduka Da Fonseca: Samba Jazz Fantasia
Anzic Records' re-issue of Da Fonseca's Grammy-nominated debut release, featuring performances by Joe

Lovano, John Scofield, Eddie Gomez and others.



Eli Degibri Trio: Live at Louis 649
Degibri Leads his trio (Gary Versace-Organ, Obed Calvaire-Drums) in an energetic, soulful live recording. (In stores 8/26/08)



Third World Love: New Blues
"fascinating palette in use...unusual time signatures, clever cultural borrowings... an interweaving of exotic and familiar elements as a back drop for unfettered improvisation."

★★★★ – *David French, DownBeat*



3 Cohens: Braid
"Rarely in the history of jazz family bands have siblings so successfully created a unified group sound with as distinctive an identity."

– *Michael Point, DownBeat*



Jason Lindner: Live at the Jazz Gallery
"Over nine glorious tracks, everyone gets to shine."

★★★★ – *Michael J. West, DownBeat*



Avishai Cohen: After the Big Rain
"...provides a splendid entry point to Cohen's superb and at times singular musicianship."

★★★★ – *John Murph, DownBeat*



Joel Frahm: We Used to Dance
(With Kenny Barron, Rufus Reid, Victor Lewis) "Mr. Frahm and his elders sounded as if they understood each other to the core."

– *The New York Times*

Free Worldwide Shipping
At AnzicStore.com

Ed Reed Singing for Keeps

About three years ago, when trumpeter/multi-reedist Peck Allmond taught at Jazz Camp West in La Honda, Calif., he heard singer Ed Reed for the first time. Then in his mid-70s, Reed sang in such a sweet baritone and deep appreciation of the classic American songbook that Allmond assumed he was a seasoned veteran.

"I couldn't believe what I was hearing," Allmond said. "I approached him and asked him why I didn't have all his CDs. He said he never recorded and went into his life story and how circumstances got in the way."

That changed a couple years later, when Reed found himself fronting Allmond's sextet in a Berkeley, Calif., studio for his debut CD, *Ed Reed Sings Love Stories*, which he released himself in 2007. For the follow-up, Reed and Allmond's group raised the stakes and recorded at the more sophisticated Bennett Studios in New Jersey for the recent *The Song Is You*, which the singer released this year on his own Blue Shorts label. Both discs show how much new life can be drawn from "Bye Bye Blackbird" and "Where Or When."

"I always hoped that it would be Duke Ellington knocking on the door," Reed said from his home in the San Francisco Bay Area. "But then he died and it couldn't happen, so it was Peck. He knocked on my head and said, 'Hey, you.' I'm just having a great time."

Reed's open about those circumstances that took him more than three-quarters of a century to record his debut: For much of his life, a heroin addiction consumed him and led to imprisonment for drug-related crimes. Clean for more than 20 years, Reed has been busy counselling addicts and other offenders. He also speaks frequently about how these experiences inspire his performances.

"I can express the pain," Reed said. "The songs are there to teach us how to grieve. How do you separate present from past, deal with things that didn't last? I'm working on bringing the music and lecturing together. If I can do that before I go away from here, I'll be happy."

Growing up in Los Angeles, Reed's early experiences in music seem like they were more than happy. He attended Jordan High School, where he became friendly with other alums, including Charles Mingus and Buddy Collette. He sang at open mikes and Pigmeat Markham's talent show and over the phone to various women (some girlfriends, some not), adding that he wanted to be Billy Eckstine but wound up sounding like Nat King Cole. Still, he hated the classroom and quit school to join the army.

When Reed was stationed at a base near



SCOTT CHERNIS

Oakland, incoming ships came through loaded with morphine. That addiction combined with alcohol turned into shooting heroin.

"You get to be so uncomfortable with who you think you are," Reed said. "I thought I was stupid, I thought that nobody liked me, I thought I was inferior to everybody and the drug fixed that. It took the discomfort away from being me. That's what addiction's about—people take drugs because they can't stand who they think they are. Then, you say, 'I'm not going to be like those folks.' But you can't stop."

A late-'50s arrest led to imprisonment in San Quentin, where he read voraciously and sang alongside Art Pepper. During other sentences, Reed and some other inmates used their time to learn more songs, many of which appear on the new discs.

"We had one half hour every week for jazz," Reed said. "It took me six months to learn 'A Sleepin' Bee.' Ten of us trying to figure out the lyrics. It was an interesting time, it wasn't all bad."

Life back on the streets was often difficult, even while Reed continued pursuing music. During the early '60s, he went from working in the fields to singing on a radio station in Fresno, where he found ways to sabotage his gift.

"I discovered Frank Sinatra was part owner of the station and I started getting fan mail," he said. "People were calling in asking who I was and Sinatra wanted to meet me. I was shooting

dope then. He had a coat in the cloakroom, and I stole his coat and left town. It was ridiculous. I honestly thought that if I had been successful, it would kill me."

In 1986, Reed began his recovery, which he said is an ongoing process.

"You have to have the intention of living well," he said. "After going through 25 programs, I get to know quite a bit."

While working at a Bay Area adolescent treatment facility about 10 years ago, Reed met guitarist Alex Markels. They began collaborating, although he said that his traditional jazz background and Markels' blues and r&b inclinations caused them to split. But three years ago, he was invited to sing at the Cheeseboard Pizza Collective in Berkeley and Reed's small group continues to hold this gig every Tuesday night.

"I get \$60, tips and all the pizza we can eat," Reed said. "I love it—they don't tell us what to play."

The crowds at the restaurant led Reed's wife Diane to convince him to attend Jazz Camp West, which sparked his new career as a recording artist. If financing his own productions carries what may seem like obvious risks, Reed has been through so much already, it's not all that much of a gamble.

"My health has been good, I've got interesting work, I've got a lot of reward in my life and I'm just thinking, 'Wow, how could it get this wonderful?'"

—Aaron Cohen

Amos Garrett 🌟 Remembering Percy

In the 1970s, Amos Garrett was the prize jewel in the crown of session guitarists. The spontaneous poetry of his playing enhanced the Maria Muldaur hit “Midnight At The Oasis” and on albums by Kate and Anna McGarrigle and Bonnie Raitt, among others. But Garrett’s career path began to swerve one day when his blues guitarist friend Johnny Nicholas gave him copies of two Percy Mayfield LPs, *My Jug And I* and *Bought Blues*. He knew nothing of Mayfield, clueless about Mayfield writing Ray Charles chart-topper “Hit The Road, Jack” and the standard “Please Send Me Someone To Love.”

“When I listened to those records, I was stunned,” said Garrett on the phone from his home near Calgary, Alberta. “Percy wasn’t a pure blues singer or songwriter as much as he was an r&b singer and songwriter—and I define the difference by the fact that r&b songs have structured melodies where real old-time blues are more sung up and down the scale. R&b tends to have more complex chord structures than straight 12-bar blues, and Percy wrote in that early West Coast style of r&b.”

Garrett brought that appreciation to his recent disc, *Get Way Back* (Stony Plain), which is a tribute to Mayfield.

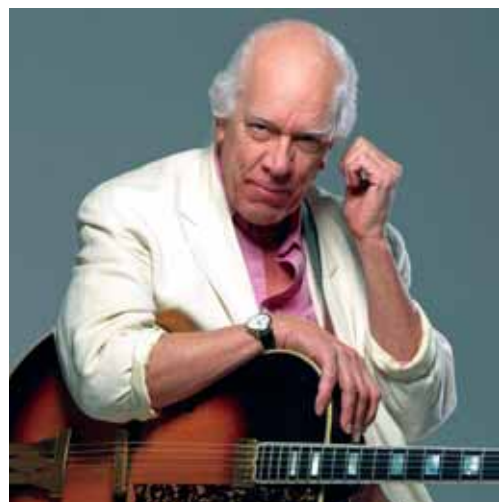
Keen on becoming a vocalist, Garrett formed

his own band in 1980, living in San Francisco then moving to western Canada in 1989. Mayfield’s voice impacted him as much as the songs he wrote.

“My vocal range is bass-baritone, and there weren’t many role models for singers in that range in r&b,” he said. “But when I heard Percy it gave me direction as a singer. It’s a compliment when people say they hear Percy’s influence on my vocals, but at the same time I like them to think I have some of my own style, too.”

The success of *Get Way Back* rests on the music as well as the singing. “I wanted to do something close to Percy’s whole package, including his band approach, the way he and Ray Charles arranged a rhythm section and a small horn section,” Garrett said.

Garrett selected 11 songs from Mayfield’s immense repertoire, which spans four decades. Most, like “Stranger In My Own Hometown” and “Fading Love,” owe their aching glow to the emotional turmoil expressed in the words—sorrow was Mayfield’s special mood—but “To Claim It’s Love” and “The Country” actually induce smiles. About the latter, he said: “Percy must have had something good going in the late ’60s and early ’70s because he wrote some



TRUDE LEE

touching love songs then.”

The singer-guitarist welcomes a bigger Mayfield revival.

“If you write a discography of his songs that were covered by other artists, just about every-one you knew in the history of r&b recorded at least one: Bobby Bland, Etta James, B.B. King, on and on,” he said. “For people who aren’t familiar with Percy, when they find out how many of those greats loved his music, it’ll pique their interest in his music and life.”

—Frank-John Hadley

enja is back with the best in jazz and world music.



LEE KONITZ
DEEP LEE
ENJ 9517

Deep Lee is not just a saxophone plus trio, but a quartet of equals, all able to take the lead role. This is great art at its most inconspicuous.



FRANCO AMBROSETTI
+ THE URI CAINE TRIO
THE WIND
ENJ 9514

Franco Ambrosetti’s playing radiates a power and youthfulness that betray his age of 66. His thirteenth ENJA album includes both reworked versions of older music and fresh compositions.



RABIH ABOU-KHALIL
EM PORTUGUÊS
ENJ 9520

Accomplished Lebanese composer Rabih Abou-Khalil collaborates with a young Portuguese singer, resulting in music that sounds new and strange yet familiar and natural, as if it has always existed.

24-BIT REMASTERED
DIGI-PAK JAZZ CLASSICS



KENNY BARRON, DAVE HOLLAND,
DANIEL HUMAIR – SCRATCH
ENJ 2111



ERIC DOLPHY –
STOCKHOLM SESSIONS
ENJ 2115



CHET BAKER – PEACE
ENJ 2123

AVAILABLE AT
amazon.com

Amazon, Amazon.com and the Amazon.com logo are registered trademarks of Amazon.com, Inc. or its affiliates.

Now available exclusively in the USA by **ALLEGRO**

Elio Villafranca

Not Dreading the J-Word

On the first day of his first university composition class in Cuba, pianist Elio Villafranca's instructor gave him an ultimatum. "I know you have a reputation as a jazz artist," Villafranca recalled the teacher saying, "and I know that jazz musicians can write quickly. I know a lot about jazz, and if I see something that is not classical, I will not accept it."

Although that instructor seemed to draw a hard line between the two genres, Villafranca—who has lived in the United States since 1995—appreciates the discipline that the course instilled in him, even as his own music increasingly blurs those boundaries. "When I write music, I try to write from a classical point of view," Villafranca said. "In classical music the melody has an arc, a beginning, development and end. In jazz, you can write one line, and then from that point on



RENEA COUTINEVE

you can develop. I want to feel like the music is complete, even if nobody's going to solo. I don't

like to rely on soloists, I like to rely on music."

Sitting down for lunch in his former home of



ERICA GARNETT

Sam Barsh

Anti-Elite Tunesmith

Sam Barsh carries the weight of several traditions, yet he always tries to make this combination sound anything but heavy. Though schooled in jazz, the keyboard player not only has a penchant for short, tight instrumental fare, but also for looking beyond the beaten path to attract listeners.

"The whole jazz-club setup is not inviting to young people to check out artists that they may have never heard of," Barsh said. "It gives jazz an elitist rep when it doesn't have to be that way."

Barsh's new album, *I Forgot What You Taught Me* (Razdaz/Sunnyside), is hardly elitist. Owing a small debt to "Mercy, Mercy, Mercy" and "Birdland," the quartet release updates the tradition of catchy instrumentals, with 13 tracks that fall in the two- to six-minute range. What improvisation there is often embellishes the arrangements.

For the most part Barsh sticks to keyboards, extending from Nord and Korg to vintage Fender Rhodes and Wurlitzer electric pianos. He layers a variety of sounds over vibes, electric bass and drums. Originals such as "Plans Change" and "Between Dead And Alive" suggest songs rather than heads, while the repetitive, percussive style of "George Dub" and "Jew Hefner" embraces electronic music.

"The songwriting I've been doing, which is more in an r&b and pop vein, has helped me

"The minute you say 'Latin jazz' to someone, they think of conga or timbales, because Latin percussion is usually what defines Latin jazz in this country," he said. "But coming from

structure my writing in that way,” Barsh said. “When you think about composing a song that doesn’t need to be any more than four minutes long, you realize how much you can do in that span of time. If somebody doesn’t like something in 10, maybe 15 seconds, they’ll probably switch to the next song. I wanted intros throughout the album to be immediately catchy.”

Bassist Avishai Cohen, whose Razdaz imprint released Barsh's album, compares the music to a "pop record without vocals."

"It's harder than we all think it is to convey something that stands by itself without the benefit of solos," Cohen said.

Barsh, who grew up in Wilmette, Ill., graduated from William Paterson University in 2003. He worked with Cassandra Wilson, Bobby McFerrin and Lonnie Plaxico before beginning a three-year gig with Cohen's trio. Alongside his fledgling solo career, he performs in the bands of guitarist Rez Abbasi, violinist Zach Brock and saxophonist Russ Nolan. He also moonlights with the Brand New Heavies, and writes and produces songs for several singers along with collaborators Curtis Watts and Jesse Palter.

Pop music also informs Barsh's business plan. He celebrated the release of *I Forgot What You Taught Me* in May at The Bitter End, a New York club that books few jazz acts.

"That model, especially to sustain a profile in New York, is way more effective than just trying to get a gig at a jazz club—and hoping that people will come and pay \$35 to see you on a Monday night," Barsh said. "That's futile."

—*Eric Fine*

Cuba, I never needed that association to write music that comes from a Latin background. I write in a way that could feel Latin or could feel straightahead. In the CD title, 'The Source' is what's inside of me from my Cuban background, and the 'In Between' part is between those two genres."

Navigating that middle path is what led Villafranca to form this particular ensemble. "Often when I play with my friends from Cuba, our tradition weighs so heavy on us that we have a tendency to end up more on the Latin side than the jazz side," he said. "That's why I wanted to

have Eric, who's a bebop master, and Dafnis, who can do both things beautifully."

Although Villafranca is part of a generation more at ease with these sort of cross-genre experiments, he sees himself in the tradition of his influences. “Monk, Andrew Hill, Coltrane, Ornette, Miles, all of them had to look at classical music at some point or other in order to grasp all of this,” he said. “Jazz is just an atom in the whole universe of music, and if you only concentrate on jazz, you can be a jazz player, but to be a musician you have to know more.”

—Shaun Brady

RICO
THE Saxy NEED-OF-CHOICE

MIGUEL ZENÓN

Frank Catalano

JASON MARSHALL

Loren Stillman

Chris Potter

THE *Saxy* ORIGINAL

RICO
RICO
RICO
RICO
RICO

THE Saxy NEED-OF-CHOICE

RICOREEDS.COM

*Ravi Coltrane steps
out of his parents'
shadows and writes
the next chapter
of his family history.*

By Dan Ouellette | Photos by Jimmy Katz

New IMPRESSIONS

In March at Birdland, before his quartet took the stage on the opening set of a four-night stint, Ravi Coltrane sighed. "It's been a tough year," he said. "I'm a bit out of sorts."

However, once the music started, he commandeered the show on tenor and soprano saxophones with a mix of torrid solos, tender melodic embraces, haunting soul and melancholic passages that suggested a solemn quest. You could feel the depth of each note, turn and pocket of lyricism that at times exploded into a wail of anguish. Shy, almost diffident in conversation, Coltrane left all pretenses behind, ending, surprisingly, with an inside-out version of his father's "Giant Steps," steering the tune into an unTrane direction with the recognizable theme holding only a slightly luminescent presence.

Less than three months later, back at Birdland as a now-permanent member of the Saxophone Summit after taking the place of Michael Brecker, Coltrane again exuded an air of weariness. "I need to take a year off from traveling to find out what matters," he said before taking the stage with fellow reeds mates Joe Lovano and David Liebman. "I'm so busy with all the commitments and all the business that I have to attend to. I need to exhale for five minutes, hang out with my kids and not think about the 10 phone calls I didn't make. My plate is full, and I'm feeling a weight of responsibility."

But while the Coltrane family archivist may have been tired and still not feeling up to par, he gusted and exhilarated on his saxophones, engaging in the dynamic interplay of the trio of saxophonists largely paying homage to his dad's later-period music. His angular original "The Thirteenth Floor" from the Summit's latest CD, *Seraphic Light* (Telarc), proved to be one of the set's highlights, with its oblique swing pounced upon by the tenor saxophonist, Liebman on soprano and Lovano on alto clarinet.

Coltrane's maturation—his prowess on the saxophone as well as his increasing ease with leading and collaborating—





has come a long way since he took the plunge as a novice player at the California Institute of the Arts in Valencia, Calif., in 1986, and made his bona fide launch into the jazz life as a member of Elvin Jones' band in 1991. He's stepping out of the shadow of being John and Alice Coltrane's son, and creating his own shadow over the jazz world.

Having just turned 43, Coltrane seems poised to break out. The urgency evident in his recent Birdland performances underlines his personal commitment to his horn. "I didn't want to be an improviser because I'm John Coltrane's son," he said, "but because I love to improvise. It's why I love John Coltrane, Joe Henderson and Wayne Shorter. We gravitate to it, and it consumes us."

But his last name still induces a suspicious pause with some jazz aficionados. You'd think that the son of Trane would have had an easier time securing a stand in the fold. But he modestly balks at the notion of being an opportunist set to lay claim to a hereditary throne.

"I want to be as personal as I can," he said. "To respect and honor musicians and their legacy—whether it's John Coltrane, Lester Young or Dexter Gordon—you can't copy their sound. You can trace their roots and see the arc and shape of their development, but you can't be a copycat. The only means to create something new is to become inspired and express it in a personal way."

Jack DeJohnette, who enlisted Coltrane for his band in the mid-'90s, said a few years ago that he can identify Coltrane's sound on record. "He's developed a distinctive way of playing," the drummer said. "Ravi's not necessarily interested in being a trailblazer like his dad. He's more interested in contributing to the legacy of improvised music"

Coltrane has been through a rough patch over the past couple of years. Even today, the dust has yet to fully settle from a series of life-shifting tremors, some joyous, others calamitous. His second son, Aaron, was born two years ago (his eldest son, William, is 9). However, a year-and-a-half ago (Jan. 12, 2007), his mother and mentor, Alice Coltrane, died of heart failure while they were putting the finishing touches on her final album—the follow-up to her 2004 triumphant return to recording after a 26-year hiatus, *Translinear Light* (Verve), which Ravi produced.

"Everything went on hold," said Coltrane, in his practice studio in the Chocolate Factory, the loft/condo community renovated out of an old brick Tootsie Roll plant, bordering the Clinton Hill neighborhood of Brooklyn. "Everything got back-burnered."

Coltrane's still mourning. While he never knew his dad personally, he was close to his mother, even though they lived on separate coasts. While she was his great encourager, he served as the prime motivator for her to return to the jazz world. It began in 1998 when he asked her to join him and his band at Town Hall in

New York as the opening act for Ravi Shankar.

Two years before she died, Alice told me in an interview: "Ravi had been asking me to record an album since then. He kept telling me that people everywhere were asking about me." She added that her son's persistence led her to come out of retirement.

"I remember the last conversation I had with her," Ravi said. "We talked about possibly adding strings to one of the pieces [of her final album]. I didn't even know she was going into the hospital, which is where she died. It all happened so suddenly. We already had gigs lined up, and we were making plans. A loss like this, well ..." His voice trailed off, thinking about the "floating" period he went through when his brother died several years ago.

"She was the only parent I knew," he said. "Even though I moved away long ago, we were

"Tribute bands to my dad is something I've always avoided. Why re-create? But it was entirely different with Joe and Dave."

connected. It wasn't until she died that I realized how influential she had been and how closely tied I was to her. A lot of my motivation was tied to how my mom would feel about things."

He paused, took a deep breath and said, "Now I'm on my own."

The wood-floored, freshly painted workspace that he relocated into last fall while commuting from his crosstown Park Slope home still feels only half moved into—not yet scuffed by the sometimes messy creative business of making order out of chaos. But one senses that it's only a matter of time before the loft will become the laboratory where Coltrane feels at home.

There's a grand and upright piano, a drum set (plus a couple of Elvin Jones' colorful drums that Coltrane's wife bought for him at a jazz auction), a sound counsel with two wide-screened Macs, a couple of gold records on the walls (for his dad's *Blue Trane* and *A Love Supreme*) and a long table.

Coltrane has been working on a new album, as yet untitled, that he figures to be about 75 percent completed. Like his last album, 2005's *In Flux*, it's scheduled to be released on Savoy. It will feature his working quartet since 2002—pianist Luis Perdomo, bassist Drew Gress and drummer E.J. Strickland—plus Charlie Haden on one tune and harpist Brandee Younger.

So far, all the tracks are originals, except a cover of Thelonious Monk's "Epistrophy." The album "will be much more open than the last record," Coltrane said in late June. "There will be more spontaneous composing than just soloing. Instead of me playing a note and a band member just responding, we've set up a free dialogue where we help each other get to the next phrase in the music with immediate feedback that drives the rest of the ideas."

Strickland has known Coltrane for seven years, having first met him when they both were gigging in trumpeter Ralph Alessi's band. The drummer's admiration was instant. "After the first time we played together, I told him right there, 'I want to play with you,'" Strickland said. Six months later Coltrane called him for a gig in Japan, and they've been solid since.

"There's something in the way that Ravi phrases where he doesn't sound like anyone else," Strickland said. "Most tenors play strong, almost rigidly. But Ravi's way of phrasing has a nimble quality. He plays in a subtle way, which is totally not typical for a tenor saxophonist."

As for his leadership, Coltrane also scores high in Strickland's book. "While he gives us direction and guidance and some idea of his vision, he also allows us to be ourselves," Strickland said.

On the new CD, Coltrane is expanding on the band interplay and rethinking the way he's presenting the music. "I've been recording, then I step back to take some time to reflect on it, then go back at it," he said. "So, there's been a stop-and-start process."

Hopefully, he said, the album will street early this fall, but there's a trace of doubt and perhaps frustration in his voice when talking about this timeframe. "It keeps getting delayed," he said.

His hectic schedule surely contributes to this delay. A week before the interview he piloted a tribute to his mom at the JVC Jazz Festival at the New York Society for Ethical Culture with a band that included Geri Allen, Haden and DeJohnette, and the next day he headed to perform at the Montreal Jazz Festival, first with the Saxophone Summit and a few days later returning for a John Coltrane tribute with McCoy Tyner. "My first solo album, *Moving Pictures*, came out in 1998, and I had been recording an album every other year, up until now," he said. "Now it's two years plus, but it's those major changes in my life that have interfered."

Lovano said that Coltrane's career trajectory has not been easy. "Can you imagine," he said, "being John Coltrane's son?"

Tyner, who played in Trane's legendary '60s quartet, echoes Lovano's observation. "Everywhere Ravi turns, he hears horn players trying to sound like his father," the pianist said. "But the thing with Ravi is that he's not trying to copy his father. Sure, John is a part of his personality because he was his father, but Ravi's got his own thing."

When Tyner plays Trane's music with Ravi, he sometimes has to look twice, given that the

Your next school year is packed with travel possibilities.

It's Time to Get Your Bearings



Wherever you travel, we handle all the details with "GPS"...

Genuine Personalized Service!

Call us today to start planning your next tour.



In 2009, the nation's best high school concert bands, orchestras and chorus groups will take center stage at *The Disney Honors* music festival, an opportunity you don't want to miss! **March 5–9, 2009**

Tui Student Travel is the exclusive travel planner for The Disney Honors.



Ask about our new, worry-free
Refund Guarantee Program.



A Tui Student Travel Company



New Horizons is
proud to be a
BOA preferred
travel partner.

Talk to your New Horizons Sales Manager today about application materials and details.

800.327.4695 • www.nhtt.com • travel@nhtt.com



son looks so much like the father. Also remarkable, Tyner said, is that Ravi radiates the same spirit in his performance that his father did. “Ravi’s still developing,” Tyner said. “I do for him just like what I did for his dad: help him find his direction through the music. John would hear me play something and then go into another direction. Ravi does the same thing. He’s got an open mind. He understands.”

As for Ravi playing his father’s music, Tyner said, “It’s good not to run away from that. He’s accepting the challenge and putting that music into the proper perspective.”

Distinguishing Coltrane’s path from that of his father’s was only one challenge. More hurdles awaited. Named after his father’s friend sitarist Shankar, Coltrane was born in 1965 in Huntington, N.Y. He has no memory of his father, who died a few weeks short of his second birthday. “There was a lot of music going on in our house,” he recalled of his Los Angeles upbringing. His mother played the piano and organ and sang, and listened to classical music. She played her husband’s albums, too. “But I was into r&b fun stuff like Stevie Wonder and Earth Wind & Fire. I also liked Dvorak and Stravinsky, and film scores by guys like John Williams and Jerry Goldsmith. I was a closet nerd. When my friends came over, I stashed the scores because I thought they’d think I was too bizarre.”

In junior high, Coltrane opted to learn an instrument. His first choice was trumpet, but he was forced to settle on the clarinet because all the trumpets had been taken. There was no maternal pressure. He continued playing the clarinet into high school and entertained studying classical music or joining an orchestra. However, in 1982, he abruptly stopped playing after his older brother, John Jr., died in a car accident. “A shock wave went through the entire family,” recalled Coltrane, who also has a younger brother Oran and an older sister Michelle. “We got dislodged from what we were all doing.”

Coltrane took his GED and left school early, then went into a holding pattern of odd jobs for the next three years. In 1985, he broke the spell. The source of the healing? His father’s records, which he began to listen carefully to for the first time. “I’d always been aware of his music, but it wasn’t until I was 19 that it grabbed me by the throat and shook me around. Slowly, I began to hear the music in a different way. I had a huge void in my life when my brother died, and I needed to connect with something.”

Coltrane then moved on to Charlie Parker and Sonny Rollins. He decided to go to school and study the saxophone. In 1986, he enrolled in Cal Arts, a short distance from home, where Haden, a friend of his mom, was the artistic director. “It was a safe experiment,” said Coltrane, who bought a soprano saxophone for his studies. “It wasn’t about becoming a professional musician. It was a personal challenge:

Let’s see if I can do this. Literally, when I started I couldn’t string two notes together. I had no conception of improvising.”

In his first semester, Coltrane was thrust into a different world, where his family name immediately conjured up greatness. “Previously I was just Ravi,” he said. “Then, suddenly, I was John Coltrane’s son.”

For the students at Cal Arts, Coltrane’s presence was a big deal, recalled trumpeter Alessi. “But we never made a big deal of it,” Alessi said. “We treated Ravi as just another student. Some of us had a lot more experience, but we wanted to create an environment that was supportive. When I first met Ravi, he was just starting to improvise. Even though he was a beginner and could barely make a sound, you could hear something there that was special.”



During this time, Liebman was giving a workshop at Cal Arts and recalls doing a double take when the young Coltrane entered the classroom. “He looked so familiar,” Liebman said. “I asked him, ‘Who are you?’ And he replied, ‘Ravi Coltrane.’ Ravi said that he wasn’t sure yet if he wanted to become a jazz musician. I told him, ‘I’m not telling you anything you don’t know already, but if you do pursue this, you’re going to have a heavy load to bear.’”

Committed to the heavy lifting, Coltrane spent his first year as a jazz novice eager to learn. That summer he woodshedded and returned to Cal Arts with more confidence, adding the tenor sax to his studies. His mother, encouraged by her son’s interest in the music, came out of semi-retirement for some family gigs in Los Angeles with bassist Reggie Workman and drummer Rashied Ali.

The summer after his second year at Cal Arts, Coltrane visited New York. He stayed with Ali, caught shows by the likes of Art Blakey and Miles Davis, and jammed with people such as Wallace and Antoine Roney. “Everyone noticed how much I changed when I returned to school,” Ravi said. “I walked and talked faster, and I was musically pumped up.”

A couple of years later Coltrane met his dad’s drummer Jones when he came to L.A. to

play a weeklong gig with Wallace Roney in his band. “Elvin is shy like me, so we didn’t have much to say when Wallace introduced me to him,” Coltrane remembered. “It was like seeing a long-lost relative. Wallace told him I was playing, so later that week, Elvin asked me, ‘Are you ready?’ I told him I was still working at it, and he replied, ‘You’ll know when you’re ready.’ We exchanged numbers.”

Six months later, in January 1991, Coltrane got the call, but even then he was reluctant to take the leap. “I told Elvin, ‘I’m still in school and I’m still not ready, and I’ll be a distraction in your band seeing as how people get so hyper-aware when someone named Coltrane shows up with a saxophone,’” he said. But Jones was persistent. “Saying no once was easy. But you can’t say no twice.”

The young Coltrane’s first Jazz Machine performance was in L.A. and led to a two-year stint on the road (during which time he settled into New York in Astoria, Queens). At first Coltrane was nervous and rattled by the dates, but the music drew him in. “Just the way Elvin sounded was amazing,” he said. “I’d heard him so often on records, but the way he hit the cymbals and played the drums with his brushes was the same in the ’90s as the ’60s. For the first time I realized how personal a sound can be.”

While he had been successful in warding off comparisons to his father at Cal Arts, his gigs with Jones were something different, especially with promoters bent on exploiting the connection. He ended up sharing co-billing on some programs as Ravi John Coltrane or John Ravi Coltrane and was often introduced as the son of Coltrane. His response? “I played in an honest way to show people who I was.”

Still, Alessi recalled hearing Coltrane play in Paris in 1992 when during his solo a guy in the crowd kept shouting Coltrane. “I felt bad for him,” Alessi said. “Those early days couldn’t have been easy for him. But he eventually developed his own thing.”

During this time Coltrane threw himself into more sideman work, including important associations with pianist Joanne Brackeen and alto saxophonist Steve Coleman. In regard to the former, he learned how to better structure his music. As for Coleman, the young saxophonist picked up pointers on exploring new rhythmic ideas as well as to how to rethink each part he played each night. “Steve got me to be more willing to accept where the music can take you,” Coltrane said. “He helped me to come to a place where I could play myself rather than play like the guys I like.”

Patiently, Coltrane held off making his debut as a leader until 1998 when he was 32. Produced by Coleman, *Moving Pictures* (RCA Victor) turned heads as Coltrane’s tenor saxophone performance displayed only a hint of his dad’s voice. In 2002, he self-produced his sophomore outing, *From The Round Box*, also on RCA, where he exhibited more maturity and confidence as a leader. His band was expanded to a

quintet with Alessi (who guested on the first CD), pianist Allen, bassist James Genus and drummer Eric Harland.

As BMG/RCA slashed its jazz acts, Coltrane was in the midst of recording an album with his mother, Haden and DeJohnette. He paid for the recording sessions, so he walked away with the masters. Some of the recordings showed up on *Translinear Light* a couple of years later.

Meanwhile, recognizing the fickle nature of the recording industry, Coltrane formed his own label, RKM Records, in 2002, with a catalog that now includes CDs by Alessi, Perdomo, saxophonist Michael McGinnis, guitarist David Gilmore, trumpeter Graham Haynes, trombonist Robin Eubanks and singer/songwriter Debbie Deane. The posthumous Alice Coltrane CD may be released by RKM. Even though he recently considered putting the label on hiatus, Coltrane said that it "keeps chugging along" with an output of two to three CDs a year. "Every year it's getting harder to get a major label deal," he said. "Even great musicians are getting dropped. Ultimately, this will be where I make my personal statements."

Even though he had his own imprint, Coltrane signed on with the Japanese Sony imprint Eighty-Eight's for the one-off album *Mad 6*, released in the U.S. on Columbia/Sony in 2003. The CD featured him in a quartet setting again with two different pianists (George Colligan and Andy Milne) and bassists (Darryl Hall and James Genus) and drummer Steve Hass. For the first time on record, Coltrane covered two of his dad's pieces. He opened the CD with a fast-velocity tenor-and-soprano take on "26-2" and closed the proceedings with "Fifth House," played with an urgency, unlike the mystery and inquisitiveness of the original.

Was Coltrane bowing down to the demand for John? "No, those are songs that we had been playing in the band," he said. "This music is so valuable for a saxophone improviser."

Did he ever imagine that one day he would be associated with a band that pays tribute to his father, namely the Saxophone Summit? "Tribute bands to my dad is something I've always avoided," Coltrane said. "Why re-create? But it was entirely different with Joe and Dave."

Coltrane subbed for Brecker when he became ill. When he died (the day after Alice), the baton was passed to him. "Ravi was No. 1 in line to join the group, musically and spiritually," Lovano said. "His confidence has built up, and he's more relaxed in his breathing, which comes through in his tone. He's one of the few new cats who can channel the energy and focus on the sweeping execution that John Coltrane had in his later period."

When Brecker passed, Liebman thought that Coltrane would be the perfect replacement. "Ravi stood out: His vibe is great, his sound is great and his legacy is great," he said. "He's still a work in progress, but you can hear his growth, his energy. Plus, he's from a different generation than me and Joe. He articulates in a different

way. He worked with M-Base, which shows, especially in the song he brought to the new CD, which is different from what Joe and I do. But that makes for good saxophone conversations."

Lovano added, "We all have to deal with filtering the masters through our own playing, whether it's John Coltrane or Trane's own masters. Ravi is finding himself, and his sound has developed from the music he's experienced during his time in New York and being around lots of people who have influenced him. His tone over the years has become more personal."

Lovano attributes that in part to his family

heritage, both father and mother. "Ravi grew up around Trane's records, but he also grew up with Alice as his mother. You can hear her meditation, focus and beauty in Coltrane's playing. You can hear Alice in his sound."

So, for Coltrane, he doesn't just further the legacy of his parents. That DNA also informs him about his own future, where he create his own path that will take him to places musically where neither his mom nor dad traversed. Rather than bask in all the glory of his lineage, Coltrane has ramped up his music as he writes the next chapter of his family's history.

DB

26th annual
San Francisco Jazz Festival
 Oct 3 - Nov 9, 2008

TICKETS ON SALE NOW!

"The crown jewel among American jazz festivals"
 —CHICAGO TRIBUNE

DAVE BRUBECK QUARTET
ARTURO SANDOVAL
ARCHIE SHEPP
MAVIS STAPLES
CHARLIE HADEN'S LIBERATION MUSIC ORCHESTRA
W/CARLA BLEY
MAX RAABE AND PALAST ORCHESTER
DR. LONNIE SMITH
REBECA MAULEÓN
SWEET HONEY IN THE ROCK
MILES FROM INDIA
MACEO PARKER
RAVI COLTRANE
RANDY NEWMAN
JAKE SHIMABUKURO
CECIL TAYLOR
TOUMANI DIABATÉ
ISSAC DELGADO
WAYNE HORVITZ
GRAVITAS QUARTET
SOPHIE MILMAN
JIMMY SCOTT AND MORE!

sfjazz.org
866-920-JAZZ

BROUGHT TO YOU BY
 AA
 American Association of Jazz Educators

MAJOR SPONSORS
 Jazz 94.1
 KKSFTV 103.7
 Northern Trust
 californians 7
 San Francisco Chronicle

OFFICIAL SPONSORS
 CITY PARK • GALLERIA PARK HOTEL • HILTON SAN FRANCISCO • HOTEL CARLTON • HOTEL MARQUEE • HOTEL REX • JAZZTIMES • JEREMIAH'S PICK • JW MARRIOTT HOTEL SAN FRANCISCO • KABUKI HOTEL • KBLX • KENDALL JACKSON • KPFA • NORTH COAST BREWING CO. • PERSONALITY HOTELS • SIF FRANCISCO • STANFORD SHOPPING CENTER • VIRGIN MEGASTORE SAN FRANCISCO • YAMAHA PIANOS



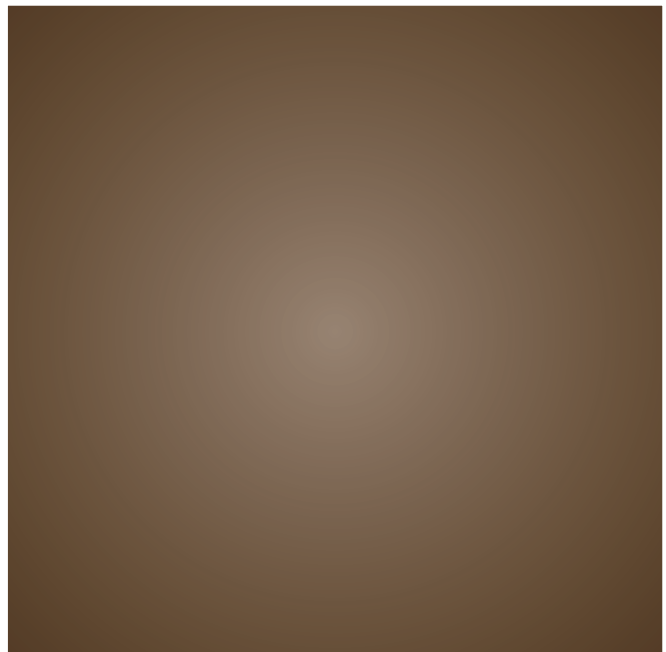
Theo Bleckmann



Luciana Souza



Kate McGarry





Lauren Kinhan



Peter Eldridge

The MOSS Bunch

How Five Vocalists Combined to Reinvigorate Vocal Group Jazz

By Shaun Brady | Photos By Valerie Trucchia

Given that the group melds five of jazz's most distinctive voices, it's fitting that Kate McGarry describes Moss in an a cappella song.

"Here's the story ..." she begins, breaking into the theme from "The Brady Bunch," before busting out into laughter over the phone from her New York home, as she imagines the familiar opening-credits boxes filling with the faces of herself and fellow members Luciana Souza, Peter Eldridge, Lauren Kinhan and Theo Bleckmann.

As much as McGarry meant the comparison in jest, it's strangely appropriate. Just like that famous sitcom clan formed a family from two formerly autonomous units, Moss gathers five vocalists with their own individual, often idiosyncratic approaches and fuses them into a new group sound. After sporadic live appearances and much private collaboration over several years, the quintet released its stunning self-titled debut CD on Sunnyside this year.

"I don't even like to use the term vocal jazz," said Eldridge, best-known, along with Kinhan, for his work with the New York Voices. "It's such a different thing. As much as it's men and women singing together, there's an entirely different sensibility. We're trying to open up the envelope and find new ways to combine voices and to find music that feels real and says

something and is evocative on some level.”

“I don’t place it in any tradition,” Souza echoed. “It’s such a unique beast, and doesn’t conform to any pattern. This is why we’re successful. Expectations are so low in terms of fitting in or ‘being’ anything that we hit gold in the purity and innocence of our proposition.”

While Souza minimizes the group’s expectations, the music that has emerged from this occasional vocal collective has truly mined a new vein in the vocal jazz tradition. Moss was born on a 2004 train ride, as Eldridge bumped into Souza returning to Manhattan from New Jersey. The two had long banded about the idea of undertaking a project together, but this chance encounter provided the impetus.

“I had always wanted to have a sort of study group to get together, learn things, sing together, write collectively, read some written stuff and brainstorm,” Souza said. “Musicians get to play together in different ensembles as sidemen, as horn players in big bands, as different rhythm sections for other players or singers. We singers are always leading and miss the interaction, the opportunity to learn from one another.”

The names that they came up with to join their effort seem almost counter-intuitive in their differences: the Brazilian Souza, with her modernist rethinking of bossa nova; Eldridge and Kinhan, both singer-songwriters on their own and keepers of the vocal group tradition as members of New York Voices; McGarry, the pop-oriented songstress as likely to tackle Peter Gabriel and Björk as Gershwin and Berlin; and Bleckmann, the experimentalist, navigating the world of music like the Cheshire Cat did Wonderland.

Despite those disparate backgrounds, the quintet did congeal a forward-looking take on what had previously been largely the province of retro-swingers. “Everybody in this group is open to other styles and other ways of doing things in music,” Bleckmann said, “and that was exciting. Rather than having a close harmony group or a doo-wop group where every sound is similar to one another, we wanted to see what happens if we have different voices trying to blend. We’re trying to challenge each other enough that it’s fresh for us.”

Souza said that the decisions came almost immediately. “As each name came up, we knew that this was the right group. Since the idea behind it was to explore music together, it made sense that we already loved and knew these people. Nobody was looking for an all-star group, people of a certain age or genre—just good, unique singers we admired and were curious about, and who would be able to hang with the experimentation of it. Not to mention people who would be fun and intelligent and whose egos were healthy.”

“They were just people we thought were open-minded, who were talented and who had their own individual musical stamp,” Eldridge said. “Theo is so powerful in what he does as a solo artist, and Kate is an amazingly organic and spiritual jazz singer. Lauren is a creative soul and enthusiastic spirit. The idea just seemed to lend itself to that collection of souls.”

Most of the members had prior relationships before coming together as Moss. Eldridge and Kinhan had the New York Voices connection and had collaborated on each other’s solo projects; Eldridge and Bleckmann had a longstanding friendship; Souza has coached Eldridge and McGarry in Portuguese for approaching Brazilian songs; and Kinhan and Souza crossed paths early in their careers at Berklee College of Music.

Moss’s name was the result of a brainstorming session between Souza and Bleckmann, who recalled their first choice being The Voices Collective, “but that was a mouthful and too brainy. I just like the word Moss. I like the abstract quality, and the softness, and the association with it. It stands for nothing but just the sound of the word.”

The difficulties of hatching a collective identity were alleviated by the fact that Moss began as a casual series of friendly get-togethers, with no gigs or recordings in mind, which allowed the music to emerge organically. Once everyone signed on, the quintet began meeting at Souza’s Upper West Side apartment for conversation, food and, eventually, some music.

“The first couple of meetings we didn’t sing much,” McGarry said. “We were mostly eating, talking and laughing. That’s something odd about the group: It wasn’t so intense. The music was at a high level and

“Just figure out who the other people are who you admire, call them up and ask them to start a club. That’s what we did: We started a little coffee club that became a musical voice.”

—Lauren Kinhan

deep, but it didn’t have that feeling like you were going to run a freakin’ marathon. It was more about the fun and joy of making music out of the box.”

Each member presented material during these gatherings, and the group experimented to see what made the best fit. The pieces ranged from original tunes or the members’ own settings of other’s words, as in McGarry’s take on e.e. cummings’ “I Carry Your Heart With Me (I Carry It In)” or Bleckmann’s rendition of Rumi’s “Orchard,” which he’d previously recorded with guitarist Ben Monder. Songs by other composers, like Tom Waits’ “Take It With Me” or Neil Young’s “Old Man,” or songs pieced together from separate ideas, such as “Object Devotion,” a song by Souza for which Kinhan supplied lyrics and Eldridge a bridge. “These Things Take Time” was a group effort, built up from improvisations at one rehearsal.

“We all bring stuff in,” Eldridge said, “and usually it comes from a passionate, individual place. I’m always thinking of new ideas for this band, anything from doing a classical piece to doing an old B-52’s song.”

“We try not to edit anybody’s individual spirit,” Kinhan said. “Everybody had a certain esthetic that they’d formed. We all like to ride on an impulse that maybe one person has; we let inspiration be the leader.”

According to McGarry, finding tunes that fit Moss’s esthetic is similar to Justice Potter Stewart’s famed description of pornography: “You know it when you hear it.”

“I just did an arrangement of a Paul Simon tune for the Westchester Jazz Orchestra,” McGarry said, “As I was finishing it I realized, ‘This is a Moss arrangement.’ I’m going to adapt it for the group. It will sound chill and spacious, with a lot of room to improvise in.”

The arrangements differ in how complete they are when they reach the group’s ears and how much they evolve during the collaborative process. “The things that Theo writes are set,” McGarry said. “It’s not strict, and he leaves space in there for people to interpret, but he’s written the arrangement and all you have to do is sing it. For different people there’s more wiggle room. Mine are the loosest, because I’m not an arranger in the technical sense. I’m more like an idea man.”

Still, she said that the group’s high standards and warm, nurturing atmosphere inspired her own efforts. “The project was a great opportunity for me to think bigger about myself and about what I could do,” McGarry said. “I don’t have to be able to write a New York Voices arrangement to have something that’s valuable. Everybody was so supportive and said, ‘Just bring your inspiration and ideas and what you’re hearing.’ We got some affecting arrangements that way.”

As members of New York Voices, Eldridge and Kinhan had one

foot firmly planted in the vocal jazz tradition, a background that makes it all the more curious that they're involved in an ensemble that so radically breaks with that lineage.

"The star of New York Voices is New York Voices," Kinhan said. "In Moss, it's more about the individual energy and the outgrowth is the collective sound. By virtue of that, there's more freedom to let it be whatever it's going to be from song to song. They cross-pollinate each other nicely."

Perhaps the group's wildest card is Bleckmann. It's difficult to predict the context in which he will appear, just that he will emerge, beautiful if often incongruous, then appear to do impossible things before making his tantalizing disappearance. On CD, he's most recently released the gorgeously dark *At Night* (Songlines) with Monder, and *Las Vegas Rhapsody* and *Berlin* (Winter & Winter), collaborations with pianist Fumio Yasuda.

Though he's constantly finding new contexts in which to weave his pliant, clarion vocals, Bleckmann cringes at the thought of his projects being called explorations. "Exploring always sounds like an experiment that didn't quite make it," he said. "I just try to look for honesty. There's no difference to me between *Las Vegas Rhapsody*, Moss and a free improvisation. I'm not putting on a different hat or a mask, I'm not changing my persona to sing anything. The honesty and the love that I bring to the material is just as deep."

Even more daunting than commingling the members' varying approaches has been trying to coordinate their busy schedules. After several months of developing their repertoire, Moss emerged with its first performance at Joe's Pub in Manhattan in April 2005.

"We forced ourselves to come out of the closet and put the show up for other people to come and hear," Kinhan said. "That was exciting because we knew we liked it, but it was a mystery whether or not anybody else was going to."

Despite the success of that first show, it was a year before the group would take the stage again, at New York's Merkin Concert Hall, and

another before performing in Los Angeles. They managed to clear their schedules long enough in August 2007 to record the CD, which was followed by a four-city East Coast tour earlier this year that more than doubled their gig total, although Souza's recent move to Los Angeles necessitated most of those shows being performed as a quartet.

The rarity of performances may contribute to the giddy exuberance that the group displays live. "It's still in the honeymoon phase," Eldridge laughed. "The business side, the touring side, all the elements of performing live or having a career together haven't gotten in the way of us enjoying each other's company."

Bleckmann is even more direct. "It's just a love fest," he said. "We love being with each other."

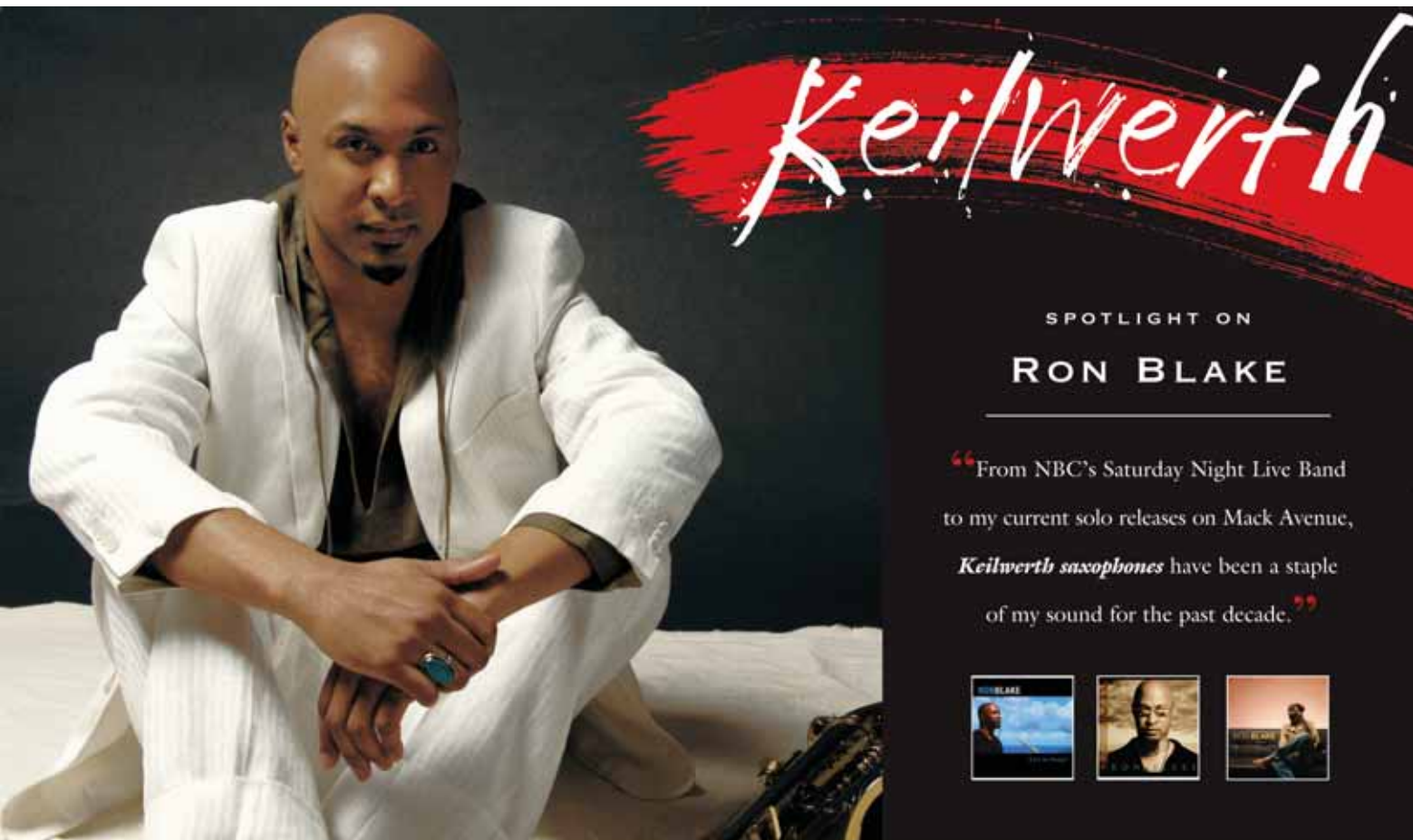
"It's a guilty pleasure," Kinhan added, "because we're fans of one another. In a sense, that's why we find ourselves together. The fact that we found a way to make it work and then record is gravy, because our intention was just to write, share and grow from one another's ideas. When we play live, we're the luckiest people in the room."

The group has evolved so naturally thus far, Eldridge said, that the future is nearly impossible to predict. "It's hard to say whether Moss will continue to be this collection of people or whether it will be a revolving door. Perhaps it can be something a little more open-ended, where people come in and out and it's a little different each time."

"We all would love to perform more and hang more," Souza said, "but we're also successful in our solo careers."

"I'm mindful of how lucky we are," Kinhan said. "Many people like the idea of what we created and come up after shows to say, 'I wish I could be in Moss.' I usually say to those people, 'Create your own.' All of us need a group of people who we admire, that we can sit and have coffee with and bounce ideas off of. Just figure out who the other people are who you admire, call them up and ask them to start a club. That's what we did: We started a little coffee club that became a musical voice."

DB



SPOTLIGHT ON
RON BLAKE

"From NBC's Saturday Night Live Band to my current solo releases on Mack Avenue, *Keilwerth saxophones* have been a staple of my sound for the past decade."

Keilwerth saxophones are distributed exclusively by Sonaré Winds

V I S I T U S A T W W W . S O N A R E W I N D S . C O M

London BEATS

Courtney Pine might be dubbed the “Wynton Marsalis of British jazz,” given his standing as spokesman and abettor of his home country’s music. Queen Elizabeth, no less, acknowledged the saxophonist with an Order of the British Empire medal in 2000.

When he presented “A Night of British Jazz” at the IAJE conference in Toronto in January—a concert featuring Empirical, Martin Taylor’s Fraternity, Tommy Smith Youth Jazz Orchestra and Dennis Rollins’ Badbone & Co.—Pine offered the conference attendees a progressive and world-class sampling of British musicians. At his hotel the day after the show and during an afternoon showcase of British jazz at Toronto’s Rex Hotel Jazz and Blues Bar, Pine eagerly bragged about his protégés on the bill, the young quintet Empirical, which he signed to his own Destin-E Records for their 2007 eponymous debut. An outstanding group that triumphed at the North Sea Jazz Festival’s European Jazz Competition in 2007, Empirical includes trumpeter Jay Phelps, alto saxophonist Nathaniel Facey, pianist Kit Downes, bassist Tom Farmer and drummer Shaney Forbes. Strong on composition, Empirical shares the thrust of progressive small-group U.S. jazz, with some burgeoning ideas of their own.

Drummer Forbes’ playing reminds Pine of Elvin Jones. “I don’t think he ever saw Elvin, and since I played with Elvin I know the difference,” Pine said. “But he’s got some stuff. Though he is a bit young to have that kind of impact and is from the U.K., watch out for this guy.”

Pine also hails saxophonist Facey “He is a great composer,” he said. “Give him a big band and it’s going to be incredible.”

Pine’s conference showcase also featured trombonist Rollins, a charter member of Pine’s Jazz Warriors and one of Maceo Parker’s favorite sidemen. His youthful sextet is dominated by Rollins’ taste for funk, rap, gospel and disco, melded together by his prolific talent for sound processing. “[He’s] the finest exponent of modern day trombone Europe has to offer,” Pine said.

Given his history, Pine has an authoritative ear about the talent level of European jazz. He shot to fame as an instigator of the London scene back in the ’80s. Before he was 20 he had formed Abibi Jazz Arts to further the

Courtney Pine Keeps His Finger on the Pulse of the Progressive Emerging British Jazz Scene

*Story and Photos by
Michael Jackson*

cause of black jazz musicians, which ultimately congealed the epochal Jazz Warriors big band. He recently revitalized this group—with new members—with the release of *Afropeans* (Destin-E). Pine’s 1986 debut CD, *Journey To The Urge Within* (Island Masters), sold large quantities for a jazz album, and his balanced confidence and articulate manner made him the poster-child for a new guard.

One of the few English jazz musicians with any appreciable collateral in the U.S., Pine’s sophomore album, *The Vision’s Tale* (Island Masters), was recorded in the company of Ellis Marsalis and Jeff “Tain” Watts. He toured the States a half-dozen times earlier in his career, frequently employing top U.S. musicians. Though

he has heeded the call of Jones, George Russell and Cassandra Wilson, Pine elected to mine what he has subsequently termed his “Afropean” via Caribbean ancestry, recording for Island and remaining in London rather than accepting the offer to join Art Blakey’s Jazz Messengers. Subsequently, Pine’s music, influenced at root by his formative tenure in reggae and funk bands, has maintained an eclectic bent and a high energy presentation, keeping abreast of popular styles and technological advances.

Pine’s tall frame has filled out, and his long, thick mane of dreads makes him an imposing figure. But he laughs readily, mixing Northwest London vernacular—everyone deserving is a “geezer”—with hints of his second-generation Jamaican background, most evident as he appears disarmingly unsnobbish.

Discussion of powerful drummers like Jones was prompted by the comment that Pine, as evinced by his 2005 album, *Resistance* (V2), likes it loud.

“There is a perception that when you play with a certain intensity, it’s loud,” he said. “But I remember seeing the McCoy Tyner trio in 1983 and the music was so loud, but not in volume, just in the use of the Africanism, the spectrum of notes. I heard Tony Williams play for 45 minutes solo in Brazil. I stood on stage and it wasn’t just the volume, it was the information that he was dealing with.”



VISIT CENTURIES BAR
ON THE LOWER LEVEL
PRIOR TO SHOWTIME
& DURING INTERMISSION

Such energy transmission is what Pine aims for, particularly live, where he is known for feats of endurance and some showboating, including a stunt where he grips the saxophone with his mouth, outstretches his arms and cycle breaths torrents of notes. "At these shows, a lot of Jamaicans come up to me and say, 'Are you going to do the crucifix?'" he laughed. "They even labeled it!"

Pine maintains such antics were an extension of investigations playing scales out of the mouth-piece when he realized he could play beyond the range without actually touching the instrument. It indicates his sustained level of interest and intrigue in the saxophone, as well as a crowd-pleasing acumen fostered during the glory years of the '80s when the arts flourished under the benevolence of Ken Livingstone's Greater London Council.

"I started in a reggae band at 15, doing those CND (Campaign For Nuclear Disarmament) rallies supporting Madness and the Stranglers," he said. "All that is in what I do. When I turn up to one of my straightahead jazz gigs, I'm yawning. I want to put some energy into it and I see that in the audience as well. If I can grab hold of something that *will* cause a different reaction, I'm gonna use it."

Such opportunism is what made Pine use a distinguished American rhythm section on only his second record. Though Pine was seduced away from a Glenn Miller cover band he played in as a youngster by the lure of touring reggae bands—much to his parents' horror, who locked his saxophone in a closet—he was attracted to the idea of jazz, which he saw as a rebellious, liberating music. Sonny Rollins' *Way Out West* was his introduction. At first Pine thought Rollins had been listening to ska saxophon-



ists Roland Alphonso and Tommy McCook until he realized it was the other way round.

"I went to the library and picked up the best album cover, which was a bloke looking like a cowboy in the desert and the dead cow's head in the background. [It] said to me, 'Hey, this is a dangerous record!'" he said. "And it was, you know—a great band."

Through his study of Rollins and Coltrane, Pine rapidly developed an intense modern-jazz vocabulary. But while he was being touted as a Coltrane disciple, other influences were concurrent, including fusion saxophonist Ronnie Laws. "One of the first records I bought was [Laws'] *Always There*," he said. "I liked the way he approached one note, finding that extension of the chord, usually the ninth or the 11th, making it ring over several chords. On record he's just an amazing player."

Pine once approached Laws at the soundcheck for a gig at the Hammersmith Odeon, but was so tongue-tied Laws walked off, ignoring him. A year later, Laws called Pine's name out from the stage. "I'd got into his consciousness and it was a dream come true, hopefully he had heard my sound and recognized how his conception had improved mine," he said.

Not to disregard his loyalty to homegrown talent, Pine's strategic success in crossing the Atlantic divide early in his career was significant. He was well aware of the tribulations that beset such exchanges—due to musician's union restrictions, and notions of American superiority within jazz—from the generation before him. "Tubby Hayes and Ronnie Scott had a horrible time in New York because of union restrictions, they were only allowed to play for waitstaff in the clubs," he said.

But Pine was willing to put in the work to deal with such levels of

Earn Your Bachelor's Degree in **Jazz/Commercial Music**

With Concentrations in

- ♦ **Audio Recording Technology**
- ♦ **Music Business**
- ♦ **Music Teacher Education**
- ♦ **Composition/Songwriting**
- ♦ **Music Performance**
- ♦ **Musical Theatre**
- ♦ **Music Technology**
- ♦ **Music History**

Open House
Saturday October 11 at 1 PM

631.656.2110
Masters & Doctoral Degrees Offered

Five Towns College

305 N. Service Road Dix Hills, New York 11746 email: downbeat@ftc.edu

www.ftc.edu



competition, he wasn't afraid of study. He recounts his tenure in Rolling Stones drummer Charlie Watts' overambitious big band (which united a who's who of the U.K.'s top players from varying jazz genres and generations), when he and Evan Parker would arrive earlier than everyone else for rehearsal, just to practice.

Though Pine's ethos differs from his friend and sometime collaborator Branford Marsalis (Pine is featured on Marsalis' 1991 CD, *The Beautiful Ones Are Not Yet Born*)—just as a man from London should differ in outlook from a musician from New Orleans—his conversations often turn to the necessity of traditional underpinning, and further, the matter of jazz being a religious pursuit. "It's the only music where you can't bluff—you can tell by the second chorus whether a person can play changes, if they have a tone, if they have studied, if they know Charlie Parker or Duke Ellington," he said. "If that person hasn't got control, not only of the instrument, but of the history of the music and I'm talking beyond Louis Armstrong and Sidney Bechet, I'm talking about Gorée Island—the point of no return in West Africa."

Pine elaborates by tapping a triplet pattern on the table, which he considers a musical transliteration of the Father, Son and the Holy Spirit, present and essential to all musics from Brazilian to Yoruban. "This is how far back you have to research, and if you don't do that people will walk out," he said.

Brought up in the Ladbrooke Grove vicinity of London, the site of the spectacular Notting Hill carnival, which celebrates locals of Caribbean ancestry, Pine always felt a camaraderie with the island residents and had the desire to connect. He also collaborated with vocalists, including lyrical cuts with some of the most soulful singers around, including ex-Supreme Susaye Greene, with whom he had a hit with "Children Of The Ghetto," Working Week's Juliet Roberts, Carleen Anderson and Wilson, who Pine featured to stunning effect on "Don't Explain" from *Modern Day Jazz Stories* (Talkin' Loud/Antilles 1996).

Belying the more tender melodicism of these duets, he would often follow them with blistering textural attacks on tenor, soprano or bass clarinet, though always anchored by a new groove. "A lot of saxophonists are wannabe drummers," Pine said. "Branford plays drums, Joe Lovano, too. It's this consistent thing."

The cosmopolitan urban nature of his roots, as well as the happening jazz DJ scene in the '80s with its dance-oriented elements (drum-'n'-bass, acid jazz, hip-hop and trip-hop) all collage together in Pine's jump-cut conception. Early on he welcomed turntablists to his oeuvre, and he is no stranger to wah-wah pedal or the octave divider. It might seem a mish-mash to listeners with blinkered ears, but Pine is unapologetic. He is interested in the confluence of different beats, and despite basic realities, he disavows overt commercial hankerings.

The place where rhythms commingle is where Pine is most at home. "If you have somebody playing in 4 and the sax player is playing in 7, 7 times 4—where they meet up—the friction between two rhythms creates a third. When you listen to that and watch it, you don't believe what's going on, but you can feel this other vibe going," he said.

Pine's revamped Jazz Warriors, featuring pianist Alex Wilson, recorded a live concert at London's Barbican in commemoration of the bicentenary of the abolition of slavery in the U.K. It is the latest release on his own label. He also recently toured with a Sidney Bechet project, which featured Cuban violinist Omar Puente. Was this too ostensibly honorific or canonic sounding for someone projecting the contemporary tip?

"It's going to be a world music record," Pine said about recording plans for the Bechet project. "I'm going to do some zouk, highlife, French Caribbean music and there might be a tango. It'll be predominantly soprano, with some bass clarinet, perhaps. That's the kind of record Bechet would have done if he had lived. The thing I like about Sidney Bechet was his energy."

In assessing his trajectory, Pine said that he has been playing "modern day jazz" for 10 years now in venues with no chairs or pianos and filling these venues with new jazz fans. The Bechet tour, which has been conducted in venues with seats and a piano, "has brought out the more mature audience and yes, they dance to the music also."

DB

S. M. V.

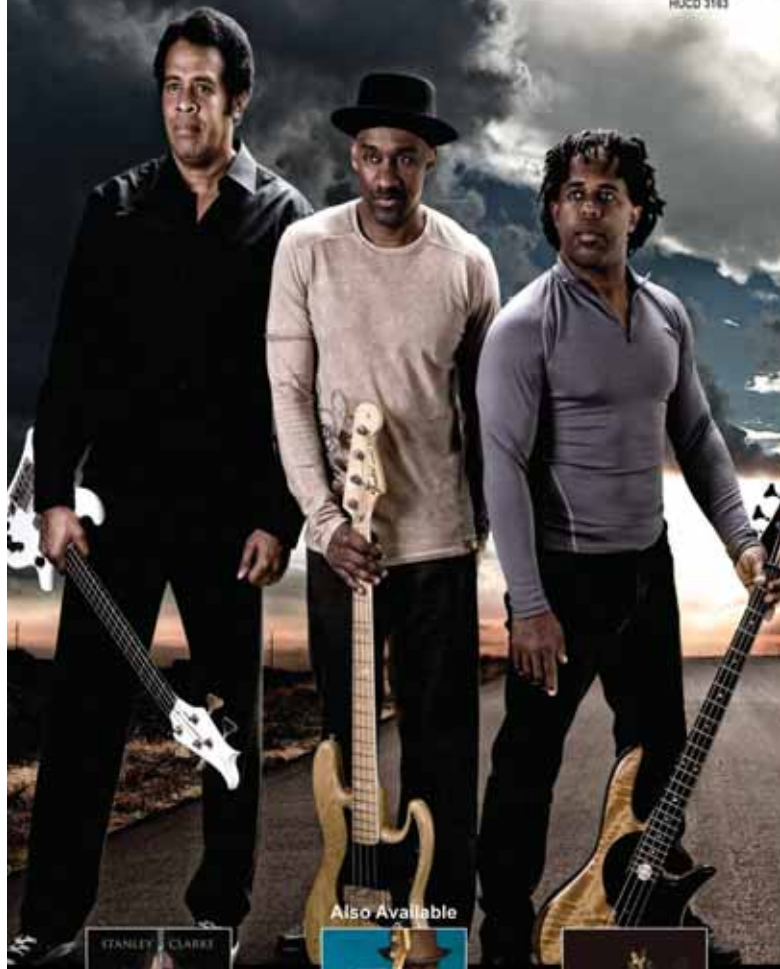
Stanley Clarke – Marcus Miller – Victor Wooten

SMV On Tour:

8/15 Cain Park – Cleveland, OH
8/16 Wolf Trap Filene Center – Vienna, VA
8/17 Paramount Theater – Charlottesville, VA
8/19 Keswick Theatre – Glenside, PA
8/20 Sound Academy – Toronto, Canada
8/22 Inter-Media Art Center – Huntington, NY
8/23 Nokia Theater – New York, NY
8/27 Hollywood Bowl – Hollywood, CA
8/30 Texas Station Gambling Hall and Casino – Las Vegas, NV



HUCO 3183



Also Available



"Stanley Clarke is one of the finest jazz artists of his generation, and *The Toys of Men* is the masterpiece we'd expect from this master bassist/composer."

— Billboard



"Mixing new grooves and old faves the bass guitarist lays down some note-popping, hip-shaking funk..."

— People



"The record's true revelation is the depth and diversity of Wooten's compositional voice. It is via songs – discrete artistic statements – not blowing platforms, that Wooten floors us with his unparalleled virtuosity."

— Bass Player

HEADS UP
INTERNATIONAL

23309 Commerce Park Road
Cleveland, Ohio 44122 USA
877.CD.MUSIC - headsup@headsup.com
www.HEADSUP.COM

BORDERS

PLAY WITH J

NO OTHER PLAY-A-LONGS OFFER THE LEGENDARY



DAVE BRUBECK MULGREW MILLER VIC JURIS ED SOPH JAM
CHRISTIAN McBRIDE JEFF "TAIN" WATTS ANDY LAVERNE BIL
DAVE STRYKER KENNY BARRON RUFUS REID JOHN RILEY
STEVE ALLEE TODD COOLMAN JOEY DEFRANCESCO LYNN SEA
HAL GALPER BOB CRANSHAW JOHN PATITUCCI RICHIE B
HAROLD MABERN MICKEY ROKER STEVE DAVIS HAN

Stop Pretending. Play with the Real Thing!



THE WORLD'S BEST PLAY-A-LONGS AND JAZZ BOOKS.

JAMEY AEBERSOLD JAZZ®

COME SEE WHY PEOPLE HAVE TURNED TO JAMEY AEBERSOLD AS

JAZZ LEGENDS!

LINEUPS OF THE JAMEY AEBERSOLD SERIES.



MES WILLIAMS DAVID HAZELTINE AL FOSTER JOHN GOLDSBY
LY HART ADAM NUSSBAUM KENNY WERNER RAY DRUMMOND
BEN RILEY LYNNE ARRIALE MARK LEVINE CEDAR WALTON
ATON DAVE SAMUELS RON CARTER AL FOSTER GRADY TATE
IERACH GEORGE CABLES JOHN CLAYTON BILLY HIGGINS
NK MARR DAN HAERLE JIMMY RANEY STEVE ROBBY

You Deserve to Play with the Best!

ORDER FROM YOUR FAVORITE MUSIC SOURCE OR VISIT
WWW.JAZZBOOKS.COM

A LEADER IN JAZZ EDUCATIONAL MATERIALS FOR OVER 40 YEARS.

Finding His Inner URGE

Kenny Werner's Continuous Pursuit of Piano Mastery

By Thomas Staudter Photo by Jos Knaepen

On a warm June evening, a small crowd of clean-cut young adults stood in front of the Manhattan jazz club Iridium taking pictures. Dressed in identical red T-shirts that announced their affiliation to an out-of-town church choir group, the men and women took turns lining up in front of the modest marquee for a quick snapshot as a curious club employee looked on. A sidewalk sandwich board next to the front door announced that the Kenny Werner Trio with special guest Toots Thielemans would be performing two sets that night, and the tourists angled their cameras to ensure that all the information from this jazz tableau was included.

Sitting a few feet away from the club on a bench and watching the picture-taking drill with some amusement was the maestro himself, Werner. He walked past the visitors, entirely unrecognized, into a Chinese-Thai restaurant a few doors down from the club.

Few jazz aficionados would let Werner pass by without a quick greeting or a kind thank you for his artistry and illuminating insights on musicianship. Since making a name for himself at the piano in the Mel Lewis Jazz Orchestra in the mid-1980s, Werner has become one of the most important figures in the jazz

world, acknowledged for his improvising and composing abilities. He has led several questing piano trios that have helped redraw the general map of the format's range, and as an arranger/accompanist Werner's work with vocalists such as Betty Buckley, Joyce, Judy Niemack and Roseanna Vitro has enlarged his reputation as a first-choice collaborator and tuneful pathfinder.

Music aside, Werner said that more often he is pegged and politely importuned as the author of *Effortless Mastery: Liberating The Master Musician Within*, his 1996 treatise on

creative fulfillment and the role of the artist in the world. "It is unique in the realm of 'how-to' music books in that it doesn't deal with scales and chord progressions," said Matt Eve, president of Jamey Aebersold Jazz, which publishes *Effortless Mastery*. Eve notes that the book is tremendously popular, selling "tens of thousands" of copies over the years "because it explores the reasons why musicians play, and why they have to play, while also showing how to shed hindrances and apprehensions."

For the pianist, music exists primarily as a spiritual pursuit; he broadly addresses the themes that are extant in his life and art. "Whenever I play, I just want to get to the inner core," he said. "We live in an increasingly culture-less society, in which art is not important, but I notice people do have an increasing need to know the meaning of their lives. A while back, I decided to focus on that hunger in myself, and let the notes flow from there, instead of worrying about art. When I started playing music, it wasn't because I was thinking of becoming a jazz artist; it was because I loved to improvise. I didn't grow up listening to records. I was



too busy watching movies and television. But when I finally got hooked into jazz, it was because it seemed like a mystical path, not an art institution, and the greatest musicians of that day were philosophers and shamans—Miles Davis, John Coltrane, Herbie Hancock. They could alter your state, they had mystical properties that could take you beyond the mind.”

Werner emphasized that he develops his music from less of a technical angle, but rather he allows his deep creative impulses to guide his pursuits. “There’s this search for a force inside of you,” he said. “It’s part depression, and part

questioning about the point of being an artist. In the late 1980s and early 1990s, I began to wrestle with this, and I concluded that anything is cool if my mind is in a liberated state, and nothing is cool if my mind is caught up in a delusion. I began to focus on the spiritual passion of playing, made it an accentuated force and then was amazed to see the deep effect this playing had on audiences and listeners. On stage or in the studio, I’d be sitting in the middle of all this transformative energy and be so happy. I allowed myself to be in a state in which every note I played was the most beautiful sound I had ever

heard. I was intoxicated.

“It is not about trying to give audiences more good art than bad art,” he continued. “For many years, I have been trying to satisfy a spiritual hunger, and that’s what is important, not the state of art. There is nothing worse than being an artist stuck in a single mind-set regarding how they should play.”

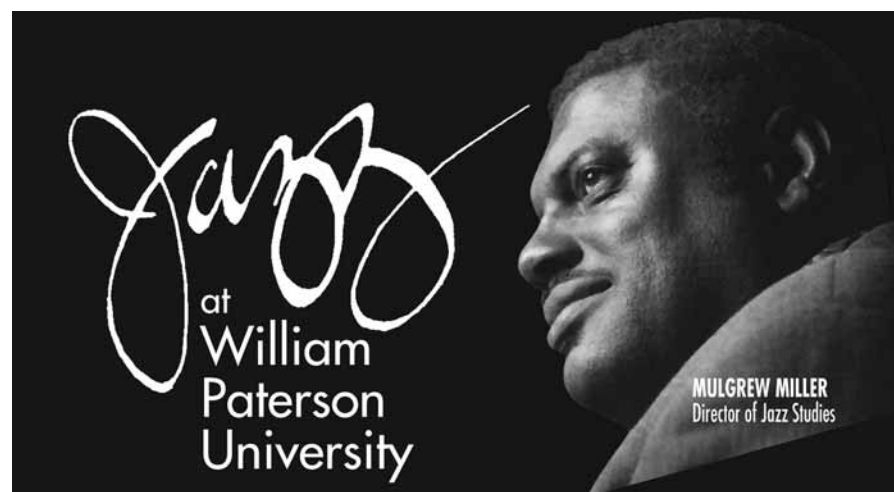
At Iridium, bassist Scott Colley and drummer Antonio Sanchez accompanied Werner. The trio warmed up with the standard “If I Should Lose You.” Werner’s wife, Lorraine, sat at a table in the back of the club. The couple lives in Upstate New York, near Kingston, and have recently dealt with the tragic death of their daughter and only child, Kathryn, in a car accident in 2006. In the trio’s set, right before Thielemans hit the stage, Werner introduced “Balloons,” which he told the audience was written in celebration of one of Kathryn’s birthdays. (One of Werner’s most famous compositions, “Uncovered Heart,” was written in honor of Kathryn’s birth in 1989.)

Thielemans, who has worked with Werner over the last dozen years, said that Werner offers him lessons on the bandstand every night. “He has his own style, and can play any music, with each song sounding great,” the harmonica player said. “His facility with harmony and his research in how we learn how to play music and derive enjoyment and emotion from playing have made a big impression on me. I love how he constructs different ideas while improvising.”

Werner is a born entertainer. “I wanted to sing as soon as I could walk and talk, then started dancing lessons at 3,” he said. The youngest of three sons, Werner said much of his musical ability is from his father, Jack, a produce wholesaler who played saxophone and had perfect pitch. The family moved from Brooklyn to Oceanside, N.Y.—out on Long Island—and at 7 Werner started playing piano, learning classical music and some show tunes. “I went to a friend’s birthday party, and his father started playing the piano and was immediately the center of attention,” he said. “That blew me away. My parents rented a piano for me, and I could play songs instantly by ear.”

Starting out at the Manhattan School of Music as a concert piano major, Werner left after a year and enrolled at the Berklee College of Music, where he fell in with the jazz musicians there, including Joe Lovano, Joey Baron and John Scofield. A turning point was an introduction to Miles Davis’ *In A Silent Way*, “which featured some of the greatest jazz soloists ever, and yet you aren’t conscious of their soloing on the record,” Werner said. This paradigm continues to be evident in Werner’s own quintet/sextet recordings like *Uncovered Heart* and *Paintings*, the 2006 live date *Democracy* (Half Note) and last year’s *Lawn Chair Society* (Blue Note).

Werner writes most of his music “by scratch,” starting with a couple of notes he likes. “I usually don’t know where I’m going,” he



jazz
at
William Paterson University

MULGREW MILLER
Director of Jazz Studies

DEGREES

- M.M. Jazz Studies in Performance or Arranging
- B.M. Jazz Studies and Performance
- B.M. Music Management/Jazz
- B.M. Sound Engineering Arts/Jazz
- New: B.M. Music Education/Jazz

PERFORMANCE OPPORTUNITIES

- Twenty-four jazz ensembles including 22 small groups
 - Vanguard Jazz Orchestra in permanent residence
 - Renowned Jazz Room Series in 30th season
 - Two new state-of-the-art digital recording studios

SCHOLARSHIPS

- Academic and talent-based scholarships

THE CAMPUS

- 370-acre suburban hilltop campus 20 miles west of New York City
- Shea Center for Performing Arts, a 940-seat concert hall

FACULTY

Clark Terry – Ensemble, Master Classes
 Horacee Arnold – Percussion, Ensemble
 Gene Bertocini – Guitar
 Cecil Bridgewater – Graduate Arranging
 David Demsey* – Program Coordinator, Saxophone, Improvisation, Jazz Ensemble
 Richard DeRosa* – Composition, Arranging, Ensemble
 Armen Donelian – Piano, Ensemble
 Bill Goodwin – Percussion, Ensemble
 Vincent Herring – Saxophone, Small Ensemble
 Steve La Spina – Bass, Ensemble
 Harold Mabern – Piano, Ensemble
 Nancy Marano – Voice, Ensemble
 Marcus McLaurine – Bass, Ensemble
 Jim McNeely – Graduate Arranging
 Chico Mendoza – Latin Jazz Ensemble
 Paul Meyers – Guitar, Improvisation, Ensemble
 Bill Mobley – Jazz Ear Training, Trumpet, Ensemble
 John Mosca – Trombone, Ensemble
 Tim Newman* – Jazz History, Ensemble
 Kevin Norton – Mallets, Jazz Ear Training, Ensemble
 Rich Perry – Saxophone, Small Ensemble
 Janet Reeves – Piano, Class Jazz Piano
 David Rogers – Trumpet, Ensemble
 James Weidman – Piano, Ensemble

* Full-time faculty

APPLICATION DEADLINE: FEBRUARY 1, 2009
 For more information: 973.720.2268 • musicadmissions@wpunj.edu

WILLIAM PATERSON UNIVERSITY
 LEARNING FOR LIFE
 WAYNE, NEW JERSEY • WWW.WPUNJ.EDU • 1.877.WPU.EXCEL

said. "Some of these tunes just come to me naturally, and I take them as they are, and then play with them. These are my 'sweeter,' more emotional songs, like 'Uncovered Heart,' 'Beauty Secrets' and what I like to call my 'shower song'—'You Make Me Sing'—because some hot water on my back created a beautiful buzz that helped me finish the tune when the light around the melody began to dim."

Other songs are generated intellectually, where he continuously steps back while writing, and asks, "What could I do to this piece so anyone, not just me, can have an experience while listening to it?"

Earlier in his career, Werner said that meant more complex writing and arranging, but eventually he came to see three ways to write music that audiences would want to hear. First, he moves information from the foreground into the background while simplifying the melody. Second, he puts a different tempo or beat to the song; and third, he does something entirely unexpected.

"If I start with the mind-set of writing a samba, then all my mental direction goes into what I know a samba to be," Werner said. "[Instead], I want to be led and carried along on a journey that I can't predict ahead of time—as a listener and player. I'm expecting the reason for the piece I'm writing or playing to emerge somewhere in the middle of the process. I like to start with chaos and sculpt it until it sounds like it has a reason it didn't have before. People can handle my music if they feel the humanity in it."

The singular relationship each instrumentalist will have with his or her instrument will be described by each musician idiosyncratically. Werner, who also played some accordion and trombone as a youth, likens wanting to play the piano to "sitting in a jacuzzi with six women, a bottle of champagne and chocolate-covered strawberries on a plate. In other words, I can't wait. I just want to put my hands on the keys. It feels that good, that sensual oneness with the instrument."

He follows a minimal practice regimen to sharpen his technique and to serve the musical flow that will take place later on in performance. "Once I establish that sensual connection with the piano, I don't want to be responsible for another thing I play that night," he said. "I know the music will just happen."

This is why Werner feels the piano is often playing for him. "When I'm chuckling on the bandstand, it's because I'm laughing at all the choices the piano is making!"

He points to two particular song titles—Joe Henderson's "Inner Urge" and Herbie Hancock's "Eye Of The Hurricane"—to further elucidate his ideas. "Playing shouldn't be about 'contextual correctness,'" he said. "Improvisational choices should bubble up from inside of you, be from one's own inner urge. It's about going into the void and swimming there. No matter how much turbulence you experience, or whatever sparring takes place on the bandstand,

all this energy circulates and you should be in the middle of it, undisturbed and untouched, like the eye of the hurricane. That is what it's all about, instead of worrying about what made Thelonious Monk so great. I don't want to play like Monk, but I want to feel like Monk when he played. Any note I play is the most beautiful note that can be played."

As much as Werner enjoys trying to explain the slippery subjects of creativity and spiritual living, he dives just as quickly into the subject of national politics with a decidedly left-of-center viewpoint. He is interested in film and would

like to move into soundtrack composing. In the meantime, his work seems to be growing in scope naturally enough: His latest album is a collaboration with Vitro called the *Delirium Blues Project: Serve Or Suffer* (Half Note), which found Werner stretching out his arranging talents for an all-star band. "I'm interested in the 'inner game,' the stuff that you're learning," he said. "The idea of mastering a new form is what gets me out of bed and makes life interesting. The part of consciousness that blots out the delusions is seeing what's new and how far you can go, how masterful you can become." **DB**

KEYBOARD *Wizard*

Unraveling Craig Taborn's Electric (And Acoustic) Soundscapes

By Ted Panken Photo by Bill Douthart

Home in Brooklyn during the first days of spring, Craig Taborn was engaged in research and development. Among his various tasks was to memorize 10 new Tim Berne compositions in preparation for an April tour in Europe with Berne's Science Friction, to which, during the winter, Taborn had contributed—as he had done with David Torn's Prezons—slamming grooves and an orchestral array of sounds from keyboards, synths and home-brewed “junk” electronics.

“With Science Friction, there's a lot of electronics and reading,” said Taborn, pointing across his living room to a concert upright Bechstein piano on which Berne's scores shared space with piano music by Arnold Schoenberg. “Sometimes I'll want to do a particular part on one keyboard, another part here, then another there. It would be a real problem to read music and also think about all the knobs and dials, or to look at a computer screen and problem-solve while the part is coming.”

Taborn's penchant for sustaining creative fluency through a 360-degree span of stylistic taxonomies, in contexts “inside” and “outside,” acoustic or electronic, makes him a singular figure among improvisers of his generation. But at this moment, his keyboard wizardry was posing a peculiar problem. “I'm still deciding what to bring,” he said. He wasn't talking about clothes.

A half-full fiberglass camera case laid at his feet. “Flights in Europe have been strict on weight,” he said. During his winter travels he had drastically exceeded the 20-kilogram limit beyond which a 10 euros per kilogram fee is imposed.

“This case is actually light for its kind,” he said. “Nothing happens to it—it's waterproof and you can throw it down the stairs. But it's 7 kilos empty, and there's no way to avoid the overweight. So now I'm thinking, ‘What do I want to deal with? What do I need and how much do I want to take?’”

A possible option would be to place the contents of the case into the square bag that sat across the room, transforming it into an unprotected, carry-on satchel. “You get on these

little connecting flights and they want to hand-check your stuff,” he said, nixing the notion. “So you're giving \$1,500 worth of stuff to somebody in Italy. You get to the gig, and it's just gone.”

Taborn would bring a laptop with a hard drive loaded with software emulations of all the instruments he plays, and a contract rider stipulated that each venue would provide a piano, Rhodes and virtual Hammond organ. “I've been trying to phase out my laptop thing, because it takes me out of improvising,” he said. “It's wonderful, but I get more mileage out of one or two nice things that do something.”

Deciding upon those “nice things” was therefore the task at hand. One essential was a coil of high-grade electrical cord in a corner of the case. “This is the thing that makes the weight,” he said ruefully. Below the cord was a Line 6 Delay pedal, for echoes, and a Behringer mixer with two stereo and two mono lines.

“A lot of people send everything to the house soundman, but I like to mix myself,” he said. “I'll plug in the Rhodes and the organ and a couple of synths, then send all the lines to my own amp, and have them mike the amp. That gives me complete control over my sound.”

Taborn considered a keyboard and a wood-trimmed, knob-loaded CreamWare Pro-12 ASB synthesizer, built to capture the essence of the Sequential Circuits Prophet-5, a popular synth at the cusp of the '80s.

“I'm an improviser, and I don't know exactly what sound I want to make until I hear what's going on,” he said.



"During the '70s into the '80s, as synthesizers became refined, the emphasis was put on programmability and keeping presets—you designed your sounds at home with the luxury of time and silence, and then could call them up with, say, button No. 1 at a specific spot in the music. It's like tuning your TV to your favorite channels. You always know that exact sound will be there, balanced the way you want in the environment.

"I'm interested in the process of making and designing the sound as part of the improvisation," he continued. "I come more out of Sun Ra, who approached synthesizers by turning the knobs, playing in real time and figuring it out as he went along. Those instruments were new, so people didn't know them, and they weren't designed to be pre-programmed, so you couldn't call up a sound. Throughout the '90s, hardcore musicians from hip-hop, techno and electronica were buying those older synthesizers to personalize and improvise in real time. The marketplace went way up, and now it's hard to find things that don't have knobs and switches."

Taborn continued to ponder the issue of weight. "I have this whole rig inside my laptop," he said, referring to his MacBook Pro. "I could plug it into the system, and use a little controller to do all this. I could even emulate the knobs. I always take the laptop with me, and I've used it a lot in the last couple of years—although I like to have things dedicated, and I prefer the real thing, I don't prefer it to carrying all that stuff around. I do hear qualitative differences in the sound. Also, if your entire setup is on the laptop and it crashes, then what do you do? If I run one thing, for instance, it will probably be OK. But if, to emulate a sound I get in real time, I layer a software version of a Prophet-5 and then a software version of a delay, the processors have trouble handling it. It takes a lot of number-crunching in the computer to program things that have the subtle play of an analog oscillator or analog filter, and their imperfections, such as going out of tune a bit when it heats up. For what I do—a lot of real-time manipulation, turning knobs frantically, the Sun Ra thing—the computers will freeze up."

Offering to demonstrate the virtual gear, Taborn transitioned to his studio, a converted second bedroom. Among other things, it contained a PowerMac desktop, Event 20/20 reference-quality speakers, a Mackie 1202-VLZ3 mixer, a MOTU 2408 interface, a Kurzweil K2500 synthesizer, an M-Audio Oxygen MIDI controller keyboard and a 240B Wurlitzer electric piano from the early '70s with a broken speaker. A larger wood-body 140B from 1962 was in the closet. His personal Rhodes was parked at his parents' home in Minneapolis.

Taborn turned on the Mac, pulled up his Prophet-5 knockoff, a Native Instruments Pro-53, and waited. The response was sluggish. "Something weird is going on," he said. "If I were live and it started doing this it would be a drag."

He opened the B4 Hammond organ sample and uncorked a grooving line on the QWERTY keys. "I don't play the keyboard computer like that, but that's how it's mapped," he said. He switched the setting from "Funky Kingston" to a Joey DeFrancesco-generated B3 sound.

The computer was balking, so Taborn went to the closet. He pulled out a red keyboard-synth labeled Yamaha PSS-470, the kind musicians once used, in Taborn's words, "to play a cheesy samba." Its wiring and circuitry were transformed into random pathways and patterns by Taborn's friend Ryan Olcott. "You can't emulate this on a computer," he said. "I have two of these. You could get them in pawn shops for \$50–\$100, and then go inside it. Ryan is into these real improvising machines. This one came out in the '80s, and it has a Wham! sound, like George Michael, in its original functionality."

He played a skronky, distorted line. "It can do something like this almost immediately, and when you turn on the switches it gets you into some abstract areas," he said. "The mentality is avant-garde; it's made to be random, so you don't know what it's going to do. That's why I like improvising with it—responding to the sounds and dealing with them is endless."

To emphasize his affinity for radical esthetics, Taborn turned to a pile of books on a shelf, topped by the anthology *Film Theory And Criticism*. "Film, dance and music all deal with time, and how these events unfold in time is very influential for me," he said.

Like experimental filmmaker Stan Brakhage or such formative musical heroes as Thelonious Monk, McCoy Tyner and Cecil Taylor, Taborn thinks like a modernist, focused on the purity and elaboration of a particular idea, rather than translating styles into ironic cultural signifiers in the postmodern manner. You're not likely to hear Torn play hard-bop chordal lines as Taborn did with James Carter during the '90s, or Berne to limn the melody of Duke Ellington's "Stevedore's Serenade," as Taborn did with Carter some years ago at a Jazz at Lincoln Center concert. But Taborn seems not to recognize hierarchical distinctions between the idioms. He's as committed to generating fresh ideas in one environment as the other.

After his April tour with Berne, Taborn returned to Europe for the first three weeks of May with Scott Colley and Brian Blade in David Binney's quartet, interpreting Binney's harmonically dense, long-form jazz compositions on acoustic piano. Over the previous six months on continent-hopping long hauls with Chris Potter's Underground, he had donned his Fender Rhodes hat, juxtaposing crisp, surging odd-meter bass lines with simultaneously improvised melodic variations, supporting the proceedings with informed, tasteful comping. Briefer trips and local one-offs—with Roscoe Mitchell, William Parker, Gerald Cleaver, Drew Gress and Susie Ibarra—augmented Taborn's mix, as did a September 2007 acoustic trio

engagement at the Monterey Jazz Festival with Cleaver and bassist Thomas Morgan.

A broadcast of the latter performance documents a six-tune, 55-minute suite marked by fresh ideas and unending musical conversation. It fills a gap—although Taborn, 38, has a large enough backlog of solo, trio, electronic and ensemble material to fill several CDs, his last acoustic recording appeared in 2001 on *Light Made Lighter* (Thirsty Ear), while his most recent leader date is 2004's *Junk Magic* (Thirsty Ear), a seven-track suite on which Taborn convened violinist Mat Maneri, tenor saxophonist Aaron Stewart and The Bad Plus drummer Dave King to investigate themes executed with various circuitry and computerized synthesis.

"I come more out of Sun Ra, who approached synthesizers by turning the knobs, playing in real time and figuring it out as he went along."

"I've postponed my leader thing," Taborn said with a shrug. "Because of finances, I take the tours as they come, then everything fills up."

Taborn's employers state unequivocally that his incessant sidemanning in no way inhibits his ability to project his sonic personality.

"It takes a lot of confidence not to go along with the crowd," Berne said. "If Craig wanted to, he could eliminate all this other stuff and impress everyone with his piano trio. But he based all his decisions on his interest in the music he plays, not only his career or being seen as the great pianist he is.

"I wanted to do away with guitar and bass, but somehow have the power and range of both instruments," Berne continued, explaining why he first recruited Taborn around 2000. "I didn't want synthesizers, and I didn't want somebody to play like a keyboard player, so to speak."

"Craig is an idiosyncratic genius, which is a word I don't use lightly," Torn said. "He's not a chameleon in the studio sense of the word; he has strong conceptual ideas about what he's doing in any context. But with the exception of his acoustic playing, which is remarkable, he's incapable of pinning himself down to an idiom or particular sound. He's the rare musician who takes the approach, 'What can I do with this instrument?' rather than playing through its book of techniques. Regardless of its organic or electronic nature, every instrument is an expression of technology; Craig is able to eschew the

technological aspect in order to get out the sounds that he feels are suitable for the music.”

Furthermore, as Berne noted, Taborn directs his speculative investigations toward the function of the moment. “Even playing something complicated, Craig simplifies it to its fundamental components,” Berne said. “He won’t do anything just to show he can; if one note does it, that’s what he’ll play. He also has the guts to lay out, to not play, when most people would feel obligated to. He’ll always take the opposing view. He’ll pose another question or look at things in a way you didn’t consider.”

Potter noted that Taborn’s experimentalism stems less from a contrarian sensibility than a desire to explore the ramifications of the multiple vocabularies that comprise his frame of reference. “Craig has spent a lot of time learning and thinking about the lessons of past masters in the jazz tradition—and other traditions, too,” he said. “When he improvises, he keeps the essence of what makes his influences work musically but takes care not to copy what they did. Perhaps he’ll introduce elements from other sources. He’s intellectually thorough enough to take his own angle.”

Particularly when deploying electronics, Taborn hews to textural imperatives not dissimilar to those that impelled Mitchell and the members of the Art Ensemble of Chicago—an early Taborn influence—to incorporate “little instruments” into the sonic flow 40 years ago.

“I’m always aware of sound,” Taborn said. “I approach the acoustic piano somewhat as a sound device, which it is, but my relationship to it contains a lot of pianism. I learn the Rhodes, Hammond, Wurlitzer and electronics so that I can use them as devices to work with ideas, but I don’t practice them like I practice piano. Electronic music isn’t playing certain scales over certain chords, or working over a particular form. You might play with the delay, or the rate of an echo, or modify the reverb. It’s less about technique on an instrument, which a lot of jazz is, and more related to visual and conceptual art.”

But it’s also about being able to execute almost any idea he thinks of—Taborn possesses a surfeit of technique. He doesn’t use it, as he puts it, “to play in one bag and then shift to another.” Rather, Taborn prefers to borrow fluently rendered vocabulary from the diverse musical languages he commands to create contextual gestures that support and augment the flow. The architecture trumps the facade.

“Prescribing notions of the parameters of bebop, hard-bop or avant-garde is to posit a sort of fixed thing that was never fixed anywhere,” he said. “It’s useful as a model to construct and look at things, but it doesn’t have much bearing on the creative process. I draw specific influence from Frank Zappa, Blood Ulmer and Wayne Shorter, not the note choices or harmony, but in phrasing and sound. What’s interesting is that it doesn’t translate to piano or keyboards at all, but comes out sounding like something else.” **DB**

The Purrrrrfect Sound!

The Wait Is Over! Enter: The TomKat!

*Warm, Big, Clean Sound & Feature Rich,
The TomKat with a 10" speaker, a tube and
lots of power, all in a lightweight package.*

Don't Keep Your Guitar Waiting.

1-888-Jazzkat

www.jazzkatamps.com



New York is **JAZZ** THE NEW SCHOOL is New York

GET A BFA IN THE JAZZ CAPITAL OF THE WORLD

Learn jazz by living it in the heart of Greenwich Village. Here, your mentors are legendary professionals from New York City’s renowned jazz community. Your classmates are brilliant musicians from around the globe who are passionate about their art and ready to take their talent to the next level.

- Perform in the city’s hottest clubs, including Sweet Rhythm and Dizzy’s Club Coca-Cola
- Take advantage of the resources of a major university
- Get real-world performance experience through the professional Gig Office
- Consider the five-year, dual-degree BA/BFA option (available with Eugene Lang College The New School for Liberal Arts)

For application and audition information, call 212.229.5896 x4589 or visit us online.

www.newschool.edu/jazz4

**THE NEW SCHOOL FOR JAZZ
AND CONTEMPORARY MUSIC**





The original idea for this story involved walking Pinetop Perkins from his hotel in Chicago's South Loop to the nearby Buddy Guy's Legends blues club, where he would sit at the piano and explain a few patented moves. That didn't happen. Not that Perkins is lazy, or uninterested in revisiting his favorite blues and boogie-woogie standards. He regularly works the international blues festival circuit and at home in Austin, Texas, Perkins plays, sells his CDs or sits among dozens of adoring young fans every night at clubs like Antone's.

It's just that at 95 years old, Perkins does whatever he wants. For about an hour this past June, that meant sitting near his hotel pool where he drank big cups of sweetened coffee, smoked menthol cigarettes and kept his eyes open in case a woman in a bathing suit should happen to walk by. As one dove into the pool, he turned and muttered, "I look at 'em, talk to 'em and that's about it."

Aside from that supposed physical limitation, Perkins would make for quite a date. He's been playing piano (and, early on, guitar) behind some of the biggest names in blues history. Indirectly, Perkins inspired rock 'n' roll. At an age when most people consider retirement, he started his solo recording career about 20 years ago. This doesn't include the multitude of picaresque adventures, alongside ups, downs and a few near fatal incidents that took him from the early 20th century South to Chicago and back down South again as a new century began.

Still, Perkins didn't say all that much about any of this as he sat by the pool. Not that he can't talk. "He clams up around the press, but riding in the van you can't get Pine to shut up," said his longtime bassist Bob Stroger.

Maybe for the laconic blues hero an interview is like a performance: Sparse words are supposed to convey as much as minimal tones.

"Pinetop plays few notes, but it's all about where he puts them," said pianist Barrelhouse Chuck (a.k.a. Charles Goering), who has been his friend for more than 30 years. "I heard him play with lots of different bands, and when he was younger, the way he got behind and backed the band was incredible. His rhythm, where he put all those notes to bring the band to a certain level."

Nowadays, Perkins' groups are usually made

MAN OF FEW NOTES

Pinetop Perkins' Instinctive Playing Still Defines Blues Piano

By Aaron Cohen Photo by Jack Vartoogian

up of longtime friends and rotating guests. Drummer Willie "Big Eyes" Smith worked with Perkins throughout much of the 1970s in Muddy Waters' band, and Stroger has performed with the pianist since he went on his own in the early '80s. They form the backbone of much of this year's *Pinetop Perkins And Friends* (Telarc), which includes guest appearances from B.B. King and Eric Clapton, as well as younger musicians like singer Nora Jean Brusco.

"He knows what to do instinctively," Smith said. "Pinetop's been doing that his whole life and will be doing that on his dying bed. He's slower than he was, but the instinct is still there. He knows what he's supposed to do."

Peter Carlson's 2007 documentary, *Born In The Honey: The Pinetop Perkins Story*, delves into the roots of these instincts: his birth (as Joe Willie Perkins) on the Honey Island Plantation of Belzoni, Miss., to pulling cotton and playing music in the state's juke joints and the Sanctified church. To this day, Perkins grapples with the decision he made to follow a secular path.

"I pray to the Lord, 'Please forgive me for the stuff I'm doing,'" Perkins said as he turned away from the pool. "I'm trying to make a dollar and I hope He listens to me. The Lord don't like that bluesy stuff, but I ask him to forgive me for it. I'm trying to make people happy to make a

dollar, because it's all I know how to do. I didn't do any schooling to get a good job."

The seminal blues musicians who Perkins encountered throughout Mississippi offered Perkins a different kind of education. He'd work with two of them—Robert Nighthawk and Earl Hooker—for years afterwards. The boogie-woogie pianist Pinetop Smith permanently lent his style, as well as his nickname, to the younger musician. Perkins also absorbed enough to teach piano to a young Ike Turner. After Nighthawk left the state for Helena, Ark., to perform on the "King Biscuit Time" radio program in 1943, he invited Perkins to join him.

Perkins built his early reputation playing in town on the radio behind Sonny Boy Williamson. At some point in the early '40s, his career—and possibly, his life—almost ended when a drunken woman slashed the tendons in his left arm (she mistakenly thought he locked her in a bathroom). Although that happened more than 60 years ago, Perkins continues to mention the incident in regretful tones as if it happened last month.

"I can't play boogie-woogie like I used to since that woman stabbed me in the arm," Perkins said. "I can't play with my left hand like I used to. I can't play bass like I used to. I play behind the bass now. I used to play a lot of gui-

The Aspiring Keyboardist

...jazz & beyond...

The first in a series of books
by Pat Coil



TAP INTO THE RESOURCES OF 3
DECADES OF EXPERIENCE IN THE
STUDIO, ON STAGE, AND AS AN
EDUCATOR.

"The virtual universe of
instructional materials for
musicians has just expanded
in a very meaningful way with
the release of this great work
by Pat Coil."

-Michael McDonald

For More including Pat's
Extensive Resume please visit
PatCoil.com

www.LibertyHillMusic.com



SUBSCRIBE!
1-800-554-7470

tar, too. Can't play bass on the piano anymore. I used to play bass like thunder. I keep it going with my right hand. I hear that bass and stick with it. I'm doing the best that I can."

As the one who usually plays bass for Perkins, Stroger said that he would not call that left hand disabled.

"He doesn't have the strength in his left hand, but he can still lay down the chords and I still play off his left hand," Stroger said. "So he plays the chords and I run the notes, which is good because we don't run into each other."

During the '40s and '50s, Perkins moved constantly: from Memphis to Cairo, Ill., to St. Louis. He toured in the early '50s with Turner, who transformed the blues and boogie-woogie lines his mentor taught him into rock 'n' roll with such songs as "Rocket 88." Bluesmen could be noisier than rockers: playing behind Hooker, an amplifier's explosion ruptured Perkins' eardrum.

After living in Chicago for most of the '60s, Perkins joined Waters' band at the end of the decade. He had an immediate impact on the group's sound: Whereas his predecessor Otis Spann's lines were jazz-inspired and more ornate, Perkins kept a minimalist approach. This doesn't mean that he was more restrained onstage or offstage, according to Smith.

"Back in the '70s, he was pretty wild for 55," Smith said. "When I turned 55, I was the same way. He would talk a lot of bull, try to gamble. Drink some booze. When I was coming along and he was coming along, it was about the drinking—who could drink the most liquor? Between Muddy, Pinetop, Sunnyland Slim, all of those guys, that's what they'd do."

After traveling around the world with Waters for 11 years, Perkins co-led the Legendary Blues Band in 1980 and released *After Hours* (Blind Pig) under his own name in 1988.

Throughout the past dozen years Perkins has taken his career into overdrive. After quitting booze in his 80s, he relocated from Northwest Indiana to Austin. He's also been recording more frequently than ever before, mostly on Telarc. Along with the recent album, he's also blended with relative contemporaries, like guitarist Hubert Sumlin (on *Legends*), as well as collaborators a few generations and styles apart from himself, particularly Corey Harris, who brought an array of instruments to Perkins' 2000 disc, *Back On Top*.

Certain songs, especially "Down In Mississippi" and "How Long Blues," run throughout Perkins' recent recordings and performances. So do specific keys.

"I like to play C, G, E and A," Perkins said. "No B-flat or A-flat. That's off for me. I play through B-flat, but not B-flat."

One of these recent discs, *8 Hands On 88 Keys* (The Sirens) from 2006, features Perkins with three other pianists who also swear allegiance to his early blues/boogie-woogie style: Barrelhouse Chuck, Detroit Junior and Erwin Helfer. Chuck agrees that they also usually

adhere to those keys.

"We don't like B-flat and we don't play in A-flat," Barrelhouse Chuck said. "Where that comes from is that B-flat is a horn key. Pinetop and myself come up with harmonica and guitar players. All the harp and guitar players play in A-B-C-D-E-F-G. That's why Chicago blues piano players play in natural keys. Though with singers, you play whatever key you want and half the time they don't know the difference."

A singer who knows the difference is Bonnie Raitt. Perkins' manager, Patricia Morgan, said that when she joined him onstage in California a few months ago, she wanted to sing in B-flat and neither of them could budge. The potential standoff got resolved when Perkins' electric keyboard was programmed to sound in her key while he played in G.

None of this means that Perkins is on autopilot. "You never know what Pine is going to do," Stroger said. "Each night I play with Pine, there are different expressions of how he wants to play. He doesn't sing as many songs as he used to unless you bring them to him. You have to coach him. Five or six songs he's comfortable with off the top of his head, but if you go in the dressing room and bring songs up, he can still play those songs. He's still flexible."

"Pine loves attention, for people to fuss over him," Stroger continued. "Sometimes he gets lazy, but around me and Willie, we make him do for himself. He comes over to my house, he's making coffee—I don't drink coffee, don't know how to make coffee, so he makes his own coffee. Thing is, around these girls, they ain't gonna let him do anything, they wait on him hand and foot. But me and Willie make him walk, fix his own coffee."

On stage for an afternoon set at the Chicago Blues Festival in June, sitting at the piano with demanding peers like Stroger, Smith and guitarist Bob Margolin animated Perkins as if he were being injected with an electric current. Sitting tall, crisply attired and not seeming to break a sweat in the afternoon sun, he began with deliberate rolls before tearing into such crowd-pleasing stompers as "Got My Mojo Working." But on slower songs, like "How Long Blues," Perkins showed how he remains a master of his art a few years short of his 100th birthday. Through a few subtle changes in phrasing, he surprisingly reworked their emotional tones, even after he has played those songs more times than NASA could tabulate.

The raucous cheers that Perkins receives from audiences like the Chicago festival's crowd may be what keeps him active, according to Smith and Stroger. Others add that what Perkins keeps accomplishing with his repertoire is why these audiences need to be there.

"It's what he does in between those solos and the riffs he plays and the tension he adds to the music, even as he's slowed down the tempo just a teeny bit," Barrelhouse Chuck said. "He has so much in his arsenal—an incredible amount of piano licks. He owns those riffs."

DB

Earthworks® PIANOMIC™ SYSTEM



2008 TEC Award Nominee



Pro Audio Review's
Par Excellence Award



Religious Product News
Hot Products Award

- ▶ HIGH DEFINITION PIANO MICROPHONES
- ▶ INVISIBLE FROM OUTSIDE THE PIANO
- ▶ SUPERB SOUND WITH PIANO LID UP OR DOWN
- ▶ INCREDIBLE GAIN BEFORE FEEDBACK
- ▶ INSIGNIFICANT LEAKAGE FROM SURROUNDING INSTRUMENTS

Introducing
THE ULTIMATE PIANO
MICROPHONE SYSTEM
THAT WILL CHANGE
PIANO MIKING FOREVER

*You can now record acoustic
piano with other instruments in
the same room, with virtually no
leakage, pristine sound quality,
and no stands or booms!*

Incredible for live performance!

Earthworks®
HIGH DEFINITION MICROPHONES™

Made in the U.S.A. • Patent Pending

To locate your nearest Earthworks dealer call
(603) 654-6427, ext.14 sales@earthworksaudio.com,
or on the web at www.EarthworksAudio.com

Contact us for a FREE demonstration at your facility

Five Easy Notes A Simple Path Toward Experiencing Improvisation

I am drawn to melody, and I encourage my students to be aware of melodic structure from the beginning of their study and experience improvisation right away—on a basic level. Most people can improvise coherent musical phrases within a few minutes, given the right information, regardless of their musical background. Melodic logic is part of our culture, as television, radio, CDs and other media constantly expose us to melodies and embed them into our consciousness. With simple instructions on how to sing and play a few short melodic phrases using only five notes, anyone can begin to improvise. I have tested this exercise with several friends who have no musical background, and it worked beautifully.

Of course, a beginning player needs to diligently study all of the building blocks of jazz improvisation. However, the melodic approach in this lesson can serve as an easy introduction, enabling you to improvise within a few minutes, even if your tools and musical vocabulary are simple. It can be done on your own, or with an instructor. The purpose of this exercise is twofold: 1) to create a “feel” for melody; and 2) to strengthen the ability to spontaneously create melodies that make sense. It will be easier to think melodically with more advanced material as you progress. Initially, you should work with two simple rhythmic phrases, and as you get the hang of it, you can create your own rhythmic/melodic phrases.

This lesson can be done on any instrument. Repeating each step for at least a minute makes it effortless.

First, you should say the rhythm in Example 1, feeling free to swing the phrase, using the syllables da-doo-da, with the stress on the da’s, especially the second “da.”

Repeat this around 10 times, until it becomes automatic. Next, tap the rhythm on your leg (or the wood of the piano). Continue to say the rhythm simultaneously. Tapping on the leg using different fingers, repeat the rhythm several times; continuing to say the rhythm. Place your right hand on D, E, F, G, A (the first five notes of the minor scale). Play this rhythm using only these five notes for several minutes, and sing it at the same time. If singing and playing simultaneously is too difficult, it’s OK to just play. Some possibilities are shown in Example 2.

You are now improvising. Even though the rhythm is predetermined, the note choice is spontaneous. Each phrase creates a new melody. Using the same rhythm allows you to hear the variations of one rhythmic phrase related to the first. Do this exercise for several minutes to get comfortable varying the notes, while

repeating the same rhythm. This exercise expands your melodic vocabulary.

Once you’re comfortable playing the first phrase (Phrase 1), pick a different rhythm. The syllables can be “da-doo-doo-da.” (See Example 3)

Verbally repeat Phrase 2 around 10 times, until it is effortless. Tap this rhythm, and continue to say the rhythm. Use different fingers and repeat the rhythm several times while continuing to say the rhythm. Place your right hand on D, E, F, G, A, and play this rhythm using the five notes. Continuing this for several minutes, try to sing the melodies at the same time.

A beginning player will tend to stop after a few repetitions as the exercise gets easier. However, it’s important to continue for several minutes after that point, so that this new vocabulary becomes integrated in mind and hand, and the exercise can be done with ease. Some Phrase 2 possibilities are in Example 4.

Next, you should combine Phrase 1 and Phrase 2. Speak and tap the rhythm of two Phrase 1s and two Phrase 2s. Do this several times, singing or playing the 1, 1, 2, 2, combination, using the five notes. (See Example 5)

Next, say the rhythms of phrases 2, 2, 1, 1 for several repetition, and sing or play 2, 2, 1, 1 several times, using the five notes. (See Example 6)

Next, alternate your phrase combinations. Say the rhythm of phrases 1, 1, 2, 1, and sing or play 1, 1, 2, 1 several times.

The two Phrase 1 sections will sound similar, though not the same, and that creates continuity and some nice melodic shapes. Phrase 2 contrasts with the first phrase and creates a sense of departure, and the return of the Phrase 1 brings the rhythmic phrase full circle. The phrases have internal logic, which makes them feel natural and sound good. The exercise strengthens your ability to remember what you played a moment ago. There are limitless rhythmic phrases that could be used; I have just chosen two for this exercise. (See Example 7)

Now that you have spent some time repeat-



JEAN-MARC LUBRANO

ing predetermined rhythmic phrases, play freely using the five notes. Don’t think about anything. Since you have spent some time with the 1, 1, 2, 1 structure, the phrasing will probably be affected and the phrases will make sense.

If you are playing with a teacher or colleague, trade phrases with them. Play a simple one-bar phrase, using the same five notes, and ask them to answer your phrase. This creates an interactive mind-set, where you listen to something and respond to it with your own original idea.

Try some variations of this exercise. Play a phrase, and then have the other person play back the same rhythm, but using different notes. This allows you to hear rhythm separately from note choice. You can also play a phrase and have the other person respond with a different phrase, with a different rhythm and notes. You can also do these exercises in a new key every day. **DB**

Motéma recording artist Lynne Arriale is assistant professor of jazz piano and director of jazz combos at the University of North Florida in Jacksonville. This winter she will release her 11th project as a leader, a CD and DVD set entitled *The Bennett Studio Sessions*, featuring Randy Brecker, George Mraz and Anthony Pinciotti. She can be reached at lynnearriale.com and unf.edu/coas/music/faculty.html.

EXAMPLE 1



EXAMPLE 2



EXAMPLE 3



EXAMPLE 4



EXAMPLE 5



EXAMPLE 6



EXAMPLE 7



PETE ZIMMER QUARTET featuring Jeremy Pelt

"Zimmer's drumming boasts a crisp, swinging command with judicious musicality."
Modern Drummer

In Stores September 2, 2008



CHILLIN' LIVE @ JAZZ FACTORY

Pete Zimmer Quartet appearing Live at PASIC 2008 on November 6, 2008 10pm in Austin, Texas



For Booking and Clinics email:
info@tippinrecords.com

Previous CDs by Pete Zimmer:
Judgment TIP1103
Burnin' Live at the Jazz Standard TIP1102
Common Man TIP1101

www.petezimmer.com
www.tippinrecords.com



THE BEST JAZZ RESOURCES ANYWHERE!

Songbooks

DVDs

Fake Books

Play-Alongs

Biographies

Reference Books

NEARLY 100,000
TITLES AVAILABLE!

MUSIC DISPATCH

Visit musicdispatch.com or call

800-637-2852

Find The Money 'Notes' Voice Leading in Piano Voicings and Arranging

Perhaps you've heard the line, "Everything I needed to know about life I learned in kindergarten." Well, everything I needed to know about harmony I learned playing Bach chorales.

Improvisation is composition, done in the moment. But this spontaneity does not excuse us from adhering to the centuries-old earmarks of good music. One of those earmarks, from Bach to Bartók, is voice leading in the service of strong harmonic motion. We must facilitate harmonic progression via the observation of melodic principles. Harmony and melody are inextricably linked. Good melody implies harmony and harmony is most effective when melodic impulses are obeyed in its playing out.

Example 1 shows the most basic of melodic patterns, the major scale.

Composed of two tetra-chords, the major scale includes several whole-step intervals along with two half-step intervals. In these half-steps, the harmonic/melodic story is told. Think of a major scale played from the tonic, first step up to the penultimate seventh step, and then stopped. Imagine the feeling of hanging—of leaning—in expectation of that final tonic note. Not for nothing, as they say in Brooklyn, is that seventh step called the "leading tone." That same built-in tension emerges in the half-step between the third and fourth steps except that, when viewed through a har-



ABIGAIL FELDMAN

monic lens, it resolves downward, from the fourth to the third. The fourth wants to resolve to the third and the seventh to the tonic, each, in its way, dictating melodic tension and resolution. (See Example 2)

Now let's stack the fourth and seventh, yielding the tritone (augmented fourth or diminished fifth) present in all dominant seventh chords, in this case G7, the V7 chord in the key of C, its most common resolution being to the tonic chord, C major. (Example 3) The G7 moves to C major, not merely because we've been told that V7 moves to I, but because the F (the fourth of the C major scale and the seventh of the G7 chord) wants to move melodically to E. Also, the B (the seventh of the C major scale and the third of the G7 chord) wants to move melodically to the C. I call these notes of tension in chords "money notes" because they are where the harmonic story is told, in its barest form, in all chord progressions.

This method of voicing chords is based on isolating the money notes to analyze and arrange a song's harmony in as succinct and clean a way as possible. Color notes, alterations or chord extensions are yours to use as you see fit, but the money notes are essential. These tones make the harmony happen. We have only to find the money notes and voice our chords in a way that allows the tensions to resolve as melodically as possible.

Let's look at the second "A" section of Duke Ellington's great ballad "Prelude To A Kiss." Featuring a basic circle of fifths motion, the harmony begins on the "V of V," secondary dominant, II7 chord. Example 4 shows the melody in the treble clef and the unaltered, root-position chords in the bass clef.

This sounds fine, but our left hand jumps all over the place and the chords don't flow smoothly. Example 5 shows what the passage looks like when inverting the chords, allowing our left hand to remain in basically the same position throughout.

This sounds better, but why? Imagine you

EXAMPLE 1



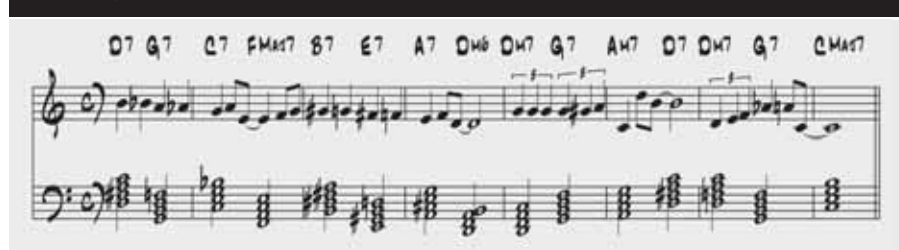
EXAMPLE 2



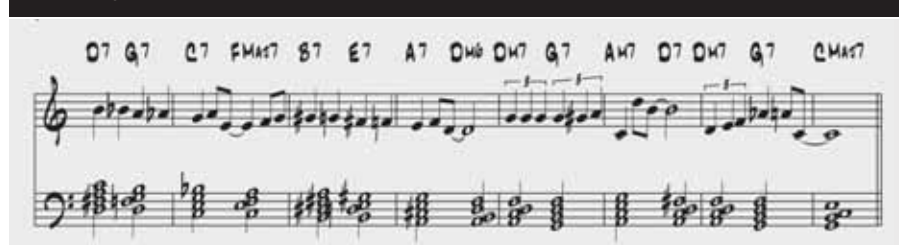
EXAMPLE 3



EXAMPLE 4



EXAMPLE 5



are singing one of the notes in your chord voicings and think what note you'd like to sing in the next chord. Following the prime rule of voice leading, find the common tones (those notes present in two consecutive chords) and don't move them. This will enable you to better isolate the money notes, the tension notes that need to move. So, when moving from a G7 to a C chord, the G will be the common tone and will stay put while the B and F represent tensions, resolving, respectively, to the C and E of the C chord. The D can go to either the C or the E, depending on what you need to fill out the chord. Always try to resolve chord tensions in the voices in which they occur, no matter the voicing you've employed. So, the G7 doesn't resolve to C major because of some rote recitation of numbered harmonic movement but rather it goes there because the common tone staying home and the resolving tensions in the chord demand it. (See Example 6)

Next, let's look at spread voicings. Keeping in mind the soprano, alto, tenor, bass (SATB) concept of voicing, think of the bass and tenor in the bass clef (left hand) and the alto and soprano in the treble (right hand). Because of the effects of the overtone series, small intervals down low can sound muddy. Use large intervals between the bass and tenor voices and the smaller ones between the alto and soprano as often as you can. Look for a good spread for full pianistic effect. I call it the "Eiffel Tower" method of voicing—nicely proportional, with the wider intervals toward the bottom.

Example 7 shows a four-voice chorale of the chords only, in spread-voicing SATB style, from "Prelude To A Kiss."

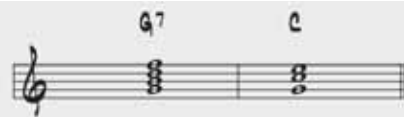
The harmony sounds logical, smooth and inevitable, owing to the melodic attention given to each note in our voicings. Note that in the final cadence we did not resolve the B of the G7 chord to the C of the C Major 7 chord, staying, instead, on the B, the major seventh. Our harmonic ears have progressed over the centuries to where we hear the major seventh as consonant. When resolving to a major 7 chord, the third of the V7 is a common tone with the seventh of the tonic major 7 chord. It therefore stays right where it is.

Isolate the bass and tenor in the left hand and reenter just the melody in the right hand. Because the voice leading in the left hand is preserved the song should already sound good. (See Example 8)

Next, reenter the alto from our chorale above and use the song's melody for the soprano. (See Example 9)

Finally, you can add desired extensions, doubled notes, ornaments and more, and the harmony will still work because we have tended to the necessities of melodic voice leading within the harmonic movement. The chords progress in a strongly architectural way and will support such additions. Listen to the great pianists and arrangers for ways to embellish basic voice-leading. Thelonious Monk, Bill Evans and Keith

EXAMPLE 6



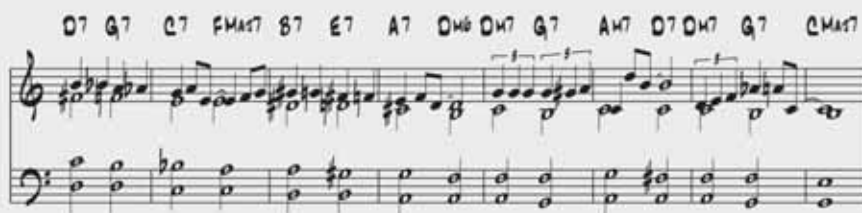
EXAMPLE 7



EXAMPLE 8



EXAMPLE 9



EXAMPLE 10



EXAMPLE 11



Jarrett do so beautifully.

Sometimes, because of harmonic "gravity"—the downhill nature of the circle of fifths harmonic progression—you'll find your chords getting too low or muddy as you proceed. To avoid this (and to keep yourself from falling off the left end of your piano bench), you'll need to get to higher voicings at some point. Be sure never to leap between a V7 and I, thereby depriving the voices of their natural melodic motion toward resolution. A good time for such leaps is when a single chord is present for several beats. In "Prelude To A Kiss," you might leap at the end of the first "A" section, first playing the naturally resulting voicing of the tonic and then inverting it upward once or twice to prepare good voice leading into the second "A." (See Example 10)

This horizontal harmonic concept also works well for more unusual progressions. For example, in D7 to F7, the common tones A and C in the D7 will remain and the D and F# will move to E and F, respectively, in the F7. (See Example 11) Good voice leading will, by virtue of treating each note as a discreet element seeking melodic resolution in the next chord, enable any chord progression to sound natural and inevitable.

DB

Pete Malinverni's latest CD for Reservoir Music, *Invisible Cities*, was released in March. He serves on the jazz studies faculty of the Purchase College Conservatory of Music, and is working on a text for jazz harmony. He lives in New York City and can be reached via his web site, pete.malinverni.com

Thinking of
Buying Musical
Equipment?
**THINK
SAM!**

Sam Ash COM
THE ONLINE MUSICAL INSTRUMENT MEGASTORE!



Since 1924, when Sam opened his first
music store in Brooklyn, N.Y., musicians
have come to rely on the Sam Ash family
for the biggest selection, best service
and the

**Guaranteed
Lowest Prices!**

Call us at:
1-800-4-SAMASH

or Shop On-Line:
www.samash.com

1 (800) 472-6274



Woodshed

Keith Jarrett's Personal Piano Solo on 'Golden Earrings'

Over the past quarter century, pianist Keith Jarrett's Standards Trio with bassist Gary Peacock and drummer Jack DeJohnette has offered listeners consistently fresh insights into what some might consider a hackneyed repertoire. More importantly, their recordings provide a detailed view of their collective artistic imagination.

The group has offered some sublime performances along the way—the live recordings from the mid-1980s are particularly fine—but there is magic around the trio's 1990 concert at New York's Town Hall (*The Cure*, ECM). Nestled among tunes by Thelonious Monk, Duke Ellington, Dizzy Gillespie and an exquisite reading of "Body And Soul" is Victor Young's 1947 song "Golden Earrings." On the elegant AABA composition, the A sections basically elaborate C minor, while the bridge cycles through a couple of tonal centers before returning to the home key for the final stretch.

Jarrett's affection for this tune is evident in his personal yet respectful reading of the melody. During the first chorus of the piano solo he deconstructs the melody little by little, cleansing the palette for the remaining four choruses of his improvisation. The next two of those choruses are shown here, and they reveal the clarity and strength of Jarrett's melodic conception. Every idea played is related to those that precede and follow, yet the solo unfolds in surprising ways, despite the apparent inevitability of the line. These chains of ideas are particularly apparent between measures 21–29, 47–50 and 65–70 (all bracketed).

The frequent use of the blues scale also works well here (particularly in measures 6–12, 15–19, 31–33, 36–51). The tune seems to invite it. It may also be a nod to Ray Bryant's bluesy 1957 version of the song (from *Ray Bryant Trio*, OJC).



HYOUVELZ

Jarrett keeps things interesting by subtly pushing ahead or pulling back the time. This nuanced playing is too subtle to document in the transcription—you will need to listen to the recording to get the idea—but it invests the performance with the breathing quality that gives good jazz so much of its character. It also constitutes part of the "sonic fingerprint" that all the finest players possess; everybody worth their salt provides this individuality in their phrasing. It's not about the notes; it's about how they are played. Jarrett does that in his own distinctive way.

DeJohnette and Peacock are remarkably inventive players, but on this tune they are largely content to swing beautifully and provide a stable platform for Jarrett. This allows the subtlety of what the pianist does to shine. Collectively, their playing may not be flashy on this number, but it is deep and leaves a rich taste that lingers long after the tune has ended. Lovely stuff. **DB**

Norman Meehan is a jazz pianist and composer in Wellington, New Zealand. His albums are available from Ode Records and he teaches for the New Zealand School of Music.

7:30 minutes 2 Cmi

6 A^{b7} G⁷ Cmi

11 A^{b7} G⁷ Cm Cmi

16 A^b13 G⁷ Cmi A^b7 G⁷ Cmi

21 Fmi⁷ B^b7 E^bΔ⁷ Emi⁷ A⁷ E^bmi⁷

26 A^b7 D^bΔ⁷ Dmi⁷^b5 G⁷ Cmi

30

34 Cmi

39 A^b7 G⁷ Cmi

43 Cmi

47 Dmi⁷^b5 G⁷ Cmi

51 B Fmi⁷ B^b7

55 E^bΔ⁷ Emi⁷ A⁷ E^bmi⁷

58 A^b7 D^bΔ⁷ Dmi⁷^b5 G⁷ Cmi

62 A^b7 G⁷ Cmi

66

69 Cmi

73

75 Solo continues...

Pritchard Amps

...The Ultimate Guitar Amplifier™
- Bob Miles, Jazz Improv

"Priceless Inspiration"
- Al Watsky

Guitarists in need of excellent amplification and possible life-changing experience ought to seek one out.
- Russell Carlson, Jazz Times

7-Way Tone Guarantee #5

I guarantee your Pritchard Amp will be more exciting than any other amplifier you have ever played or I'll take it back!

Eric K. Pritchard

For jazz and other clean styles, check out our new, 2-8/1-5TB cabinet, with no speaker break-up.

Pritchard Amps

Order Toll Free: 1-877-762-6665
1-8-SSSO-COOOL

www.pritchardamps.com

*Call or see website for full guarantee and warranty details.

ALL PARTS

America's Premier Guitar & Bass Parts Supplier

Delta Series
by GOTOH 1:21 ratio



AVAILABLE IN A VARIETY OF FINISHES & STYLES
Send \$4 US for COLOR CATALOG 13027 Brittmoore Park Drive, Houston, Texas 77041



Earthworks PM40 PianoMic System: Hidden High Definition Capture

Earthworks Audio has garnered high praise with the development of its high definition microphone systems. Boldly moving in yet another direction, the company recently unveiled its PM40 PianoMic System. Billing it as the “ultimate piano microphone system that will change piano miking forever,” the assembly arrived in a large rectangular box, in which the sleek silver carrying case gave me, at first glance, pause to think they shipped me a trombone to review, not a microphone.

The PianoMic System is a self-contained telescoping bar that eliminates the need to fiddle with any boom or mic stand. It fits to size across the width of the inside of the piano and allows effortless positioning of the two attached high definition microphones. The design of the system immediately benefits the jazz and classical piano performer or recordist, as the engineer does not have to go to great lengths to record an acoustic piano in the same room with other instruments. There were no clunky boom stands sticking out, and no large blankets or baffles carefully draped around the open piano hoping to shield the mic from leaking to other instruments.

Earthworks first developed the mic for churches, which did not want visible mics, stands or booms on their pianos. “It offers more gain before feedback and a better overall piano sound,” said Larry Blakely, Earthworks director of marketing. “The

churches also wanted less leakage from instruments outside the piano.”

The use for the mics quickly expanded beyond the church market.

“When recording and live sound engineers first saw the PianoMic, they flipped,” Blakely said. “In studios, the lid can come all the way down and get a fantastic piano sound with far less leakage from outside instruments. For live performance they get an incredible piano sound and substantially more gain before feedback.”

Currently, artists such as Henry Hey, Gino Vanelli, Joe Jackson and Steely Dan use the mic in performance.

I set up the Earthworks PianoMic System inside a 30-year-old Baldwin grand. I placed the mic heads about 2–3 inches from the strings and 2–3 inches in front of the dampers, and powered up the mics from their included output box. I popped down the piano lid and felt like a triumphant pit crew changing tires at Indy.

The mics employ an omni-directional pattern with a frequency range of 9Hz–40kHz, which will handle up to 148 dB SPL. Specifically designed to accurately reflect the whole spectrum of the sound field of the piano, the “random-incidence” polarity captures the multiple piano sound sources from the strings, soundboard, hammers, as well as the reflections from the diffuse angles of the sides and lid of the piano.

If you’ve ever stuck your head inside a piano to listen to the instrument’s magical resonance, this is the domain of the Earthworks PM40. Conventional miking practices would suggest that the mics being this close or in a closed piano would cause significant feedback from the acoustical force of the instrument, but to the exact opposite, they accepted the gain spikes handily without having to overdrive the line level.

A designer microphone system such as this does not come easy on the budget. The hardest decision to make about whether or not to add the PM40 system to your pro audio arsenal will not hinge on quality or performance. Make no mistake about it, this is a one-of-a-kind opportunity to achieve the highest levels of piano fidelity to capture the sound of strings, body and wood like no other microphone can. But the price point at approximately \$3,600 makes this a luxury purchase. If you have an organization such as an arts consortium, church or other group where showcasing piano in a public setting is an integral part of your operation, then this expenditure makes sense for the high definition quality in return on your investment.

Earthworks has once again put its mic expertise at the forefront of pro audio applications with the PM40 PianoMic System.

—John LaMantia

» Ordering info: earthworksaudio.com



Kurzweil PC3X: Ultimate Control

How many sounds can be packed into a performance controller keyboard? And once the number gets too large, doesn’t the law of diminishing returns come into play, with the sound quality suffering in the face of quantity?

Kurzweil answers these question with the recent release of its 88-key PC3X perfor-

mance controller keyboard, which features more than 850 factory preset sounds. This includes its Triple Strike Grand Piano, a collection of vintage keyboard emulations, KB3 Mode and more 250 orchestral and string section programs; many of them many of use 10–20 layers. When listening to the keyboard at a demonstration at Winter NAMM 2008, it

was obvious that quality does not suffer, as the keyboard produced a dynamic range of realistic sounds.

At the core of the PC3X is Kurzweil’s own microchip, which has been designed to eliminate latency—important given that the PC3X delivers 128-voice polyphony. In addition, the new Dynamic V.A.S.T. synthesis engine allows the keyboard to run its 32 layers per program. Users can also create and store their own DSP algorithms.

The keyboard itself has fully weighted hammer-action, with velocity and aftertouch sensitive keys, featuring a quick release spring. MSRP: \$3,630.

—Jason Koransky

» Ordering info: kurzweilmusicsystems.com

'Why Don't I Own It, Too?'

Joey DeFrancesco's Diversi Organ Venture

Joey DeFrancesco didn't think it would be possible to capture the sound of the original Hammond B-3 organ. He had heard numerous clones before, but as he said, "They have been close, and there have been a lot of good attempts. A lot of 'almosts,' but I was never 100 percent satisfied with the sound that I was getting."

Then, one day he heard the organ modeling technology developed by the Italian company KeyB Organ. "I couldn't believe what I heard," the perennial DownBeat poll-winning organist said. "I went crazy. It felt and sounded like it had the soul of the instrument in it."

Woodlyn, Pa.-based Diversi Musical Instruments had partnered with KeyB to integrate the Italian company's technology into its organs. This led to an opportunity that DeFrancesco could not pass up.

"I knew there was nothing else like it," DeFrancesco said. "I want to play the best-sounding instrument out there. If I'm going to play it, why don't I own it, too? I said, 'How much money do you need? I want to buy the company.' They didn't want to sell the whole thing, so we became partners."

In a deal hatched last year and finalized after DeFrancesco's endorsement deal with Hammond expired at the end of 2007, DeFrancesco became part owner of Diversi Musical Instruments, entering a partnership with Tom Tuson and Sonja Lynne. DeFrancesco will be responsible for overseeing product development at Diversi. He also tours the world demonstrating Diversi organs.

The first order of business for DeFrancesco was to refine the design of the DV-Duo Plus console drawbar organ, which uses the company's Tonewheel Cloning Technology to replicate vintage tonewheel organs. Diversi unveiled the DV-Duo Plus at 2008 Winter NAMM in mid-January, which didn't give them much time to finish the organ's design.

"When Jan. 1 came around, I went bananas on the design," DeFrancesco said. "But by the time we got to NAMM, we had everything dialed in. The sound was already there, so I just had to do some little things. The software makes it easy to clone an organ."

The organ comes loaded with five modeled organs: three B-3s, a C-3 and an A-100, which a user can easily switch between. "There's a real mellow one, a real screaming one and a middle of the road one with more rockish sound," DeFrancesco said.

Diversi also has the capability to clone any organ, to create an individual sound for a player. "For a fee we can go to where someone's organ is with a computer," DeFrancesco said. "We can clone that organ, drop it into the Diversi and you can play your organ sound on your new instrument."

The DV-Duo Plus also includes Spectra-Sound technology, a realistic rotary simulation that dispenses of the need for a Leslie speaker. "I always thought that no matter how far we got to replicating the sound of the old organs, we'd always need a Leslie speaker," DeFrancesco said. "Then I heard the replication of the original Leslie speaker. You plug into any straight cabinet, and you get the replication. I go into the studio, and it's so convincing that it blows my mind every time I play it. People don't believe that something's not spinning somewhere. It's amazing what you can do with computers these days."

Even though a computer comprises the guts of the DV-Duo Plus, the organ has a "standard" layout. It features two keyboards with 61 notes of full polyphony, a pedal keyboard with 25 notes of full polyphony, two sets of nine drawbars on both the keyboards and two drawbars on the pedals, split keyboard vibrato and chorus, various effects controls, waterfall keys and more.

"Everything is in the right place," DeFrancesco said. "There are no crazy switches. Everything is where it should be. It's a downright organ. It has reverb, overdrive. Plus, it



Joey DeFrancesco with the Diversi DV-Duo Plus organ

COURTESY: DIVERSI MUSICAL INSTRUMENTS

has MIDI, so you can control another MIDI device from it."

Control is a key word for DeFrancesco these days. He's thrilled to enter this entrepreneurial stage of his career, where in addition to creating some of the most exciting organ music in jazz he's developing instruments with which to further his—and other artists'—craft.

"I've always been excited about electronics," he said. "I know about the older stuff. It's always been a dream of mine to be a manufacturer, so it's amazing that I'm involved on this level. Now's the time for me."

—Jason Koransky

» More info: diversiorgan.com

A promotional poster for Pro-Mark featuring vibraphonist Joe Locke. On the left, a black and white photo of Joe Locke in a striped shirt. On the right, a yellow background with the text "modern VIBEMASTER" at the top. Below that, two mallets are shown: a black one labeled "PJL JOE LOCKE AUTOGRAPH Mallet" and a red one labeled "PJL2 JOE LOCKE AUTOGRAPH Mallet". At the bottom right, the text "JOE LOCKE VIBAPHONIST" and the Pro-Mark logo with "promark.com" are displayed. At the very bottom, small text reads: "© Pro-Mark Corporation. We use only non-endangered wood. Photo: Alexandros Lambrovassilis".

1» Digital Love

Roland has released the RG-1 digital mini-grand piano, a keyboard with features that mimic the feel of a real grand. The RG-1 features Roland's PHA II "Ivory Feel" keyboard with escapement, which absorbs moisture to replicate the slip-proof feel of ivory keys. The 88 stereo, multisampled keys yield a heavier touch in the lower range and lighter touch in the upper, and provide lighter resistance for pianissimo passages and stronger resistance for fortissimo. Digital features include a USB flash memory or optional CD drive to let users play along to songs in .wav and standard MIDI files.

More info: rolandus.com

2» More Keys

Korg has made its 512 newly created sound programs for its flagship M3 music workstation, available as a free download on Korg's web site. The additions will double the internal EDS programs available on the M3 to 1,024. Sounds include several vintage electric and reed pianos and clavichords; acoustic and vintage strings; brass and woodwinds; guitar sounds modeled after different amp types and sizes; and classic analog synths. Along with the program updates, Korg has also released a collection of 128 combinations, which blend the EXB-RADIAS synthesis option with the onboard EDS programs to include a range of sounds from playable splits and layers to soundscapes.

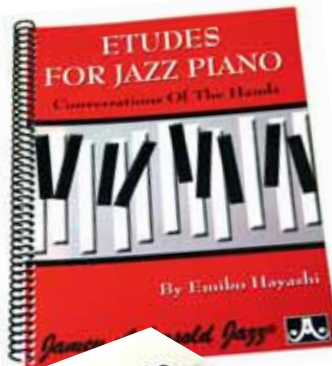
More info: korg.com

3» Chick's Licks

Hal Leonard has introduced a CD/songbook of 10 compositions by Chick Corea in its Jazz Play Along series. The book includes songs like "500 Miles High," "Bud Powell," "The Loop" and "Captain Marvel." Inside the book is a CD that features Corea's own rhythm section—bassist John Patitucci and drummer Steve Davis—as well as pianist Andy LaVerne. Tracks include multiple choruses to offer more chances for soloing, as well as removable bass and piano parts. MSRP: \$15.95.

More info: halleonard.com

4»



5»



1»



«6

«2



3»



4» Hand Coordination

Jamey Aebersold Jazz's *Etudes For Piano: Conversations Of The Hands* features strategies to develop a pianist's hand coordination. Pianist Emiko Hayashi uses chord-based exercises that integrate the left hand into improvisation, then applies them to various jazz standards to demonstrate the importance of a strong left hand in jazz piano. Hayashi incorporates themed quotes from her favorite jazz musicians. MSRP: \$12.95.

More info: jazzbooks.com

5» New Origins

Arturia has unveiled Version 1.0 of the Origin Keyboard, the keyboard model of its first hardware synthesizer. The Origin features more than 80 modules excerpted from classic synthesizers like the Minimoog, CS-80, ARP 2600, Moog Modular, Jupiter-8 and Prophet VS, allowing users to combine new and classic modules to create original tracks. The 61-key, velocity response keyboard is lightweight and portable, with an adjustable, fold-down front panel and transportable cabinet. The Origin contains more than 500 presets and allows for up to 32 voices of polyphony. Additional features include a 40-cm ribbon controller, three-mode joystick and 5.2-inch TFT screen. A future update will make Origin software compatible with a Mac or PC. MSRP: \$3,499.

More info: arturia.com

6» Snow On-The-Go

Blue Microphones has crafted a portable version of its Snowball Professional USB—the Snowflake. Combining a USB bus-powered capsule with a class compliant design, the Snowflake is a plug-and-play instrument that functions with Mac and PC. The Snowflake folds into a compact case that also houses a USB cable for easy transport. Unfolded, the case serves as a desktop stand or a laptop clip, allowing the Snowflake to be used in podcasting, web calls, home video or music composition. MSRP: \$79.

More info: bluemic.com



ACCELERATE THE LEARNING CURVE

"I USE THE H2 WITH MY STUDENTS. I ALSO TAKE IT TO MY OWN REHEARSALS AND PERFORMANCES BECAUSE IT SOUNDS GREAT AND IT'S SO EASY TO USE. EVERY MUSICIAN WHO'S SERIOUS ABOUT THEIR MUSIC NEEDS ONE."



[PETER ERSKINE] JAZZ DRUMMER, GRAMMY® WINNER,
COMPOSER & PROFESSOR OF MUSIC

Hearing yourself is the best way to improve your performance. And there's never been an easier way to capture your sound than with an H2. Simply press record and play. You'll hear everything in high-quality audio. You've invested thousands of hours in your music. Get an H2 and hear how much better you'll perform.

THE ZOOM H2 HANDY DIGITAL RECORDER • BRILLIANT STEREO RECORDING.

©2007 Zoom - Photo by Rob Shanahan zoomfx.com | petererskine.com

zoom
CATCH US IF YOU CAN

▶ INDIE

Spotlight

To reserve your space in future Indie Spotlight advertising sections, call 800-959-5299, ext. 114.



Gene Ludwig Trio/
Bill Warfield Big Band
Duff's Blues

"The music is impeccable. The sound measures up to the playing."
—Fred Jung

The groove of the Gene Ludwig Trio (organ-guitar-drums) combines with the power and precision of the Bill Warfield Big Band to create one of the great live releases of the year!



allegro-music.com/18v



The Craig Russo
Latin Jazz Project
In The Middle

Cagoots Records, 2008

Latin jazz from the Midwest!

"... explores unlimited creative possibilities that fuse Afro-Caribbean rhythms with modern jazz sensibility and masterful arrangements."

—Latin Beat Magazine, 2008

Available at CDBaby.com.
craigrusso.com



Fra Fra Sound
Dya So

"A lot has happened since their 2003 release, *Kultiplex*, with constant touring and multiple projects including a big band recording; but one thing is certain, *Dya So* is proof that the group is as tight as ever and are still going for the gusto."

—Mark F. Turner,
All About Jazz

Booking/Order/Information:
frafrasound.com



David Leshare Watson
Big Town

Mickey Roker
Bob Cranshaw
Michael LeDonne

"David Watson's CD *Big Town* should be in everyone's jazz collection." —John Handy, saxophonist

"*Big Town* is swinging jazz, sensitive ballads and blues."
—Gregg Niceley, saxophonist

Available on our web site
or at CDBaby.com.



sonomajazz.com
musicinthevines.com

**One Take
Volume One**
(CD/DVD)

Featuring: Joey
DeFrancesco,
Guido Basso,
Vito Rezza and
Lorne Lofsky.



No rehearsals, no overdubs, no edits,
just raw, untouched and inspired
performances ... and in One Take!

**Hilario Duran And
His Latin Jazz Big Band
*From The Heart*** (CD/DVD)



Featuring:
Paquito D'Rivera
and Horacio
"El Negro"
Hernandez

Grammy
nominated,
Juno Award
winner.



In stores August 12
almarecords.com



**Eric van Aro
*Desert Motel***

Following the highly
successful "friends" album,
world-renowned vocalist
Eric van Aro returns with an
intriguing selection of songs
from such tunesmiths as
Winwood, Stills, Manilow,
Webb and Metheny
for a sublime
musical "on the road"
experience!

eraki.com



**Mike Wheeler
*Mikey's Waltz***

Straightahead jazz from master
guitarist Mike Wheeler and his
quartet. Pamela York on piano,
Tim Solook on drums and David
Craig on bass. An original voice
in the tradition of swinging
chordal giants.



bluebamboomusic.com



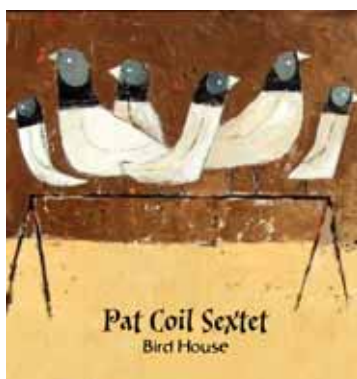
**Radio I-Ching
*The Fire Keeps Burning***

Andy Haas—saxophone, piri,
live electronics
Don Fiorino—guitar, lap steel, banjo,
glissentar, mandolin
Dee Pop—drums & percussion

"The result is a deliciously warped
take on jazz tradition that's not
afraid to crack a smile"
—Jazzwise UK

"... inhabit an anachronistic world
where country blues mingles freely
with supple free-form jazz"
—Time Out New York

Available on CDBaby & iTunes
**myspace.com/
radioichingnewyork**



**Pat Coil Sextet
*Bird House***

Incorporating excellence in
musicianship with originality
few achieve. Pat's resume of
abundant musical experiences can
be heard in the depth of his music.
This outstanding sextet shares what
is truly an accomplished work
worthy of an audience.

Available at:



libertyhillmusic.com



**Stuff
*Live At Montreux 1976***

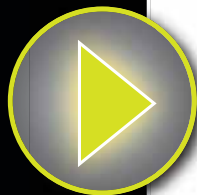
Stuff Live At Montreux 1976 is their
only performance at the famed
Montreux Jazz Festival.
Available on CD and DVD!

"In my humble opinion, one of the
best groove zones ever recorded,
every player a genius."
—Eric Clapton



eaglerockent.com

INDIE



Spotlight

To reserve your space in future Indie Spotlight advertising sections, call 800-959-5299, ext. 114.



Bernie Kenerson
*Bernie Game:
The Art Of The EWI*

Dedicated to the graceful energy of the Electric Wind Instrument (EWI), Bernie presents 12 new tracks with a sophisticated yet modern vibe that manages to capture classic, contemporary and smooth jazz in one outing. Come hear the future!

Available at CDBaby and iTunes.



berniekenerson.com



Jeff Jones and Mosaic
Invitation

Jazz favorites performed with a Latin twist.

Jeff Jones—saxes and flute
Ernie Chavarria—piano
Mel Brown—bass
Todd Chuba—drums
Miguel Melgoza—percussion

Tunes include: "Invitation," "One Mint Julep," "Favela," "Killer Joe"

Available at CDBaby.com
More info: (602) 952-8897
jeffjonesmosaic.com



Herb Harris
*Some Many
Second Chances Vol. 1*

Soulful sax stylings and depth of composition from saxophonist Herb Harris. Formerly with Wynton Marsalis, Marcus Roberts, The Tough Young Tenors, Wycliffe Gordon and Philip Harper.

New music ... in the tradition!

herbharrismusicco.com



Grace Kelly & Lee Konitz
GRACEfulLEE

Grace Kelly—alto
Lee Konitz—alto
Russell Malone—guitar
Rufus Reid—bass
Matt Wilson—drums

"Grace is a fearless improviser"
—Lee Konitz

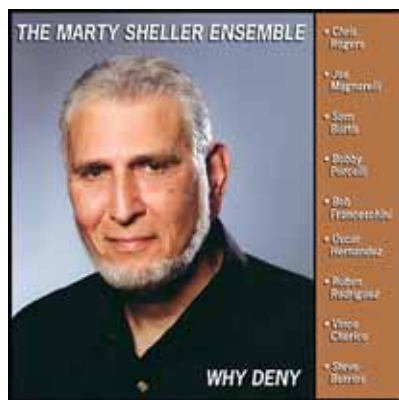
"At 15-years-old she has the composure of a seasoned musician."
—Rufus Reid

"The music speaks for itself."
—Russell Malone

"Grace is a true artist." —Matt Wilson



Pazz Productions
gracekellymusic.com



The Marty Sheller Ensemble *Why Deny*

2008 Latin Jazz Album
of the Year Nominee
—*The Jazz Journalists Association*

Soaring jazz ... infused with the
burning Afro-Latin flavors of master
composer/arranger Marty Sheller,
and a stellar supporting cast.



martysheller.com



Georg Breinschmid *Wien Bleibt Krk*

A fascinating, innovative
and highly entertaining
kaleidoscope of Viennese
music in forms of jazz,
Balkan music, waltzes and
Viennese songs. Written and
performed by Georg Breinschmid
(double bass and vocals) and
some of the world's
best musicians.



georgbreinschmid.com



Piers Lawrence Quartet *Stolen Moments*

Recorded in NYC for JazzNet Media,
"*Stolen Moments* features
exceptional musicality, soulful,
melodic guitar playing and stellar
interplay, making this a masterful
offering for anyone into
straightahead jazz."
—*All About Jazz*

Piers Lawrence—guitar
Chuk Fowler—piano
Jim Hankins—bass
Sir Earl Grice—drums

myspace.com/PiersLawrenceQuartet



CDBaby.com/cd/plq
pierslawrence.com



The Gregory James Quartet *Samsara*

Recorded at Cookie Marenco's
OTR Studios in the Bay Area
following an eight-day
Pacific Northwest tour
by the Gregory James Quartet
in April 2007, *Samsara*
is reminiscent of ECM
label jazz recordings—
spacious, warm
and intensely honest.

"Good—and fresh—listening"
—*Modern Drummer*

gregoryjames.com



Los Angeles Jazz Collective *Sampler Vol. 1*

The LAJC promotes original,
Los Angeles-based modern jazz.

Featuring the music of:
Joe Bagg, Steve Cotter,
Gary Fukushima, Jason Harnell,
Robby Marshall, Ryan McGillicuddy,
Matt Otto, Jamie Rosenn,
Mike Scott, Brian Swartz,
Josh Welchez, Matt Zebley
and Damon Zick.



lajazzcollective.com



PJ Parker *Dreams Are Meant For Two*

Vocalist PJ Parker includes her
original title track plus "Black
Coffee," "Moonglow," "Angel Eyes"
and more, featuring Vinnie Ruggieri
(piano), Earl Sauls (bass), Tim
Horner (drums), Coleman Mellett
(guitar), Joel Frahm (sax).

"... her singing is full of honest
emotions and subtle improvising."
—*Scott Yanow, LA Jazz Scene*
"... PJ makes every note and phrase
a personal experiment ... a true jazz
singer who warrants serious atten-
tion." —*Andrea Canter, Jazz Police*

pjparker.net

INDIE

Spotlight

To reserve your space in future Indie Spotlight advertising sections, call 800-959-5299, ext. 114.



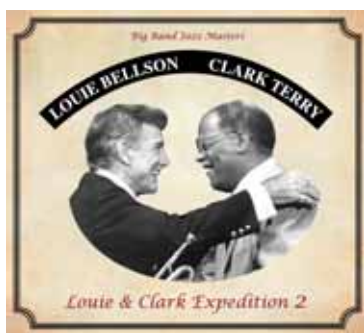
Shawn Maxwell *Originals II*

This second release by Maxwell features him playing alto saxophone, clarinet and flute on 12 of his original compositions.

"... like a refreshing burst of fresh air through the jazz world that can often seem closed and stale."
—Brad Walseth of jazzchicago.net



Available at
CDBaby, iTunes and
shawnmaxwell.com



Louie Bellson & Clark Terry *Louie & Clark Expedition 2*

A 17-piece big band
album featuring:

Louie Bellson—drums, composer
Clark Terry—trumpet, flugelhorn
Kenny Washington &
Sylvia Cuenca—drums
Tommy Newsom—arranger

"Incredible ... amazing ...
exhilarating" —*All About Jazz*

Apple iTunes, CDBaby.com/cd/bellson

and Amazon.com
(800) 645-6673

louiebellson.net



The Vanguard Jazz Orchestra *Monday Night Live At The Village Vanguard*

New from Planet Arts Recordings

Recorded Live at the Village Vanguard
on Feb. 10 and 11, 2008

This double CD is now available at
PlanetArts.org, Amazon, iTunes and
retail stores worldwide.

"It's out of sight!"
—Ed Love, *WDET Detroit*



planetarts.org



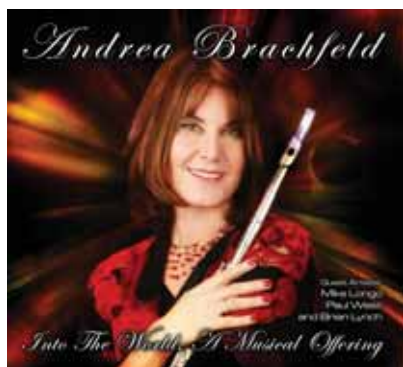
Subscribe to DownBeat

"... the world's greatest jazz
magazine." —*Chicago Tribune*

Celebrating more than 70 years
of covering ever-evolving jazz
styles while focusing on
the heart of the music,
DownBeat is your best
source for everything jazz.

DOWNBEAT
Jazz, Blues & Beyond Since 1934

Call or log on to subscribe!
800-554-7470
downbeat.com



Andrea Brachfeld
*Into The World:
A Musical Offering*

Hailed as the First Lady of Latin Flute.
"One of the premiere flutists in Latin
jazz ... highly recommended."
—Peter Watrous

The musical styles range from jazz
to cha-cha-chá, Yoruban chants
to hard-driving salsa.

Available at CDBaby, iTunes and
GB Records—(212) 581-2468

andreabrachfeld.com



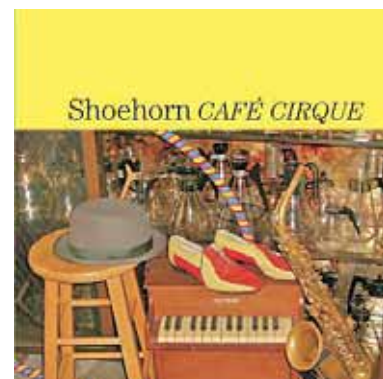
Rachel Bade-McMurphy
The Unspoken

11 Original Compositions

Traditional Vocal Delivery.
Instrumental Impact.
Contemporary Jazz Music.

Rachel Bade-McMurphy—
vocals, saxophone
Brendan McMurphy—trumpet
Randy Halberstadt—piano
Jon Hamar—bass
Don Caverly—drums

rbmcjazz.com



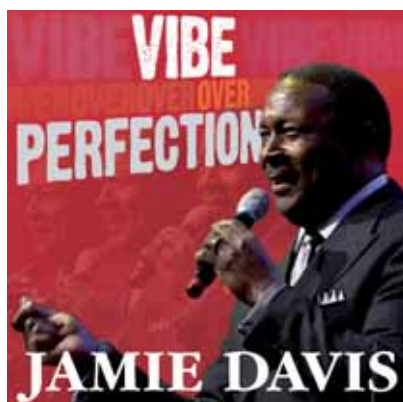
Michael "Shoehorn" Conley
Café Cirque

Café Cirque by tap dancing
saxophonist Michael "Shoehorn"
Conley and his quartet.

"He's a magnetic orchestra of one, a
charismatic tapper of tunes, a funky
beat-rap poet, a soulful hornist and a
dazzling dancer." —*The Oregonian*

Available at CDBaby and iTunes.
CDBaby.com/shoehorn2

Info and videos at:
shoehornmusic.com



Jamie Davis
Vibe Over Perfection

Jamie Davis confirms his position
in the pantheon of great male
vocalists on *Vibe Over Perfection*.
Named the "chocolate baritone"
by the BBC's Sir Michael Parkinson,
Davis is accompanied by Tom Scott,
Shelly Berg and members of
the Count Basie Orchestra,
featuring Scotty Barnhart.


unity-music.net



Joe Parillo
Segments

Grammy-nominated composer and
pianist Joe Parillo's dazzling new trio
album, *Segments*, with vibraphonist
Jay Hoggard, exploring jazz and
classical constructs.

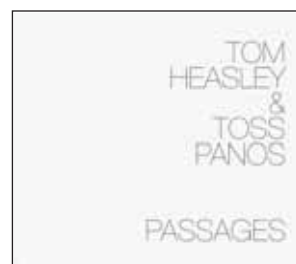
Art Manchester
Little Lights

Saxophonist and composer
Art Manchester's *Little Lights*
explores an eclectic mix of jazz,
Latin and r&b influences.

Available at iTunes, DigStation
and CDBaby.



joeparillo.com
neogarecords.com



Tom Heasley
Passages

Full Bleed Music

"... reminiscent of ECM staples
like Jan Garbarek and John Surman,
two horn-men equally in tune to
mergers of the ancient and modern
built upon deeply meditational
edifices. ... Heasley sends his brass
through the ringer, coating its decay
in electronic mercury, stretching the
fat tones outward to infinity."
—*The Squid's Ear*

Mention this ad and receive
a \$3 shipping refund.

Available at:
tomheasley.com



august 28 Millennium Park • august 29-31 Grant Park

The City of Chicago and The Chicago Jazz Partnership, a philanthropic initiative promoting Chicago jazz,
present the

30th annual
**Chicago
Jazz Festival**
2008



Ornette Coleman



Dave Douglas



Eddie Palmieri



Sonny Rollins

Also featuring the **Gerald Wilson Orchestra, Dee Dee Bridgewater,**
Artist-in-Residence Edward Wilkerson Jr. and more...

Programmed by the Jazz Institute of Chicago



City of Chicago
Richard M. Daley, Mayor

For hotel and festival information visit

www.chicagojazzfestival.us



Reviews

Masterpiece ★★★★★ Excellent ★★★★ Good ★★★ Fair ★★ Poor ★

- 77 Jazz
- 78 Blues
- 81 Beyond
- 84 Historical
- 89 Books



MARK LAMOREAUX

Roy Hargrove

Earfood

EMARCY 0602517641815

★★★

In a brief program note to *Earfood*, Roy Hargrove lays out his menu of intent: strictly his working band, with no fancy, name-dropping side dishes. He offers a straight-forward meat-and-potatoes repertoire of no special pretenses, and serves it up with a sense of contemporary tradition. In other words, it's a buffet of conservative but not retro recipes.

Accordingly, the bill of fare has a kitchen-tested polish and cohesion that puts the cooks at ease, and that relaxation translates here into a graceful gourmet confidence. The melodic ingredients, seven of which are the leader's concoctions, are lean and to the point. The blends, while not as simple as Hargrove suggests, are smartly arranged and stirred for body and texture. It's all a pleasantly filling snack of what Hargrove calls "sonic pleasure," whatever that might be. But, alas, the overall flavor, aside from Hargrove himself, remains a bit unseasoned and bland.

Enough with the culinary metaphors, though. Hargrove succeeds in his stated purpose of putting together an attractive representation of what he's giving his audiences these days—a tightly framed regimen of his own originals and a selection of less-than-familiar work by others.

It's hard to fault his faultless fullness of sound and sensitivity, but it would all be more compelling if it wasn't so soothing, so often. "Speak Low," the one standard of the set list, offers five minutes of airless beauty and regal solitude, easy to admire but hard to feel seduced by. He is a bit more open on "Starmaker," while saxophonist Justin Robinson is effusive with triple-time runs through the ballad.

Hargrove is lyrically restrained with a cup mute on his own "Brown," and "Joy Is Sorrow Unmasked" offers another suave but lulling, rather languorous lament, along with "Rouge" and "Divine." They tend to pull the whole CD into the realm of upscale but inter-candlelight mood music.

Not until "The Stinger" do we find the straight-on jazz groove Hargrove seems to

promise. Even if no sparks fly, it has a relaxed ease of motion in which the rhythm section flows in one gliding time signature. "Strasbourg" has a short, choppy little line with some seamless back and forth between trumpet and alto, while "I'm Not So Sure" opens the program with a funky riff that inspires Hargrove to a fleeting blast of heat, cut short by Robinson's flitting alto. Pianist Gerald Clayton drops some unexpected and perversely refreshing Cecil Taylor-esque blotches into "Mr. Clean."

The most welcoming single cut is the last, "Bring It On Home To Me," a short but soaring gospel showcase done live in which Hargrove hits brief but spectacular heights before retreating rather prematurely after only one chorus. A nice but not exceptional effort.

—John McDonough

Earfood: I'm Not So Sure; Brown; Strasbourg/St. Denis; Starmaker; Joy Is Sorrow Unmasked; The Stinger; Rouge; Mr. Clean; Style; Divine; To Wisdom The Prize; Speak Low; Bring It On Home To Me. (67:25)

Personnel: Roy Hargrove, trumpet, flugelhorn; Justin Robinson, alto saxophone, flute; Gerald Clayton, piano; Danton Boller, bass; Montez Coleman, drums.

» Ordering info: emarcy.com

Die Enttäuschung

Die Enttäuschung

INTAKT 125

★★★★½

What's the best jazz combo today? An elder statesman's all-star band? Some recent hotshot conservatory grads? A mid-career hero's touring group? For my money, none of the above. Instead, an unassuming, mildly self-abnegating foursome from Berlin is the heaviest working band in small-group jazz.

Die Enttäuschung—a name that invites its own comments (and deflates any grand self-assertion like the above), translated as “the disappointment”—has been around since the end of the '90s. The group initially limited its releases to vinyl (a double-LP on Two Nineteen and a great limited-edition single LP on Crouton). It released its debut CD on Grob in '02, and this is its second digital issuance. Where the others sported plenty of Thelonious Monk covers, and Monk's eccentric structural genius remains a clear influence, this stellar studio disc offers nothing but original music.

Playing intimate quartet music firmly rooted in free-bop, with an open sound, melodic improvising and a clear delight in swinging (and interrupting the swing), the group's frontline is immediately arresting, a gush of musicality. Gangly, towering bass clarinetist Rudi Mahall is a visual mismatch for the diminutive trumpeter Axel Dörner, but when they dart and swoop together, trading ideas and sparring and lifting each other to another level, their compatibility is beyond question.

Mahall is a monster. With Eric Dolphy's sound (sometimes close to the master's gulping



bottom end) and Ornette Coleman's phraseology, he's a child of the '60s, but he's also an accomplished free improviser. You can hear how that expands his options. His soloing is irrepressible, and there's nary a lull in the action across the entire disc.

Dörner, well-known for having overhauled the trumpet vocabulary in improvised music, deftly shows the lyrical side of his playing, infrequently turning to sound-texture, extended tech or unvoiced breath. He can conjure past figures, from Cootie Williams to Tony Fruscella, but his bright, beautiful sound is personal and he's intensely inventive on the reduced harmonies.

The tunes have a Monkish angularity, but the sound is uniquely Die Enttäuschung. On “Vorwärts-Rückwärts” (played twice), the simpatico rhythm section of bassist Jan Roder and drummer Uli Jennessen speed up and slow down with hilarious results. Humor is a key part of the group's m.o.: take the dopey, near-bossa “Drive It Down On The Piano,” by Jennessen. Also, any kitsch is burned up in the heat of the improvising, as on the drummer's equally tropical “Very Goode.” The tunes aren't ends in themselves, though. The band takes the good old idea that charts are springboards for playing, for music that is not on the page. There's an absence of rigidity, serious listening, a playful attitude, humility and musical ambition, all rolled into one. No disappointment, at any level.

—John Corbett

Die Enttäuschung: Drie-Null; Arnie & Randy; Vorwärts-Rückwärts; Drive It Down On The Piano; Resterampe; Klammer 3; Vorwärts-Rückwärts; Oben Mit; Viaduct; Very Goode; Wer Kommt Mehr Vom ALG; Silke; Selbstkritik Nr. 4; Silverstone Sparkle Goldfinger; Foreground Behind; 4/45; Mademoiselle Vauteck. (67:04)

Personnel: Rudi Mahall, bass clarinet; Axel Dörner, trumpet; Jan Roder, bass; Uli Jennessen, drums.

» Ordering info: intaktrec.ch



Todd Sickafoose

Tiny Resistors

CRYPTOGRAMMOPHONE 138

★★★★½

When I first saw Todd Sickafoose's Blood Orange group a couple years ago, I was puzzled about where all the sound was coming from. The five-piece outfit swaggered like a little big band, sending a scud of intersecting lines into the air to make a series of thickly braided flourishes. Evidently, that's a signature trait of Sickafoose the composer-arranger, because the medium-sized ensemble that creates the music on *Tiny Resistors* can claim a similar victory.

For a guy smitten with elaboration, the New York bassist builds his oft-genial, mildly exotic and somewhat dreamy tunes from simple melodies that state themselves and then multiply into little labyrinths. I occasionally hear it as a blend of the late-period Lounge Lizards and Greg Osby's Sound Theatre. John Lurie and the M-Base gang milked orchestral ideas from intricate cross-hatches, and Sickafoose

Guillermo Klein/Los Guachos

Filtros

SUNNYSIDE 1177

★★★★

Unaffected by the critical hoopla that rose around Argentine composer, singer and pianist Guillermo Klein in New York in the 1990s, I found his

early CDs monotonous and watery, though *Una Nave* (2005) was an improvement. *Filtros* dramatically extends the upward trend, particularly in terms of concision, dramatic arc and focus.

Klein, who now lives in Barcelona, is a complete original. Though he uses jazz improvisers, he draws from the layered, run-on repetitions of



minimalism, Argentine folk tunes (especially rhythms) and dense modern classical harmony as much as he does jazz. He also writes poetic, probing lyrics and sings them in a smoky lower register (using the soft, Argentine “zh” on the Spanish “ll”). His passionate croon recalls Caetano Veloso.

Like the minimalists, Klein appears obsessively concerned with how we experience musical time, combining the idea of clave with staggered phrasing. His meters often give the illusion of arrhythmia—skipping a beat—and he uses a device he calls “filters” (hence the name of the album), which makes you think time slows down or speeds up. (Count Basie did this, too, in a different way.) His

orchestrations are sometimes turgid, but, overall, this album—atmospheric, haunting, hypnotic and cinematic—is like an emotional magnetic field. Listening, you feel as if something were tugging hard from below the music, drawing you in.

“Amor Profundo” is a deeply affecting track, and hard to get out of your head. With an assist from female vocalist Carmen Candelo, Klein declaims—“A-mor/pro-fun-do”—again and again in descending half-steps, using a form he says he got from Bach's “Fugue X” of the “The Well-Tempered Clavier.” “Volante,” with a haunting lyric about jumping into a cab to get out of the rain, features a soaring alto saxophone solo by Miguel Zenón. The keening sax man shines again on “Vaca,” playing staggered lines with trumpeter Diego Urcola on a child-like melody with rocking-horse rhythms and a lickety-split section interpolated from Györgi Ligeti.

Chris Cheek, on baritone saxophone, joins

The HOT Box

does something similar. One of the marvels of this new disc is “Bye Bye Bees,” a sweeping piece that starts out in one spot, but ends up in another. The conclusion has elements of its origin, but they’re two discrete places—nice trick. Something similar happens on “Pianos Of The 9th Ward,” a bittersweet tune that introduces itself as a simple keyboard lament but bids adieu as a brass-’n’-reeds prayer; slow, steady morphing is a key strategy here.

Sickafoose isn’t working in a swing vernacular per se. He grew up on rock, has spent lots of time onstage with Ani DiFranco, and claims Tortoise and Bill Frisell as influences. Propulsion and lilt are in full effect on these pieces, however. “Everyone Is Going” manages to blend a martial undercurrent and a sweeping grace. Trumpet, trombone, two guitars, drums and some effects help from DiFranco (ukulele) and Andrew Bird (violin) make the program rich.

Rather than each piece being a showcase for a specific soloist, the group is perpetually playing hot potato with shards of melody and textural colors. With this rather selfless tack, this remarkable music—especially the ersatz African bounce of “Warm Stone” and the Middle Eastern blues of “Cloud Of Dust”—is bolstered by the one-for-all atmosphere. By holding hands, they’ve created something unique.

—Jim Macnie

Tiny Resistors: Future Flora; Invisible Ink, Revealed; Bye Bye Bees; Pianos Of The 9th Ward; Everyone Is Going; Cloud Of Dust; Warm Stone; Paper Trombones; Whistle; Tiny Resistors; Barnacle. (68:27)

Personnel: Todd Sickafoose, acoustic and electric bass, piano, Wurflitzer, vibraphone, marimba, bells, celeste, accordion; Shane Endsley, trumpet; Ben Wendel, tenor saxophone, bassoon; Alan Ferber, trombone; Skerik, baritone saxophone (5, 8); Adam Levy, guitar; Mike Gamble, guitar, effects; Allison Miller, drums (2, 3, 11); percussion (5–10); Simon Lott, drums (1, 4–10); percussion (2, 3, 11); Andrew Bird, violin, looping, whistling; Ani DiFranco, voice, telephone mic, electric ukulele (4).

» Ordering info: crypto.tv

trombonist Sandro Tomasi in deep conversation on “Va Roman,” where the swirling ensemble sound builds and builds. “Manuel,” with more bari and Bill McHenry on tenor, has the high drama of tango. Jeff Ballard’s snare on trumpeter Taylor Haskins’ composition “Memes” is deliciously subversive. Klein signs off with the gorgeous calm of Oliver Messiaen’s “Louange À L’Éternité De Jesus.”

There is a lot to listen to here, an album worth revisiting again and again.

—Paul de Barros

Filtros: Va Roman; Miula; Manuel; Yeso; Amor Profundo; Memes; Volante; Luz de Liz (Filtros); Vaca; Louange À L’Éternité De Jesus. (67:56)

Personnel: Guillermo Klein, piano, vocals; Carmen Candel, vocal (5); Miguel Zenón, alto saxophone, flute; Bill McHenry, tenor and soprano saxophone; Chris Cheek, soprano, tenor and baritone saxophone; Diego Urcola, trumpet, valve trombone; Sandro Tomasi, trombone; Taylor Haskins, trumpet; Ben Monder, guitar; Fernando Huergo, electric bass; Jeff Ballard, drums; Richard Nant, percussion.

» Ordering info: sunnysiderecords.com

CDs ≡	CRMCs »	John McDonough	John Corbett	Jim Macnie	Paul de Barros
Roy Hargrove <i>Earfood</i>		★★★	★★★½	★★★	★★★★
Die Enttäuschung <i>Die Enttäuschung</i>		★★★½	★★★★½	★★★	★★★★
Guillermo Klein/Los Guachos <i>Filtros</i>		★★★	★★★★	★★★★	★★★★
Todd Sickafoose <i>Tiny Resistors</i>		★★	★★★½	★★★½	★★★

Critics’ Comments

Roy Hargrove, *Earfood*

Great tunes, a muscularly integrated band, warm and soulful soloing, especially the aggressive Gerald Clayton but also Hargrove, whose clarity of melodic line is exemplary. Solid.

—Paul de Barros

I agree with the nut of Hargrove’s self-assessment in the notes, immodest as it is (“transcendence” rarely comes from those who say they provide it), that his group’s touring has made them extremely cohesive. But the comfort zone in this case seems to lack something in terms of productive friction, and the routine feels too comfy. The result is great musicians—a dream team—making a good record. Gerald Clayton is the exception, consistently taking things to another level and making them sound better. Half a star is his alone.

—John Corbett

The trumpeter has always made an asset out of being obvious, and his declarations on this new disc sustain that notion. The tunes are overtly catchy, with the solos glib and energized. Has he come up with a modern version of *The Rumproller* without even trying? It’s going to be fun to hear this stuff live.

—Jim Macnie

Die Enttäuschung, *Die Enttäuschung*

Nothing wrong with a little ersatz Ornette, especially when the fragged phrases and sideways bop lingo is so colorful. And while I miss the eloquence of, say, Old And New Dreams, there’s something charming about the odd coordination that this German outfit engenders.

—Jim Macnie

This vinegary little ensemble sputters along with the disjointed free spirit of a Tin Lizzy in need of a tune up. The horns have an often sour, acidic taste, and swing with a tart but rattling wobble, as if their wheels were coming off. It’s free-jazz in miniature, more blithe than bad ass; but smart and self-aware. Fey and cute in its way, it won me over.

—John McDonough

Openly improvised pianoless quartet jazz boiled down to the bone, à la Ornette Coleman and Don Cherry, with concision, dry space and a wonderfully off-hand quality. Rudi Mahall’s bass clarinet: Wow!

—Paul de Barros

Guillermo Klein/Los Guachos, *Filtros*

Setting aside the popish vocals, a fairly a jaunty, varied and sometimes intriguing big band set here with fine solos from, among others, Miguel Zenón and Chris Cheek’s juicy baritone. The reeds slip into a beguilingly out-of-register mantra on “Miula,” and there are other flashes of tightly meshed writing spotted about, i.e. “Vaca.”

—John McDonough

Because he makes a wide circle around the standard big band strategies, Klein’s records are disarming and refreshing. This one’s no different, with a series of little puzzles often adding up to a big payoff. He’s always revealing his wry humor, and the most intriguing sections are all about the details.

—Jim Macnie

An exquisitely musical program from Klein & Co. He’s able to navigate between all sorts of different genres and various settings from plain and simple to wildly complex without feeling hodgepodge. The warmth of the playing overall is impressive, from Cheek’s beautiful opening bari sax solo to Bill McHenry’s stretched out final soprano long-tone. As deep as some of Carla Bley’s great mid-sized outings.

—John Corbett

Todd Sickafoose, *Tiny Resistors*

Richly varied in texture and form, Sickafoose’s multilayered compositions are full of surprises—a quirky sound, a sudden shift, a spectral melody. The production and conception is clearly articulated, and the band responds nicely to the changing densities and dynamics. The whole band sounds organic, the two guitars play well off one another and Andrew Bird’s violin is especially righteous.

—John Corbett

Lots of creative ideas on this mysterious nonet journey, and some cool sounds, both acoustic and electronic, but what is it, exactly? Bill Frisell? Bley? Moire Music? And where’s it going? I like the sad textures of “Pianos Of The 9th Ward,” though, and “Paper Trombones” is cute.

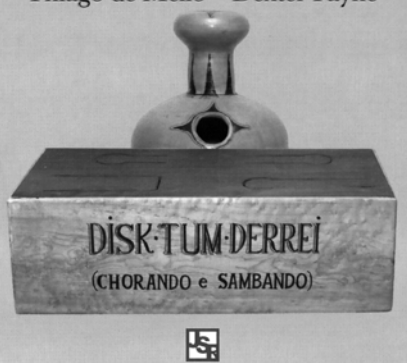
—Paul de Barros

Though a bassist, Sickafoose depends largely on slithering Frisellian guitar lines for his music’s identity. But the horns figure prominently, too, bringing almost a big-band feel to the title cut. Alan Ferber’s muted trombone is charmingly Ellingtonish on two cuts. But as a jazz work, this resides in fairly distant exurban territory.

—John McDonough

JSR/Koorax Music

Thiago de Mello Dexter Payne



Thiago De Mello & Dexter Payne
"Disk-Tum-Derre"

The follow-up to the critically acclaimed "Another Feeling" album. Another stunning collaboration between the creator of Organic Percussion and the Clarinet Master

Featuring Haroldo Mauro Jr., Helio Alves, Cliff Korman
 Produced by Arnaldo DeSouteiro, T. De Mello and D. Payne
 JSR 6055 | distributed in the USA by GAU Records

Available at www.dexofon.com
www.cdbaby.com | www.amazon.com

"Now we know the sound of Benny Goodman jamming after hours at a piano lounge in Rio..."

— Chris M. Slawewski, www.AllAboutJazz.com



Peter Scharli Trio & Ithamar Koorax
"Obrigado Dom Um Romão"

A magnificent tribute to a genius of Brazilian Jazz

TCB 27702 | distributed in the USA by Allegro Music
 Available at www.allegro-music.com | www.amazon.com
www.cdconnection.com | www.hmv.co.jp

"A masterpiece!" ★★★★★ **Jazz 'n' More**

"Exceptionally fine playing and singing. Ithamar's singing here, while leaning slightly towards the mainstream that she tackled so well on "Autumn In New York", always maintains that subtle feel for the music of South America. Altogether, this is an admirable set."

— Bruce Crowther, www.swing2bop.com

"Koorax is a diverse, adventurous, and utterly gifted vocalist... Her confidence is legion... On "Brazilian Butterfly", Koorax has set a new bar for jazz vocalists who come after her. As she does, they will need to embody many traditions and musical histories, root them in the tradition, and be able to comfortably combine as well improvise seamlessly with and between them."

— Thom Jurek, www.allmusic.com

www.koorax.com | www.myspace.com/ithamarakoorax
www.myspace.com/koorax | ithamara@koorax.com

Ken Vandermark

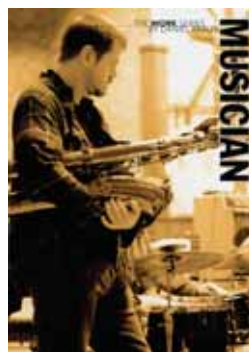
Musician

FACETS VIDEO 96157

★★★★

It's no accident that the title of Daniel Kraus' compelling documentary fails to include Ken Vandermark's name; the film is much more a portrait of the job than the artist. Filmed as the second in Kraus' "Work" series, following *Sheriff* and preceding *Professor* and *Preacher*, *Musician* foregoes biography, proffering the prolific composer/multireedist as a case study of a working, touring and toiling musician.

That utilitarian job description sums up an approach where adding even "jazz" would lend a certain glamour or mystique that's absent from the endless cycle of equipment loading, phone calls, rushed rehearsals and arduous drives that make up the bulk of the one-hour running time. (The DVD also includes deleted scenes and performances, and an essay by Peter Brötzmann). Vandermark is shown onstage with a number of different ensembles, but these are fleeting glimpses, the end product of the tedious hours and days in between.



An impressive 90-second montage of CD covers is the only acknowledgement given to the subject's history. No mention is made of genius grants or creative stature; biographical information is doled out obliquely through conversations or personal interactions. Kraus takes a fly-on-the-wall approach that captures Vandermark sitting in his basement, frustrated at a nearly blank sheet of staff paper; wandering, *Spinal Tap*-like, through an unfamiliar, unpopulated venue; or calling his wife from a stairwell, promising to schedule time to spend together. It's unglamorous, a disconnect from popular perception summed up by an encounter with Canadian customs agents certain they'll find drugs in a car of musicians.

The "difficulty" of Vandermark's aggressive, sometimes strident brand of jazz is an element in the lack of audience acceptance that leads to the small paydays and cramped stages depicted here, but that's a risk inherent in the "musician" title, separating it from, say, "rock star." But the final sequence, a wide-angle shot of a complete solo baritone saxophone piece, offers a wordlessly eloquent explanation, as Vandermark's intensity and investment in the performance obliterates the memory of all the work put into reaching that moment.

—Shaun Brady

» Ordering info: workseries.com

The Jeff Gauthier Goatette

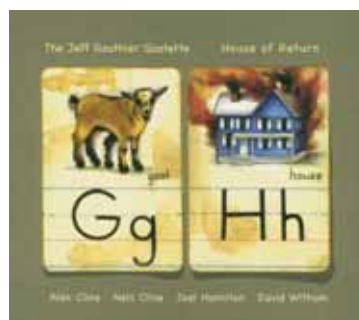
House Of Return

CRYPTOGRAMPHONE 139

★★★★½

Jeff Gauthier is in a distinct minority, having made eclecticism a virtue as a musician, label founder and producer. Spanning wispy ballads and thumping fusion lines, *House Of Return*, the violinist's fifth as a leader, is as resolutely all over the lot as the Cryptogramophone catalog.

Were it not for the obviously close rapport between Gauthier and his cohorts, this would be a scatter-shot, if not schizoid album. However, essential continuity is provided by Gauthier's 30-year history with the Cline twins—Nels and Alex. They were three-quarters of Quartet Music, a woefully unheralded acoustic group that included the late bassist Eric Von Essen, whose nuanced compositions still loom large in his colleagues' repertoire. Von Essen's "Biko's Blues" opens the album with the mix of airiness and melancholy Wayne Shorter coined on his early Blue Note dates, while "Dissolution" surrounds a heart-rending melody with swells of brushed drums and cymbals, 12-string guitar and piano. They don't just bookend the album, they gauge the depths the Goatette explores.



There are sufficient reminders of these capacities in the intervening tracks. Some are improvised, like Gauthier and guitarist Nels Cline's flinty duet on the violinist's often searing title track. Others reflect well-honed compositional strategies, like drummer Alex Cline's use of delicate violin-led lines on "Dizang." Initially, they cohere washes of gongs, electric guitar and keyboards, and then soothe the ensuring, seething ensemble improvisation. Subsequently, the occasionally obtuse effect and pugilistic passages are distractions, not deal-breakers. Still, someone almost instantly steps to the foreground to reengage the listener, and it is just as likely that it is bassist Joel Hamilton or drummer David Witham who provides the spark as it is Gauthier or either of the Clines, a measure of the well-balanced talents that comprise the Goatette.

—Bill Shoemaker

House Of Return: Biko's Blues; Friends Of The Animals; I.O.A. House Of Return; Dizang; Satellites And Sideburns; Dissolution. (56:29)

Personnel: Jeff Gauthier, violin, electric violin, effects, percussion; Nels Cline, guitars, effects, percussion; David Witham, piano, keyboards, effects; Joel Hamilton, bass; Alex Cline, drums, percussion.

» Ordering info: crypto.tv

Trumpet Blasts

Satoko Fujii and her partner Natsuki Tamura continue to be among the most prolific recording artists in improvised music, and their quartet project Gato Libre allows them to stretch in some unusual directions. Perhaps it's the combination of Fujii's accordion—which she plays exclusively here—and Kazuhiko Tsumura's guitar, or the dance-like pacing of several of Tamura's seven compositions, but *Kuro* (Libra 104-018; 50:13) ★★★½ sounds like it was made by a French or Eastern European band. Only "Battle," built around a harsh, staccato theme, has the noisy intensity usually expected from Tamura. While his trumpet takes on a bravura edge on "Beyond," it's balanced by the pretty melody of the title song and the gentle combination of trumpet and guitar on "Together."

Ordering info: www.2s.biglobe.ne.jp/~libra

Something of a chameleon over his career, Tim Hagans has fit his well-textured tone into big bands and electronic mash-ups alike. *Alone Together* (Pirouet 3030; 52:53) ★★★½ finds him fronting a quartet that sounds like it's channeling early-'60s Miles Davis minus the saxophone. The four compositions by pianist Marc Copland and three standards from the '30s and '40s offer a range of tempos, including a pair of hard-bop burners that feature bassist Drew Gress in an unfamiliar role that seems to fit him fine. The sound mix is a bit old-fashioned, too, with Gress much lower than in many more contemporary-sounding recordings. Hagans' trumpet sounds terrific, though, especially tart and grainy on the mid-tempo title song.

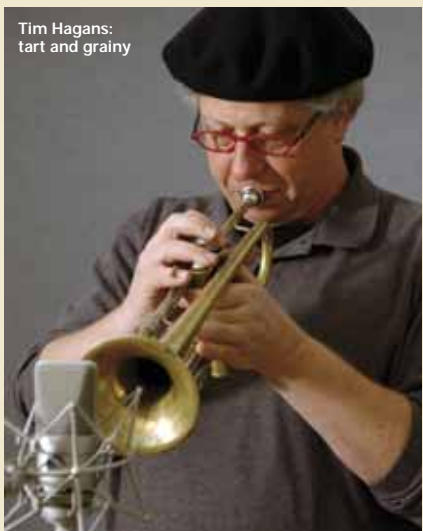
Ordering info: pirouetrecords.com

The second recording by Swiss trumpeter Manuel Mengis' sextet, *The Pond* (hatOLOGY 659; 53:33) ★★★★★ shifts effortlessly from near-silence to raucous grooves that recall Frank Zappa and The Bad Plus. Mengis' writing is filled with dense, interlocking parts, but he's wise enough to keep the dynamics constantly moving around. A mix that pushes the band's three acoustic lead instruments above the electric guitar and bass aids this strategy. When the band rocks hard the effect is infectious.

Ordering info: hathut.com

Recorded in Rio, Claudio Roditi's *Impressions* (Sunnyside 1190; 69:25) ★★★★★ has the relaxed feel of a busman's holiday. Beginning with a trio of John Coltrane compositions ("Moment's Notice," "Naima" and the title song), the quintet dances lithely through 10 sambas. The soloing by

Tim Hagans:
tart and grainy



Roditi, Algerian saxophonist Idriss Boudrioua and Italian pianist Dario Galante is efficiently crisp, and bassist Sergio Barroso has great timing and a lovely, singing tone.

Ordering info: sunnysiderecords.com

There are two things to be thankful for with *Tabligh* (Cuneiform 270; 63:28) ★★★★★½: Wadada Leo Smith's decision to continue working in the Golden Quartet format after the death of bassist Malachi Favors and the return of drummer Shannon Jackson. Recorded live in 2005, with John Lindberg replacing Favors and Vijay Iyer taking the seat vacated by Anthony Davis, *Tabligh* is defined by Jackson's muscular energy. A piece named for the quartet's original drummer, Jack DeJohnette, splashes sonic colors, while the opening "Rosa Parks" builds tension mightily behind Iyer's Rhodes and Jackson's multidimensional drumming. The centerpiece, though, is the less-structured, 25-minute workout on the title composition, where the band unleashes waves of expression that culminate with an explosion from Jackson's kit.

Ordering info: cuneiformrecords.com

Nearing 80 and possessing one of the most recognizable voices on trumpet and flugelhorn, you wouldn't think that Kenny Wheeler could do much to surprise you. Yet, *Other People* (CamJazz 5027; 49:42) ★★★ is a break from the tried-and-true. While using a string quartet to play Wheeler's romantic, wryly melancholic compositions seems so natural that you wonder why no one has done it before, the real departure is Wheeler's 14-minute "String Quartet No. 1," which dispenses with the leader and is filled with uncharacteristically bold and vigorous writing. **DB**

Ordering info: camjazz.com

THE GROWING SEASON
CD album SSC 1178
in stores August 12, 2008
with
BRIAN BLADE
LARRY GRENADIER
KURT ROSENWINKEL
playing
The Village Vanguard
August 12-17
www.rebeccamartin.com

Sunnyside sunnysiderecords.com BYND

Communions

The Blues Legacy: Lost & Found Series (MVD Audio 5067/68) Chris Barber, the distinguished British jazz and blues trombonist, recently came upon tapes of unreleased concert and radio performances by several American performers he'd brought over to Britain in the late '50s and early '60s. On **Volume 1 (79:25) ★★★½**, singer-guitarist Sister Rosetta Tharpe, solo or with Barber's capable trad jazz band, responds to her royal reception at the Manchester Free Trade Hall by taking the audience on a delightful emotional journey illuminated by spirituals, blues and little fillips of stage chat. Next, harmonica player Sonny Terry and guitarist Brownie McGhee assert themselves as experienced folk-blues storytellers on "Midnight Special" and a dozen more repertoire favorites.

Volume 2 (78:05) ★★★½ opens with acceptable radio tracks of Terry & McGhee, then shifts to Muddy Waters and his pianist Otis Spann, their 1958 performance marking the first blues invasion of England. Waters is a commanding singer and electric guitarist, especially when "all alone this time" on "Rollin' Stone," displaying an arsenal of nuances of dynamic phrasing and texture. No wonder local youths named their band for the song. Closing the album, New Orleans pianist Champion Jack Dupree entertains listeners with three curiosities, and fading jump-blues star Louis Jordan matches up well with blues singer Otilie Patterson and the rest of the Barber band on "T'Ain't Nobody's Business." Series sound quality: mostly acceptable.

Ordering info: blueslegacy.net

Justin Adams & Juldeh Camara: Soul Science (World Village 468076) ★★★★★ Gritty pan-cultural electric blues from two open-minded musicians based in England and a Gambian griot. Tinariwen producer Adams' guitars interlock with Camara's one-string violin, banjo and vocals over Salah Dawson Miller's percussion on songs conjured in a U.K. garage studio by Adams and Camara, some adorned with traditional Fulani melodies. Their sensational Bo Diddley homage, "Ya Ta Kaaye," spews sparks like a downed, dangerous power line, with fiddler Camara as wild as Cajun Doug Kershaw and Adams as passionate as Johnny Ramone.

Ordering info: worldvillagemusic.com

Afrissippi: Alliance (Hill Country Records 1004; 58:42) ★★★½ It was a good day for modern American blues when Senegalese



Justin Adams
& Juldeh
Camara:
pan-cultural
electricity

COURTESY WORLD VILLAGE

griot Guelei Kumba settled in Oxford, Miss. As with one earlier band album, he sings robustly here in a dialect of the Fulfulde language of his nomadic Fulani people in West Africa while the rest of Afrissippi spins rapturous, grinding grooves in the service of his songs about life back in West Africa. "Raas" and "Gede Nooro" are stirring Fulani recitals.

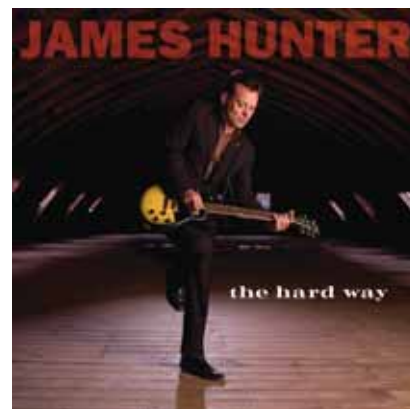
Ordering info: hillcountryrecords.com

Markus James: Snakeskin Violin (Firenze 00122; 50:25) ★★★½ James deepens his instinctive grasp of the bond between U.S. blues and the indigenous music of sandy Timbuktu. A frequent visitor to Africa the past 14 years, this San Franciscan vocalist and multi-instrumentalist has a spirit, curiosity and tough-minded determination that surfaces on well-knit songs he wrote about real or imagined emotional dislocation. "Are You Ready," a boogie, is deserving of an award because of James' provocative channeling of intensity. More than a dozen Malian musicians respond to their American friend with a common spirit of adventure.

Ordering info: firenzerecords.com

Danielia Cotton: Rare Child (Cottonwood/Adrenaline 101041; 39:01) ★★★ On her second album, New Yorker Cotton supplies good original songs in a 1970s blues-rock style. She sings her lyrics with a potency that affirms she has insight into the complications of life. Although the other musicians gravitate toward bombast, they temper their excitement perfectly for the compact standout tune, "Righteous People." **DB**

Ordering info: danielia.com



James Hunter

The Hard Way

HEAR MUSIC/GO 30669

★★★★½

English singer and guitarist James Hunter has been hot stuff in the United States since receiving a 2006 Grammy nomination for his album *People Gonna Talk*. He's grouped with John Legend and Amy Winehouse as a leading exponent of old-style soul, and he has had high-profile gigs as the opening act for Aretha Franklin and Willie Nelson, along with TV shows and headlining gigs at top rock clubs. Not bad for a bloke that started his career in the 1980s known as Howlin' Wilf.

The Hard Way sticks to the same formula Hunter's worked since his 1996 debut album, *Believe What I Say*. His pleasing voice, reverent of Sam Cooke, Ray Charles, James Brown and Bobby Bland, glides on handsome melodies as his combo with two jazz-savvy saxophones bops along as if it were still the heyday of ska, soul and New Orleans r&b. Hunter's lyrics, as always, revel in the quiet wonder of romance, their imagery and wordplay pretty much timeless. Sporadic, terse displays of his blues guitar might elicit approving smiles from Ronnie Earl and Scotty Moore.

As for new wrinkles, Allen Toussaint helps out on three songs, notably channeling the specter of Professor Longhair on "Believe Me Baby." Other fresheners are a string section, vibes, brass, a too-shy pedal steel guitar and full-time organ. *The Hard Way* entertains well, but it can't beat Hunter's 1999 release, *Kick It Around*, with the heavenly "Mollena."

—Frank-John Hadley

The Hard Way: Tell Her; Don't Do Me No Favors; Carina; She's Got A Way; 'Til The End; Hand It Over; Jacqueline; Class Act; Ain't Goin' Nowhere; Believe Me Baby; Strange But True. (38:40)

Personnel: James Hunter, vocals and guitar; Damian Hand, tenor saxophone; Lee Badau, baritone saxophone; Jason Wilson, bass; Kyle Koehler, organ; Jonathan Lee, drums; Allen Toussaint, piano (1, 11), electric piano (6), backing vocals (1); Jimmy Thomas (2, 4, 8), George Chandler (2, 4), backing vocals; Dave Priseman, trumpet (6, 9), flugelhorn (2); Andrew Kingslow, vibraphone (1, 2, 10), piano (4), percussion (3, 5-11); B.J. Cole, pedal steel guitar (4); Echo Strings (1, 2, 4, 7, 10); Tony Woollard, cello (2, 4, 7).

» Ordering info: hearmusic.com

Hamilton de Holanda & André Mehmari

Continuous Friendship

ADVENTURE MUSIC 1043

★★★★

On *Continuous Friendship*, mandolinist Hamilton de Holanda and pianist André Mehmari, stellar musicians from Brazil, place the act of interaction and dialogue above the vagaries of genre. On this collection of heavily improvised duets, melodic fluidity and dazzling harmonic exploration range freely over categorical signposts like jazz, choro and classical music.

De Holanda has gained loads of acclaim for his stunning technique and ability to find new connections between various Brazilian traditions and jazz improvisation. Mehmari is new to me, but he's clearly an accomplished player, equally adept at traditional Brazilian forms and Western classical music.

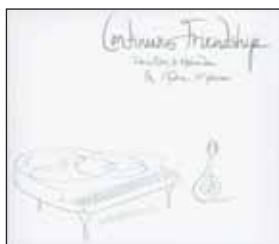
Ultimately, however, it's the rapport these two players share that distinguishes the album. Whether essaying classics by composers from the world of choro (Pixinguinha), samba (Cartola, Nelson Cavaquinho), MPB (Guinga) or interpreting a series of original themes, the sensitive interplay almost creates an idiom unto itself. On the original works, the duo veers through shape-shifting sections with precision, but in the end the music comes off as a spirited conversation, flowing as naturally as a talk between old friends.

—Peter Margasak

Continuous Friendship: Rose; News; The Continuous Friendship Choro; It Happens; Underage; Black Choro; The Dream; With Serjão; Live Between Waltz; Streetwise Balão; Love Theme—Cinema Paradiso; Black Choro; News; The Continuous Friendship Choro. (60:58)

Personnel: Hamilton de Holanda, mandolin; André Mehmari, piano.

» Ordering info: adventure-music.com



John McNeil/Bill McHenry

Rediscovery

SUNNYSIDE 1168

★★★★

Is John McNeil the love child of Chet Baker and Ornette Coleman? You might wonder as you listen to this album. McNeil plays with some of Baker's cool élan in a setting that brings to mind nothing so much as a marriage of two overlapping California musical camps—West Coast cool and the early recordings of the Coleman quartet.

Rediscovery unearths gems and obscurities, most of which come out of, or relate to, the somewhat neglected breezy bop of Baker and friends. The album is a follow up to *East Coast Cool*, on which McNeil married the arranging techniques of Gerry Mulligan to free jazz. The trumpeter, this time with tenor saxophonist Bill McHenry, recalls the sunniness of the Left Coast sound but subverts it with sly humor and a tender melancholy.

Among the rediscoveries are a couple of tracks based on Mulligan arrangements, "Godchild" being the best known. Two more come from early John Coltrane recordings with Wilbur Harden, but the highlights are the guileless charm of a pair of tunes by little remembered pianist Russ Freeman, "Band Aid" and "Happy Little Sunbeam." McNeil brings the cool, McHenry supplies the heat, and bassist Joe Martin and drummer Jochen Rueckert keep things open but swinging.

—David French

Rediscovery: Rediscovery; Godchild; Band Aid; Off Shore; Rhodomagnetics; Soft Shoe; Happy Little Sunbeam; I'll Get By; Marvos Manny; Time Travel. (62:20)

Personnel: John McNeil, trumpet; Bill McHenry, tenor saxophone; Joe Martin, bass; Jochen Rueckert, drums.

» Ordering info: sunnysiderecords.com



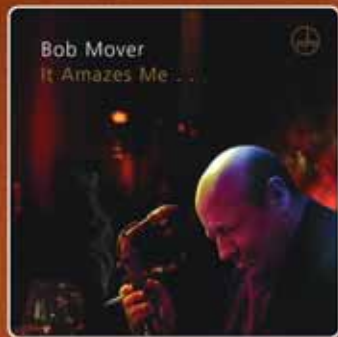
zoho = Latin / Jazz with a New York vibe.
www.zohomusic.com



ARTURO O'FARRILL & CLAUDIA ACUÑA In These Shoes

[ZMR 200808]

A pure, original voice hailed by the L.A. Times as an "instrument of wonder," Chilean singer Claudia Acuña fuses Latin rhythms with her instinctive jazz sensibilities. 2006 GRAMMY nominee Arturo O'Farrill has been in the forefront of genre-crossing, multi-cultural Latin jazz for decades.



BOB MOVER It Amazes Me ...

[ZMR 200809]

Hailed by jazz piano legend Hank Jones as "one of the greatest and most under-exposed musicians in the history of jazz," New York alto saxophonist Bob Mover assembled an all-star cast with the late Dennis Irwin, Kenny Barron for his swinging ZOHO debut and first record in over 20 years.



BRAZILIAN TRIO Forests

"Forests has an overarching vibe that's as chilled and elegant as a jobim samba. [The Trio's] take on Milton Nascimento's *Vera Cruz* has a grandness that's nearly cinematic. On *Jorje*, Alves plays with a gravity and a stylistic flair that's truly impressive." — *Billboard*



ARTURO O'FARRILL AND THE AFRO-LATIN JAZZ ORCHESTRA Song for Chico

"The finest band I have ever performed with. They make me feel as if I have returned to Cuba." — *Bebo Valdés*
"The Afro Latin Jazz Orchestra sounds great with precision brass and saxophone work... a warm, cohesive sound..." — *The New York Times*

zoho roots The Real Deal in Rock and Blues.



WALTER "WOLFMAN" WASHINGTON Doin' the Funky Thing

"[Washington's] good-humored Southern soul, jazz, R & B, and blues slathered with generous helpings of funk sends this 10-track set into orbit and keeps it there for what might be the fastest 50 minutes of your life." — *Blues Revue*



THE MALCHICKS To Kill A Mockingbird

With controversial cover art, teenage (17 years!) British rockers The Malchicks' ZOHO debut of classic 50s electric Blues was recorded on vintage analog equipment (Jimmi Hendrix's original microphones!) with featured guests The Pretty Things, Arthur Brown.

AVAILABLE AT
amazon.com

Amazon, Amazon.com and the Amazon.com logo are registered trademarks of Amazon.com, Inc. or its affiliates.

ALLEGRO

DELMARK CELEBRATES 55 YEARS!
CLASSIC BLUES & JAZZ SINCE 1953

NEW RELEASES!

COREY WILKES Drop It (DELMARK CD 582)
Jazz trumpeter **Corey Wilkes'** first CD as a leader! With Chelsea Baratz, Jabari Liu, Robert Baabe Irving III, Junius Paul, and Jeremy "Bean" Clemmons.

WILLIE "THE LION" SMITH & DON EWELL Stride Piano Duets (DELMARK CD 249)
This 1966 date, recorded live at the Golden Nugget in Toronto, features solo performances by Smith, Ewell and duets by the two.

CY TOUFF & SANDY MOSSE Tickle Toe (DELMARK CD 583)
Tickle Toe is a swinging 1981 date with John Campbell, Kelly Sill and Jerry Coleman.

jazz-mart | **d**

Available from finer records stores, including
JAZZ RECORD MART
(800) 684-3480 • www.JazzMart.com • www.delmark.com

Save the musicians.
Save the music.

JAZZ FOUNDATION OF AMERICA

www.jazzfoundation.org

Jeremy Pelt

November

MAXJAZZ 407

★★★★

After several years of embellishing his music with electric keyboards, guitar and sound effects, Jeremy Pelt returns with a scintillating new disc that proves that acoustic instrumentation can be as electrifying. The fireworks ignite from Pelt's trumpet improvisations, which at times crackle with the intensity of classic Freddie Hubbard. Pelt shares the frontline with tenor saxophonist J.D. Allen, who also wields a flinty sensation when it comes to delivering poignant improvisations. Powerhouse drummer Gerald Cleaver and bassist Dwayne Burno ignite a combustive drive, and Danny Grissett offers his percussive piano accompaniment.

Pyrotechnics alone don't necessarily make absorbing music. Pelt's deft compositions make *November* a rewarding disc that invites repeated listens. They're steeped in modern post-bop, but also evoke a cinematic narrative akin to Wayne



Shorter or Bobby Hutcherson. Pelt's no mere throw-back musician, though. His mixture of turbulent rhythms and careening melodicism on "Avatar" or the smoldering fire he musters on "Rosalie"—check out his superb pithy duet with Grissett—are firmly rooted in the now.

The cohesive energy of Pelt's new outfit also contributes to this date's lasting

impression. In Allen, he's found the ideal match for vivacious improvisations, best illustrated on "Phoenix," a blistering modern bop romp on which Allen and Pelt incessantly exchange sparkling asides. Cleaver and Burno give the rhythm section an urgency throughout most of the date, then recoil admirably on the more reflective compositions such as "Clairvoyant" without sacrificing rhythmic intensity or ingenuity.

—John Murph

November: Mata; Avatar; Clairvoyant; Dreamcatcher; Phoenix; Rosalie; Monte Cristo; Nephthys; 466-64 (Freedom Fighters). (53:40)

Personnel: Jeremy Pelt, trumpet, flugelhorn; J.D. Allen, tenor saxophone; Danny Grissett, piano; Gerald Cleaver, drummer; Dwayne Burno, bass; Jeffrey Haynes, percussion (1).

» Ordering info: maxjazz.com

John McLaughlin

Floating Point

ABSTRACT LOGIX 011

★★★★★

John McLaughlin has created many high notes in his career, and just as many superb albums: *Devotion*, *The Mahavishnu Orchestra's Birds Of Fire*, *Shakti*, *Electric Guitarist* and *Friday Night In San Francisco*. Add *Floating Point* to that rarefied list.

Seemingly cut from the same cloth as last year's *Industrial Zen*, *Floating Point* is by far the superior record. Recorded in India with a resident cast (save exceptional bassist Hadrien Féraud and saxophonist George Brooks), *Floating Point* features similar guitar synth overtones as *Industrial Zen*, and similarly polished production, but this brilliant collective plays as a single unit, not a band of hired studio guns.

A shared sense of exhilaration, intensity, joy and purpose emerged in tracks like "Off The One," "Abbaji" and "Five Peace Band," much of the propulsive fury created by the team of drummer Ranjit Barot and percussionist Anant Sivamani. This is a case of Indian musicians using their extraordinary skills to explore U.S. fusion, giving the now 70-year-old guitarist an amazing platform for compositional/improvisational development. Barot and Sivamani rattle and shake their tubs like mad in "Abbaji"; later, Barot double-times the tempo below as keyboardist Louiz Banks blows above—a ferocious



whirlwind.

Vocalist Shankar Mahadevan leads "The Voice," a dancing drill of willowy synth riffs and Barot's endlessly percolating drum conversation. Mahadevan's dark, melancholic tones spread like dark clouds as bassist Féraud spins decidedly Jaco-ish commentary. This is a landmark recording, marked by detail, subtlety and extraordinarily moving performances.

—Ken Micallef

Floating Point: Abbaji; Raju; Maharina; Off The One; The Voice; Inside Out; 1 4 U; Five Peace Band. (62:31)

Personnel: John McLaughlin, guitar, guitar synthesizer; Ranjit Barot, drums; Anant Sivamani, percussion; Shashank and Naveen Kumar, bamboo flute; Louiz Banks, keyboard; Niladri Kumar, electric sitar; U Rajesh, electric mandolin; Debashish Bhattacharya, Hindustani slide guitar; Shankar Mahadevan, vocals; Hadrien Féraud, bass; George Brooks, saxophone.

» Ordering info: abstractlogix.com

Soul Serenades

The black church-rooted pop music of redeeming joy and sometimes angry frustration—soul—is experiencing a renaissance these days. Among the notables in the midst of the action with a new release is Stax old-timer Eddie Floyd, whose *Eddie Loves You So* (Stax 3079; 37:12) ★★★½ has been produced with respect to the Memphis soul tradition by drummer Ducky Carlisle and Radio Kings guitarist Michael Dinallo. Floyd's in good voice most of the time, linking up emotionally with lyrics to high-quality songs of romance he wrote in recent years, during the Stax '60s and '70s era or in the late '50s as a member of the pioneering soul band the Falcons.

Ordering info: concordmusicgroup.com

If fans of Simply Red, the British pop band, are spurred to download songs by soul eminence Bobby "Blue" Bland because of Mick Hucknall's *Tribute To Bobby* (Atco 511844; 37: 35) ★★★, then Hucknall has succeeded in making the world a smarter place. He handles himself well singing a dozen Bland nuggets, personally involved with the words—no harm that his voice is way higher than the husky baritone of his idol. The modern sheen of the production passes muster.

Ordering info: rhino.com

Mike Mattison, singer with the Derek Trucks Band, and guitarist-singer Paul Olsen have kept a imaginative soul-roots outfit called Scrapomatic going the past decade. In his soft but solid voice, Mattison spit-shines the kid-leather songs he and Olsen penned for *Sidewalk Caesars* (Landslide 1037; 48:38) ★★★½ with dark charm. Both are unusually good songwriters. Olsen makes like a young Levon Helm singing the Band-esque "Hook, Line And Sinker." Trucks appears on two others.

Ordering info: landsliderecords.com

Don't hold vocalist Robbie Dupree's mainstream chart success in the 1980s against him. The pop-soul of his new *Time And Tide* (RD Music 05; 41:36) ★★★ melds relaxation and stimulation in melodic tunes with intelligent words he concocted with former E Street Band keyboards player David Sancious. To good advantage, they favor some of the same chords as Steely Dan. Dupree's falsetto has something of Curtis Mayfield's about it.

Ordering info: robbiedupree.com

The new documentary on Curtis Mayfield and the Impressions—*Movin' On*

Eddie Floyd:
Memphis tradition



Up (Universal 0010887; 180:00) ★★★★★—succeeds in getting across the musical and spiritual importance of the trio to black America through 19 song performances (1965-'73, several after Mayfield went solo, including "Superfly") and articulate, observant interviewees like Mayfield (who died in 1999), his wife, Altheida, civil rights activist/ambassador Andrew Young, Chuck D, and Impressions Fred Cash and Sam Gooden. It's hagiography, worship with nary a dissenting word, but well worth your time. The DVD also includes an hour of bonus songs and talk.

Ordering info: reelintheyears.com

Now in her late 60s, Irma Thomas doesn't sing with the pitch command of years past, but on new songs and classics picked out by the Soul Queen of New Orleans and producer Scott Billington for this acoustic set with 12 pianists, *Simply Grand* (Rounder 11661; 55:59) ★★★, that's faint complaint. She holds one's attention with sophisticated presentations of emotion, especially alongside Dr. John, Henry Butler, Randy Newman, Marcia Ball or Ellis Marsalis. There are several overblown new songs, though.

Ordering info: rounder.com

Singer Felix Cavaliere, of Rascals fame, and legendary Stax guitarist Steve Cropper disappoint with their collaboration, *Nudge It Up A Notch* (Stax 30789; 48:13) ★½. While both at times show a direct connection to inspiration as performers and songwriters, they're failed by production and mixing that contemporizes soul music garishly.

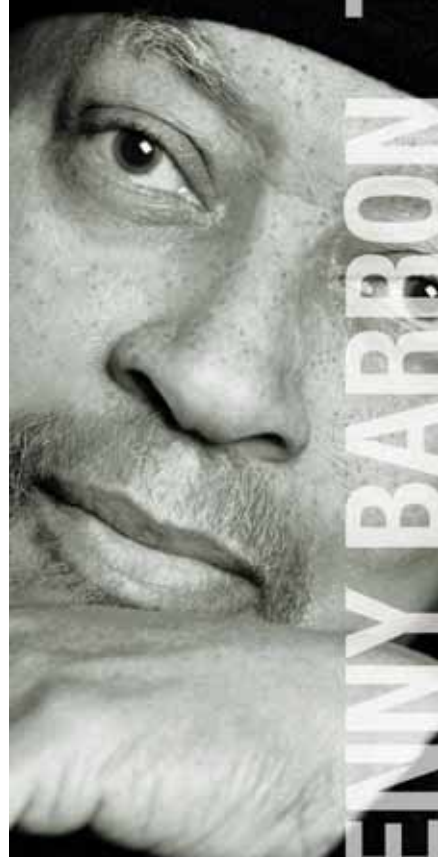
DB

Ordering info: concordmusicgroup.com



THE TRAVELER
CD album SSC 3079
in stores August 26, 2008
with
KIYOSHI KITAGAWA
FRANCISCO MELA

and guests
LIONEL LOUEKÉ
STEVE WILSON
ANN HAMPTON CALLAWAY
GRETCHEN PARLATO
GRADY TATE



playing
The Village Vanguard
August 26-31



sunnysiderecords.com



KENNY BARRON THE TRAVELER

**Arturo O'Farrill
And The
Afro-Latin
Jazz Orchestra**

Song For Chico
ZOHO 200804

★★★★

Conrad Herwig

*The Latin Side Of
Wayne Shorter* »

HALF NOTE 4535

★★★★½



Bands intent on staying *al corriente* in jazz should learn to embrace the rich Latin traditions brilliantly put forth by these distinctive, exciting recordings. Arturo O'Farrill's concert band follows and builds on his father Chico's Latin traditions, impressive writing studded with few solos, and Conrad Herwig's jam-happy septet reignites vintage bebop with burning clave.

O'Farrill, pianist in his father Chico's latter-day studio orchestras and heir to his brilliant ideology of an embracing pan-jazz scope and living homage, exquisitely frames repertorial portraits that are vividly detailed and enrich Latin big-band heritage. While Arturo's writing and scoring is crisp and concise like Chico's, it's more serious, less playful and grand, but every track has its personal subtext. O'Farrill attracts superb

Seeley's seething take on Tom Harrell's "Humility" is an unexpected blast, and his closing duo with the leader emits a moonlit sigh of nostalgia

The third volume of trombonist Herwig's bolder-than-life "crossover" reimaginings of bop classics (after Miles Davis and John Coltrane) veers into rockier terrain, as Wayne Shorter's early tunes (1964-'67) don't transition as cleanly from post-bop to clave cruising. He offers no Davis-era wry twists or wispy ballads: slow as we go is medium sultry on "Masqualero," a darkling showpiece with Herwig ululating a zaghareet.

Cut live at the Blue Note, Herwig's churning charts flash teeth and his *Latin Side* compadres (seven with the punch of 14) get the crowd

players and composers in the tradition. Papo Vasquez crafts "Caravan" as a robust mambo with a lively conversation in joyous tribute to Duke Ellington trombonist Juan Tizol. Drummer Dafnis Prieto contributes the richly layered title track as a stirring memorial. "Picadillo" stands as a lively epitaph for late tenor sax legend Mario Rivera. Trumpeter Jim

howling to the raw, earthy grit of hypnotic lines ("Tom Thumb," "Night Dreamer"), dazzling ensembles and all-out solos (Ronnie Cuber's blues bari sax on "Tom Thumb" or blistering "Adam's Apple"; Brian Lynch's angelic flight on "El Gaucho"; Luis Perdomo's exquisite ruminations on "This Is For Albert").

Iconic salsero Eddie Palmieri blesses the date and lifts it into regal nuyorican Afro-jazz as he lashes swirling montunos that toll mesmerizingly, like untuned church-bells. Even on disc, this is one compelling head-turner of sizzling salsa-fied Shorter.

—Fred Bouchard

Song For Chico: Caravan; Such Love; Picadillo; Song For Chico; Starry Nights; Cuban Blues; Humility; The Journey. (49:42)

Personnel: Reynaldo Jorge, Gary Valente, Luis Bonilla, Doug Purviance, trombone; Michael Mossman, Jim Seeley, John Walsh, Michael Rodriguez, trumpet; Bobby Porcelli, Erica von Kleist, Mario Rivera, Ivan Renta, Pablo Calogero, saxophones; Arturo O'Farrill, director, piano; Ruben Rodriguez, bass; Vince Cherico, drums, timbales; Jimmy Delgado, timbales, bell, bongo; Tony Rosa, tumbadora.

» Ordering info: zohomusic.com

The Latin Side Of Wayne Shorter: Ping Pong; Tom Thumb; El Gaucho; Night Dreamer; This Is For Albert; Adam's Apple; Masqualero; Footprints. (71:46)

Personnel: Conrad Herwig, trombone; Brian Lynch, trumpet; Eddie Palmieri (6-8), Luis Perdomo (1-5), piano; Ronnie Cuber, baritone saxophone; Ruben Rodriguez, bass; Bobby Ameen, drums; Pedro Martinez, congas.

» Ordering info: halfnote.net

"Robin McKelle knows a fine way to treat a song. Her vocal ability and flexibility sparkle as she sings, scats and swings with a big band behind her on this latest CD." - Marcia Hillman, All About Jazz-New York.



Sept 23 New York, NY Dizzy's Jazz Club
Feb 13 Rochester, NY Mary D'Angelo Arts Center
Feb 14 Erie, PA Nazareth Arts Center

in stores on 8/19/08
www.robinmckelle.com
www.cheaplullaby.com

jeff coffin mu'tet
mUtopIA
The new release from the Grammy-winning sax player from Béla Fleck and the Flecktones.

"Jeff Coffin's boldness, intensity, and verve set him apart from other saxophonists."
- JAZZ TIMES

FEATURING: Jeff Coffin, Roy "Futureman" Wooten, Felix Pastorius and Kofi Burbridge.

WITH SPECIAL GUESTS: Chris Walters, Bela Fleck, Victor Wooten, Doug Belote, Alana Rocklin, Pat Bergeson, R. Scott Bryan, Roy Agree, Rod McGaha, Barry Green and Black Cat Sylvester.

Jacob Young

Sideways

ECM 1997

★★½

Norwegian guitarist Jacob Young's music is more universal than connected to his country's much-touted scene. On the other hand, it presents many of the characteristics associated with the ECM esthetics. The prevailing atmospheric and melancholic mood is a case in point. Featuring his acoustic guitar, Young draws his inspiration from chamber music, folk and jazz. The guitarist also displays some solid writing skills—his lovely melodies are hummable.

To support his musical ideas, Young relies on a conventional jazz instrumentation (guitar, trumpet, tenor sax/bass clarinet, bass and drums). Young has forged a special relationship with drummer Jon Christensen, but oddly Christensen seems out of place. His unmistakable cymbal work often comes through as a distraction, if not a hindrance to satisfying musical development. Therefore, it is no surprise that *Sideways'* highlight is the drum-less "Hanna's Lament," a dirge-like piece carried by the horns and an oscillating bass. Christensen is clearly more at ease on "St. Ella," an open-ended piece that brings about the album's fieriest moment at the instigation of tenor saxophonist Vidar Johansen. Trumpeter Mathias Eick also gets to shine. With some quite impressive lyrical flights, he often prevents the music from falling into predictable territory. —Alain Drouot

Sideways: Sideways; Time Rebel; Slow Bo-Bo; New South End; Out Of Night; Hanna's Lament; St. Ella; Maybe We Can; Wide Asleep; Gazing At Stars. (56:22)

Personnel: Jacob Young, guitars; Mathias Eick, trumpet; Vidar Johansen, bass clarinet, tenor saxophone; Mats Ellertsen, bass; Jon Christensen, drums.

» Ordering info: ecmrecords.com



NYNDK

Nordic Disruption

JAZZHEADS 1159

★★★

Do politics and U.S. bashing have a place in jazz? If the liner notes to the second release by the quintet NYNDK are any indication, the answer is "yes." "*Nordic Disruption* represents [a] disruption in the U.S.-centric, delimited and constrained way of thinking," spouts the CD's uncredited harangue, "a shift in thought with great expectations; a celebration of cultural difference through rhapsody." That "great expectations" in jazz means diminishing the land from which the art form originated seems a primitive, even belligerent notion, particularly as NYNDK plays mainstream jazz.

NYNDK performs its material with a forward-thinking edge, yet clothed in standard forms and soloing. Its trombone/tenor front line of Chris Washburne (U.S.) and Ole Mathisen (Norway) offers a burnished tone, and the group's humor, energy and exuberance pervades every track. "Histrionics" kicks off with drummer Scott Neumann (U.S.) executing marching figures, joined by NYNDK's spiraling melody and winding solos. "Great Expectations" flies over a funky piano line and broken second-line rhythms, the song's agitated yet lilting melody recalling Steps Ahead's first album. The title track resumes the mainstream approach, its Latin/swing rhythm driving a pungent melody. —Ken Micallef

Nordic Disruption: Histrionics; Great Expectations; Backward Glance; Nordic Disruption; Blade Runner; Derivative; Brooklyn; I Hear A Rhapsody; Elefantens Vuggeviser; Nimbus. (53:03)


Personnel: Chris Washburne, trombone; Ole Mathisen, saxophones; Soren Moller, piano; Per Mathisen, bass; Scott Neumann, drums.

» Ordering info: jazzheads.com



THE L.A. CHILLHARMONIC

FEATURING RICHARD SMITH





Two and a half years in the making, **The L.A. CHILLHARMONIC** brings Contemporary Jazz's veteran guitarist Richard Smith's L.A. based peers together under one jumping, moving, and soulful roof. This all-star collaboration creates a quintessential L.A. vibe, meticulously crafted songs, and an uncompromising 9-piece horn section stacked with the best and brightest players around.

Joining Richard on his **Artistry Music** debut are **Greg Adams, Alex Acuna, Brian Bromberg, Vinnie Colaiuta, Gregg Karukas, Jeff Lorber, Eric Marienthal, Michael Paulo** and **Patrice Rushen**.

richardsmithguitar.com

myspace.com/LACHILLHARMONIC

artistrymusic.net • myspace.com/artistrymusicgroup

ICP ORCHESTRA

Old Timers
RESTAURANT AND LOUNGE
100 WEST HENRY STREET & UNIVERSITY

• BREAKFAST
• LUNCH
• DINNER

THE OLD TIMERS ARE BACK
- ONE WEEK ONLY -
CATCH THEM WHILE YOU CAN

AUGUST 31
CHICAGO JAZZ FESTIVAL
WWW.CHICAGOJAZZFESTIVAL.ORG

SEPTEMBER 1
DETROIT JAZZ FESTIVAL
WWW.DETROITJAZZFEST.COM

SEPTEMBER 3
ROCHESTER, NEW YORK
WWW.BOPSHOP.COM

SEPTEMBER 5
GUELPH JAZZ FESTIVAL
WWW.GUELPHJAZZFESTIVAL.COM

SEPTEMBER 6
NY ABRONS ARTS CENTER, NEW YORK
WWW.HENRYSTREET.ORG/ARTS

'NEVER THE SAME
SHOW TWICE'
WWW.ICPORCHESTRA.COM



SUBSCRIBE!
1-800-554-7470

HISTORICAL

by John Ephland

Delving Deeper Into the Blue

Stanley Turrentine: *Return Of The Prodigal Son* (Blue Note 17462; 58:08) ★★★½ In 1967, tenor saxophonist Turrentine was on track with a combo of gentle funk tunes like the title track, alternating with a collection of swinging blues ("Pres Delight") and pop tunes, such as Irving Berlin's whimsical "Better Luck Next Time," Antonio Carlos Jobim's serene "Bonita," "Ain't No Mountain High Enough" and Burt Bacharach's "The Look Of Love." With an alternate of the soulful "Dr. Feelgood," this set boasts 10 songs played by two different large ensembles. McCoy Tyner, Blue Mitchell and Garnett Brown are among the extended cast.

Louis Smith: *Smithville* (Blue Note 58289; 57:05) ★★★ The one pared down set in this collection (from a single session in 1958), trumpeter Smith is joined by Charlie Rouse, Sonny Clark, Paul Chambers and Art Taylor playing a mix of blues, pop and bop. The title track is a convincing slow blues full of feeling, with Rouse and Clark getting room to stretch. Smith, whose tone and relaxed style recall early Miles Davis at points, shares the spotlight. George Gershwin's "Embraceable You" is given a tender, slow reading, while another standard, "There Will Never Be Another You," has a driven, uptempo bop quality. Three bonus cuts add to the five original tunes. Standard fare.

Art Farmer: *Brass Shout/Aztec Suite* (Blue Note 17465; 60:59) ★★★½ This release of two albums from trumpeter Farmer in 1959 is worthy, in part, because of the two arrangers on hand: Benny Golson for *Brass Shout* and Chico O'Farrill for *Aztec Suite*. Lovers of brass ensembles will enjoy the 13 songs here, most of which are standards or then-new jazz standards, including "Nica's Dream," "Moanin'" and Golson's uptempo swinger "Minor Vamp." The "shout" doesn't kick in until "Vamp" (*Brass Shout's* last cut), with Golson's pen stressing convention like a Hollywood writer. O'Farrill's ambitious "Aztec Suite" is the only real production here at more than 16 minutes, with everything else clocking in with standard times. The second half of the CD, not surprisingly, offers Latin jazz with lots of percussion, making for more interesting, challenging playing from Farmer. The cast includes Lee Morgan, Bobby Timmons, Elvin Jones and Zoot Sims, along with lots of trombones, French horns, trumpets and tuba.



Bobby Hutcherson:
unrelenting

VERLY OAKLAND

Dizzy Gillespie & James Moody With Gil Fuller (Blue Note 17466; 62:01) ★★★★★ From 1965, this "twofer" of an album combines 20 songs that feature Gillespie for the first eight, Moody the last 12. The difference is like night and day, Gillespie's affinity with the large ensemble is natural and affecting, while Moody comes across as a guest artist. Fuller's charts are more interesting and better suited to the trumpet great's talents, such as "Angel City," a creepy, bluesy, almost mysterious slow swinger with lots of cinematic attitude. Johnny Mandel's "Sandpiper" love theme extends this feel. Fuller turns Gillespie's bopper "Groovin' High" into a medium-tempo swinger full of zest. A Latin feel is more prominent on the Moody set, with Fuller's less personalized, more big-band bombast surrounding the reedist's flute ("Tin Tin Deo"), tenor sax ("Night Flight") and alto ("Our Man Flint").

Bobby Hutcherson: *Head On* (Blue Note 17464; 63:00) ★★★★★ A conceptualist familiar with settings outside the jazz norm, vibist Hutcherson shines with subdued eloquence and rocking determination on this 1971 release. Pianist Todd Cochran's dreamy, mesmerizing "At The Source," performed in three parts, stands as a thing of beauty. What follows, mostly, is a series of robust, then-contemporary statements by Cochran and Hutcherson, including the leader's insistent, unrelenting rocker "Hey Harold" at almost 18 minutes and the jazzy, soulful swinger "Mtume." Trumpeter Oscar Brashear, reedist Harold Land and keyboardist William Henderson are also featured in this aggressive and stimulating large-ensemble exercise, where free meets the mainstream. Includes three bonus tracks.

DB

Ordering info: bluenote.com

Anderskov Accident

Newspeak

ILK 144

★★★★

As one of the driving forces behind the excellent Danish label ILK, keyboardist Jacob Anderskov has almost nonchalantly displayed a dizzying range and curiosity on more than a dozen records cut under his leadership. From trio outings to duets as disparate as one made with Brazilian percussionist Airto Moreira and Danish electronics merchant Jakob Riis, it's become difficult to know what to expect from him, but the results are almost always worthwhile.

Newspeak is the third album credited to his group Anderskov Accident, a wild and woolly octet that attacks his knotty and moody compositions with an appealing loose feel. Within his tunes one can detect a grocery list of ingredients—music from Africa and the Balkans, post-bop, dirge—but under his assured leadership the end result never sounds like a hodge-podge.



While his solid tunes are beguiling, equally important to the music's effectiveness is the way the arrangements privilege ensemble sound. The superb group, including tenor saxophonist Ned Ferm, trombonist Peter Dahlgren and alto saxophonist Jesper Zeuthen, contribute ripping solos, but like a growing number of bandleaders Anderskov makes sure they don't arrive as isolated packets of information. Each

improvisation is deeply connected to every tune, bursting out of the arrangement like a seeking tendril, so that the band doesn't just sit back while one person blows. They're plugged in all of the time. While the sound is dense, the leader makes good use of dynamics, with a naturalistic ebb and flow that makes those arrangements practically invisible. Watch out for this guy.

—Peter Margasak

Newspeak: The Fourth K; Lisbuit E Mirkola; Se Nu Stigler Solen; Russku; Boxy; Salene; Crumpy. (57:55)

Personnel: Kasper Tranberg, trumpet; Jesper Zeuthen, alto saxophone; Ned Ferm, tenor saxophone; Anders Banke, bass clarinet; Peter Dahlgren, trombone; Jacob Anderskov, piano; Jeppe Skovbakke, bass; Rune Kleisgaard, drums.

» Ordering info: ilkmusic.com

Bill Frisell

History, Mystery

NONESUCH 435964

★★★★½

Bill Frisell's new album contains two CDs of almost all new originals appropriately packaged alongside Americana-evoking images from the 1930s Farm Security Administration photographers like Walker Evans. Most of this music was originally composed for theater pieces, with additional tracks written for an NPR series called "Stories From The Heart Of The Land." Not surprisingly, the album has the feel of a soundtrack.

Listening to it, it's easy to imagine a poetic-but-quirky indie film shot beneath the big skies of the American West.

You might grumble a bit that there isn't a lot of improvising; it seems like long, uncluttered stretches of that faux-mythic American landscape that Frisell has created. You'd have a point. There certainly isn't here the snap and sizzle of the guitarist's recent Grammy winner, *Unspeakable*, or the heft and spring of his collaborations with Paul Motian and Ron Carter. But Frisell's melodies and moods have an easy appeal, from the Gypsy lull of "Probability Cloud" to the Copland-esque moments of "Boo And Scout." Thelonious Monk's "Jackie-ing" and Lee Konitz's "Sub-Conscious Lee" are



standouts. Dial this one up as you pull onto the highway headed west with a full tank of gas and no real destination in mind.

—David French

History, Mystery: Disc 1—Imagination; Probability Cloud; Probability Cloud Part 2; Out Of Body; Struggle; A Momentary Suspension Of Doubt; Onward; Baba Drame; What We Need; A Change Is Gonna Come; Jackie-ing; Show Me; Boo And Scout; Struggle Part 2; Heal; Another Momentary Suspension Of Doubt; Probability Cloud (Reprise). (53:33) Disc 2—Monroe; Lazy Robinson; Question #1; Answer #1; Faces; Sub-Conscious Lee; Monroe Part 2; Question #2; Lazy Robinson Part 2; What We Need Part 2; Waltz For Baltimore; Answer #2; Monroe Part 2. (37:04)

Personnel: Bill Frisell, acoustic and electric guitars, loops; Ron Miles, cornet; Greg Tardy, tenor saxophone, clarinet; Jenny Scheinman, violin; Eyvind Kang, viola; Hank Roberts, cello; Tony Scherr, bass; Kenney Wollesen, drums.

» Ordering info: nonesuch.com

alyssa graham echo

An echo can soothe, and an echo can haunt. In Roman myth, Echo is the beautiful nymph with the musical voice forever calling after a boy in love. The aptly-titled *Echo*, is a musical travelogue that traces the arc of a modern-day love affair and infuses it with a melange of Jazz, Pop and Brazilian rhythms, bound together by the unforgettable timbre of Graham's stunning voice.

Available at Music/DVD Locations
BARNES & NOBLE
 BOOKSELLERS
www.bn.com

summysiderecords.com
alyssagraham.com

Summyside
 RYND DISTRIBUTION

the MANY COLORS of a W*O*M*A*N

Saturday 6 SEPT 2008 8pm

Aetna Theater, Wadsworth Museum of Art,
600 Main St., Hartford, CT

FREE ADMISSION

Nicki Mathis' Afrikan Amerikan Jazz New Millennium All Stars:

Ricky Alfonso, Kalyn Dean, Melanie Dyer, Raynell Frazier, JANICE FRIEDMAN,
Yasuyo Kimura, Rozanne Levine, Bill Lowe, Yunie Mojica, Jocelyn Pleasant,
Carol Sudhalter, DOTTI ANITA TAYLOR, DEBORAH WEISZ, Mark Whitecage,
ANTOINETTE MONTAGUE, NZINGHA'S DAUGHTERS & MORE

Funded in part by the Evelyn Preston Memorial Fund

Saturday 8 NOV 2008 8pm

St Joseph College The Hoffman Auditorium,
678 Asylum Avenue, West Hartford, CT

Nicki Mathis' Afrikan Amerikan Jazz; Artie Dixon, & MORE

<http://matchbook.org/ArtistProfile1.aspx?ProfileId=741>

<http://hometown.aol.com/themanycolors/myhomepage/business.html>

CoSponsored by MCW, Inc., OPUS,
Inc. SAND, Inc.; Funded by MCW,
Supported by Smith Whitley & Co.;
Cull Books, Jim Fentress, Rhonda
Love, Editor-in-Chief, Grand Manner
Magazine, President & CEO Grand
Manner Atelier Showroom Boutique
Fashion Makeover Services Atelier;
Sponsors Invited 860.231.0663



Houston Person with Ron Carter

Just Between Friends

HIGHNOTE 7188

★★★½

There is probably no one left to recall the sound of Gene Ammons better than Houston Person. He might take offense at that, since he's of the Texas tenor school, as Ron Carter expounds in the liners, rather than the Chicago tradition. But the division is a fine one, not worthy of debate here. Feeling and tonality are paramount with Houston, though, like Jug, he can toss off a rippling run to confirm he isn't cruising on fumes.

Carter and Person have recorded in this context several times. The bassist seems to relish such a duo, as the tenor saxophonist has anchored timing and a billowing bottom end. Basic simpatico and listening chops are evident on the gallantly tentative final note swap of "How Deep Is The Ocean." "Blueberry Hill" is the least likely vehicle, but Carter has fun with it, spurring with a clipped cowhand clop like Shelly Manne with Sonny Rollins, walking hard and playfully bending notes. "Meditation" further begs the bassist to marshal rhythmic resources.

Houston curbs the bluesy bombast of his youth on the resigned "You've Changed"; perhaps this, along with Carter's reference to Oscar Pettiford's "Blues In The Closet," is a message to jazz in general: You've changed, but we essentially haven't.

This session is as much about tight communication between musicians as driving home lyric content. Rudy Van Gelder engineered the album, so play the CD close to your ears and zone in on Carter's deft devices and the hand-in-glove interplay. Few risks are taken, yet the context is a bold gamble and the faultless double-time of "Lover Come Back To Me" proves these golden oldies have still got it.

—Michael Jackson

Just Between Friends: How Deep Is The Ocean; You've Changed; Blueberry Hill; Darn That Dream; Meditation; Lover Man; Lover Come Back To Me; Polka Dots And Moonbeams; Always; Alone Together. (53.54)

Personnel: Houston Person, tenor saxophone; Ron Carter, bass.

» Ordering info: jazzdepot.com



New Release on SFJAZZ Records

SFJAZZ COLLECTIVE

LIVE 2008: 5TH ANNUAL CONCERT TOUR
Original Compositions & The Music of Wayne Shorter

Joe Lovano	Robin Eubanks
Dave Douglas	Renee Rosnes
Stefon Harris	Matt Penman
Miguel Zenón	Eric Harland

Limited Edition 3-CD Set; \$35. Available only through SFJAZZ.
Shipping October 2008.

sfjazz.org • 866-920-JAZZ

VCU JAZZ COMPOSITION COMPETITION

Virginia Commonwealth University

Virginia Commonwealth University is hosting a
Jazz Competition this fall for an unpublished
jazz big band composition by a high school student.

- ♦ Instrumentation: 5 saxes (AATTB, doubles optional), 3-4 trumpets, 3-4 trombones, guitar and/or piano, plus bass and drums (vocals optional)
- ♦ Submissions must be *received* by October 1, 2008.
- ♦ Prizes include cash, scholarships, arranging texts and scores, jazz magazine subscriptions, a VCU performance and recording, and assistance towards publication.
- ♦ Prize sponsors include *DownBeat*, *Alfred Publishing Co.*, *Jamey Aebersold*, *Kjos Music* and *Kendor Music*.

OVER \$7000 IN PRIZES!

For details, a downloadable brochure and an entry form, visit:

www.vcu jazz.org/composition

Virginia Commonwealth University • Richmond, Virginia • www.vcu jazz.org

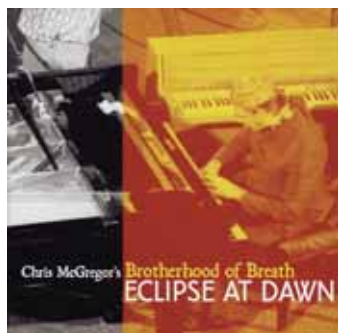
Chris McGregor's Brotherhood Of Breath

Eclipse At Dawn
CUNEIFORM RUNE 262

★★★★

No big band's music embodied life and death struggle quite like the Brotherhood of Breath's. On the one hand, their blend of Duke Ellington- and Charles Mingus-inspired charts with unbridled collective improvisation made them one of the most exciting jazz acts to tour the U.K. and Europe during the '70s. Bring them up to English jazz aficionados of a certain age and you'll hear deep "those were the days" sighs.

But tragedy and misunderstanding hovered about the band, whose core members were South African exiles. Joe Boyd, who booked them and produced their first album, recounts in his memoir *White Bicycles* how early struggles with the British Musician's Union kept them in poverty; even after they got their cards, the combative crew's alcohol-stoked rants in Xhosa discomfited concert organizers as much as their uninhibited music challenged a then-moribund British jazz scene. All of the exiles, save Louis Moholo, who finally moved back to South Africa a few years ago, are now dead, which makes this album seem especially precious. Recorded at the Berliner Jazztage in 1971, it is the third in Cuneiform's series of archival



releases culled from live tapes.

Taken on its own merits, this is a splendid performance. The band was a little smaller than usual—trumpeter Mongezi Feza was somewhere else that night, and future improv stars like Evan Parker or Radu Malfatti had not yet joined—but their 11 pieces still trump anyone else's 20. The material, all penned by McGregor and other group members except

the title tune by Abdullah Ibrahim, sports rich, indelible melodies and brisk tempos that organically dissolve into and resolve from ebullient collectively improvised passages. The solos scorch; in particular, trumpeter Marc Charig and tenor saxophonist Gary Windo impress with their delivery of clear ideas at a break-neck pace.

Moholo and McGregor's duet on "Restless" is especially thrilling, with the pianist sketching fleet lines over drumming that obliterates clichés about engine rooms with the sense that the boiler just exploded. McGregor keeps a lower profile elsewhere, unaccountably switching to a much quieter instrument that is identified in the liner notes as an upright but sounds to me like an under-amplified electric piano. Which raises the record's sole caveat—the sound quality, which is marred by a slightly muffled recording and McGregor's dodgy instruments. —*Bill Meyer*

Eclipse At Dawn: Introduction By Ronnie Scott; Nick Tete; Restless; Do It; Eclipse At Dawn; The Bride; Now; Funky Boots March; Ronnie Scott And Chris McGregor Sendoff And Applause. (64:15)

» Ordering info: cuneiformrecords.com

Brian Blade

Season Of Changes

VERVE B0010696

★★★★

For most drummer-led ensembles, the idea of an album with nary a drum solo smacks of sacrilege. For Brian Blade & the Fellowship Band, though, individual vainglory has always been trumped by a strong sense of collective purpose. *Season Of Changes* skillfully continues the trend and marks the group's first outing in eight years. Among the changes this season: The septet has been trimmed to six with the departure of pedal steel player Dave Easley, who added salt-of-the-earth ambiance on the group's first two discs.

In keeping with the Fellowship Band's contemplative esthetic, the new release is steeped in spiritual yearning. Blade interlaces his compositions with dramatic flair and soft sobriety, asserting himself on the skins when needed but never overwhelming the group's tender balance of voices. The album's compositional jewels come



from pianist Jon Cowherd. On the epic title track and "Return Of The Prodigal Son," Cowherd's weighty melodic statements channel elegiac and joyous spirits, all over a harmonic framework that invites probing, occasionally soaring solos from guitarist Kurt Rosenwinkel, alto saxophonist Myron Walden and tenor saxophonist Melvin Butler.

"RubyLou's Lullaby" eases the listener into the album nicely with stark piano and guitar, but needs more edge once tenor and bass clarinet join in with the melody—the reeds sound a little too sweet for their own good. Although a few moments on *Season Of Changes* verge on melodrama, the album as a whole is a moving piece of work. Rarely does such unabashedly serious, artful music come in such a listenable package. —*Eric Bishop*

Season Of Changes: RubyLou's Lullaby; Return Of The Prodigal Son; Stoner Hill; Season Of Changes; Most Precious One; Most Precious One (Prodigy); Improvisation; Alpha And Omega; Omni. (46:27)

Personnel: Brian Blade, drums; Jon Cowherd, piano, pump organ, Moog, Wurliitzer; Kurt Rosenwinkel, guitar; Myron Walden, alto saxophone, bass clarinet; Melvin Butler, tenor saxophone; Chris Thomas, bass.

» Ordering info: vervemusicgroup.com



"Jazz is my music and WBGO is My Source for Jazz"

– Kareem Abdul-Jabbar
NBA legend

"WBGO is My Source for great news coverage"

– Dianne Reeves
jazz vocalist

WHAT IS WBGO
YOUR SOURCE FOR?

- JAZZ AND BLUES ON YOUR DIAL 24/7?
- JAZZ ON THE WEB AT WBGO.ORG?
- LIVE BROADCASTS AND INTERVIEWS?
- UNIQUE PROGRAMMING AND WEB CONTENT?

Visit
WBGO.org/mysource
and let us know!



Neil Welch

Narmada

BELLE 020508

★★½

On his debut recording, Seattle-based saxophonist Neil Welch does not hold back and is not afraid of wearing his influences on his sleeve. "The Search" is dedicated to John Coltrane, Pharoah Sanders and Albert Ayler, and Welch sounds like a cross between the first two giants as he combines mysticism with ferocity. He is an impassioned tenor player with a rugged tone, and his relentless wails induce flows of adrenaline.

Welch can dive head-on into the music, but also let it simmer before bringing it to a rolling boil, as with his take on Radiohead's "Paranoid Android," which also testifies to his arranging skills. In its conception and execution, it might be the most original piece of music on *Narmada*. The diversity Welch embraces does not detract from the album's unity, but forces his cohorts to rely on mannerisms. The most obvious example is pianist Brian Kinsella's evocation of McCoy Tyner on "The Search."

Welch switches to soprano to close the set with an epic version of a traditional raga performed alongside tabla and sitar as sole accompaniment. As much as one would love to command Welch for his commitment and unwillingness to compromise, a few pieces could have benefited from some editing.

—Alain Drouot

Narmada: Madness In Motion; The Search (For Coltrane, Pharoah And Ayler); Narmada; Paranoid Android; Neptune; Darker; Raga Kirwani. (72:50)

Personnel: Neil Welch, tenor and soprano saxophone; Brian Kinsella, piano; Fender Rhodes; Luke Bergman, bass; Chris Icasiano, drums; Tor Dietrichson, tabla, congas, percussion; Pandit Debi Prasad Chatterjee, sitar.

» Ordering info: belle-records.com



Derrick Gardner and the Jazz Prophets

A Ride To The Other Side ... Of Infinity

OWL STUDIOS 00121

★★½

Derrick Gardner and the Jazz Prophets lay down some funky and soulful hard-bop that hearkens back to the groups of Cannonball Adderley and Horace Silver. The band tears through eight tunes that were either written by Gardner or his bandmates, as well as Bill Lee's ballad "Be One." The Prophets are tight: The rhythm section locks in the pocket, the band executes the charts precisely and every solo is strong. The funky "Mac Daddy Grip" not only puts on a hard-bop clinic, but it almost makes the album worth getting on its own. Each soloist makes a statement, and the background parts that enter about halfway through each solo add intensity and energy.

Other highlights include Anthony Wonsey's piano solos on the opener "Funky Straight" and the burning closer "Of Infinity." Wonsey's percussive touch and sequenced phrases build tension and excitement. Percussionist Kevin Kaiser adds drive to the Latin-esque "Lazara" and "Funky Straight." Although there aren't any real weak spots, the album slows down a bit in the middle with the lethargic "God's Gift."

—Chris Robinson

A Ride To The Other Side ... Of Infinity: Funky Straight; A Ride To The Other Side; Mac Daddy Grip; Be One; Bugabug; God's Gift; Lazara; Just A Touch; Of Infinity. (70:04)

Personnel: Derrick Gardner, trumpet, flugelhorn; Vincent Gardner, trombone; Rob Dixon, tenor saxophone; Anthony Wonsey, piano; Rodney Whitaker, bass; Donald Edwards, drums; Kevin Kaiser, percussion.

» Ordering info: owlstudios.com



JOE CHAMBERS

UNC Wilmington Distinguished Professor of Jazz

Internationally known jazz drummer, composer and educator Joe Chambers joins UNCW's Department of Music faculty this fall as the first Thomas S. Kenan Distinguished Professor of Jazz.

THE UNCW JAZZ FACULTY

Steve Bailey BASS / Frank Bongiorno SAXOPHONE

Joe Chambers PERCUSSION / Bob Russell GUITAR

Jerald Shynett TROMBONE / Bill Warren DRUM SET

Andy Whittington PIANO



www.uncw.edu/music

910-962-3415

An EEO/AA Institution. Photo: UNCW/Laura Johnston

Ben Wolfe

No Strangers Here

MAXJAZZ 605

★★½

Ben Wolfe's last CD, 2004's *My Kinda Beautiful*, gathered a large ensemble to explore the bassist's hybrid of jazz and classical music. His follow-up scales down the personnel to essentially a double quartet—half Wolfe's hard-bop combo, half a lush string quartet. But the two never mesh their sounds so much as they stand off on opposite sides of the room, doing their own thing in similar time, like awkward teens at a junior high dance.

Wolfe, a veteran of bands led by Harry Connick, Jr. and Wynton Marsalis, employs the same sense of cool retro swing as his ex-employers, and is at his unassuming best when he gathers a talented batch of burners and lets them loose on a hard-charging number like "The Minnick Rule," the album's only tune without strings, which features trumpeter Terrell Stafford. His string arrangements too often put quotation marks around the music, replacing tradition with nostalgia.

My Kinda Beautiful was presented as an imaginary score for a non-existent film, and there's a similar sense of scene-setting on several of these tracks. There's a genuine desire to blend genres in Wolfe's approach, but too often the sentimental strings recall the "uptowning" of jazz behind Charlie Parker's and other "with strings" sessions. He ventures a slightly more modernist approach on "Rosy And Zero," but the chamber sections get out of the way of the jazz soloists, never integrating the two approaches.

—Shaun Brady

No Strangers Here: The Minnick Rule; No Strangers Here; Milo; No Pat No; The Filth; Circus; Blue Envy; Rosy And Zero; Jackie Mac; Groovy Medium. (49:56)

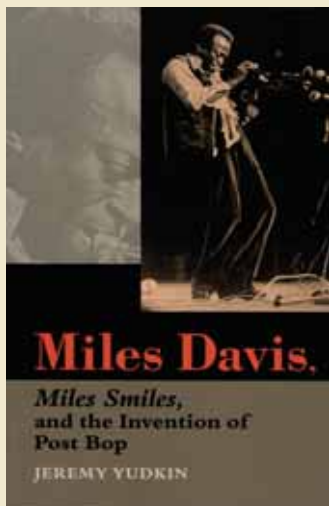
Personnel: Ben Wolfe, bass; Marcus Strickland, Branford Marsalis, tenor and soprano saxophone; Terrell Stafford, trumpet; Luis Perdomo, piano; Greg Hutchinson, Jeff "Tain" Watts, drums; Victor Goines, clarinet; Jesse Mills, Cyrus Beroukhim, violin; Kenji Bunch, viola; Wolfram Koessel, cello.

» Ordering info: maxjazz.com



BOOKS

by Eric Fine



New Study of Mid-'60s Miles Comes Up Short

Perhaps the ideal way to read Jeremy Yudkin's *Miles Davis: Miles Smiles And The Invention Of Post Bop* (Indiana University Press) is to begin at the book's mid-way point, where the author broaches the main part of his thesis. In the chapter "Not Happening," Yudkin chronicles the years between the breakup of the group that

recorded Davis' landmark album *Kind Of Blue* and the formation of Davis' second quintet that "invented" post-bop.

Davis scuffled in the early 1960s: his parents died, his substance abuse resurfaced, his first marriage ended and his recordings grew erratic. The trumpeter's reputation was called into question once again. But Davis rediscovered his muse while recording *Seven Steps To Heaven* (1963). Half the tracks heralded the arrival of pianist Herbie Hancock, bassist Ron Carter and drummer Tony Williams. The addition of tenor saxophonist Wayne Shorter in 1964 completed the second quintet's lineup that, Yudkin argues, fashioned a new style on *Miles Smiles* (1967).

"Davis brought together on one album 'free' playing and chord-based improvisation, rhythmic innovation and timekeeping, elastic form and rigid structure, 'modal' music and chord changes," writes Yudkin, who teaches at Boston University and Oxford. "His vision in doing all this cannot be overstated, nor can the importance of the extraordinary skill and musicianship of every other member of his band."

Miles Smiles was the group's second of six studio recordings released between 1965 and 1968, and Yudkin spends two chapters explicating the album in the exhaustive manner of a classical music score—with transcriptions, charts and more. The rest of the book fits this painstaking analysis like a picture frame that's too large. Rather than further discussing the group's legacy, Yudkin rehashes the stages of Davis' career leading up to this fruitful period.

He devotes chapters to Davis' other groundbreaking albums, notably *Birth Of The Cool*, *Bags Groove* and *Kind Of Blue*, and summarizes the setbacks he overcame: heroin addiction from 1949 to 1954 that damaged his reputation; damage to his larynx in 1956 that reduced his voice to a "hoarse whisper"; the violent confrontation with racist cops in 1959; and so on. While such details provide historical context, all of this information is available elsewhere and hardly reason to invest time in this particular study.

In addition, Yudkin fails to usher post-bop into the present. The style transitioned from the vanguard to mainstream long ago. By now post-bop has become a catchall for music that not only relies on modal improvisation and simpler chord progressions; but also a rhythm section given free rein to maneuver around—and even outside—the pocket. The rubric encompasses such a broad range that its definitions have lost much of their specificity. The book sheds no light on this issue; its brief conclusion speaks only of the jazz-rock era on the horizon. For this reason, the book comes up short. **DB**

Ordering info: iupress.indiana.edu

Anguilla's 6th Annual TRANQUILITY



FESTIVAL

NOVEMBER 6TH - 9TH 2008

"STRAIGHT No CHASER"



anguilla
TRANQUILITY JAZZ FESTIVAL
STRAIGHT - NO CHASER



DEE DEE BRIDGEWATER



CHRISTIAN SCOTT



PATTI AUSTIN



TERENCE BLANCHARD



Anguilla Tourist Board

Coronation Avenue · The Valley · Anguilla

www.anguillajazz.org · 1 (877) 4 ANGUILLA

Myriam Alter

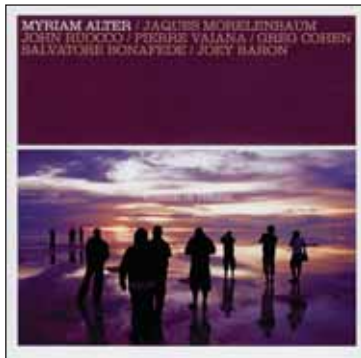
Where Is There

ENJA/JUSTIN TIME 3331

★★★★½

In the liner notes to her new CD, Myriam Alter seems to answer the very question posed by its title: "I think that 'there' is where love is," she writes. "No matter what." But the hushed, wistful intimacy of these eight tracks suggest that Alter's concept of "there" is not a place easily reached, and once achieved hard to maintain.

Based in Belgium, Alter was raised in a Spanish family of Sephardic Jews. Her pan-European compositions blend those heritages in much the same way as her bio, offering a combination of klezmer and Spanish folk idioms with a chamber elegance; it's reminiscent of Anat Cohen's own recent experiment with similar influences, *Poetica*. Alter yields the piano bench and assumes the mantle of "composer," assembling a multinational ensemble as essential to the music as the placement of notes on paper. Bassist Greg Cohen and drummer Joey Baron are closely associated with various incarnations of John Zorn's Masada, and suggest the Jewish folk themes in Alter's music without losing the thread of other influences. Italian pianist



Salvatore Bonafede possesses a delicate touch, implying more than asserting.

Alter's Belgian neighbors, saxophonist Pierre Vaiana and clarinetist John Ruocco, wring emotion from Alter's mournful melodies, but it's Brazilian cellist Jaques Morelenbaum who most strongly tugs on the heart-strings proffered by the composer. Without ever seeming

mawkish, Morelenbaum uses the odd scraped string or shift in pressure to suggest passion restrained just under the surface of these melancholy tunes. Baron, too, is a master of effect, creating a sense of loss from echoing hand percussion during his solo on "Come With Me" or suggesting rain on the roof with brushes on the pointedly named "September 11." Of course, no piece can carry the weight of that title, but it's to Alter's credit that she conjures an appropriate blend of hope and loss even without direct association.

—Shaun Brady

Where Is There: Was It There; Still In Love; Come With Me; In Sicily; I'm Telling You; It Could Be There; September 11; Catch Me There. (50:08)

Personnel: Myriam Alter, compositions; Jaques Morelenbaum, cello; John Ruocco, clarinet; Pierre Vaiana, soprano saxophone; Salvatore Bonafede, piano; Greg Cohen, bass; Joey Baron, drums.

» Ordering info: justin-time.com

Jason Miles & DJ Logic

Global Noize

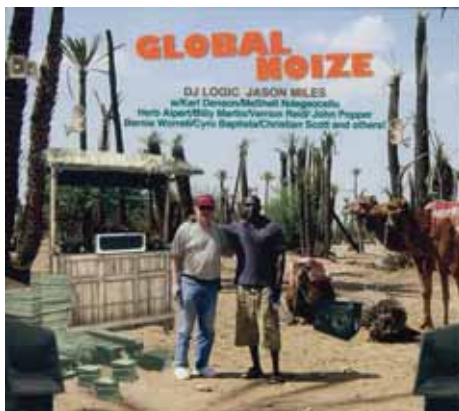
SHANACHIE 5160

★★★★

The assimilation of jazz, fusion and world-beat electronica into DJ culture (or vice versa) has been well-established for more than a decade. That said, there is still plenty of room to move forward, and the *Global Noize* collaboration between keyboardist Jason Miles and DJ Logic points in some entertaining—if not original—directions.

With a core band of Miles, Logic, saxophonist Karl Denson, drummer Billy Martin and percussionist Cyro Baptista, the Noize-boys seem poised to take the art form to the next level. But it is not to be. Instead, we get 11 tracks of electrified, groove-laden riffs, East-meets-West percussion and vocals, and numerous cameo appearances from talented-but-undistinguished soloists. Logic seems especially restrained here, assimilating to Miles' conventional structures and direction.

Most tracks are funky and danceable, but the soloing by Denson is unremarkable, as are contributions from the likes of trumpeter Herb Alpert and guitarist Vernon Reid. Blues Traveler's John Popper lends some nice harmonica on "The Souk," bassist James Genus adds some bounce to a couple of tracks and



keyboardist Bernie Worrell adds some nice sonic colorings on "Spice Island" and "Pool Of Honey." Sadly, trumpeter Christian Scott sounds just as smooth as Alpert, and the whole project has more of a background-as-opposed-to-breaking-ground feel.

In the past, people found certain sessions on labels like CTI and even Blue Note to be formulaic—even while they were making good music. All of the musicians here have made better recordings, and I expect they will again soon.

—Mitch Myers

Global Noize: A Jam 4 Joe; Spice Island; The Souk; Quera Dancar; Dar'abesque; Bollywood; Planetary Beat; Exotic Thoughts; Pool Of Honey; Spin Cycle; What I Know. (50:46)

» Ordering info: shanachie.com



Jamie Baum Septet

Solace

SUNNYSIDE 1193

★★★★½

Adventurous flutist Jamie Baum works the angles and corners of the jazz mainstream, and she has no problem sharing the spotlight. For example, on *Solace*, Baum offers a generous program of her compositions, arrangements and spoken-word text; she also spreads the wealth around, as the disc is filled with her bandmates' musical contributions.

On hand to help convey her sometimes serene, sometimes flurry-filled messages are a floating "septet," not fixed but rotating, depending on the material. The program is made up of six tunes and one suite, one of the best being an enticing uptempo swinger in "Wheeler Of Fortune" (written for Kenny Wheeler), where Baum's fleet stick navigates a pretty melody that's also a tad aggressive (George Colligan's piano solo is also a highlight). This tune, true to its muse, also features a well-paced horn chart and trumpeter Shane Endsley invoking Wheeler's spirit.

The title track, which opens the set, is at times dreamy and mysterious, and a good example of Baum's compositional prowess. The four-part "Ives Suite" refers to another major influence, Charles Ives. Inspired by his "Fourth Symphony," it's Baum's take on the "spirit and feel of the music," as opposed to an interpretation. For those not familiar with the symphony, it may not matter much. Baum was probably aware of this eventuality and just infused her own spirit to come up with a busy, complex, reflective and classically oriented set that ends up being listenable.

The remainder of the program continues Baum's intelligent—if sometimes calculating—approach to jazz; a welcome take on that ongoing wrestling match between composition and improvisation. The tributes to Wheeler and Ives refuse to be contained at their nominal stations.

—John Ephland

Solace: Solace; Wheeler Of Fortune; Far Side; Ives Suite—Time Traveler, Time Traveler, Questions Unanswered, Answers Unquestioned; In Passing; Pine Creek; Dave's Idea. (74:04)

Personnel: Jamie Baum, flute, alto flute; Ralph Alessi, trumpet, flugelhorn; Shane Endsley, trumpet; Douglas Yates, alto saxophone, bass clarinet; Vincent Chancey, Chris Komer, French horn; George Colligan, piano; Fender Rhodes; Johannes Weidenmueller, bass; Jeff Hirschfield, drums; Kyoko Kitamura, voice.

» Ordering info: sunnysiderecords.com

New Berklee Compilation Disc Boasts International Cast

Students from overseas prevail on the recent CD *Common Ground*, the fifth in a series of yearly jazz compilation albums produced by Berklee College of Music and its most internationally focused to date. At least one administrator at the Boston school believes this trend foreshadows the future of jazz.

"It is now possible to live in a faraway place and be as knowledgeable as some guy going to jazz clubs in New York every night," said Larry Monroe, Berklee's associate vice president for international programs. While innovators throughout jazz history have come mostly from the United States, Monroe said, "that's not going to be true any longer. It's going to be more and more international."

The school's student-operated imprint, Jazz Revelation Records, released *Common Ground*. Students from throughout Europe and Asia serve as leaders on eight of the 10 tracks. After alto saxophonist Pat Carroll's boppish opener, "Mighty Aphrodite," the other groups follow a course reflecting a wider spectrum of influences.

Jani Moder, a guitarist from Slovenia, and South Korean bassist Hyunwoo Han duet on "Out Of The Blue," which features shifting tempos and rhythms. Pianist Alejandro Carrasco's "JPG" imports a flamenco influence from his native Spain, and Japanese pianist Manami Morita assimilates gospel music on "Going Home."

"It's a snapshot of what's going on today: What people do, what people write and what people listen to," said Dan Pugach, an Israeli drummer who appears on three tracks. "There's European jazz, there's Latin, there's everything."

Pugach, 25, typifies the album's melting pot. Nominally a bop drummer, he played timbales in a salsa band in Tel Aviv and spent three months studying the pandeiro, a Brazilian tambourine, in Rio de Janeiro. "Today it's becoming more important to be able to play other styles really well," he said, "and to bring your own flavor to the music."

While more than 20 percent of Berklee's student body comes from abroad, the impact on Jazz Revelation's catalog is recent.

"We haven't had anything so diverse as far as the bandleaders coming from so many different places," said Michael Borgida, 27, the label's student president since 2007.



Dan Pugach

The absence of non-Western instruments like the tabla or oud hardly diminishes the album's intent.

"It's more about the players than the instruments," Borgida said. "There are so many students from different countries that have different things to offer that you pick up so much by listening to other musicians and playing with other musicians."

Jazz Revelation received submissions from roughly 60 students, who each recorded a demo of three original compositions. *Common Ground* was recorded over five sessions in February at Mix One Studios in Boston. The label celebrated the release of the album in April at Regattabar at the Charles Hotel in Cambridge, Mass., and the Berklee Performance Center in Boston. The label booked promotional dates throughout the summer.

Berklee established Jazz Revelation Records in 2003. It followed Heavy Rotation Records, a pop music imprint the school founded in 1995. Projects like the record labels and the school's International Folk Music Festival—an annual spring concert featuring students and faculty from around the world—also serve a social purpose.

"The past four years have been no joy ride politically in the United States and around the world," said Kevin McCluskey, Jazz Revelation's faculty advisor and executive producer. "The fact that these kids from different countries can get together and not shoot each other was part of our thinking, as well."

—Eric Fine



Standing: Dominick Farinacci (left), Yasushi Nakamura and Ron Blake; Seated: Carl Allen (left) and Adam Birnbaum

Juilliard Tours Asia: The Juilliard Jazz All-Stars began a tour of South Korea and Japan on July 23. The band started its tour with performances and workshops at Yonsei University and Myongji College in Seoul, South Korea, before visiting Tokyo, Osaka and Shizuoka, Japan. It planned on concluding the tour with a performance at the Imperial Hotel World Jazz Festival in Osaka on Aug. 16. Details: juilliard.edu

Golson Masters Harvard: Benny Golson has been named the 2008 Harvard University Jazz Master in Residence. The saxophonist has also accepted a commission to write a new version of his "I Remember Clifford" for the 38-piece Harvard Wind Ensemble.

Details: fas.harvard.edu

CalArts Records: California Institute of the Arts released its 19th annual CD in association with Capitol Records. *CalArts Jazz 2008* features 11 compositions from the school's student musicians.

Details: calarts.edu

Florida Hosts Composers: The second annual International Jazz Composers' Symposium was held from June 12–14 at the University of South Florida in Tampa. More than 80 composers hosted workshops, concerts and panel discussions. Michael LeBrun received the best small group composition prize for his "Jambo" and Lars Møller's "Folk Song #1" was named best big band composition.

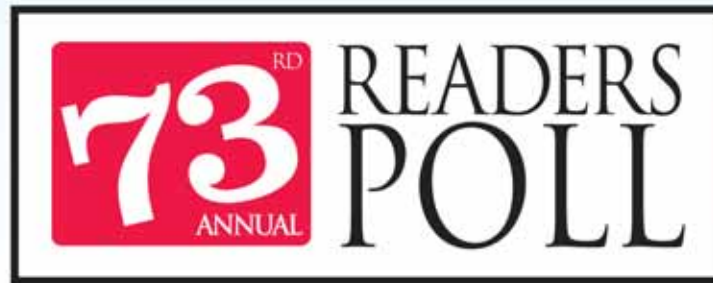
Details: arts.usf.edu

Oberlin Breaks Ground: Oberlin Conservatory held a groundbreaking ceremony on June 7 to begin construction on the Phyllis Litoff Building, which will house the Jim and Susan Neumann Jazz Collection.

Details: oberlin.edu

Yale Scores Grant: The Yale University library received a \$294,000 grant from the Andrew W. Mellon Foundation to support Yale's Oral History American Music project. Details: yale.edu

DOWNBEAT
Jazz, Blues & Beyond Since 1934



VOTE!

Just go to
DownBeat.com

Last year, the DownBeat Readers Poll went online, and we had more votes than ever.

This year, the Poll is once again exclusively online.

Make your vote count in naming the year's best in jazz, blues and beyond!

An Original or Copy? Understanding the Nuances of Copyright Infringement

In a previous “Legal Session” column, I quoted a facetious attorney who answered the question of what constitutes copyright infringement with, “Infringement is two songs that sound alike to the ear of the average tone-deaf judge.” I’m sure some lawyers who wind up on the short end of copyright infringement cases believe this. But to actually prove copyright infringement in federal court, where these cases are brought, you must prove actual copying and substantial similarity to a protectable element.

Actual copying is usually established circumstantially by showing access and “probative similarity.” This rather medical sounding term means a resemblance between the works that is not likely to have arisen by coincidence. When dealing with printed works, one way of proving copying is a device long used by publishers of factual books like catalogs—the purposeful placement of errors. If those errors appeared in suspected infringing versions, it offered strong evidence that they were copied from the original.

But how do you prove similarity between two pieces of music? In most copyright litigation cases each side has its own musicologist who prepares elaborate comparison presentations, complete with charts with different colors representing the similarities—and in this digital era, complex audio and computerized models designed to favor one side or the other. An excellent site for examples from all cases involving music was created by Charles Cronin at cip.law.ucla.edu.

Proving access requires a showing that there was a reasonable opportunity to see or hear the plaintiff’s work. This is a key element of infringement. A perennial litigant in the history of American popular music was Ira Arnstein, the plaintiff in many infringement cases against famous songwriters. *Arnstein v. Porter* was dismissed because he couldn’t prove that Cole Porter had access to his unknown “Modern Messiah” when he wrote “Don’t Fence Me In.”

The portion copied has to be protectable. An unsuccessful case was brought by flutist James Newton against the Beastie Boys, who sampled a six-second excerpt from his work “Choir.” This sample was held not substantial enough to be protected because it was only notated as three notes on the written lead sheet. Some commentators on this case have suggested that if Newton had used his professional recording of the piece as his deposit copy rather than the bare-bones lead sheet filed in the Copyright Office, the result might have been different.

In another case, a rudimentary recorded drum lick was allowed by a judge to go to the jury on the issue of whether it was substantial enough to be protected. That doesn’t mean that there was a decision on the drum lick case, because as what happens in many of these cases, once it’s allowed to go to the judge or jury, the case is settled out of court and dismissed.

A finding of actual copying was stretched to the limit in the famous



Alan Bergman

*Do you have a legal question that you'd like
Alan Bergman to answer in DownBeat?
E-mail it to him at legalsession@downbeat.com!*

case brought by Ronald Mack against George Harrison, claiming that the ex-Beatle’s “My Sweet Lord” infringed Mack’s “He’s So Fine.” Mack won the case even though the court acknowledged that Harrison might have “unconsciously” misappropriated the musical essence of “He’s So Fine.”

Another interesting case on the issue of whether the element copied is protectable involved Duke Ellington and Billy Strayhorn and the jazz standard “Satin Doll.” Ellington wrote the “Satin Doll” lead sheet, but several published arrangements incorporated Strayhorn’s unique harmonization. The Ellington argument was that mere harmonic progressions cannot be sufficiently original to constitute a protectable element. This was consistent with other decisions in this area but this court disagreed. The judge in the case wrote:

“The court is not convinced that harmony is unprotectable as a matter of law. While we agree that melody generally implies a limited range of chords which it accompanied, the composer may exercise creativity in selecting among these chords. Harmony is the derivative creation almost by definition. A composer generally creates a harmony to accompany a particular melody, as opposed to developing harmony in the abstract.”

It could be argued that in some of these cases, the copyright in the underlying musical work, which is usually registered using the copyright form PA, is confused with the rights of the sound recording which is registered using the copyright form SR. Many so-called samples involve uses of recordings containing underlying musical compositions—really two separate licenses rather than one.

When is a sample using the underlying musical composition and when is it the arrangement or the performance, for which there is usually no copyright protection, at least in the United States? When you register a composition for copyright, and you have a recording of it, you should deposit that recording rather than the lead sheet, which has been the practice for many years. Rather than trying to express in a lead sheet what you’re trying to protect, which was probably Newton’s problem, you file the recording as your example of the underlying musical composition. That way you will be secure that whatever is on that recording is what you have registered. This also acknowledges the nature of jazz, which emphasizes improvisation and performance and is difficult to capture in symbolic notation.

DB

Alan Bergman is a practicing attorney—and jazz drummer—in New York who has represented the likes of Ron Carter, Jack DeJohnette, Joe Lovano, Dreyfus Records, Billy Taylor and the Thelonious Monk estate. To contact him, go to alanbergman.com.

Rates: Minimum 15 words per ad. Advertise in one issue for \$1.70/word, 3 consecutive issues for \$1.40/word, 6 consecutive issues for \$1.25/word, 12 consecutive issues for \$1.10/word. **Display ads:** call (630) 941-2030 Ext.100 for rate card. All ads are prepaid, no agency commission. Send check or money order. Visa and MasterCard are accepted. **Deadline:** Ad copy and full payment must arrive 2 months prior to DB cover date. **Send your advertisement to:** DownBeat classifieds, Att. Sue Mahal, 102 N. Haven Road, Elmhurst, Illinois, 60126; or **FAX your ad to:** (630) 941-3210.

ALBUMS & VIDEOS



JAZZ DVDs / VIDEO

1,300 Concerts, Documentaries, TV, Instructional. DVDs, Videotapes or Laserdiscs. **FREE CATALOG.** JAZZWEST, Box 3515 (DB), Ashland, OR 97520 (541) 482-5529 www.jazzwestdvd.com

Hey Kid, Wanna Buy A CD?

Aisles of Miles...Freights of 'Trane... and thousands more CDs!

CAN'T FIND IT? WE'VE GOT IT! WWW.CONCORDMUSICGROUP.COM

Take 10% off your first purchase! Just enter the following promotion code before you check out: **DOWNBEAT3**

CIMP RECORDS, CADENCE RECORDS
over 1,000 labels 20,000 LPs/CDs/Books stocked
www.cadencebuilding.com, 315-287-2852

WWW.JAZZLOFT.COM

Jazz, Blues, Experimental & Modern Classical CDs & DVDs. Now featuring Black Saint, Soul Note & HatHut Records. Music for people who listen.

GLOBAL SOURCE FOR JAZZ—EJAZZLINES.COM.

Largest jazz site: 40,000 CDs, 800 DVDs, and 1,000s of music books, and big band charts—many items you won't find elsewhere! We feature hard-to-find CDs from Japan and Europe: Venus, Fresh Sound, Absord, King, Candid, Criss Cross, Dawn, Meldac, Canyon, Sound Hills, Toshiba. Visit us on the Web: www.ejazzlines.com

TOP \$\$ PAID FOR YOUR JAZZ LPS, CDS & MORE

MUSIC. No Collection Too Large. We Buy and Sell, New and Used. 150,000 CDs, LPs, DVDs in stock: Modern Jazz: Blue Note, Prestige, Mosaic, etc. as well as Blues, Rock, Classical, and more. **PRINCETON RECORD EXCHANGE** (609) 921-0881, 20 South Tulane St. Princeton, NJ 08542, www.prex.com, Since 1980. WeBuyCDs&LPs@prex.com

RARE, HARD-TO-FIND VINYL. LP's, 45's, 12" Dance Singles 1950's – 1990's
Quality And Quantity Without Question!
On The Internet at Backintimerecords.com

VINYL JAZZ AT SET PRICES

Over 30,000 rare, out of print Vinyl JAZZ LPs at set prices, searchable on our web site. Over 30 years of international service. Foreign inquiry welcomed. Also rare jazz publications and literature sold. Gary Alderman G's Jazz Inc. P.O. Box 259164 Madison, WI 53725 USA e-mail: gjazz@tds.net
www.gjazz.com www.vinyljazz.com

WWW.EASTWINDIMPORT.COM

Japanese import jazz CDs: Marshmallow, Venus, Sawano and more! We ship worldwide.

RARE JAZZ LP AUCTIONS

All instrumental styles plus vocals and Latin. Free lists sent worldwide. A. Lewis, P.O. Box 4834, N. Hollywood, CA 91617. Fax: 818-762-3563, e-mail: mrbluenote@peoplepc.com

WWW.CHARLESCOLIN.COM

Brass and Jazz methods, Aebersold series Kendor charts. Free catalog: Charles Colin Publ. DB-315 W. 53 St., NYC 10019 (212) 581-1480. \$5 discount with this ad.

INSTRUMENTS & ACCESSORIES

Wichita Band Instrument Co., Inc.
1-800-835-3006
www.wichitaband.com
Specializing In Fine Wind Instruments Since 1953





www.pmwoodwind.com
847-869-7049

pm woodwind

Chicago's Best Store for Saxophones
& all other Woodwinds. Great Selection. Expert Repair.

GRAND OPENING!

MUSICAL INSTRUMENTS 'N' MORE

Quality new and used instruments for the student or professional. www.minmore.com
Highland Park, NJ P: 732-227-0776

JOE SAX Woodwinds

Known worldwide for expert repair

Always a great selection of
used instruments

www.joesax.com

(800)876-8771

Fax (607)865-8010

(607)865-8088

joesax@catskill.net

WEB SITES

www.truthinmusic.com

WWW.EMWINSTON.COM



P.O. Box 25723
RICHMOND, VA 23260
TEL: 804.643.1972
FAX: 804.643.1974

www.vajazz.org



www.haorecords.com

BOOKS & MAGAZINES

THE ULTIMATE GUIDE TO TOURING!

Tour:Smart by Martin Atkins, is the definitive resource for anyone involved in touring and/or performing. 500+ pages detailing every aspect of the touring industry! www.aebmedia.com

SEEKING OLD ISSUES OF DOWNBEAT

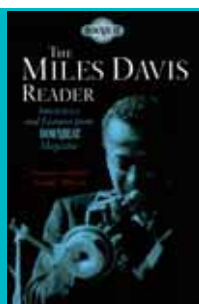
for a non-profit music education library. Contact Dick Ford at 315-478-7840 or email: dford@signaturemusic.org.

VINTAGE JAZZ BOOKS

I have more than 2,000 books in stock. History, biography, criticism and ephemera. Send for my latest catalogue.

David Stimpson Books on Jazz and Blues
164 Hillsdale Ave. East
Toronto, Ontario Canada M4S 1T5
(416) 484-8296
fax: (416) 484-0602
e-mail: dcstimpson@yahoo.com

ORDER YOUR COPY TODAY!



Go to downbeat.com

WHERE TO STUDY

LEARN KEYBOARDS 10 VOLUME VIDEO/DVD SERIES

"Highly recommended" —*Billboard*
 "Help absolute beginners start sounding good fast" —*Keyboard*
 Forte Productions, POB 325D,
 San Geronimo, CA 94963
 415-488-9446 or www.pianovideos.com

INTERNATIONAL ONLINE LESSONS BY

INTERNET, MAIL OR PHONE. Study all styles/aspects of jazz improvisation and saxophone with Jeff Harrington, Berklee Professor, MIT Affiliated Artist, Harvard University MLSP Instructor.
 Website: jeffharrington.com
 E-mail: lessons@jeffharrington.com
 (781) 643-0704. P.O. Box 1257, Arlington, MA 02474

LEARN JAZZ PIANO ON THE INTERNET

www.JazzPianoOnline.com

PROMOTION & PUBLISHING

Cruise Ship Gigs

M One Studios Agency

•Top 40 Bands• •Lounge Quartets•
 •Showband Musicians•

WANTED: Trumpeters, Trombonists, Saxophonists (with fl. and clar.), Pianists, Guitarists, Bassists, and Drummers with experience, versatility, and excellent reading ability for showband gigs. 2-6 month commitments required.
m1studios@usa.com / (517) 580-8686
 TRAVEL THE WORLD, PLAY MUSIC, GET PAID!

DOWNLOAD FREE AUDIO & VIDEO

Visit www.brezz.com
 The new leader in R & B, Jazz & Swing Groove On!

VINTAGE TRUMPET WANTED:

Martin Committee, Elkhart Large Bore: #3
 Contact: Mino Spadacini, Via Pancaldo 1,
 20122 Milano, Italy
mino.spadacini@gmail.com

HaMaR PERCUSSION PUBLICATIONS

www.hamarpercussion.com
 Percussion Music-Methods & Ensembles
 Drumsticks

PLACE YOUR AD CALL 630-941-2030

Rates: Minimum 15 words per ad. Advertise in one issue for \$1.70/word, 3 consecutive issues for \$1.40/word, 6 consecutive issues for \$1.25/word, 12 consecutive issues for \$1.10/word.
 Display ads: call (630) 941-2030 ext.100. All ads are prepaid, no agency commission. Payment methods accepted: Check, Money Order, Visa or MasterCard. Deadline: Ad copy and full payment must arrive 2 months prior to DB cover date.
 Send your advertisement to: DownBeat classifieds, 102 N. Haven Rd., Elmhurst, IL 60126; or FAX your ad to: (630) 941-3210.

PROMOTION & PUBLISHING



Saskia Laroo
on Trumpet
Straight ahead and Funky
 011 31 20 6834838
 011 31 6 55713113
trompet@saskialaroo.nl
www.saskialaroo.nl

CLIENTS WANTED!!

Donald Elfman—a 20-year-plus veteran of the jazz record industry—is working on his own!

Publicity, promotion and more ... at reasonable rates!

Reach "Big Elf" at 203-500-0707 or at donaelfman@comcast.net.

ETC.

Lounge Wear For After The Gig.
 Visit our web site.

BLUESKY jammies
www.blueskyjammies.com

"Wear your best to the fest!"
GEAR|nk.com
 Jazz-n-Blues-Tees

ORDER TODAY!
 (Call for a free catalog.)
www.gearink.com
 1.800.366.8337
 Receive additional discounts when you order with this code*: DBjazzfest
 *Valid 05.01.08 - 08.31.08

ETC.

Help find the cure!

Join a host of music superstars in supporting the **T.J. MARTELL FOUNDATION's** work towards fighting **CANCER, LEUKEMIA** and **AIDS**. Net profits from this CD benefit cutting-edge research and treatment programs.



BETWEEN THE COVERS features an all-star line-up of artists performing covers of all-time classic songs:

lenny kravitz - american woman
U2 - everlasting love
madonna - american pie
rod Stewart - downtown train
sarah mclachlan - of 55
tori amos - smells like teen spirit
dixie chicks - landslide
eric clapton - nobody knows you when you're down and out
norah jones - cold, cold heart
maxwell - this woman's work
sheryl crow - the first cut is the deepest
alicia keys - if i was your woman / walk on by
the bacon brothers - if i needed someone
david bowie & mick jagger - dancing in the street

CD in stores and online now.
 For more information log onto: betweenthecovers.org

T.J. Martell Foundation
 "Support" and "Play" is a 100% T.J. Martell Foundation benefit CD. © 2008 SONY BMG MUSIC ENTERTAINMENT

Save the musicians.
 Save the music.



www.jazzfoundation.org

SUBSCRIBE!
1-800-554-7470
DOWNBEAT.COM

DB READER SERVICES Moving?

Send address changes to:
 DownBeat (Change of Address)
 P.O. Box 906, Elmhurst, IL 60126-0906

or fax: 630-941-3210

or email: service@downbeat.com

Please allow six weeks for your change to become effective. When submitting an address change, include current DB label showing old address.

New Subscriptions & Renewals

Subscription rates: \$34.95 for one year (12 issues), \$59.95 for two years (24 issues).

Foreign subscription rates: \$56.95 for one year (12 issues), \$88.95 for two years (24 issues).

☎ 800-554-7470 ➔ downbeat.com

COMPANY	PAGE #	WEBSITE	COMPANY	PAGE #	WEBSITE
Abstract Logix	10	abstractlogix.com	Music Dispatch	57	musicdispatch.com
All Parts	61	allparts.com	Music In The Vines	66	sonomajazz.org
Allegro Music	25, 66	allegro-music.com	Neoga Music	71	neogamusic.com
Alma Records	67	almarecords.com	New Horizons Tour & Travel	31	nhtt.com
Anguilla Jazz Festival	89	anguillajazz.org	New School	51	newschool.edu
Anzic Records	23	anzicrecords.com	Pazz Productions	68	gracekellymusic.com
Artistry Music	83	artistrymusic.net	Percussion Power	70	louiebellson.com
Bernie Kenerson	68	berniekenerson.com	Phoenix Rising	71	andreabrachfeld.com
Blue Bamboo Music	67	bluebamboo.com	PJB Creatives	69	pjparker.net
Cagoots Records	66	craigrusso.com	Planet Arts	70	planetarts.org
Cheap Lullaby Records	82	cheaplullaby.com	Pritchard Amps	61	pritchardamps.com
Chicago Jazz Festival	72	chicagojazzfestival.us	Pro-Mark	63	promark.com
Chicago Symphony Orchestra	91	cso.org	Push LLC	69	gregoryjames.com
Columbia College Chicago	4	colum.edu	PVR Records	69	martysheller.com
Compass Records	82	compassrecords.com	Radio I-Ching	67	myspace.com/ radioichingnewyork
Concord Records	9	concordrecords.com	RBMC Jazz	71	rbmcjazz.com
Delmark Records	80	delmark.com	Rico	27	ricoreeds.com
Disney Magic Music Days	100	disneyjazzcelebration.com	RKM Music	47	rkmusic.com
Eagle Rock Entertainment	67	eaglerockent.com	Sam Ash	60	samash.com
Earthworks	55	earthworksaudio.com	Samson	65	samson.com
ERAKI Entertainment	67	eraki.com	SFJAZZ	33, 86	sfjazz.org
Five Towns	40	fivetowns.edu	Sonaré	37	sonarewinds.com
Fra Fra Sound	66	fracrasound.com	Sunnyside Records	77, 81, 85	sunnysiderecords.com
Georg Breinschmid	69	georgbreinschmid.com	The Many Colors of a WOMAN	86	themanycolors@aol.com
Heads Up	41	headsup.com	Tippin' Records	57	tippinrecords.com
Herb Harris	68	herbharrismusicco.com	Tom Heasley	71	tomheasley.com
ICP Orchestra	84	icporchestra.com	Tudo é Jazz Festival	12	tudoejazz.com.br
Jamey Aebersold	42-43	jameyaebersold.com	Unity Music	71	unity-music.net
Jazz Cruises LLC	15, 17	jazzcruisesllc.com	Universal Music Group/ECM	3	ecmrecords.com
JazzKat Amps	51	jazzkatamps.com	University of North Carolina at Wilmington	88	uncw.edu
JazzNet Media	69	jazznetmedia.com	Vandoren	5	vandoren.com
Jeff Jones	68	jeffjonesmosaic.com	Virgin Megastores	2, 21	virginmega.com
JSR Productions	76	koorax.com	Virginia Commonwealth University	86	vcu.edu
Kawai	11	kawaius.com	WBGO-88.3FM/My Source	87	wbgo.org
Kurzweil	7	kurzweilmusic systems.com	William Paterson University	46	wpunj.edu
Liberty Hill Music	54, 67	patcoil.com	Yamaha	99	yamaha.com
Lisa Hilton Music	47	lisahiltonmusic.com	Zoho Music	79	zohomusic.com
Los Angeles Jazz Collective	69	lajazzcollective.com			
Maxwell Music	70	shawnmaxwell.com			
Michael "Shoehorn" Conley	71	shoehornmusic.com			
Motéma Records	8	motema.com			

"I take small bits of information from everyone, and make up my own paragraphs," pianist Robert Glasper remarked on the occasion of his debut release, *Mood* (Fresh Sound/New Talent), in 2004. Nowadays, Glasper has maintained his penchant for descriptive storytelling through notes and tones on *In My Element* (Blue Note) from last year, as well as through discussing music when he sat for his first "Blindfold Test."

Joe Sample

"Shreveport Stomp" (from *Soul Shadows*, Verve, 2004) Sample, piano.

That's some ragtime stuff, and he sounds cool, but not comfortable. He's not trying to push the envelope. The point is to play like with-in that time period, the Scott Joplin-type style. It's the kind of thing Marcus Roberts would do, but Marcus makes you believe he lived in that time period. Here, it sounds like he's trying to play a transcription. He hasn't digested the whole thing yet for real. The timing is strange, and in the ragtime stuff his right hand is worked out but his left hand is not as comfortable. 2 stars. Kudos to him, though. I can't play ragtime.

Jason Lindner

"Monserate" (from *Ab Aeterno*, Fresh Sound/New Talent, 2006) Lindner, piano; Omer Avital, bass; Luisito Quintero, cajon, percussion.

I like the concept of the tune, but his touch is a bit strange. I like the percussion. It doesn't sound like a cohesive band. I don't feel the compassion from his playing that I want it to have—it sounds almost forced. There's an uneasiness to it, jagged and forced when the point is to be free-flowing. Rhythmically, it just wasn't there. 2 stars.

The Bad Plus

"Mint" (from *Prog*, Heads Up, 2007) Ethan Iverson, piano; Reid Anderson, bass; Dave King, drums.

Many sections. I get lost in the sections. You probably can't hum the melody of the tune when it's over. The touch, sound, chops and writing conception is definitely of Latin descent. I'm thinking Gonzalo Rubalcaba—or maybe I'm wrong. Good, cohesive band, though. Organized randomness. The right hand tells me he's definitely checked out Jason Moran, and it's the kind of composition that Moran would write—that same cohesive randomness that makes Jason's group so different. At first I thought it was Jason, but it's not. I don't know this cat's playing very well, but is it Vijay Iyer? No? I wouldn't come home and put it on. 3 stars. The Bad Plus? They've definitely been influenced by Bandwagon.

James Hurt

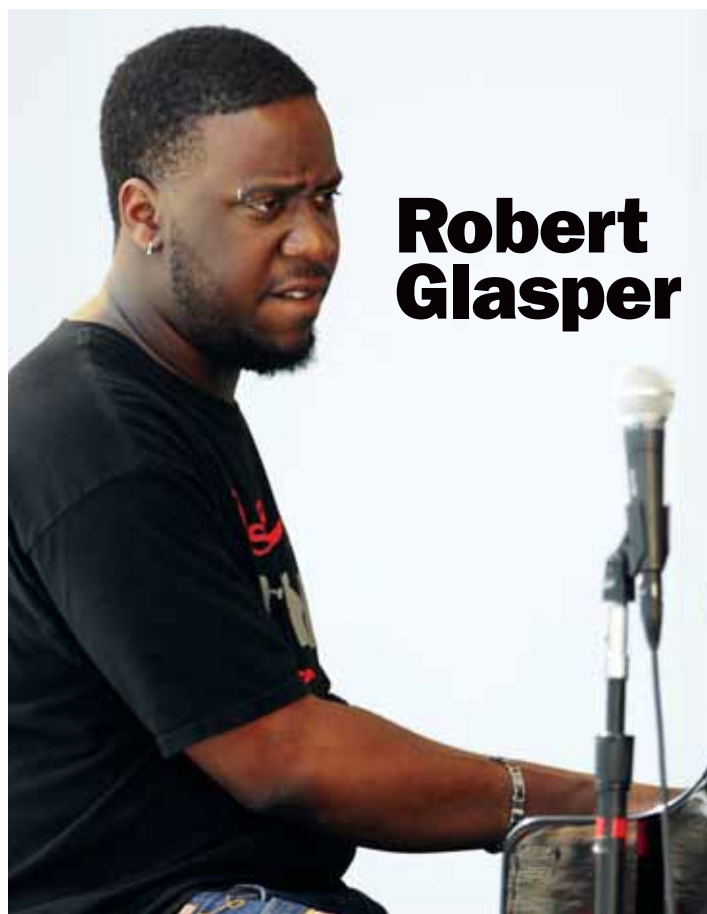
"Eleven Dreams" (from *Dark Grooves—Mystical Rhythms*, Blue Note, 1999) Hurt, piano; François Moutin, bass.

The pianist has a nice touch. I'm not buying the bluesiness of it, though. He sounds more into the composition. Once he starts swinging, trying to get the blues thing, he's definitely out of his element. Sounds pretentious. Everything else sounds great. I'm not sure of the point of the solo, how he's putting it together. It sounds like he's warming up. He should take a few breaths. He sounds European. The composition was beautiful, but once it got to the solo, it was strange. 3 stars.

Eric Reed

"I.C.H.N." (from *Here*, MaxJazz, 2006) Reed, piano; Rodney Whitaker, bass; Willie Jones III, drums.

This feels great. They're all comfortable in what they're doing. The pianist has a nice, laid-back touch. He knows he's swinging. He sounds like he has a cigarette in his mouth, hanging out the side, and a glass of



Robert Glasper

cognac on the top of the piano. The bass and the drums have a good hookup. It's great to hear something that doesn't sound pretentious when it swings. You can tell the pianist listened to a lot of old cats, but at the same time he sees the light at the end of the tunnel. 4 stars.

Antonello Salis

"La Dolce Vita" (from *Pianosolo*, CamJazz, 2006) Salis, piano.

He had a beautiful touch, and his chops were off the chart. A lot of chops, very clean. At the same time, I could hear the sincerity in his playing. He's creative. He made my eyebrows raise once. That was good. You could tell that he checked out some early Keith Jarrett. At first listening, I wanted to say Gonzalo Rubalcaba, but going on, I don't know who it is. 4 stars.

Matthew Shipp

"Invisible Light" (from *Harmony And Abyss*, Thirsty Ear, 2004) Shipp, piano; William Parker, bass; Gerald Cleaver, drums; FLAM, synthesizers.

I liked that. I liked the interlude, whatever you want to call it. That tune was cool. They were playing free, separately, sparse and random, but at the same time it was together, even though there was nothing written. They were all acting like raindrops, but everything fit together, like a typewriter typing fast. 4 stars. I can appreciate that type of playing. You probably will never catch me checking it out at the crib, listening to it. Solo piano wise, I'll do some stuff that's kind of like that, on a Cecil Taylor vibe. That's the tune!

DB

The "Blindfold Test" is a listening test that challenges the featured artist to discuss and identify the music and musicians who performed on selected recordings. The artist is then asked to rate each tune using a 5-star system. No information is given to the artist prior to the test.



STUDIO POWER in your POCKET

The POKKETRAK 2G is the smallest, easiest to use and most portable digital recorder available today. It easily fits in a shirt pocket so you can take it everywhere. The 2G features 2GB of built-in memory so you don't need external memory cards, and the built-in USB 2.0 connectivity makes it easy to transfer your linear PCM or MP3 recordings to and from your computer. Long battery life with the eneloop battery technology, a high sensitivity tilt-up stereo microphone and built-in stereo speakers make the POKKETRAK 2G a complete recording studio in your pocket. The bundled Cubase AI4 DAW software lets you easily edit and master your audio recording on your computer.



1.7 Ounces and slim true pocket-sized design



Tilt-up mic for tabletop recording



Eneloop rechargeable battery with up to 19 hours of battery life



Built-in speaker and headphone outs



Bundled Cubase AI4 DAW software for editing and burning CDs



Built-in 2GB memory and USB2.0 for easy transfers to your computer



INTRODUCING ...



The Walt Disney World Resort® is proud to announce the premier of Disney Jazz Celebration! Instrumental and jazz vocal ensembles are immersed in a rich learning and interactive environment, culminating with a "jammin'" awards ceremony featuring some of the hottest artists in jazz. Experience the magic of Jazz — Disney style!

WALT DISNEY World® Resort
Feb. 20-22, 2009

Disney Jazz CELEBRATION

© Disney MYAJCDB08

TUI Student Travel is the preferred travel planner of The Disney Jazz Celebration.

New Horizons
(a Tui Student Travel Company)

1-800-327-4695

www.nhtt.com

The Travel Planner listed above is a third party and not an agent of Disney or its affiliates.