

59th Annual Critics Poll

DOWNBEAT

Jazz & Beyond

Jason MORAN

*The Critics' Pick
for Jazz Artist,
Jazz Album
and Piano*

Hall of Fame

Abbey
Lincoln

Paul
Chambers

Poll Winners

Paul Motian

Maria
Schneider

Rudresh
Mahanthappa

Craig Taborn

Ambrose
Akinmusire

66 Album Picks

AUGUST 2011

U.K. £3.50

\$4.99



DOWNBEAT.COM

CONGRATULATIONS

to **BLUE NOTE'S** winners in the
59th ANNUAL DOWNBEAT CRITICS POLL!



Jason Moran
JAZZ ARTIST, JAZZ ALBUM,
and PIANIST OF THE YEAR



Ambrose Akinmusire
RISING STAR JAZZ ARTIST &
RISING STAR TRUMPETER
OF THE YEAR

Additional winners:

Jazz Group of the Year



JOE LOVANO US FIVE

Rising Star Electronic Keyboard



ROBERT GLASPER

Female Vocalist



CASSANDRA WILSON

"For most artists, finding a way to let their unique sonic personality out into the world with maximum freedom and flexibility is a real challenge. For me, Vandoren reeds are the only products that allow me to effortlessly express my personal sound and to have my own voice unlike any other."

-Rudresh Mahanthappa
<http://rudreshm.com/>

**Congratulations Rudresh on winning
Alto Sax of the Year!**

To learn more about him and all the other
Vandoren artists that made the Critics Poll, visit
us at facebook.com/VandorenUSA.



Rudresh plays Java reeds

DANSR | www.dansr.com
888-707-4455

Vandoren
PARIS

Columbia College Chicago

MUSIC

...it keeps getting better!

You're talented, inventive, determined. You need an education that understands your music and where you want to go with it. Columbia's specialized programs in composing and performing contemporary, jazz and popular music will take you from basic theory to in-depth, high-level musicianship. Excellence in educating contemporary musicians is our goal. What's yours?

Aaron
Instrumental Performance
Class of 2012

COLUM.EDU/MUSIC
MUSIC@COLUM.EDU
GRADMUSIC@COLUM.EDU
312.369.6149

Columbia
COLLEGE CHICAGO

DOWNBEAT

AUGUST 2011

VOLUME 78 - NUMBER 8

President	Kevin Maher
Publisher	Frank Alkyer
Managing Editor	Bobby Reed
Associate Editor	Aaron Cohen
Contributing Editor	Ed Enright
Art Director	Ara Tirado
Production Associate	Andy Williams
Bookkeeper	Margaret Stevens
Circulation Manager	Sue Mahal
Circulation Assistant	Evelyn Oakes

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

Advertising Sales Assistant

Theresa Hill
630-941-2030
theresah@downbeat.com

OFFICES

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

CUSTOMER SERVICE

877-904-5299
service@downbeat.com

CONTRIBUTORS

Senior Contributors:

Michael Bourne, John McDonough

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

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

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

DOWNBEAT (ISSN 0012-5769) Volume 78, Number 8 is published monthly by Maher Publications, 102 N. Haven, Elmhurst, IL 60126-2970. Copyright 2011 Maher Publications. All rights reserved. Trademark registered U.S. Patent Office. Great Britain registered trademark No. 719,407. Periodicals postage paid at Elmhurst, IL and at additional mailing offices. Subscription rates: \$34.95 for one year, \$59.95 for two years. Foreign subscriptions rates: \$56.95 for one year, \$103.95 for two years.

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

POSTMASTER: Send change of address to: DownBeat, P.O. Box 11688, St. Paul, MN 55111-0688. **CABLE ADDRESS:** DownBeat (on sale July 19, 2011) Magazine Publishers Association.

MPA

PRINTED
IN
U.S.A.

CHOP BUILDING JAZZ PLAY-A-LONGS LEARN JAZZ NOW



VOLUME 1 HOW TO PLAY JAZZ & IMPROVISE

Easy to understand for all wishing to explore the secrets of jazz improv. CD includes blues in Bb and F, four dorian minor tracks, four-measure cadences, cycle of dominants, 24-measure song, II/V7 in all keys. Book includes transposed parts for all instruments. CD includes Jamey playing exercises from the book. Hear the master clinician show you exactly how it's done!

BOOK/CD.....\$15⁹⁰

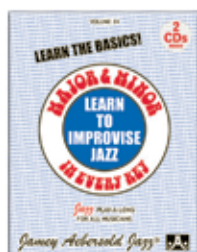


VOLUME 2 NOTHIN' BUT BLUES

Contains eleven different blues melodies and is a natural follow-up to Vol. 1 or Vol. 21.

Mr. Super Hip • Horizontal (C Blues) • 6/8 Modal Blues • Slow Blues In G • Slow Blues In F • Fast Blues In F • Fast Blues In Bb • Minor Blues In C • Home Stretch • Long-Meter Jazz/Rock • Bird Blues

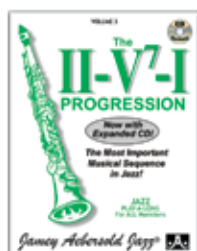
BOOK/CD.....\$15⁹⁰



VOLUME 24 MAJOR & MINOR

Learn skills in major and minor keys. Special tracks have Jamey Aeborsold playing various exercises and soloing with actual cuts from Vol. 24 so you can hear and see how to use this set. All exercises and sax solos on the demo tracks are transcribed and written out in the book! Pick a different key each day/week/practice.

BOOK/2-CDs.....\$19⁹⁵



VOLUME 3 THE II/V7/I PROGRESSION

The most important sequence in jazz! Include:

ii/V7/I All Major Keys • G Minor Blues • Bebop Tune • V7+9/I All Keys • ii/V7/I In Three Keys • F Blues • ii/V7 Random • ii/V7+9/I All Minor Keys

BOOK/CD.....\$15⁹⁰



VOLUME 42 BLUES IN ALL KEYS

Great way to expand your blues playing in every key! Slow tempos for all levels of ability. Play the tougher keys without looking at the music and see how fast your ear takes over. Gain confidence quickly and improve your soloing. Transposed for all instruments. Each key contains a different blues melody and two compatible chord/scale progressions.

BOOK/CD.....\$15⁹⁰



VOLUME 21 GETTIN' IT TOGETHER

Use this set with Vol. 1, and you will have a solid foundation to meet any new challenge. Covers major, minor (dorian, harmonic and melodic), dominant 7th, half-diminished, lydian and sus. 4. 31 different tracks with a lot of variety! CD tracks have been recently extended to allow more practice time without interruption.

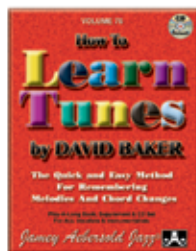
BOOK/2-CDs.....\$19⁹⁵



VOLUME 47 I GOT RHYTHM CHANGES

Explores the fundamentals of playing rhythm. Written melody and solo sections. Contains slower tracks to help understand harmonies. Step-by-step instructions and examples of common "rhythm" techniques and practice, including the use of blues, diminished, pentatonic, and other scales, and playing the "changes."

BOOK/CD.....\$15⁹⁰



VOLUME 76 HOW TO LEARN TUNES

Quick and easy method for learning and memorizing melodies and chord changes to any tune in any key! Listening/learning/play along tracks take you through the most commonly used harmonic formulae and teach you how to recognize and remember forms both visually and aurally. Leave the fake books at home!

BOOK/SUPPLEMENT/CD.....\$19⁹⁵

MUST-HAVE DVDs!

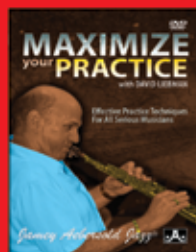


ANYONE CAN IMPROVISE! BY JAMEY AEBERSOLD

Features Jamey at the piano explaining and demonstrating the fundamental techniques used by all great jazz improvisors. Topics covered include chord/scale relationships, keeping your place, patterns, the blues and pentatonic scales and their application, what and how to practice, articulation, memorizing songs, and much more.

DVD.....\$19⁹⁵

David Liebman - 2011 NEA Jazz Master



MAXIMIZE YOUR PRACTICE BY DAVID LIEBMAN

Effective practice techniques for all musicians! Topics include

Where and When to Practice • Value of Maintaining a Practice Diary • Use of Books • Technique • Ritual • Organization • Prioritization • Practice Period • Identifying Weakness • More!

DVD.....\$14⁹⁵



ORDER FROM YOUR FAVORITE MUSIC SOURCE
OR FOR MORE INFORMATION, VISIT
WWW.JAZZBOOKS.COM

1-800-456-1388

AEBERSOLDJAZZ

AUGUST 2011

Inside

ON THE COVER

59th Annual Critics Poll

20 Jason Moran *Jazz Artist/Jazz Album/ Pianist of the Year*

BY DAN OUELLETTE

Critically acclaimed as a leader and sought after as a collaborator, pianist Jason Moran is leading the way for new innovations in jazz.

28 Abbey Lincoln *Hall of Fame*

BY JOHN EPHLAND

32 Paul Chambers *Veterans Committee Hall of Fame*

BY JOHN McDONOUGH

36 Duke Ellington *Historical Jazz Album of the Year*

BY AARON COHEN

38 Ambrose Akinmusire *Rising Star Jazz Artist/Rising Star Trumpeter of the Year*

BY JOE TANGARI

40 Maria Schneider *Big Band/Composer/Arranger of the Year*

BY MICHAEL GALLANT

42 Craig Taborn *Electronic Keyboardist/ Rising Star Pianist/Rising Star Organist of the Year*

BY BOB DOERSCHUK

44 Rudresh Mahanthappa *Alto Saxophonist of the Year*

BY TED PANKEN

46 Paul Motian *Drummer of the Year*

BY KEN MICALLEF

48 Complete Poll Results

54 Jack Tracy Remembered

BY JOHN McDONOUGH



Cover photograph of Jason Moran by Jimmy and Dena Katz.



61 Gonzalo Rubalcaba



63 Sir Roland Hanna



67 Dave Douglas



70 Benny Green

DEPARTMENTS

8 First Take

10 Chords &
Discords

13 The Beat

16 European
Scene

18 Caught

57 Reviews

78 Master Class
By Dan Wilensky

80 Transcription

82 Toolshed

86 Jazz On Campus

90 Blindfold Test
George Wein



James Carter

James and P. Mauriat share an unbridled passion for excellence that is fueled by a deep respect and intimate knowledge of the jazz tradition. P. Mauriat's commitment to producing the world's best

saxophones is truly realized by amazing musicians like James. Their role in helping to propel jazz into the future is our driving force to produce exquisite instruments capable of accompanying them on their journey.

James Plays:



PMB - 300 UL



PMXT - 66R UL



System - 76 2nd Ed.

Find out more at www.pmauriatmusic.com

Distributed exclusively in North America by St. Louis Music, a division of U.S. Band and Orchestra Supplies Inc. to find your nearest P. Mauriat dealer please visit www.stlouismusic.com

P. mauriat
PARIS
Go for the Sound

Critics Endorse Amazing Artistry

It's an exciting time to love creative music.

There's no better indicator of that than the 59th Annual DownBeat Critics Poll. Gyrational changes in the music industry have freed artists (both young and old) to follow their muses, take control and blaze trails fiercely—moreso now than at any other time I can remember in the last 20 years.

This year's poll offers a snapshot of all of that drive and creativity. Jason Moran serves as our poster child for the trend. A triple-crown winner for Jazz Artist, Jazz Album and Pianist of the Year, he leads the charge, showing everyone that the next jazz generation has officially arrived. With his hip-hop persona, love of jazz history and amazing chops, you can't box him in. This spring, you might have caught him in a classical hall like Chicago's Symphony Center working with master saxophonist Charles Lloyd's quartet, or on tour with The Bandwagon at the Melbourne Jazz Festival, or serving up the Fats Waller Dance Party at the Harlem Stage Gatehouse in New York.

Only that kind of remarkable energy and a fantastic recording like the Critics Poll-winning *Ten* (Blue Note) could combine to surpass the biggest breakout artist of 2011, Esperanza Spalding, who placed second in the Jazz Artist of the Year voting and third in Jazz Album of the Year with *Chamber Music Society* (Heads Up). In February, when Spalding became the first jazz artist to win the Grammy for Best New Artist—a category that covers *all* genres of music—the jazz world burst with pride. It sent us to our e-mail, phones, Facebook and Twitter accounts to shout out, “Art 1, Justin Bieber 0.” It was satisfying to see Spalding (the cover subject of DownBeat's September 2010 issue) get so much media attention. For all of us who know that jazz is a growing, ever-morphing art form, Spalding put to rest any ill-conceived notion that it is dead or dying. Her victory was further evidence that in this volatile digital era, jazz does and will continue to help shape popular culture.

Only the combined energy of both those young artists could top the mother of all birthday parties. Coming in third in the Jazz Artist of the Year voting was Sonny Rollins, who held his 80th birthday bash at New York's Beacon Theater last September. This already legendary gig was the place to be for jazz fans and musicians alike. Sonny alone would have been plenty. But Sonny doesn't play fair. Those of us who couldn't make it to the Beacon lament missing a historic event that featured the Colossus and Ornette Coleman, Roy Haynes, Jim Hall, Roy Hargrove, Russell Malone, and on and on. In any other year, *that* would be the story of the year. By the way, four tracks from that concert will be appearing on Sonny's *Road Shows, Vol. 2* (Doxy/Emarcy) due out in September.

The beauty of the Critics Poll is that it's a collection of artists and stories as diverse as the jazz world itself—like first-time winners 29-year-old trumpeter Ambrose Akinmusire and 80-year-old drummer Paul Motian. The same is true of 66 album picks listed in the poll. Those, and every artist listed, provide a musical shopping guide that will keep us all busy until, well, the next poll comes around. Enjoy.

DB



Triple-crown winner Jason Moran

11th Annual
**Berklee
BeanTown
Jazz Festival**

September 23–25, 2011
beantownjazz.org

- > Boston's biggest block party on the corner of Massachusetts Avenue and Columbus Avenue
- > Three stages of live music
- > Great food and fun for all ages

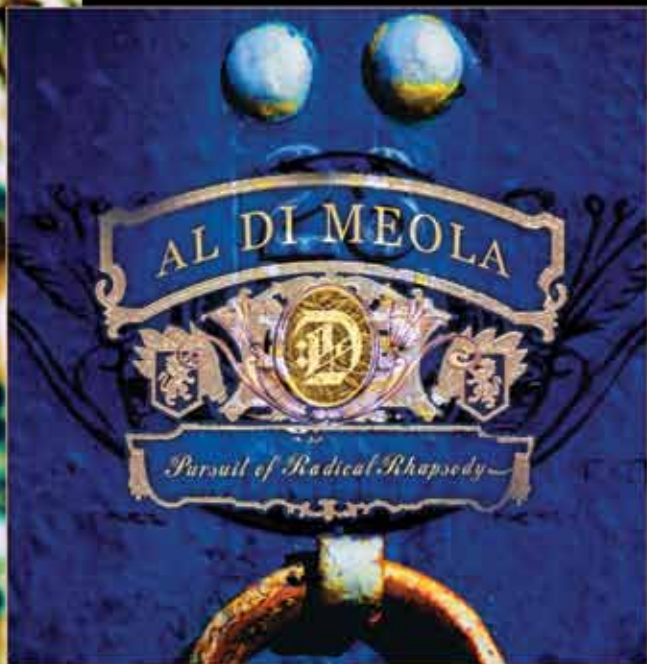
Berklee college of music

BERKLEE BEANTOWN
JAZZ
FESTIVAL 11

NATIXIS
GLOBAL ASSET MANAGEMENT

SUBARU
OF NEW ENGLAND

AL DI MEOLA



TEL-32835-2

TELARC

A bona fide guitar hero, perennial poll-winner and virtuoso of the highest order, **Al Di Meola** has also been recognized over the past 30 years as a prolific composer and respected artist with over 20 recordings as a leader. Following 2008's triumphant 25-year reunion tour by *Return To Forever*, the trailblazing guitarist gets back to playing his own music on his new Telarc recording. A pioneer of blending world music and jazz, Di Meola's current release delivers hauntingly beautiful music which extends and compliments the evocative, compelling tone of his guitar. Features guest appearances by the Sturcz String Quartet and a wealth of Di Meola's contemporaries, including legendary jazz bassist Charlie Haden, drummer Peter Erskine and Cuban pianist Gonzalo Rubalcaba, among others.

Smartphone users, read with a QR decoding app for touring info, album discounts, and behind the scenes video



telarc.com/aldiameola

Available at
amazon.com

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

AL DI MEOLA ON TOUR:

- 7/20 FRIEDRICHSHAFEN, GERMANY
- 7/24 ANTALYA, TURKEY
- 7/27 CESME-IZMIR, TURKEY
- 7/29 LA CORUNA, SPAIN
- 8/2 MARCIAC, FRANCE
- 8/5 LONDONDERRY, NH - TUPELO MUSIC HALL
- 8/6 NEWPORT, RI - NEWPORT JAZZ FESTIVAL
- 8/7 BETHLEHEM, PA - MUSIKFEST CAFE
- 8/10 SERRAVALLE, ITALY
- 8/11 ST. MORITZ, SWITZERLAND
- 8/12 REGGIO CALABRIA, ITALY
- 8/13 CECINA, ITALY
- 8/14 FROSOLONE ITALY
- 10/13 MONTPELLIER, FRANCE
- 10/16 BREMEN, GERMANY
- 10/18 WEIZ, AUSTRIA
- 10/19 VILLACH, AUSTRIA
- 10/20 KREUZTAL, GERMANY
- 10/21 PREROV, CZECH REPUBLIC
- 10/22 RENESSE, HOLLAND
- 11/3 BUDAPEST, HUNGARY
- 11/8 DRESDEN, GERMANY
- 11/10 HENGEL, HOLLAND
- 11/16 MUNICH, GERMANY
- 11/22 ISTANBUL, TURKEY
- 11/25 CLEON, FRANCE
- 11/26 CONFLANS SAINT-HONORINE, FRANCE
- 11/27 OSNABRÜCK, GERMANY

Chords & Discords ▶



BARI

"BARI REEDS DELIVER FULL AND EXPRESSIVE SOUND IN ALL REGISTERS."

GARY THOMAS

THAT'S MY SOUND!

BARI

Bari reeds offer better control than cane in the extreme high and low ranges.

Unlike cane reeds, Bari synthetic reeds play 100% of the time - no need to moisten or break-in!

Choose your sound, Bari Original for a brighter sound or Bari Star for a darker sound.

www.BariWoodwind.com
Bari Woodwind Supplies, LLC
A Division of The Cavanaugh Company

MADE IN THE USA



Shorty Rogers

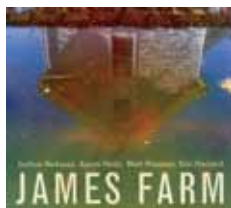
Where's Shorty?

I am very surprised that, year after year, many very good jazz musicians are added to the DownBeat Hall of Fame, but never the wonderful Shorty Rogers, who was a real giant. Rogers was a fantastic musician, spirit of the West Coast movement, composer, arranger and an original trumpet player with a very personal style, sympathetic ear and great instrumental technique. He's been gone for 17 years, so maybe for the next Hall of Fame?

MAURICE CREUVEN
MAURICE.CREUVEN@GMAIL.COM

James Farm Didn't Let Me Down

Take it with a grain of salt—that is my approach to reviews. But, John McDonough's three-star review of *James Farm* by Joshua Redman/Aaron Parks/Matt Penman/Eric Harland is more like a rock in my shoe ("Reviews," July). McDonough has a bias against plain brown wrappers and names he doesn't understand. Maybe if the album cover had a



black-and-white photo of a leaf in a pool of icy water—and the title of the CD was *February* and the label was from northern Europe, and the name of the group was "Vonnegut Revisited," then he may have found the music more to his liking. I admit to my bias: I am a huge fan of Parks, Penman and Harland, especially Parks' 2008 album *Invisible Cinema*. I have never purchased any disappointing music by Joshua Redman. I highly recommend this CD. My yardstick is repeated plays, and I

have played *James Farm* many times, and I have yet to hear uninteresting music.

DON SEXTON
COLUMBIA CITY, IND.

Editor's note: Keep an eye out for our feature story on James Farm in the September issue.

Hard-Bop Not Forgotten

I was surprised to discover a five-star review of trumpeter Brian Lynch's latest release, *Unsung Heroes* ("Reviews," July). Not that he didn't deserve it, but it's extremely rare these days to find a hard-bop CD receiving such accolades. I had the good fortune of seeing him perform with the Toshiko Akiyoshi-Lew Tabackin Big Band at the 1999 Monterey Jazz Festival. Lynch started off his featured solo with one of the most warm and beautiful flugelhorn like tones I've ever heard, but by the time he got near the end it sounded like Lee Morgan on steroids. The journey from point A to B was one of the most incredible rides I've ever been on. It's comforting to know your magazine still considers mainstream jazz relevant.

GORDON WEBB
SAN JOSE, CALIF.



Gil Scott-Heron

Long Live Gil Scott-Heron

Thank you for posting the Classic Interview with the late Gil Scott-Heron on downbeat.com. It was actually this 1975 interview that turned me on to him and his music (it was my first subscription to DownBeat). We got to see him perform in Birmingham, Ala., and I think it was around the time of the interview. Long live his music.

RICHARD S. BROWN
TALLADEGA, ALA.

HAVE A CHORD OR DISCORD?
E-MAIL US AT EDITOR@DOWNBEAT.COM
OR VISIT US ON FACEBOOK AND TWITTER



Oh red and beautiful
Nord Stage 2

Nothing in the world
compares to you

Now with Nord's excellent
Sample Library functionality,
the new Stage 2 is a
professional keyboard
player's dream instrument
come true with superior
sounds, intuitive interface,
and renowned reliability.



WHAT'S NEW?

Check out the comparison
chart at our web site.

nord stage²

www.nordkeyboards.com

AM & S

For more information contact info@AmericanMusicAndSound.com

A division of Jam Industries Ltd



Subscribe!

We have great deals on subscriptions with our classic T-shirts—your choice of Brubeck, 75th Anniversary, Cannonball or Basie—and our hooded sweatshirts.



Call **1-877-904-5299** or
Go to **downbeat.com**

White DB logo on the front and Cannonball and Basie t-shirts also available in white

The

Inside ▶

14 | Snooky Young

14 | SFJAZZ

15 | Cornell Dupree

16 | European Scene

17 | Ellery Eskelin

18 | Caught

Beat ▶

Latin Uproar

Musicians protest Latin jazz category's Grammy elimination

The Recording Academy's reorganization of the Grammy Awards in April erased the Latin jazz category, along with several other prizes for such genres as Hawaiian, Native American and zydeco/Cajun. In total, the number of categories has been slimmed from 109 to 78. The action also impacted r&b, gospel, classical and jazz (there's no longer a contemporary jazz slot, which like Latin jazz, has been folded into the general jazz category). But the elimination of the Latin jazz category in particular stirred a hornet's nest of protest among Latin musicians.

Oakland, Calif.-based percussionist John Santos, a member of the Recording Academy and a five-time Grammy nominee, drafted an e-mail blast alerting the music community about the exclusion, writing that the act was a "travesty," and followed that up with a later missive stating how "highly insulting [it was] to have out-of-touch individuals suddenly decide that Latin jazz is no longer a legitimate art form when the creativity and activity in the field are at an all-time high."

Santos said that the Recording Academy's action "shows a real lack of empathy for cultural creativity. It's shameful how diversity is being diminished. It's particularly insulting to the pioneers of the style."

In New York, percussionist Bobby Sanabria (an Academy member who was nominated twice in the Latin jazz category) stated in an e-mail that the Grammy-producing organization doing this "behind the backs of we, the voting membership, is an *infamia*."

Later, when asked why this was such an insult, Sanabria said, "It's a symbolic racial insensitivity of this day and age. Look, we have a multi-cultural president, but the Recording Academy is turning its head away from cultural diversity in general and specifically the majestic history of Latin jazz that was created in this country."

The Recording Academy heightened its recognition of that history in 1995, when Latin jazz was officially recognized as a genre that would be granted a Grammy. Pianist Eddie Palmieri had campaigned for the category and received early support from Santos. In 2001, the category name was changed to Best Latin Jazz Album.

The current controversy could serve to educate more people about genre, or at least raise awareness generally. Sanabria noted that there may be a "silver lining in this dark cloud" in that "the jazz community at large will unite behind this issue." In keyboardist Rachel Z's open letter to Recording Academy President/CEO Neil Portnow, she took issue with consolidating Latin jazz and contemporary jazz by saying that her



New School students "who spend their life dreaming of a Grammy" now face "only one jazz category."

According to the Recording Academy website, the plan is to have four jazz categories for next year's Grammy Awards: Best Improvised Jazz Solo; Best Jazz Vocal Album; Best Jazz Instrumental Album; and Best Large Jazz Ensemble Album.

When Portnow announced the Grammy downsizing, he told Billboard that the consolidation was "a vision of an overview structure ... that gives us some consistency." Bill Freimuth, vice president of the awards, said that it's not a matter of elimination, but consolidation. While saying that Latin jazz has been successful as a sub-genre and has been active in performances, "in terms of recordings, we're not seeing a lot of submissions," he said. "Latin jazz may be thriving, but it's not reflected in the recordings." Categories formerly had a submission requirement of 25 albums, however, that number is now 40. Freimuth says Latin jazz has been averaging 30 submissions over the last five years.

Freimuth explained that the changes were suggested by subcommittee recommendations, and then voted on by the national board of trustees. "Maybe we made a mistake," Freimuth said. "Maybe if we receive 60, 70, 100 Latin jazz albums, we'll reconsider the category. Everything is up for grabs."

—Dan Ouellette



All Hail: Singer Shemekia Copeland was presented with Koko Taylor's crown and named the new "Queen Of The Blues" by Taylor's daughter, Cookie Taylor, at the Chicago Blues Festival on June 12. Also that day, the city officially honored Alligator Records and proclaimed it "Lonnie Brooks Day," saluting the guitarist on the label.

Curtain Call: The Chico O'Farrill Latin Jazz Orchestra has ended its residency at New York's Birdland, where it has performed every Sunday for the past 15 years. Bandleader Arturo O'Farrill issued the statement stating, "Maintaining two big bands, a non-profit and my small groups, as well as being a teacher, father, husband and son has been difficult to balance. I intend to return to Birdland in September with a new residency." **Details:** afrolatinjazz.org

ASCAP Greats: ASCAP added Jimmy Heath, George Avakian, Oscar Peterson, Mel Powell and Nina Simone to its Wall of Fame at its New York office on June 13. Also at the event, bassist Omer Avital received the ASCAP Jazz Vanguard Award.

Details: ascap.com

Dominguez Signs: Pianist Chano Domínguez has signed a multi-album deal with Blue Note. His first album for the label, *Flamenco Sketches*, is a Spanish take on Miles Davis' *Kind Of Blue* and is slated for release in early 2012. **Details:** chanodominguez.net

Swing-Era Revival: Canadian singer Alex Pangman's new disc, *33 (Justin Time)*, features new arrangements of songs that were popular in 1933, including Bing Crosby's "Thanks" and Fats Waller's "Honeysuckle Rose." **Details:** justin-time.com

Rollins Returns: Saxophone titan Sonny Rollins will release *Road Shows, Vol. 2 (Doxy/EmArcy)* on Sept. 13. Four of the tracks were recorded at Rollins' 80th birthday event at New York's Beacon Theater on Sept. 10, 2010, including a performance with Ornette Coleman on "Sonnymoon For Two."

Details: sonnyrollins.com

Classy, Modest Snooky Young Lit Up Big Bands

Eugene Edward "Snooky" Young, one of the great lead trumpeters in big band jazz, died May 11 in Newport Beach, Calif. He was 92 and the cause was complications of a lung disease. Young was named an NEA Jazz Master in 2009. He had played right up to his last gig in December.

Young was reared in his family's band in Dayton, Ohio. Gerald Wilson was an 18-year-old trumpeter when he first heard him in 1939, with the Chick Carter band in Flint, Mich. "He was one of the featured artists," Wilson recalls, "and he'd come down from the trumpet section in front of the band for his number and he ended the tune by hitting a double B-flat!"

Young joined the Jimmie Lunceford band in '39, and stayed three years. He then moved on to the Count Basie Orchestra, until '42 (and later rejoined from 1957-'62). Though he was a soloist out of the Louis Armstrong/Roy Eldridge continuum, his clean section playing put him into the lead trumpet role, which the modest Young never sought.

"He was always my favorite lead with the Basie band," said section mate Clark Terry. "He could stylize the band with his lead playing—he knew just when to hit the short notes, the long notes, when to hold the notes and when to shake the notes."

Young moved into the "Tonight Show" band in 1962, and became a charter member in the Thad Jones–Mel Lewis Orchestra.



His recordings included sessions with a range of musicians, including Steely Dan, Jimmy Smith and Quincy Jones. He remained with the "Tonight Show" band until 1992.

"He was about the most important member of the band, one of those very rare trumpet players who was a fine lead player but also a great soloist," said drummer Ed Shaughnessy. "When he played lead, he had a very personal way of phrasing and a special capacity for details."

Doc Severinsen added, "When Snooky passed, the music world lost the greatest first trumpet player of all time and one of the world's greatest jazz stylists. The world lost a classy man, the epitome of a true gentleman, and I lost my best friend. There will never be another like him."

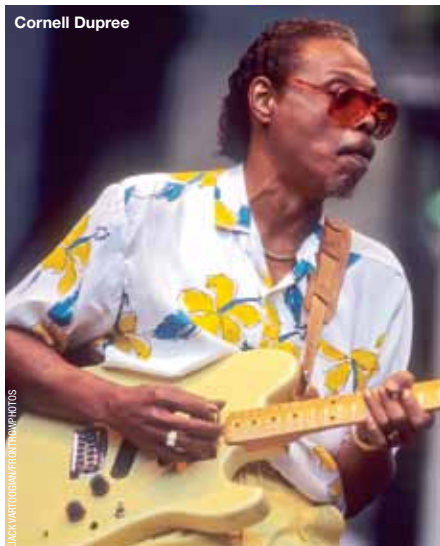
—Kirk Silsbee

SFJAZZ Center Breaks Ground

Vibraphonist Bobby Hutcherson (right) and saxophonist John Handy dig in at the SFJAZZ Center ground-breaking ceremony in San Francisco on May 17. The Center is projected to open in the autumn of 2012 and will feature a 700-seat concert hall and permanent home for the SF-JAZZ Collective. It will also provide classes and other programs for area students and musicians. So far, the SFJAZZ Board of Trustees has collected \$46 million of the \$60 million needed to construct the facility.



Cornell Dupree



Bluesy Dupree Dominated Sessions By The Thousands

Guitarist Cornell Dupree's style should have been widely recognized: He had his own way of playing blues-drenched lead and rhythm lines simultaneously. But he performed on so many recordings that his ubiquity may have contributed to his lack of due recognition. At the time of his death on May 8 at age 68 of emphysema, he had worked on more than 2,500 sessions with artists ranging from Aretha Franklin and Donny Hathaway to Archie Shepp and Miles Davis.

Dupree grew up in Fort Worth, Texas, and played blues and r&b in bars until saxophonist King Curtis—who also hailed from the state—brought him to New York to work alongside him in his own band and in a host of the city's top recording sessions. He began accompanying Franklin in 1967 (that's him on "Respect") and played on her albums until the mid-'70s.

"His magic was always being there and being out of the way at the same time," said drummer Bernard Purdie, who worked with Dupree since the late-'60s. "Having that rhythm going, that little bit of lead he would stick in when Aretha wasn't singing. When she was breathing, humming, thinking something, he'd be there."

During the '70s, Dupree recorded albums under his own name, such as *Teasin'* (Atlantic), and co-led the jazz-funk band Stuff. He continued to tour internationally, usually with other prominent jazz and soul instrumentalists who also had worked for Atlantic, including Les McCann.

"They worshipped him in Japan," McCann said. "Whenever he came, the place was packed. They loved what he did. The biggest hit he had over there was 'Something.' When he played it, you could hear them crying in the audience."

—Aaron Cohen

32nd Annual Detroit Jazz Festival September 2-5, 2011

WE BRING YOU THE WORLD



Jeff "Tain" Watts 4, *Sing the Truth!* ANGELIQUE KIDJO, DIANNE REEVES AND LIZZ WRIGHT continue the legacies of Miriam Makeba, Abbey Lincoln and Odetta, The New Gary Burton Quartet w/ Julian Lage, Scott Colley & Antonio Sanchez, Regina Carter's Reverse Thread, Vinícius Cantuária, Dave Brubeck Quartet, Anat Cohen Quartet, Paquito D'Rivera Quintet, Kevin Eubanks, Sammy Figueroa & The Latin Jazz Explosion, Curtis Fuller, Champion Fulton, Dave Holland Octet, Richie Goods & Nuclear Fusion, Vijay Iyer Trio, Chuck Jackson, Deacon Jones Blues Review, Sean Jones Quintet, Ivan Lins Quinteto, Joe Lovano Us Five, Mandrill, Tony Monaco Trio, Jason Moran & the Bandwagon, Rahsaan Patterson, Lowell Pye, Soul Rebels Brass Band, Luciana Souza: *Brazilian Duos* featuring Romero Lubambo, The Steeles, Helen Sung – "Sung with Words" with Carolyn Leonhardt, Toots Thielemans, *The U.S. Air Force Airmen of Note*, Sachal Vasandani, Vertical Engine, Anthony Wilson Trio, Steve Wilson & Wilsonian's Grain, Warren Wolf & WOLFPAC, Detroit Jazz Festival Orchestra w/ Christian McBride and Ernie Andrews, Sun Ra Arkestra, Amina Figarova, and many more!

For more information and full artist lineup, visit detroitjazzfest.com



The World's Largest FREE Jazz Festival

Book your VIP Jazz Fest package by August 25, 2011 for just \$269 per night!

Package includes:

Overnight accommodations, two VIP Passes for the night of reservation that include dinner at the VIP Tent, two drink tickets and special reserved seating at 3 stages.

For more information visit detroitmarriott.com or call 800-352-0831 and request

Promotional Code XY0.



Scan this code with your smartphone and "Like" us on Facebook

Norwegian Bassist Per Zanussi Brings Inward Focus To Conservatory Commissions, Expressive Collaborations

The Trondheim Conservatory of Music, located in Norway's northern region, has been celebrated for its adventurousness: It's hard to find a strong Norwegian jazz artist who didn't study at the school. A loose band made up of alumni has been involved in projects in which commissioned artists create music with support from the school and the Trondheim Jazz Orchestra. In April, bassist Per Zanussi's stunning music with the group was released on *Morning Songs* (MNJ).

Zanussi made a name for himself as a founding member of the electronic jazz combo Wibutee, beginning in the late '90s. After playing on the band's best album, *Playmachine* (Jazzland), in 2004 he quit to concentrate on upright bass and his quintet, the Zanussi Five. The bassist wrote nifty post-bop vehicles for a three-sax front-



Per Zanussi

line. His inventive, resourceful arrangements gave the outfit a larger sound than one would expect, and the process helped prepare him for Trondheim's 2008 commission.

"If you write for four different voices in a quintet—based on three saxes that do different things—it's fairly simple to expand

it," Zanussi said. "I've always been thinking a little bit like that, but I don't know if I had a wish to do a bigger group."

This project premiered at the Trondheim Jazz Festival in the summer of 2008. Zanussi originally conceived of the effort as an expansion of his quintet, but in the end it took on a life of its own, with richer voicings, extra counterpoint and increased textural density. The stormy opening piece, "The Afreet," was created for this project and ended up getting stripped down for the 2010 Zanussi Five album *Ghost Dance* (Moserobie).

Since completing the project, he has collaborated with Stavanger Kitchen Orchestra and created elaborate arrangements for a performance by Nils Petter Molvaer and Jan Bang with the Bergen Big Band. But the most satisfying

effort took place earlier this year when his quintet celebrated its 10th anniversary by adapting its songbook for a 13-member lineup of the group. A recording of a January performance in Oslo is slated for release on Moserobie later this year.

While Zanussi's quintet remains his primary ensemble, he continues to play in the improvising Tresspass Trio, led by Swedish reedist Martin Küchen, along with drummer Raymond Strid. The band is making its second album for Clean Feed this summer, and Zanussi intends to form another group with Wibutee saxophonist Hakon Kornstad. But he's intent on keeping focused.

"I'm not comfortable having 20 bands that I have to book myself," he explained. "You need time to write, to think."

DB

Jody Jazz®

"It's about passion, it's about the pursuit of excellence and it's about loving what you do."

Jody Espina - President
www.jodyjazz.com

Jody Espina Plays:
DV NY Alto 6, DV Alto 7
DV CHI Tenor 7*
DV Soprano 7*
DV Baritone 7*

Photo By David Beecroft

Saxophonist Ellery Eskelin Goes Back To Organ-ic Beginnings

Twenty albums and more than 20 years into his career, tenor saxophonist Ellery Eskelin is taking a detour. After concentrating on free improvisation in avant-garde settings, Eskelin has recorded an organ trio album featuring Great American Songbook standards.

That album, *Trio New York* (Prime Source), is hardly conventional. Backed by organ player Gary Versace and drummer Gerald Cleaver, the tenor player doesn't let the music or instrumentation preempt his penchant for free-jazz. While recording the album in February, Eskelin never identified the tunes in the group's small repertoire; his sidemen merely reacted.

The album's five tracks encompass 75 minutes and rely more on intuition than the bluesy grooves typical of organ combos. You have to listen hard to recognize "Off Minor" and "How Deep Is The Ocean?"



"That process is more akin to my approach to free improvisation," Eskelin said. "The big difference with this record is that we were basically doing free improv with a lot of harmonic information."

Versace added, "I just knew before I ever heard him play those tunes that he could bring a fresh approach to playing that music if he wanted to, because his playing is so informed; it's so melodic."

Trio New York marks a return to Eskelin's roots. His mother, Bobbie Lee, was an organ player who performed professionally in the early 1960s. Eskelin grew up in Baltimore and sometimes accompanied Lee at house parties. His early influences included tenor players such as Gene Ammons, Sonny Stitt and Mickey Fields, a Baltimore legend. After college, Eskelin toured with trombonist Buddy Morrow's big band and then moved to New York in 1983, where his gigs included Brother Jack McDuff's organ combo.

"At that time I really wanted to get into the jazz scene," recalled Eskelin. But he soon grew tired of performing in conventional small groups. In 1987 Eskelin experienced an "artis-

tic awakening" during an afternoon jam session. Jazz soon became taboo—even to listen to. "Long story short, I wound up getting with like-minded musicians who were doing (their) own music and realized that that was the way to go."

Eskelin experienced another epiphany in 2008 when his mother asked him to store her Hammond B-3 organ at his apartment in New York's Hell's Kitchen neighborhood. The presence of the instrument in Eskelin's living

room brought back memories; he began inviting organ players to his apartment for informal sessions.

He met Versace in early 2009 during a gig with John Hollenbeck, and the two began practicing that spring. The first edition of the trio debuted in May 2010 at Rosie O'Grady's in New York. Eskelin also started playing a vintage 1927 Conn. "I'm continuing to work on my sound," he said. "The organ trio project comes out of that."

—Eric Fine

A large advertisement for Sabian cymbals. The top half features a photograph of Carl Allen, a Black man with glasses, wearing a light-colored button-down shirt, looking down thoughtfully. The background is a warm, reddish-brown. Below the photo, the text "WHAT'S YOUR SOUND?" is written in white. Underneath that, in large, bold, white capital letters, is "CARL PLAYS SABIAN.". Below this, it says "Hear more at sabian.com". Further down, it lists "CARL ALLEN" and his credentials: "Artistic Director of Jazz Studies at the Juilliard School, The Carl Allen-Rodney Whitaker Project, Christian McBride & Inside Straight, Benny Golson". At the bottom left are logos for HHX, HH, and V (Vault). At the bottom right is the Sabian logo, which consists of a circle with the word "SABIAN" and a stylized cymbal graphic below it, with the tagline "BECAUSE SOUND MATTERS" underneath.

New Orleans Jazz and Heritage Festival Strengthens Ties To Haitian Culture

“Haiti and New Orleans: twin sisters separated at birth,” tweeted Port-au-Prince-based bandleader Richard A. Morse, shortly before the 2011 New Orleans Jazz and Heritage Festival kicked off on April 29. The Haitian programming series at this year’s Jazz Fest did more to justify his assertion than any similar showcase in recent history. Featuring some of Haiti’s biggest musical exports, the bill presented a taste of the *rara*, *mizik rasin* and other musical genres that thrive there. During the 10-day festival, a more over-arching goal was achieved, as evidence of deep connections between the Crescent City and Haiti cropped up all over the festival grounds.

In the Economy Hall tent, clarinetist Dr. Michael White traded Caribbean concepts with the Haitian-born, New Orleans-based conductor Jean Montes as Emeline Michel’s satiny contralto unwaveringly tackled locally bred classics like “Eh La Bas” with the kind of aplomb that earned her the moniker “Queen of Haitian Song.” Tabou Combo shared the Congo Square stage with Delfeayo Marsalis. During the Neville Brothers’ annual closer, Cyril Neville led a breezy rendition of “Ayiti,” a socially conscious number about Haiti from the mid-’90s.

A closer look at the two cultures revealed even more deeply woven common threads.

Alto saxophonist—and Big Chief of the Congo Nation—Donald Harrison Jr. delivered one of the fest’s most inspired Mardi Gras Indian-led performances. He devoted half of his opening day set to soulful, jazz orchestra-friendly arrangements of originals and more



Lolo Beaubrun

ERIKA GOLDING

standard fare, such as John Coltrane’s “Mr. P.C.” Harrison then swapped his white summer suit for his Big Chief best. Suddenly, the stage was aloft with chromatic plumes, as members of his Indian group appeared onstage to pitch in on percussion and backup vocal duties on a series of re-imagined classics from the Mardi Gras Indian musical cannon.

The focal points of Harrison’s bright red costume were beaded patches, each of which illustrated an image that referenced Indian culture. Across the fairgrounds, similar patches souped up the finery onstage at a multi-generational Golden Sioux set. Inside a tent dubbed the Haitian Pavilion, 54-year-old vodou flag artist Marie-Lissa Lafontant stitched miniscule, brightly colored beads onto a patch of fabric outlined with images of an altar, sacred objects and two worshippers. As it turns out, the spiritual and ancestral themes represented on Indian costumes—and the beadwork used

to depict them—often parallel the process and imagery of Haitian flags.

The Haitian Pavilion also showcased vodou drumming, the rhythms of which create the basis for the *mizik rasin* of Boukman Eksperyans, the festival’s best-known Haitian representative. Led by the husband and wife team of Lolo and Manze Beaubrun, the band’s joyful, uptempo international beats were a magnet for dancers who’d warmed up at the pavilion’s drumming demonstrations. But the polish that comes with touring the world distanced Boukman from Morse’s RAM.

Most years, the second-line marching groups that perform while winding around the festival grounds are New Orleans-based brass, traditional or Indian outfits. This year’s parade lineup got a boost from the common-minded RAM and DJA-Rara, both of which drew rapturous crowds, eager to revel in the bands’ kinetic rhythm patterns. —Jennifer Odell

Eric Reed Revisits Clifford Jordan’s 1974 Landmark Album *Glass Bead Games*

One of jazz’s more predictable occupational hazards may be the ease with which major figures can fall into obscurity. That’s what makes pianist Eric Reed’s sojourns into repertoire so necessary. As Reed’s quartet got situated onstage at Dizzy’s Club Coca-Cola on May 19, the panoramic view of the New York skyline behind them could have been read as a signifier—an indication of just how much the scene has changed in the 18 years since the death of Clifford Jordan, whose music was the



Eric Reed (left) and Seamus Blake

CK WATSON/REUTERSPHOTOS

To anchor its re-evaluation of Jordan's work, Reed's quartet reached back to his *Glass Bead Games*, a landmark album from 1974. Saxophonist Seamus Blake opened up the Jordan original "Powerful Paul Robeson" in much the same way the tune announced the original LP. Reed's accompaniment shimmered alongside Blake's post-John Coltrane fluidity. *Glass Bead Games* was an acoustic anomaly amid the fusion that ruled the mid-'70s, but its subtleties didn't reveal themselves at Dizzy's until drummer Billy Drummond

The set took off with Drummond's prodigal. The rhythmically charged cycle of notes from Jordan's dedication to another of jazz's unsung composers—"Cal Massey"—turned into a burst of chord clusters as Reed's solo vied with Drummond's forward motion. In contrast to the record, where it's a quickie groove exercise clocking in at 2:43, the solos by Reed and Drummond turned it into a workout so epic that two ballads serve as the breather. When the set closed out with Blake testifying on Jordan's "Highest Mountain," repertoire began to feel like church.

—K. Leander Williams

The jazz world knew Billy Higgins as one of the most recorded jazz drummers of all time. In his hometown of Los Angeles, he also was revered and cherished for his workshop and performance space, the World Stage. Higgins underwrote it with earnings from his studio recordings and tours, providing free training for developing players. His caché encouraged the greatest touring jazz musicians to play and donate their time to youngsters, making the World Stage the jewel of the Leimert Park renaissance of the past 30 years.

Guitarist Kenny Burrell, head of the University of California Los Angeles jazz program where Higgins taught, led a small band in an improvised blues. World Stage alum Eric Reed's piano comped discreetly then exulted in block-chord funk. Drummer Clayton Cameron—who has taken Higgins' place on the faculty at UCLA—expertly supported, then played an incisive brush solo. Burrell related how Higgins privately played guitar and admired Brazilian music, so they cobbled together a blues with a *baião* beat.

Excessive pedal effects marked New York drummer Will Calhoun's solo electronic drum piece. He fared better as an ensemble player to saxophonist Walter Beasley, bassist James Leary and Daáood on Ornette Coleman's "Una Muy Bonita." George Duke rendered a rare acoustic piano accounting of his impressive straightahead jazz chops. Stanley Clarke, on contrabass, likewise astonished with his pizzicato tour de force on a bright "Autumn Leaves."

Vocalist Dwight Trible defied the room's spotty acoustics and rendered a thrilling baritone rendition of Duke Ellington's "In The Beginning God." Percussionist Leon Mobley joined as Trible brought the whole house together on "Grandma's Hands." —*Kirk Silsbee*



DOUG WIMBISH (Living Colour) COLIN GREEN
 ERMAN (Lou Reed) KHARI SIMMONS (India Arie)
 LES CLAYPOOL (Primus) JOHN REGAN (Peter
 Pat Metheny Group) KEVIN WILLIAMS (Morle Ha
 YBARNE (New Found Road) JIM CREEGGAN
 JUAN MEXIA (Ben Harper And The Innocent Crim
 WOOD (Nelly Furtado)
 VID DY (Coleman) TONY CIMOROSI
 GUY PRATT (Floyd) ELI WARD (Amanda
 LEVIN (Peter) JOHN REGAN (Peter Frampton)

NS
DESIGN

Nelly Furtado) GREENWOOD (Radiohead)
 (Solo) TONY CIMOROSI (Randy Brecker) JIM CREEGGAN
 GUY PRATT (David Gilmour) ELI WARD (Sound Scientists)
 AN (Peter Frampton) TONY LEVIN (King Crimson)
 Lauren Hill) PEREZ (Puerto Rican Power Band)
 PAUL PRIEST (Kati Penn Band) DEAN JARVIS (Nelly Furtado)
 TURNER (Jamiroquai) DOUG WIMBISH (Mas De La Selva)
 VASSERMAN (Lou Reed) KHARI SIMMONS (Living Colour)
 TONY CIMOROSI (Randy Brecker) LES CLAYPOOL
 GAN (Larry Coryell) VIN WILLIAMS (Merle Haggard)
 Y BARNES (New Four) JIM CREEGGAN
 EST (Kati Penn Band) AN NELSON (Ben Harper)
 (Radiohead) DAVID GILMOUR (Steve Coleman) TONY
 GUY PRATT (Pink Floyd) ELI WARD (Amanda Lear)
 TONY LEVIN (Peter Frampton) JOHN REGAN (Peter
 an Power Orchestra) MILES MOSLEY (Chris Cornell)
 DERHAK (moe.) PAUL PRIEST (Annie Lennox)
 ysterhead) DOUG WIMBISH (Track & Head) R
 ERMAN (Lou Reed) SIMMONS (India Arie)
 (Lauren Hill) LES CLAYPOOL (Sausage) PAUL
 Pat Metheny Group) WILLIAMS (Merle Haggard)
 Y BARNES (New Four) JIM CREEGGAN
 JUAN NELSON (Ben Harper) The Innocent Criminals
 INWOOD (Radiohead) JARVIS (Nelly Furtado)
 YSON (Solo) TONY LEVIN (Randy Brecker)
 GUY PRATT (David Gilmour) WARD (Sound Scientists)
 LEVIN (King Crimson) REGAN (Peter Frampton)
 PAUL TURNER (Jamiroquai) ES MOSLEY (Living Colour)
 UL PRIEST (Kati Penn Band) B DERHAK (moe.)
 WIMBISH (Living Colour) VASSERMAN (Lou Reed)
 MONS (Jiva) LES CLAYPOOL (Primus) JUAN
 Sound Scientists) Elements) R
 JIM CREEGGAN (Kevin Williams)
 Innocent Criminals) T (Lee Morgan)
 Nelly Furtado) D (Radiohead)
 Coleman) TONY CREEGGAN (Randy Brecker) J
 GUY PRATT (Pink Floyd) D (Amanda Lear)
 EGAN (Peter Frampton) H (Peter Gabriel)
 MILES MOSLEY (Lou Reed) RO PEREZ
 PRIEST (Kati Penn Band) VIS (Nelly Furtado)
 R (Jamiroquai) DOUG WIMBISH (Living Colour)
 VASSERMAN (Lou Reed) KHARI SIMMONS (Living Colour)
 ES CLAYPOOL (Fancy Band) GUY PRATT (Pink Floyd)

info@NedSteinberger.com

866-NS-DESIGN (866-673-3744) Toll Free





JASON MORAN Adventurous SOUL

By Dan Ouellette // Photos by Jimmy & Dena Katz

The joint is jumpin'. A rowdy crowd is dancing, just like it did in the 1930s when Fats Waller cast his magical spell of invigorating music and playful entertainment for an exhilarated audience ready to celebrate.

But instead of a Depression-era speakeasy or a back-in-the-day neighborhood rent party, this whirling bash, starring pianist Jason Moran and vocalist/bassist Meshell Ndegeocello, combusts at New York's Harlem Stage Gatehouse in the first set of a two-night collaboration commissioned by the performance center. With a supporting cast of sidemen and dancers totaling 15, it's the Fats Waller Dance Party, an uptown extravaganza that not only pays homage to the piano dynamo, but also channels his spirit. The evening's music is an intoxicating brew—made of hip-hop, funk, house, r&b and some Afrobeat grooves sampled from a mixtape—served up with New Orleans shadings, rock intensity, compact stride keyboard breaks and soul-jazz urbanity.

In an e-mail he sent out to drive traffic to the May 13 event (at \$10 a ticket), Moran explained that he and Ndegeocello “are reworking about 15 Fats Waller songs into new ‘club’ versions... Fats’ ‘Joint Is Jumpin’ becomes our ‘House Is Housin.’”

Nowhere audibly present is the pre-bop, pre-swing style that Waller delivered, as his best-known songs are being shredded and unrecognizably reshaped into jazz-infused, pop-driven rhythms. Anyone expecting straightahead versions of Waller classics like “Honeysuckle Rose,” “Your Feet’s Too Big” and “Jitterbug Waltz” might even be appalled by the deconstructions, but for the nearly 200 people in the cross-generational, racially diverse audience who push back chairs and pack the dance floor, these electrifying postmodern musical mashups trigger elemental merrymaking.

“I don’t ever get to play party music,” says the 36-year-old Moran, who for

most of the set donned a surreal, larger-than-life, papier-mâché mask of Waller—custom designed by Haitian artist Didier Civil—complete with fedora, cigarette hanging from his lip, happy-go-lucky smile and those trademark high-arching eyebrows. “I like fun, just like a lot of musicians like fun. But we’re rarely put into a situation where we can cut loose and get people dancing so they can have fun with us. I wanted to do something where I could watch how people interacted with the music, to be a part of it myself, dancing along as I played—just like the dance atmosphere at Small’s Paradise in Harlem where Fats played in the ’20s and ’30s.”

Discussing the shows a few days later in his apartment a couple of blocks away from Harlem Stage, Moran—this year’s trifecta winner in DownBeat’s Critics Poll, earning top jazz artist and pianist honors as well as his latest CD, *Ten* (Blue Note), scoring for best jazz album—is still charged up by the event and his newfangled exploration of Waller’s music. He’s an adventure seeker, ears wide open to new artistic challenges both as a leader of his decade-plus Bandwagon trio—with bassist Tarus Mateen and drummer Nasheet Waits—and as a sideman in numerous, disparate bands, from the Charles Lloyd New Quartet and Dave Holland’s Overtone Quartet to the burgeoning hip-hop and r&b-influenced group ERIMAJ, helmed by drummer Jamire Williams, a fellow Houston native.

For Moran, who was awarded a prestigious 2010 MacArthur Fellowship, the Waller re-scramble—creating the contemporary out of the traditional—plays into his wheelhouse of musicianship. Even though he’s one of the top guns in the thirtysomething jazz camp, Moran says, “I don’t want to be defined solely by what I do as a jazz musician at a club or a festival. That’s not all of me. It’s not even close. The hardest thing to hurdle for me is to avoid being stuck in a genre and a discipline. Once you find your identity in your craft, it’s hard to

not let that identity keep you imprisoned. Tons of musicians who I love are imprisoned by their identity. That can be totally fine because they are so amazing in their technique, but for me, I’m a little too restless for that.”

He reflects on the Waller party, during which he alternated between a piano and a Fender Rhodes, saying that he set out to design a social event where he could more fully participate with the audience. “It was great to see how people interacted with the music,” he says. “I don’t want people to think I’m a certain way, that I play in a serious manner while the audience just listens to me.”

Moran’s don’t-fence-me-in philosophy has been on exhibit in his eight Blue Note albums, beginning with his auspicious 1999 debut, *Soundtrack To Human Motion*, teeming with compositional complexity and performance exuberance, and continuing with his 2000 sophomore outing, *Facing Left*, which signaled the startup of Bandwagon. He threw curveballs followed by changeups. “I don’t want any of my records to sound like one style throughout,” he told me early in his career. “That’s why I choose different grooves and songs, tunes that are sensitive and slow as well as pieces that are abstract and fast. The approach I want to take with my records is to give the listener a variety of grooves, concepts and composers.”

Two years later, in another conversation, Moran expounded further: “I want to express what’s meaningful. I’m not into gimmicks. I want to make truthful music that’s invigorating, maintains a cutting edge, takes on different shades.”

Moran’s recording oeuvre illustrates how he has continued to chart a singular path. He offered a solo album (2002’s *Modernistic*) and a con-

cert disc (2003’s *The Bandwagon: Live At The Village Vanguard*), followed by *Same Mother*, from 2005, which featured the trio augmented by guest guitarist Marvin Sewell. Changing gears again, in 2006, Moran—by this time frequently sought out by commissioning performance organizations—released *Artist In Residence*, which was a provocative sampling of works for such organizations as the Walker Arts Center in Minneapolis and Jazz at Lincoln Center.

Four years later, Moran returned with *Ten*, a 10-year Bandwagon anniversary project of tunes that range from the blues—“Blue Blocks” came from the show *Live: Time*, which was inspired by the quilters of Gee’s Bend, Ala.—to Jimi Hendrix (“Feedback Pt. 2,” a Monterey Jazz Festival commission wherein Moran sampled the guitarist’s scorching feedback from the 1967 Monterey Pop Festival and built a ballad based on it). Also included is “Pas De Deux—Lines Ballet,” a collaboration with choreographer Alonzo King’s Lines Ballet company, two different takes (slow and speedy) on classical composer Conlon Nancarrow’s “Study No. 6,” as well as tributes to his heroes: Thelonious Monk (a

Jazz Artist

Jason Moran 74

Esperanza Spalding	54
Sonny Rollins	45
Joe Lovano	42
Vijay Iyer	32
Charles Lloyd	31
Henry Threadgill	25
Brad Mehldau	21
Rudresh Mahanthappa	20
Chris Potter	20
Randy Weston	20
Chick Corea	18
Anat Cohen	15
Ornette Coleman	15
Paul Motian	14



Moran with his twin sons, Malcolm (left) and Jonas

hip-hop influenced montage version of “Crepuscle With Nellie”), Jaki Byard (“To Bob Vatel Of Paris”) and Andrew Hill (an anthemic piece Moran co-wrote with the pianist, “Play To Live”). In addition to his tune “Old Babies,” inspired by the 2007 birth of his identical twin sons, Moran covers “Nobody,” the ditty written by black vaudevillian comic Bert Williams that visual artist Glenn Ligon turned him on to. (Ligon had commissioned Moran to write a score of the tune for his video exhibit *The Death Of Tom* at New York’s Museum of Modern Art.)

Back in 2000 in the liner notes to *Facing Left*, Moran wrote, “We’re freely expressive and not rigid.... We don’t quite know where we’re going, but we’re facing left and headed in the right direction.” How does that resonate today? “It’s still the same,” he says. “I think I took enough wrong turns that I’m still looking to go in that right direction.”

Moran grew up in Houston, where his parents filled the house with jazz, pop, r&b and classical music from their eclectic record collection (Stevie Wonder, Maria Callas, Olivier Messiaen). He started playing piano at age 6 on an upright that he still has in his New York apartment as his go-to instrument even though it’s out of tune. “I like a good instrument,” he says, “but I don’t think I’m ready for one.” He adds with a laugh, “Besides, I’m not a practiceaholic.”

In a 2002 interview, Moran told me that while he grew to resent taking classical lessons, he experienced a sudden piano conversion, thanks to his love of hip-hop. “Groups like De La Soul in the late ’80s were using breakbeat samples by people like Horace Silver and Monk,” he

said. "So I'd go break hunting, looking on the back of a rap album to see who got the credit. Sometimes a song would be named, so I'd search for the original version. It became like a treasure hunt or like finding gold at the end of the rainbow. When I tracked down the original, I dissected it."

As a result Moran began to learn jazz standards based on his newfound curiosity. Soon, he started digging through his father's jazz albums to find as many different versions of a song as he could. "For example, I'd learn 'All The Things You Are,' then find a Jim Hall record with that song," he explained. "Listening to and studying records was my jazz ed. I think it's the best way rather than having a teacher tell you what's best to listen to. I was using my intuition to discover what was genuine."

Moran's "discovery" of Monk came while attending Houston's famed High School for the Performing and Visual Arts—the breeding ground for such future jazz stars as Eric Harland, Robert Glasper, Kendrick Scott and Jamire Williams, and where Moran has established a scholarship fund for aspiring musicians. "I never heard anything like him," Moran said. "Monk did everything so different from the way a pianist is supposed to play, like the way he hit notes: *Bling!* And the way his left hand was like dignified ghetto: *Booong, boom!* He showed me what everybody wasn't doing, how they weren't composing rhythmically."

After listening to every Monk record he could get his hands on—and copying his solos and comping styles—Moran moved on to McCoy Tyner, Phineas Newborn, Horace Silver, Herbie Hancock, Bill Evans, Bud Powell and Andrew Hill. He recalled, "It was the best groundwork. I took it all in, threw it into a bag and now it's starting to form into something."

Moran considers his true jazz "beginning" to be when he moved to New York in 1993 to study with Byard at the Manhattan School of Music. "The first time I saw Jaki perform was shortly before school started," he recalls. "He was playing at the club Trumpets in New Jersey, and he had this big band. During the show he was having fun and blowing whistles. I thought, Man, this guy is out. I loved his sense of humor. I have this image of him: He's wearing a tie with planets on it, his hair is in complete disarray and he's peering through his glasses at all this music on the piano. It's perfect Jaki."

Moran laughs, and then adds, "He was a very genuine cat. The first time I played with him in a lesson, he interrupted me and taught me something important. He said, 'You play too goddamn loud. What do you think this is? A Chick Corea—Herbie Hancock record?'" Moran says that he often came in for his lesson and just asked Byard questions. "He gave me so much. He taught me about the old-school guys and always stressed that the new comes through the old."

Meanwhile Moran started toying with finding his own voice, not wanting to come off sounding like other pianists he admired, such as Kenny Barron and Wynton Kelly. "I thought there was a different way for me," he says, "so I took the Monk road. I met with a lot of resistance from teachers. One teacher even told me that I'd be lucky if I could get \$20 gigs if I played that way. But Jaki supported me and totally wiped that guy clean."

Moran's big break came in 1997 when he was enlisted by saxophonist Greg Osby for a European tour. He came recommended by Osby drummer Harland, a Houston friend he's known since they were 13. Osby had been trying out well-known guitarists and pianists, but as he tells it, "They were really good, but they fell short of interpreting my music. So Eric told me that his homie would fit my music like a glove." Osby called Moran and asked him to come check out one of his shows. Afterwards they agreed to discuss the music by phone. "We talked for four or five hours," says Osby. "Jason won me over by that conversation even though I had never seen or heard him play. But I was blown away by the scope of his interests, his knowledge and his reverence. We talked about composition, but Jason was also interested in discussing art, real estate, the stock market. He was ahead of the curve, and it turns out, he was the answer."

They flew off to Europe as a quartet, along with Harland and bassist Calvin Jones, and the die was cast. (A YouTube clip of the quartet's second show together in Berlin shows how in the pocket Moran was with his angular, melodic solo.) "Right off, we formed a kindred connection," says Osby. "We were like brothers from another mother. He anticipated, then finished phrases, and he played with so much curve and unpredictability."



bliss

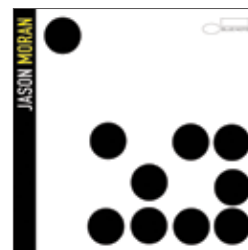


www.dreamcymbals.com

Jazz Album of the Year

1 Jason Moran, *Ten* (BLUE NOTE) 66 votes

Celebrating a decade with The Bandwagon, Moran's *Ten* was this year's favorite among DownBeat critics. (See page 20.)



2 Joe Lovano Us Five, *Bird Songs* (BLUE NOTE) 47



Lovano's latest Blue Note release—the sophomore outing from his dynamic inter-generational ensemble

Us Five—breaks the mold of Charlie Parker tribute records. *Bird Songs* is a thoroughly modern, thoughtful look at one of the most influential figures in jazz history by one of the most important voices in the music today. Us Five takes Bird out of the museum and places him in the context of a living, breathing continuum.

3 Esperanza Spalding, *Chamber Music Society* (HEADS UP) 25



The bassist and blooming vocalist creates a modern image of a chamber group with classical string trio

arrangements complementing her own jazz/folk/pop compositions. Co-producer/co-arranger Gil Goldstein and vocalists Milton Nascimento and Gretchen Parlato contribute their genius and elegance to Spalding's ever-deepening musical vision.

4 Rudresh Mahanthappa & Bunky Green, *Apex* (PI) 22



Described by critic John Corbett as “a great intergenerational conference call,” *Apex* brings together rising

star Indo-bopper Mahanthappa and living legend Green for an alto sax summit of sheer invention and discovery.

5 Keith Jarrett/Charlie Haden, *Jasmine* (ECM) 20



A collection of intimate duets recorded in 2007, *Jasmine* features collaborators Jarrett and Haden, who hadn't

worked together since the 1970s. The pristine, unprocessed sound of this recording makes it feel like you're sitting right there in the same room with the pianist and bassist as they bring to life a program of romantic standards.

6 James Moody, *Moody 4B* (IPO) 20



The beloved saxophonist's last CD release before his death last December, *4B* showcases Moody at his

best: approaching a conventional mix of jazz standards with easygoing, straight-ahead swing. The recording is also a great showcase for veteran pianist Kenny Barron, a supreme accompanist and soloist who first played with Moody 50 years ago in Dizzy Gillespie's legendary quintet.

7 Brad Mehldau, *Highway Rider* (NONESUCH) 19



This double-disc of original work features interactive performances by the Mehldau's trio—with drummer Jeff

Ballard and bassist Larry Grenadier—as well as drummer Matt Chamberlain, saxophonist Joshua Redman and a chamber orchestra. Mehldau also orchestrated and arranged the album's 15 compositions for the ensemble.

8 Mary Halvorson Quintet, *Saturn Sings* (FIREHOUSE 12) 17



When Halvorson adds trumpet and alto sax to her core trio with bassist John Hébert and drummer Ches

Smith, the resulting interplay renders her quirky compositions punchier and more accessible. DownBeat's Jim Macnie declared that *Saturn Sings* is “a wisely calibrated affair that finds the inventive guitarist reaching a new level of eloquence by balancing skronk with sweetness.”

9 William Parker, *I Plan To Stay A Believer: The Inside Songs Of Curtis Mayfield* (AUM FIDELITY) 17



Bassist Parker digs into the music of Curtis Mayfield for a freewheeling live big-band tribute on this

two-CD set. Parker's ensemble doesn't merely give straight readings of “Move On Up” or “Freddie's Dead”: They use the songs' melodic DNA as launching pads for improvisational flights.

10 Danilo Pérez, *Providencia* (MACK AVENUE) 17



The pianist's command of Afro-Caribbean grooves merges with his mastery of jazz harmony on his latest CD, which

DownBeat critic Ted Panken called “a tour de force, a kaleidoscopic suite woven from the core themes that mark Pérez's oeuvre since his eponymous 1993 debut.”

11 Anat Cohen, *Clarinetwerk: Live At The Village Vanguard* (ANZIC) 15

12 Absolute Ensemble, *Absolute Zawinul* (SUNNYSIDE) 13

13 Evan Christopher, *The Remembering Song* (ARBORS) 13

14 The Nels Cline Singers, *Initiate* (CRYPTOGRAMOPHONE) 13

15 Dave Holland Octet, *Pathways* (DARE2) 12

16 Herbie Hancock, *The Imagine Project* (HANCOCK) 11

17 Robert Hurst, *Unrehurst, Vol. 2* (BEBOB) 10

18 Vijay Iyer, *Solo* (ACT) 10

19 Preservation Hall Jazz Band, *Preservation* (PRESERVATION HALL) 10

20 Chucho Valdés & The Afro-Cuban Messengers, *Chucho's Steps* (4Q) 10

21 Randy Weston and his African Rhythms Sextet, *The Storyteller: Live At Dizzy's Club Coca-Cola* (MOTÉMA) 10

Later that year Moran, as a permanent member of the band, appeared on his first album, Osby's *Further Ado*.

Back when Moran first joined Osby's band, the saxophonist said that he was a "godsend," a player the polar opposite of his piano peers who were "like mynah birds making perfect copies of what they hear." Today, Osby says, "Jason is a musical chef. You get an amalgam of Monk, Bud Powell and Keith Jarrett, plus stride, and hip-hop fused with Third Stream. He's still a work in progress, but he is a stellar example of a contemporary artist of the highest order."

Because Osby was a Blue Note artist, the label took an immediate interest. "Greg was raving about Jason," recalls Bruce Lundvall, then Blue Note president as well as talent scout and tastemaker. "I went to see the band at Sweet Basil one night. Jason was very strong, and I was impressed by how much originality there was in his playing. He was serious, but he also had an adventurous soul." (Osby served as producer of Moran's first three albums.)

Shortly before he left Osby's employ in 2002, Moran played a duo show with him at Lincoln Center's Kaplan Playhouse. They displayed the beauty of jazz telepathy, engaging in a jaunty game of word tag as if one were completing the other's sentences. Clad in a dapper black shirt, dress slacks and a dark fedora, Moran scrambled, tumbled, rushed and skirted across the entire range of notes on the keyboard, then settled into graceful and thoughtful passages of quiet lyricism before launching into another round of roller coaster dynamics with his mentor.

But Moran was eager to pursue his own vision. "I was emerging as a bandleader with Bandwagon, so I wanted to see if I could exist on my

own and not be seen as the pianist for Greg's band," Moran says. "So I stopped playing with him and focused on the trio."

A decade later that has taken full form, with Moran and Bandwagon operating as a collective where all three members determine the improvisational direction and outcome. "When we first started playing together, I wasn't sure what Tarus and Nasheet were doing," says Moran. "I was unclear. But as a result, I thought this is going to be the best group for me because we can work together to figure out a language to play the music—and that's what we've done. Most piano trios have the bass and drums follow what the pianist wants to do. But with us, Tarus is the major protagonist who pushes the music, and we work at intersecting with each other to have conversations. There's a lot of discord within the music, but I don't mind being drowned out by the bass or the drums. I like it that we're working through ideas while we're playing."

Even though leaving Osby and zeroing in on Bandwagon was the right choice, Moran suddenly found that he no longer was getting calls to work on other artists' gigs. "I was thinking that I hadn't had that much experience as a sideman except with Greg and with Steve

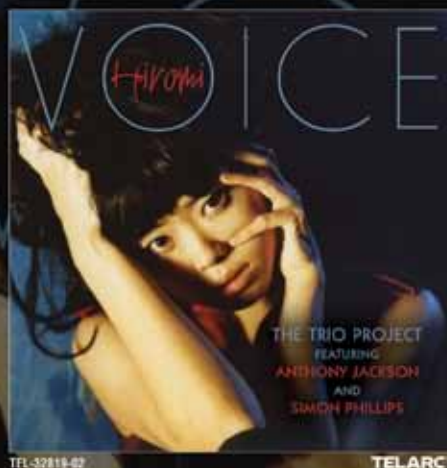
Coleman and Cassandra Wilson—but they were all M-Base artists," he says. "So I started thinking maybe I'm not that good. Maybe people doubt that I can play a ballad straight or wonder how much jazz I really knew."

First the drought, then the downpour. The calls started to flow—and continue to this day. "I always tell people that I have a fairy-tale career," he says. "From the beginning, things began to come my way, and I was prepared to take advantage of them in every facet that I could. I did not

Piano

Jason Moran 79

Keith Jarrett	69
Brad Mehldau	59
Fred Hersch	48
Hank Jones	38
Kenny Barron	36
Geri Allen	29
Vijay Iyer	26
Chick Corea	23
Ahmad Jamal	20
Frank Kimbrough	20
Benny Green	18
Herbie Hancock	18
Martial Solal	16
Danilo Pérez	15
Matthew Shipp	15



Pianist and composer Hiromi, whose passionate and incendiary keyboard work has been a shining light on the jazz landscape since her 2003 debut, believes that the voice that never speaks can sometimes be the most powerful of all. *Voice* expresses a range of human emotions without the aid of a single lyric. Also features two equally formidable players for this project – bassist Anthony Jackson (Paul Simon, The O'Jays, Steely Dan, Chick Corea) and drummer Simon Phillips (Toto, The Who, Judas Priest, David Gilmour, Jack Bruce).



Smartphone users, read with a QR decoding app for a free mp3 download, behind the scenes video, and tour info

telarc.com/hiromi



For more than two decades, drummer, producer and vocalist Terri Lyne Carrington has crafted an eclectic brand of jazz that incorporates elements of bebop, soul, funk and much more. Carrington brings this same diverse sensibility to her new recording *The Mosaic Project*, an album that once again gathers a myriad of voices and crystallizes them into a multi-faceted whole that far outweighs the sum of its parts. Included on that list of friends are some of the most prominent female jazz artists of the last few decades: Esperanza Spalding, Dianne Reeves, Dee Dee Bridgewater, Sheila E., Nona Hendryx, Cassandra Wilson, Geri Allen and several others.

Available at

amazon.com

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



Light My Fire wields this universal sound to explore the various corners of the human heart – from romance and passion to the shared joy of being alive and embracing everyone into the dance of life. Along with four compositions written or co-written by Elias herself, the album also includes covers of familiar works by songwriters as diverse as Jim Morrison and the Doors, pop icon Stevie Wonder and jazz saxophonist Paul Desmond and Gilberto Gil. Elias weaves it all together into a cohesive whole by injecting each of the twelve songs with distinctly Brazilian grooves that alternate effortlessly between the fiery and passionate to the cool and sophisticated.

eliane elias
light my fire

want to leave stuff on the clothesline. I wanted to yank it all down. And that's what I did. I tried to master each situation the best I could. You can hear an artist's music by sitting in an audience, but when you have the music sitting in front of you by someone like Ravi Coltrane or Dave Holland, that's totally different. The music sounds seamless until you see how intricate it is and what a challenge it is to play. But that's what I enjoy. I want my community to be as diverse as my own tastes in music."

Moran has joined up with Ndegeocello and was integral in buoying Jenny Scheinman's superlative 2008 CD *Crossing The Field*. Then there was his once-in-a-lifetime, two-concert gig subbing for Danilo Pérez in Wayne Shorter's quartet at the Umbria Jazz Melbourne Festival in May 2005, shortly before being announced the winner of four rising-star awards in DownBeat's Critics Poll (jazz artist, acoustic group, composer and acoustic piano).

That first night on the bandstand in Melbourne, Moran was initially tentative, echoing John Patitucci's bass lines, drummer Brian Blade's grooves and the leader's sax speak. But as the band hit its stride, Moran leaped into action and found his way through the improvisational turbulence as the group moved in fluid motion during such tunes as "Smiling Through," "Joy Rider," "Sanctuary" and an encore of "Highlife." On night number two, right out of the gate, Moran set a hard rhythmic pace, allowing enough room for Shorter's sax to jump in, but also syncing up with the rest of the rhythm section. There was funk and thunder, blues and groove, filled with acute listening and a build-up of frolicking interplay. Instead of following, Moran often led the charge.

Today, Moran still marvels at the experience. "It was totally thrilling," he says. "Wayne is rare in a music with few rare artists. The way he talks about music, he uses a different language. When he called me on the phone, he said he'd send me all the charts for his tunes, and I received a thick folder. He told me, 'We may just play two bars of a tune, and the rest is, Let's go swimming.' It was a test of fire that got me into choppy



waters—only these two small instances on the other side of the world. I'll never have that opportunity again, but that's what's so great about it."

Two years later, another saxophone icon invited Moran to join his band: Charles Lloyd. That, too, came through Harland, who recommended the pianist to play in a relatively young rhythm section that also includes bassist Reuben Rogers. At the Voll-Damm Barcelona International Jazz Festival last fall, Moran and company cooked up rhythms that pushed and rejuvenated Lloyd in a spirited performance. (The rhythm team has played on Lloyd's last two albums, 2008's *Rabo De Nube* and 2010's *Mirror*.)

"It's generationally important for Reuben, Eric and me to play with a musician like Charles," Moran says. "We all do gigs with older musicians, but rarely as a unified support band. Charles gives us the music, which we take and put a different lean on it that only people as young

Introducing the new album from the Grammy-nominated and critically acclaimed series featuring Tom Gordon on drums, Pierre Boussaguet on bass, James Morrison on brass instruments, and Maestro Lalo Schifrin on piano accompanied by the Czech National Symphony Orchestra.



INVOCATIONS JAZZ MEETS THE SYMPHONY #7

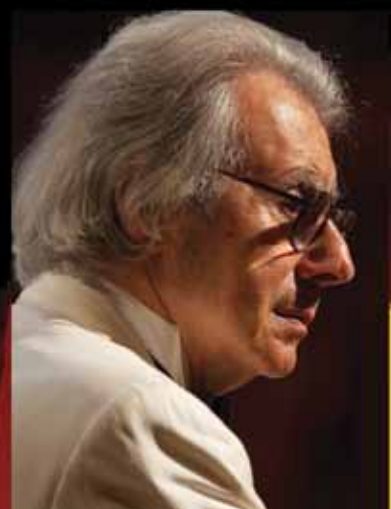
"One of the major highlights on this recording is Schifrin's own "Etude in Rhythm." It is a powerful, straight ahead jazz piece with the orchestra swinging hard. Schifrin's amazing piano solo brings back memories of his work with Dizzy Gillespie's quartet as pianist/arranger before pianist Kenny Barron replaced him! This composition is the *pièce de résistance*."

Paula Edelstein, suite101.com

J&R
DOWNTOWN, NYC 2010
212.238.9000

ALLEGRO
ALLEGRO
ALLEGRO

allegro
www.schifrin.com



as us have access to. Charles doesn't say, 'What the fuck is this?' or 'We can't play that.' He rides what we play and likes how we address his classic songs like 'Forest Flower' and 'Sombrero Sam.' He jumps into it."

Moran cites an example: Lloyd's 14 minute-plus "Booker's Garden" from *Rabo De Nube*. "Eric, Reuben and I are clearly accessing Detroit hip-hop, circa 2004. That's where we're coming from. It's not a Roy Ayers groove, but something straight from [producer] J Dilla, who was a mastermind in dealing with hip-hop rhythms and syncopation that people like Jamire and Glasper have taken and applied to jazz. So, Charles wouldn't have a clue who J Dilla is, but if he heard one of his pieces, he'd say, 'That's like the shit y'all do.' It's not for him to check it out, but it's for us to bring it to him."

In a telephone conversation from his home in Santa Barbara, Calif., Lloyd recalls first meeting Moran in June 2006 when the saxophonist played his Sangam concert at Carnegie Hall. Harlin, who was in the band, invited Moran backstage after the show and introduced him to the leader. "I didn't know who he was, but Jason told me, 'Your music touched me all the way to my backbone,' which is a Southern saying," says Lloyd.

When pianist Geri Allen's schedule conflicted with Lloyd's European dates in April 2007, Moran came on board. Lloyd marvels at how well the rhythm section clicked: "It was synchronicity without the verbiage. They walk the waters with me every night." As for Moran, he adds with a Zen-like sensibility, "Jason's very special. He can function in the now. He grew up with intense devotion to music that is real. That permeates his quest."

At Moran's modest and child-proof apartment, adorned with an array of art by such visual artist friends as Kara Walker, Whitfield Lovell, Leslie Hewitt and others, certainly the elephant in the room is the MacArthur grant—half a million dollars doled out over five years. Even though no "project" is expected of the recipient, Moran felt like he had to make plans in the first few months after receiving word.

"The beautiful thing about the foundation is that they don't tell you what to do—that all you need to do is continue doing your work so that your music gets better," says Moran. "I get tons of interviews where people ask me what I'm going to do. I give them an idea, but realistically that will probably change in six months."

Rather than talk about the future, Moran chooses to discuss what he's already done: organizing the "713→212: Houstonians in NYC" concerts that gathered 25 Houston natives to perform over the course of two nights in January at the 92nd Street Y/Tribeca performance space. It was a meeting of older musicians such as tenor saxophonist Billy Harper, trombonist Ku-umba Frank Lacy, drummer Michael Carvin and guitarist Melvin Sparks, along with players from younger generations, including pianists Glasper and Helen Sung, trumpeters Leron Thomas and Brandon Lee, and drummers Harland, Williams and Kendrick Scott.

"WBG0 decided to record the event and interviewed a bunch of artists," says Moran. "This took place [shortly] before Melvin Sparks passed away, so we have his last interview on tape. And I thought afterward, You can't plan this, but this is what you're supposed to do."

Moran is a confident, gracious man on stage and in person, but despite all that he's accomplished and all the accolades, he's got a streak of self-doubt. As an example, Moran confesses, "When I played with Meshell at Le Poisson Rouge at the end of last summer, I found myself onstage thinking, Do I know anything about music? It was a reality check. What do I really know about groove, about harmony? The gig turned out fine, but for a few moments I was totally stumped as to what to do and play. Now, that gets scary. You think you're successful and you're good because you work, but this is not the truth. This is a falsehood."

Moran describes another instance: playing with Cassandra Wilson and worrying about the best chord or triad to play. "I need to know if what I play will be freeing to me," he says. "Being as busy as a Cecil Taylor is not freeing to me. It's more about what I do in between notes. That's what I search for. It's a way to keep me level. You can get side-tracked into thinking things that aren't the truth about yourself."

He laughs and continues: "Winning all these awards, you might think that I know how to play. Well, I know how to play some things, but there are plenty of deep and gaping holes that I still aim to fill in." **DB**

Congratulations



**2011 DownBeat & Jazz Times
Critics Poll Soprano Sax #1 National
Endowment of the Arts Master of Jazz
and long time Alexander Reeds Artist**

Dave Liebman

Since his burning stints with Elvin Jones, Miles Davis, Chick Corea and a "Who's Who" list other great musicians the world over, "Lieb" has done it all... over 350 recordings with his own and numerous star studded bands, Founder of the International Association of Schools of Jazz and countless international gigs and clinics...

**Congratulations also to
our Artist nominees:**

Joe Lovano: Tenor Sax, Soprano Sax,
Jazz Artist, Jazz Group #1 (Us5) & Jazz Album

Joshua Redman: Tenor Sax, Soprano Sax

Ornette Coleman: Alto Sax, Jazz Artist

Greg Osby: Alto Sax, Producer, Rising Star #1

Jaleel Shaw: Alto Sax, Rising Star



Alexander Reeds

www.superial.com

Home of the Alexander Superial, Classique, DC and TTT Series Reeds

Hall of Fame

ABBEY LINCOLN *No Longer Blue*

By John Ephland

What made Abbey Lincoln Abbey Lincoln? If you read the press she received as her career began in the mid-1950s, you'd think you were reading about a flagging Hollywood wannabe, someone who was constantly pissed off. Pissed off because, with her good looks, she was supposed to be someone else, like a black Marilyn Monroe, or a well-behaved rising star, or at least someone who still needed to learn when to keep her mouth shut.

And if the world back then ended up having its way, we wouldn't be here to talk about her now. If she hadn't been, and didn't stay who she was, deep down, our lives would have been poorer. DownBeat is proud to welcome Abbey Lincoln to the Hall of Fame.

Perhaps more than any artist in jazz, Lincoln's story was, for the longest time, a story about identity, and not necessarily about her music. With her passing at age 80 last August, we now can begin the complete appreciation of her art and her life.

Indeed, the story of Lincoln's life has always been a story about identity, but identity as expressed through a career that remained thoroughly unique, unlike any other musician in the history of jazz. Not an identity put upon her because she was a very attractive woman, someone who found herself in front of a camera more often than not when her singing was starting to bloom. It became an identity born through her own choosing, through a life created time and again, on her terms.

To see the arc of Abbey Lincoln's life is to see the ways an artist can change over time, evolving into the satisfying whole that a full life signifies. It is also to see how a world could and did respond, over and over again, more and more convinced that, with Abbey Lincoln, what you saw—and heard—was what you got.

And what we got was the best.

It was 1992 that saw the broadcast of the TV special "You Gotta Pay The Band," its title borrowed from the album of the same name. At that time, Lincoln stated to Michael Bourne in DownBeat, "It's a documentary of my life. I'm getting the chance to tell my story while I'm still alive." And tell it she did, with references to the television appearances and early films she was in, starting with 1956's "forgettable" *The Girl Can't Help It* (where she wore a dress that had previously been one of Marilyn Monroe's costumes), *Nothing But A Man* (from '64), *For Love Of Ivy* ('68, where she received a Golden Globe nomination) and, later, Spike Lee's disappointing (for her) *Mo' Better Blues* ('90).

It was during her early years that Anna Marie Wooldridge, born in Chicago in 1930, and raised in Kalamazoo, Mich., started wrestling, in

earnest, with identity questions, reflected in the series of name changes that were a part of a developing persona. Starting with her maiden name, she would later be known as Gaby Wooldridge and then Gaby Lee before being called Gabby Hayes. That was until she took the name Abbey Lincoln, which was a name mentor/manager Bob Russell had suggested right before her first film.

In a 1961 DownBeat article appropriately titled "Metamorphosis,"

Lincoln was still exuding some of the "bitterness" that was attributed to her early on: "People used to tell me how pretty I was," she said, "and I thought they were putting me on. It makes me extremely self-conscious and even more shy. I remember once a lady came up to me on the beach and asked if I would be interested in being in a beauty contest. I cursed her out. It never occurred to me that she was serious or that anyone could really think of me as being attractive."

In 1972, on a trip to Africa with colleague and friend Miriam Makeba, Lincoln took another name, Aminata Moseka. As she told Bourne, "Aminata and Moseka are gods. It's my African name, my offering to my African ancestors. I thank them for my life. All these names that were given to me are mine, and they're all one person." And, in case anyone was wondering how far back she was referring, Lincoln was sure to add, "Anna Maria was a French queen."

Early on, there were the recordings that got her in the game, starting with *Abbey Lincoln's Affair* (1956, Liberty Records), with big band arrangements by, among others, Benny Carter. Along the way, she would continue to meet other amazing people, including Max Roach, who "saved" her life, essentially res-

cuing her from that early "ingénue" phase that another early colleague, Sonny Rollins, later referred to when she was recording with him and Roach for her 1957 album *That's Him* (Riverside). With Roach—who would become her lover and husband before they divorced years later, and with whom she actively recorded during the 1960s—Lincoln found her voice, both as a singer and interpreter, but perhaps just as importantly, as a composer. During the early '60s, when she was collaborating with Roach on his *We Insist! Freedom Now Suite* (Candid), her burgeoning identity began to reflect a greater social awareness. It was also

Hall of Fame

Abbey Lincoln 61

Lee Konitz	46
Ahmad Jamal	34
Von Freeman	31
Benny Golson	27
Hank Mobley	23
Randy Weston	22
George Russell	21
Jon Hendricks	20
Charlie Haden	18
Paul Motian	18
Anthony Braxton	17
Buddy DeFranco	15
Billy Higgins	15
Joe Morello	15
Muddy Waters	15



HYOU WELZ

a time when she started writing with a new-found force. First writing lyrics to the music of others (e.g., Mongo Santamaria's "Afro Blue," Thelonious Monk's "Blue Monk," Freddie Hubbard's "Up Jumped Spring," Charlie Haden's "First Song"), Lincoln started writing songs of her own, including her first original composition, "Let Up" (from 1959's wonderful *Abbey Is Blue*, Riverside).

Lincoln eventually penned other durable songs that became new standards, showcased during her last years when she had a string of strong albums for Verve. Her knockout record-

ings include *The World Is Falling Down* ('90), *You Gotta Pay The Band* (with Hank Jones, Stan Getz, Charlie Haden, '91), *Devil's Got Your Tongue* ('92), *When There Is Love* (with Hank Jones, '93), *A Turtle's Dream* ('95), *Who Used To Dance* ('97), *Wholly Earth* ('99) and the expansive, orchestrated *It's Me* ('03). Lincoln was at her best when singing her heart out on songs like "Bird Alone," "I Got Thunder (And It Rings)," "Love, What You Doin'," "Throw It Away," "Down Here Below" and "The World Is Falling Down." She was named a Jazz Master by the National Endowment for

the Arts in 2003, that after enjoying a three-day celebration of her music at Lincoln Center titled "Abbey Lincoln: Over The Years—An Anthology Of Her Songs" the previous year.

Although Lincoln released a 1973 album of her own music, *People In Me*, the decades of the '70s and '80s seemed to be a prelude to the more active years that followed. Even so, such titles as *Abbey Sings Billie* (two volumes on enja, '87), *Talking To The Sun* (enja, '83) and *Painted Lady* (with Archie Shepp, '80) provided great examples of that lovely, thoroughly intimate yet sometimes roughhewn, smoky voice that fell somewhere between her "spiritual relative" Billie Holiday's soulful but always penetrating singing and Ella Fitzgerald's magical, sometimes fanciful embrace of a song.

"When I first heard Billie, she went right to my soul," Lincoln said in Bourne's 1992 *DownBeat* feature. "She was honest. She didn't garnish anything. She sang her heart. Billie inherited from Bessie [Smith], and I inherited from Billie. When I came to the stage, I was not alone. I didn't have to chart a course. It was there. All these great women—Sarah Vaughan, Lena Horne, Rosemary Clooney—and Frank Sinatra, Nat Cole. There were many great singers, and they were great because they were original, but Billie was the only one who was social. She sang about things that others didn't sing about. 'God Bless The Child' is the truth!"

By 1997, Lincoln was trumpeting the identity she had been developing for years when she told Jim Macnie for *DownBeat*, "I can get it off as an actress when I stand on stage and sing." Combining her skills and experience in front of a camera, Lincoln found a way to glean the best from an otherwise troubling yet sometimes revealing and rewarding aspect of her career, imbuing her singing with that dramatic element that made such singers as Holiday so riveting. "Every good actor has a drawer where they keep things, and I went into my drawer and used what I found there," she added. Lincoln, in that interview, was referring to a piece of acting she did for *Nothing But A Man* that drew on her musical experiences with Roach. Talking about her great movie directors, she said they "made me think I was a great actress. And I believe that I am, potentially. But you know what? I don't need a movie." Lincoln said it straight-out when she finished: "The interpretation of the lyric and the melody is what's important ... I think of what I do as storytelling." This from the "storyteller" who was, apart from Shirley Horn, perhaps the greatest female singer of the postwar era.

Like Holiday, Lincoln sometimes seemed to be not so much a singer but another member of the band. This was especially true as she gathered musicians who could help extend the marvelous vision of her muse. Her 2000 recording *Over The Years* (Verve) featured the talents of saxophonist Joe Lovano and Jerry Gonzalez on trumpet for selected cuts, while her declarative *Abbey Sings Abbey* (an 2007 all-original

"The Sound" as requested by you.

You asked for the playability and
sound of the early Otto Links.

We listened.

With structural changes both
inside and out, "the sound"
of yesteryear has been
recaptured.



Otto Link Vintage
for tenor sax.



www.jjbabbitt.com



MOUTHPIECES FOR CLARINETS AND SAXOPHONES

“When I first heard Billie, she went right to my soul. She was honest. She didn’t garnish anything. She sang her heart. Billie inherited from Bessie [Smith], and I inherited from Billie. When I came to the stage, I was not alone. I didn’t have to chart a course. It was there. All these great women—Sarah Vaughan, Lena Horne, Rosemary Clooney—and Frank Sinatra, Nat Cole. There were many great singers, and they were great because they were original, but Billie was the only one who was social. She sang about things that others didn’t sing about. ‘God Bless The Child’ is the truth!”

program except for her “Blue Monk” lyric, for Verve) found her using the novel voices of such musicians as cellist Dave Eggar, Gil Goldstein playing accordion and Larry Campbell on various guitars (including a National resonator, pedal steel and mandolin). Elsewhere, other players who joined in the Lincoln celebration included Steve Coleman, Frank Morgan, Pat Metheny, Christian McBride and J. J. Johnson.

As her career continued, Lincoln’s art seemed to become more organic, her music encompassing styles that were beyond categorization. To call her a jazz singer would be a misnomer, unless you meant “jazz” in the most mongrelized and expansive sense. For Lincoln, who drenched her music in deliciously languorous and more permeable forms that didn’t necessarily “swing,” the songs tended to hang out at the melancholy and longing side of the musical spectrum. Despite the sadness of a song like “A Heart Is Not A Toy”—where Lincoln’s lyric laments, “*Have you ever known a lonely heart that’s broken/ A lonely heart with no more dreams to share/ A heart*

that doesn’t love anybody, that turned itself to stone, not to care”—Lincoln could also sound hopeful and wistful, as she did at the ending of “I’m Not Supposed To Know”: “*Bending low sometimes to follow through, I’m not supposed to know you really love me/ I’m not supposed to know it but I do.*”

Questions of identity never seemed far away. Lincoln was still reflecting on the subject during those wonderful “comeback” years of the ‘90s, somehow still not satisfied that she’d arrived. “When you get to be 65,” she said when she was 67, “it’s another world,

another view. People should have something to say when they get to be my age. The idea is to offer some insight into how you perceive yourself: what you think we are, who you think you are.”

Once referring to her then-newfound success as an artist in 1992, Lincoln stated flat-out: “I thought I would probably die in obscurity. I didn’t mind. Lots of people have. I don’t mean nobody would know me, but sometimes you’re bigger in death than you are in life.”

That may be true with some people. With Abbey Lincoln, it’s likely to remain a tossup. **DB**



COURTESY OF JOE ALPER PHOTO COLLECTION LLC

Veterans Committee Hall of Fame

PAUL CHAMBERS

Corridor Of Stability

By John McDonough

If the Veterans Committee Hall of Fame often serves as an instrument of atonement for misplaced or overlooked past critical priorities, at least it carries the authority of historical perspective. Such is the case with bassist Paul Chambers, whose only DownBeat award during his lifetime was a Critics Poll New Star citation in 1956. Nor did he ever appear on a DownBeat cover. And when he died in January 1969, his stature was such that his DownBeat obituary was half the length of that accorded to New Orleans clarinetist George Lewis in the same issue.

Chambers is the fourth member of the original Miles Davis quintet/sextet to enter the Hall of Fame, after John Coltrane (1965), Cannonball Adderley (1975) and Bill Evans (1981). Davis was inducted in 1962. Sadly, it was a cursed group. Born in April 1935, Chambers was the youngest of its members but the one to whom death came first at age 33. Four others were gone before the age of 51. And none lived past 65, except for drummer Jimmy Cobb, who broke the curse and still tours successfully as leader of the “So What” tribute band.

Critic Martin Williams once wrote that “a handy explanation of ‘swing’ might be ‘any two successive notes played by Paul Chambers.’” There was a spring and resonance in his pulse that was felt more than it was observed, but which propelled many a rhythm section in the 1950s. If Coltrane gave the Davis quintet an “aura of experimentation,” as one Davis biographer suggested, Chambers gave it a corridor of stability that was both flexible and anchoring. He was also among the earliest to create a role for the bowed bass in modern jazz, although that proved a less fruitful track.

Born in Pittsburgh, Chambers came to New York from Detroit in 1954 and quickly became a frequent presence among the young lions of hard-bop. In the summer of 1955 Jackie McLean brought word to Davis, who was looking for an affordable bassist for his first working group since his nonet. Chambers became a charter member of the first Davis quintet when it opened at the Café Bohemia in July. He would have the singular distinction of being the only member to remain through its entire seven-year history. By the time the band dissolved at the end of 1962, pianist Red Garland had been succeeded by Evans (1958–’59) and then Wynton Kelly (1959–’62), and drummer Philly Joe Jones had been replaced in 1958 by Cobb. Coltrane left in 1960.

It was a ride that would carry Chambers across the full arc of what many now regard as the greatest working small band in jazz history. It also gave him a cornerstone place in many of the most honored recordings of all time. Thirty years ago critics presumed to compare the first Davis quintet/sextet to such groundbreaking chamber bands as the original Charlie Parker quintet, the classic Coltrane quartet, the Benny Goodman sextet with Charlie Christian, or the Louis Armstrong small groups of the ’20s (which were not actually working bands). Today one

is more likely to find them compared to it.

Columbia saw important potential in Davis and treated him accordingly. As the Davis brand built, his players rose on its tide. Chambers, Coltrane and Garland mixed and matched in sessions of their own on labels like Prestige, Blue Note and others. In 1956 and 1957 alone Chambers participated in nearly 100 recordings, including such landmark dates as Thelonious Monk’s *Brilliant Corners*, the Sonny Rollins Quartet’s *Tenor Madness* and the first full-scale Davis–Gil Evans collaboration, *Miles Ahead*.

He also recorded his first albums under his own name. In November 1956, Ralph J. Gleason introduced him to DownBeat readers in a three-star review: “Chambers is the young bassist who has excited so much

comment for his recent work with the Miles Davis group.... He almost succeeds in making the bass solo stand out enough to hold its own as a horn.” This was high praise in a time when the bass was still a fairly oblique presence for many listeners, taken for granted by all but other musicians. Three months later, his second record (*Whims Of Chambers* on Blue Note) came out. Nat Hentoff gave the album four stars and praised Chambers’ “intense skill.”

But the doors to history truly swung open to Chambers during a two-month window in the spring of 1959—March 2 to May 5—when he became a key voice in perhaps the two most influential recordings of the postwar era. The first was *Kind Of Blue*, in which Chambers sounded the six-tone keynote answered by Davis, Adderley and Coltrane on “So What.” The second was Coltrane’s debut Atlantic album, *Giant Steps*, in which the leader paid specific tribute to his bassist on “Mr. P.C.,” now a jazz standard. On April 2,

a TV kinescope caught Chambers at the pinnacle performing “So What” with Davis.

With *Kind Of Blue*, the Davis sextet seemed to level out onto a plateau, albeit a high one. There would be no further breakthrough work. With bookings growing sketchy by the end of 1962, Chambers, Kelly and Cobb left en masse to work as the Wynton Kelly trio. Chambers’ recording work had fallen off to a handful of dates a year by then.

By the time of his early death, his promise seemed unredeemed. More than four decades later, history has rendered a different verdict. **DB**

Veterans Committee Hall of Fame

Paul Chambers 69.6%

NOTE: Artists must receive votes from 66% of the Veterans Committee to gain entry.

Others who appeared on 50% or more of the ballots:

Scott LaFaro	60.9%
Eubie Blake	56.5%
Robert Johnson	56.5%
Gene Ammons	52.2%
Machito	52.2%
Muddy Waters	52.2%



Rahsaan Roland Kirk



Louis Armstrong



Jaco Pastorius



Stéphane Grappelli



Jack Teagarden



Sun Ra



Frank Zappa



Sarah Vaughan



Lester Young



Antonio Carlos Jobim

DOWNBEAT HALL OF FAME

Legends in jazz, blues and beyond can be elected into the DownBeat Hall of Fame by way of the annual Critics Poll (designated by "C"), Readers Poll ("R") or Veterans Committee ("V"). It all started in 1952 with the Readers. The Critics got into the game in 1961—50 years ago—and the Veterans Committee began voting in 2008. With this month's addition of Abbey Lincoln and Paul Chambers, there are currently 127 DownBeat Hall of Famers, listed here in alphabetical order.

A-B

Muhai Richard Abrams (C 2010)
Cannonball Adderley (R 1975)
Louis Armstrong (R 1952)
Albert Ayler (C 1983)
Chet Baker (C 1989)
Count Basie (R 1958)
Sidney Bechet (C 1968)
Bix Beiderbecke (C 1962)
Ed Blackwell (C 1993)
Art Blakey (R 1981)
Jimmy Blanton (V 2008)
Lester Bowie (C 2000)
Michael Brecker (R 2007)
Clifford Brown (C 1972)
Ray Brown (R 2003)
Dave Brubeck (R 1994)

C-D

Harry Carney (V 2008)
Benny Carter (C 1977)
Betty Carter (C 1999)
John Carter (C 1991)
Paul Chambers (V 2011)
Charlie Christian (C 1966)
Kenny Clarke (C 1988)
Nat "King" Cole (R 1997)
Ornette Coleman (R 1969)
John Coltrane (R 1965)
Chick Corea (R 2010)
Tadd Dameron (V 2009)
Miles Davis (R 1962)
Paul Desmond (R 1977)
Baby Dodds (V 2010)
Johnny Dodds (C 1987)
Eric Dolphy (R 1964)

E-G

Billy Eckstine (V 2010)
Roy Eldridge (C 1971)
Duke Ellington (R 1956)
Bill Evans (C 1981)
Gil Evans (C 1986)
Maynard Ferguson (R 1992)
Ella Fitzgerald (R 1979)
Erroll Garner (V 2008)
Stan Getz (R 1986)

Dizzy Gillespie (R 1960)
Benny Goodman (R 1957)
Dexter Gordon (R 1980)
Stéphane Grappelli (R 1983)

H-J

Lionel Hampton (R 1987)
Herbie Hancock (R 2005)
Coleman Hawkins (C 1961)
Roy Haynes (C 2004)
Julius Hemphill (C 1995)
Fletcher Henderson (C 1973)
Joe Henderson (R 2001)
Jimi Hendrix (R 1970)
Woody Herman (R 1976)
Andrew Hill (C 2007)
Earl Hines (C 1965)
Milt Hinton (C 2001)
Johnny Hodges (C 1970)
Billie Holiday (R 1961)
Freddie Hubbard (R 2009)
Milt Jackson (R 1999)
Keith Jarrett (R 2008)
Antonio Carlos Jobim (R 2002)
James P. Johnson (C 1992)
J.J. Johnson (R 1995)
Elvin Jones (C 1998)
Hank Jones (C 2009)
Jo Jones (V 2008)
Philly Joe Jones (V 2010)
Thad Jones (C 1987)

K-M

Stan Kenton (R 1954)
Rahsaan Roland Kirk (C 1978)
Gene Krupa (R 1972)
Steve Lacy (C 2005)
John Lewis (C 2002)
Abbey Lincoln (C 2011)
Jimmie Lunceford (V 2008)
Jackie McLean (C 2006)
Glenn Miller (R 1953)
Charles Mingus (R 1971)
Thelonious Monk (R 1963)
Wes Montgomery (R 1968)
Lee Morgan (R 1991)
Jelly Roll Morton (C 1963)
Gerry Mulligan (R 1993)

N-P

Fats Navarro (C 1982)
Joe "King" Oliver (C 1976)
Charlie Parker (R 1955)
Jaco Pastorius (R 1988)
Art Pepper (R 1982)
Oscar Peterson (R 1984)
Oscar Pettiford (V 2009)
Bud Powell (R 1966)

Q-S

Sun Ra (C 1984)
Django Reinhardt (C 1971)
Buddy Rich (R 1974)
Max Roach (C 1980)
Red Rodney (R 1990)
Sonny Rollins (R 1973)
Pee Wee Russell (C 1969)
Artie Shaw (C 1996)
Woody Shaw (R 1989)
Wayne Shorter (C 2003)
Horace Silver (R 1996)
Zoot Sims (C 1985)
Frank Sinatra (R 1998)
Bessie Smith (C 1967)
Jimmy Smith (R 2006)
Billy Strayhorn (R 1967)

T-Z

Art Tatum (C 1964)
Cecil Taylor (C 1975)
Jack Teagarden (C 1969)
Clark Terry (R 2000)
Lennie Tristano (C 1979)
McCoy Tyner (R 2004)
Sarah Vaughan (R 1985)
Joe Venuti (R 1978)
Fats Waller (C 1968)
Chick Webb (V 2010)
Ben Webster (C 1974)
Mary Lou Williams (C 1990)
Tony Williams (C 1997)
Teddy Wilson (C 1987)
Lester Young (R 1959)
Frank Zappa (C 1994)
Joe Zawinul (C 2008)

THE CRITICS HAVE SPOKEN.

Congratulations to these Vic Firth Artists.
Winners of the 2011 Downbeat Critics Poll.



SCOTT AMENDOLA CYRO BAPTISTA JOEY BARON GARY BURTON MINO CINELU JACK DEJOHNETTE PETER ERSKINE
 PETE ESCOVEDO TERRY GIBBS STEFON HARRIS SUSIE IBARRA PEDRO MARTINEZ FRANCISCO MELA ALLISON MILLER
 AIRTO MOREIRA DAFNIS PRIETO HERLIN RILEY DANIEL SADOWNICK ED SAINDON BOBBY SANABRIA EJ STRICKLAND
 JEFF "TAIN" WATTS MICHAEL ZERANG

VIC FIRTH®



Revolution In Blue

Duke Ellington's 1930s Brunswick, Columbia And Master Recordings Broke New Musical, Social Ground

By Aaron Cohen

Duke Ellington had been a bandleader for close to eight years by February 1932, when his ensemble recorded “It Don’t Mean A Thing (If It Ain’t Got That Swing).” That song is from the initial session included on the 11-disc box set *The Complete 1932–1940 Brunswick, Columbia And Master Recordings Of Duke Ellington And His Famous Orchestra* (Mosaic), which placed first in the Historical Jazz Album category of the Critics Poll. He wasn’t quite 33 years old then, and “It Don’t Mean A Thing” was just one of his compositions that defined the era. Along with writing for, directing and serving as main pianist for this group, Ellington had reason to feel that he shouldered the weight of the world.

Historian Harvey G. Cohen’s *Duke Ellington’s America*, one of the standout jazz books of 2010, delves into Ellington’s social, political and cultural importance during the 1930s. As Cohen describes, the bandleader’s compositions and his orchestra gloriously refuted the notion that the music of black Americans was unworthy of serious study. The band’s 1933 tour of Europe wowed such esteemed classical critics as composer Constant Lambert. Stateside, when Ellington led his group through the South, their unified strength showed how to avoid the insult of segregation. The group’s widespread popularity helped, as even Bing Crosby showed up to voice the band’s “St. Louis Blues” in 1932.

The *Complete 1932–1940* set illustrates how Ellington’s groundbreaking recordings developed alongside his public stature. Even early on, Ellington composed “Blue Harlem” (recorded in 1932), which celebrated the African American neighborhood and asserted his own brilliance through a blues that did not adhere to the time-honored 12 or 16 bars. A few years later, the Ellington orchestra created the suites that made European and, eventually, American critics recognize his accomplishments. At one session on Sept. 20, 1937, the band recorded “Diminuendo

In Blue” and “Crescendo In Blue,” which refused the constraints of a 3-minute 78. Ellington also confounded critics with the four-part “Reminiscing In Tempo” in 1935, which still sounds striking for its reworking of theme-and-variation concepts. During this period, the orchestra also recorded definitive versions of “Sophisticated Lady” and “Solitude.”

At the same time, Ellington knew that all these songs would sound thrilling on record because of the musicians he had in mind while writing their parts. Longtime lead alto saxophonist Johnny Hodges sounded delicate and full-bodied throughout these recordings. Baritone saxophonist Harry Carney and clarinetist Barney Bigard lent brooding tonalities to the darkly alluring “Azure” in 1937.

Among the more than 100 Ellington compositions on the *Complete 1932–1940* set are lesser-known works that show he was far ahead of his time. Recorded in 1938, “Pyramid” featured the bandleader on hand drum as he accompanied trombonist Juan Tizol and Carney. The percussion underpinning Eastern scales would have fit on a Sun Ra album.

Ellington’s impact is clear on other historical recordings that placed in this year’s poll. Miles Davis’ 1970 early fusion album *Bitches Brew*—its anniversary edition reissue came in second place in the poll—may seem far removed from classic swing, but guitarist John McLaughlin could trace the roots of his wah-wah pedal to the vocalized effects from Ellington trombonist Joe “Tricky Sam” Nanton. Henry Threadgill also used his band as an instrument, often creating multifaceted compositions for particular players to deliver. It’s hard to say what Ellington would have made out of the hubkaphone that Threadgill played on the 1978 album *Montreux Suisse Air*, now included in *The Complete Novus & Columbia Recordings Of Henry Threadgill & Air* box set, which placed third. But given time, Ellington could have featured it in a concerto.

Historical Jazz Album of the Year

Duke Ellington, *The Complete 1932–1940 Brunswick, Columbia, And Master Recordings Of Duke Ellington And His Famous Orchestra* (MOSAIC) 93

Miles Davis, *Bitches Brew: 40th Anniversary Collector’s Edition* (SONY/LEGACY) 79

Henry Threadgill, *The Complete Novus & Columbia Recordings of Henry Threadgill & Air* (MOSAIC) 77

Ahmad Jamal, *The Complete Ahmad Jamal Trio Argo Sessions 1956–62* (MOSAIC) 70

John Carter and Bobby Bradford, *Mosaic Select: John Carter & Bobby Bradford* (MOSAIC) 47

Art Pepper, *Art Pepper Meets The Rhythm Section* (ORIGINAL JAZZ CLASSICS) 45

Ray Charles, *Genius + Soul = Jazz* (CONCORD) 40

Francis Albert Sinatra & Antonio Carlos Jobim, *The Complete Reprise Recordings* (CONCORD) 26

Wadada Leo Smith and Ed Blackwell, *The Blue Mountain’s Sun Drummer* (KABELL) 26

Dinah Washington, *The Fabulous Miss D! The Keynote, Decca & Mercury Singles, 1943–1953* (HIP-O SELECT) 22

Dave Douglas’ Tiny Bell Trio, *Constellations* (HATOLOGY) 21

Various Artists, *California Concert: The Hollywood Palladium CTI Records 40th Anniversary Edition* (SONY MASTERWORKS JAZZ) 18

Sun Ra, *College Tour Vol. 1: The Complete Nothing Is...* (ESP-DISK) 18

Stan Getz, *Quintets: The Clef & Norgran Studio Albums* (HIP-O SELECT/VERVE REISSUES) 11

The Modern Jazz Quartet, *Under The Jasmin Tree/Space* (APPLE) 11

New York Art Quartet, *Old Stuff* (CUNEIFORM) 11

Can a music program create professional, real-sounding arrangements and solos for your songs from only a chord progression?

"Are you sure it is legal to have this much fun?" "I'm looking for those **perfect band mates** and I just discovered they live in a box." "The soloist sounds amazingly like **real people** improvising!" "The program **sounds so much better** with **RealTracks**... A thousand times, Thank You!" "Band-in-a-Box is some of the **most fun** you can have with a computer." "I can load my **MP3** in and see the chords play on the screen." "My buddy and I sat around last Sunday night just jammin' away..." "As an old BE-BOPPER circa late 40s, most of the cats I played with are dead and gone." "Band-in-a-Box has made me a **much better player**." "Can't say enough good about your products. You obviously understand our needs exactly." "BB makes it so easy to quickly build an arrangement for composing." "Thanks to BB I can still swing with the help of the **fabulous cats** living inside BB." "Band-in-a-Box was the solution to an old frustration: being a musician. Now I am a musician." "The ease and quickness in producing **quality** backing tracks is **unparalleled**." "RealTracks is by **grall** for accompaniment software." "This is so much fun." "I'm "I will be telling my **Mac friends** to get it." "Band-in-a-Box is a truly sophistication." "A giant leap forward" "Keep the **RealTracks** dimension of realism." "I was absolutely **blown away** at the program is **extraordinary!**" "Your product is **AWESOME!** Believable" "I can't believe how fast I can generate version." "They've **outdone themselves** this time, and I'll "This new musical concept you have created is would be a whole new species." "Just when you take it to a new level." "**Brilliant!**" "I'm **smashing**." "I must say, the pedal steel is perhaps brilliant program." "The RealTracks are **fantastic** a great gift to jazz musicians, educators, and **stunning**." "Thanks for a superbly useful piece of detection is **amazingly accurate!**" "This is tunes fast with help of your Audio Chord Wizard."

"Wow!" "I am **blown away!** The jazz/swing RealTracks stuff heaven" "You won't regret it (and if you **guarantee**)." "I never thought I'd see the said before, but you guys are **world on fire!**" "I'm so stoked about stand it." "This is just killer." "Amazing, awesome sounding. Good work!" "cease to **amaze** me. You got it." "Wow and **RealDrums** sound awesome." "I am frankly amazed at most of the this new BIAB 2009 for Mac. **Kudos** to song with **Band-in-a-Box**, I couldn't also in creating music in my studio. It is own. I am greatly impressed." "I use improved my musical talents by far and have helped make this program so your fantastic **improvisational** program." the most powerful, cost effective, user

"BIAB is my best **learning tool**." "J'ai la premiere version de **Band-in-a-Box** et j'aime beaucoup." "A truly **great product!**" "It's just incredible! I am a practicing jazz musician and was **absolutely dazzled** by your soloist feature." "Band-in-a-Box is an **awesome** tool for getting projects done NOW!" "The soloist feature is **phenomenal!**" "Excellent quality is a PG Music standard." "I use your program with my saxophone students. They love to play with a "real" band in the back!" "Who knew what Coltrane would sound like soloing over country music—**LOVE IT!!!**" "Awesome software at a fantastic price!" "Band-in-a-Box, well, it's just a great program!"



BAND-IN-A-BOX® **2011 for Windows® & Macintosh®** **with RealTracks**

Type in the chords to any song using standard chord symbols like C, Fm7 or Gm7b5/Db; choose a style and **Band-in-a-Box** does the rest... Generating a professional sounding arrangement of bass, drums, piano, guitar, strings and more. **NOW** using **RealTracks**—actual recordings of professional studio musicians!



PG Music Inc. • www.pgmusic.com • 1-888-PG-MUSIC

Download Now
from \$129 USD

do, there's the **30 day money back** day this was possible." "I know it's been **incredible**." "This is gonna set the how good everything sounds I can hardly simply amazing." "[RealDrums] is really "Many kudos all around." "You never and **Double Wow**." "The **RealTracks** "Long live PG Music!" "Mind bending." styles." "I am absolutely delighted with you and your team!" "First time I did a **believe it!**" "I use it in the classroom and a fantastic piece of music software to **Band-in-a-Box** regularly. It has I enjoy it very much. Thanks to all who **fantastic!!!!**" "I am very impressed with "It's a great **educational tool**." "This is friendly music software I have seen."

Our Customers Think So.

AMBROSE AKINMUSIRE

A Spellbinding Emergence

By Joe Tangari

Ambrose Akinmusire stands against the wall, behind his band, trumpet in hand, framed by Diego Rivera's colossal mural of Ford Motor Co.'s River Rouge assembly plant. He holds his trumpet close, his eyes cast downward as he listens to his group, which cooks as tenor saxophonist Walter Smith III takes a rollicking solo. His expression is serious, but occasionally he hears something that forces a huge smile to his lips. The quintet tears through its second set at the Detroit Institute of Arts, and an audience of museum-goers whoops and hollers its approval.

Akinmusire spends a lot of time at the back of the stage, making himself scarce while his band members take the spotlight. "I think I'm doing it more now, as there's more attention on me," he says. "I get people telling me, 'Ambrose, this CD is great,' or, 'Great show,' but in my mind, it's us doing this. I can't make the music I've been making without this band. I think they should get the credit also, and moving to the back, where I'm not a focal point, is one way of trying to make that happen."

As his name gets around more, Akinmusire is careful not to let greater notoriety change his approach. In person, the trumpeter is self-effacing. Asked about his band, he says, "They're kicking my ass. I'm just so lucky to be around a band of creative musicians who are always pushing themselves and never are satisfied. And we actually like being around each other. I think you hear that in the music. It goes on stage with us."

When he spoke to DownBeat, Akinmusire was in the middle of a transatlantic tour with a quintet that includes Smith on tenor, bassist Harish Raghavan, pianist Sam Harris and drummer Justin Brown, with whom he has played since he was 14 years old. On stage, the band is dynamic and unpredictable. Playing sets consisting almost entirely of Akinmusire's originals, the musicians work the songs up to ecstatic peaks, hitting a groove that's very much their own.

"My goal right now is that I want people to feel comfortable being naked and expressing themselves, and I want to be an example of that," says Akinmusire. "And that's related to the title of the last album, *When The Heart Emerges Glistening* [Blue Note]. I just want to present all aspects of myself 100 percent of the time."

Akinmusire has had an idea of what he wanted to sound like in his head since his teens. He was trying to discover a path to that sound when Steve Coleman visited Akinmusire's high school for a master class. The saxophonist saw enough in the young trumpet player to invite him on tour as a member of the new band he was assembling, and Akinmusire says

this tour was important to his development as a jazz artist: "Trial by fire wouldn't even begin to [describe] that. It was crazy. A lot of it still hasn't sunk in."

His work with Coleman only lasted for that one tour, but working with a master who constantly challenged his young musicians gave Akinmusire many of the tools he needed to realize the sound he'd been imagining—the sound that won him the Rising Star Jazz Artist and Rising Star Trumpeter of the Year awards in DownBeat's 59th Annual Critics Poll. He plays with a unique and variable tone, and has refined his technique in order to move beyond what he perceives as the instrument's limitations.

"When I think of trumpet, I think of metal. It's a rigid image I have in my head," he says. "But when I think of my sound, it's more like a rubber band, or something similar. I wanted to make the trumpet sound like a cello or a female voice, something other than what you normally think when you think of trumpet. I didn't want it to sound like a piece of metal. So I've always worked on developing different kinds of colors and tones and different types of attacks that weren't associated with a metallic tone. Like, a rounder attack, tonguing with the middle of my tongue, or hitting each note right in the center so it has the most vibrancy."

The quiet centerpiece of Akinmusire's Blue Note debut, *When The Heart Emerges Glistening*, is "Regret (No More)," a duet between the trumpeter and pianist Gerald Clayton that puts this approach to the trumpet on vivid display. Akinmusire manipulates the tone of the instrument in an astonishing range of ways. Notes seem to melt as they end, and the timbre morphs as the phrases twist and turn, passing through a full-bodied, cornet-ish sound, pinched, sax-like phrases, fluttering runs that sound like deflating balloons and notes that have the character of a melodic exhalation. These unusual timbres don't come across as special effects, though—they contribute directly to the emotion of the piece.

Playing "Regret (No More)" live in the

Detroit Institute of Arts' Rivera Court with Sam Harris, Akinmusire uses the room's natural reverb to turn the song into a heart-stopping set-ender. The vocal qualities of his horn style are immediately apparent in this setting. Despite the song's optimistic title, it feels as though it's finding the player at the very depth of despair. It is undeniably cathartic.

Like many of Akinmusire's compositions, "Regret (No More)" is structured around peaks and valleys, passages where energy is gathered and expelled. When he composes, most of his sources of inspiration are from outside the realm of music.

"I have to start with something that's not sonic. So it's usually a title," he says. "More commonly these days, it's a whole story I have to write before I can begin to write the first note. I think it works well in terms of form, and in terms of breaking out of your habits. For instance, for a song like 'Tear Stained Suicide Manifesto,' I wrote a whole five-page short story, and it had different peaks and valleys, and I worked those peaks and valleys into the music."

This method means that the inspiration for songs can come from nearly anywhere, and at unexpected times. This is how "The Walls Of Lechuguilla" came about. "I used to practice in front of documentaries for the first couple hours of my practice routine," Akinmusire explains. "Now I'm watching TV series. I just finished 'The Wire.' But it used to be documentaries. And I was watching a BBC 'Planet Earth' documentary, and they went down into this cave, to the Chandelier [Ball]room, and they turned on the lights, and it was just, man, I had to stop playing. I was just struck by that. I hit *pause* and just stared, and knew I should write a tune about it. I just kept going back and forth, looking at the different sparkles, and how the light hit things. I didn't hear a melody, but I felt the shape of a melody, and I wrote from there. It came to me from the first note to the end."

The resulting piece of music captures the anxious feeling one has when entering an unknown place. The song opens with



RISING STAR Jazz Artist

Ambrose Akinmusire	65
Anat Cohen	44
Jason Moran	38
Rudresh Mahanthappa	34
Vijay Iyer	28
Mary Halvorson	26
Ted Nash	24
Matt Wilson	23
Gerald Clayton	19
Gretchen Parlato	19
Mike Reed	19
Avishai Cohen (TRUMPET)	16

RISING STAR Trumpet

Ambrose Akinmusire	132
Cuong Vu	51
Avishai Cohen	47
Jeremy Pelt	47
Christian Scott	42
Peter Evans	40
Sean Jones	32
Josh Berman	21
Alex Sipiagin	21
Steven Bernstein	20
Russell Gunn	20
Corey Wilkes	20

Akinmusire's isolated trumpet, with strangely squeezed tones and vocalizations that are gradually joined by drums and splashes of piano. The song is structured as if the band is passing from one cave chamber to the next, capturing the light as it glints off the formations in each one. Lechuguilla Cave, located in New Mexico, is known for its unusual geology, a fact that makes it an apt source of inspiration for Akinmusire's quintet, with its unusual blend of forward harmonic concepts, scrambled post-bop and M-Base vocabulary, its leader's unconventional trumpet tone and constantly shifting rhythm.

Akinmusire thinks about his band as he composes, and many of his rhythmic and harmonic ideas arose from developing alongside a core group of players for what amounts to most of his professional life. "When I think

saxophone, I hear Walter, I hear Harish when I think bass, and when I think drums, I hear Justin. Sam Harris is new to the band, but I feel connected to him. Justin—we've played together for 14 years. It's amazing, because we grew up together, and you'd think I'd know everything he's going to do, but it's always fresh. I feel that way about everybody in the band."

He emphasizes again and again that his quintet music is a group effort, and that his collaborators deserve acknowledgement, both for shaping the sound of the music and for pushing him to be better. He is adamant that a compliment to him reflects on them as well. "In the long run," he says, "yes, Ambrose is signed to Blue Note, and blah, blah, blah, but you know, I think about a guy like LeBron James. He's part of a team. An individual can't win a whole game."

Even as the band finishes touring for the year, Akinmusire is looking ahead to new projects. "I'm starting to think about the next CD," he says. "I have other projects that I'm working on, like a big band project. In the beginning of December, we're gonna be playing our first show. I want to do a duo project with a piano player, too, but I don't have anything nailed down yet. With all these projects, though, I'm staying focused. It's not in my personality to ride the wave. I'm more in tune with what's going on inside me and how I can express that."

Regardless of what the future holds, Akinmusire seems determined to not be blinded or changed by a bigger spotlight. Accolades are nice, he says, but they'll come as a result of doing good work, and they're not the goal. "Attention or no attention, Ambrose is going to be doing exactly the same thing." **DB**



Schneider at Carnegie Hall

© STEVE J. SHERMAN

MARIA SCHNEIDER

Classical Orientation

By Michael Gallant

Maria Schneider's journey to the stage of Carnegie Hall almost never happened. "When I was in college, the attitude I experienced from the classical world almost made me jump ship as a composer," said Schneider, winner of the Big Band, Composer and Arranger categories of this year's Critics Poll. "The belief at the time was that if your music wasn't atonal and didn't require a mathematical table to deconstruct it, it was passé and insipid. But I don't hear atonality. My music is oriented towards beauty in the classical sense."

It could be considered poetic justice, then, that Schneider's performance at Carnegie Hall on May 13 showcased an original piece of tonal, genre-bending beauty. Entitled *Carlos Drummond de Andrade Stories*, Schneider's long-form composition set to music darkly clever poems, penned by the piece's Brazilian namesake and translated into English. Schneider drew from diverse influences—Brazilian choro and flamenco, as well as the work of her one-time mentor Gil Evans—to create a piece that, in her words, was "classical in nature, but still sounds like me."

Anyone familiar with Schneider pieces such as "Cerulean Skies" and "Bulería, Soleá y Rumba" would immediately recognize her compositional voice here. *Stories* breathed with warm clouds of harmonically morphing sound, moving from transcendent, quiet exchanges of violin and piano into full-voiced grandeur. At points, reflecting the darkness of the piece's source material, *Stories* even took on a sense of Charles Addams-esque ballroom macabre.

Schneider wrote the piece in 2008 for the St. Paul Chamber Orchestra and their creative partner Dawn

Composer

Maria Schneider	93
Jason Moran	50
John Hollenbeck	47
Henry Threadgill	44
Carla Bley	37
Dave Douglas	37
Randy Weston	28
Dave Holland	24
Vijay Iyer	24
Wynton Marsalis	23
Ted Nash	21
Bob Brookmeyer	20
Darcy James Argue	18
John Zorn	18
Pat Metheny	17
Wayne Shorter	17

Upshaw, a MacArthur grant-winning soprano and fan of the Maria Schneider Orchestra. In fact, Upshaw remarked from the Carnegie Hall stage that she takes her daughter to see the band perform every Thanksgiving at New York's Jazz Standard.

When Upshaw first approached Schneider about a classical commission, the composer wasn't immediately sure how to respond. "I'd never written for voice, or classical orchestra before," Schneider said. "So nothing about this was what I was used to, but it turned out to be so much fun," she explained, reflecting on the learning experience. "A classical orchestra works very differently from a jazz band. There are drastically different sorts of phrasing and rhythms at play—and the conducting is completely different. Conducting my band is a very immediate experience, but conducting a classical ensemble is a little like speaking on the phone and having things come back to you with a delay."

The opening seconds of *Stories* did feel rhythmically jagged, with Schneider and the orchestra seeming to search for commonality within the heavily syncopated introduction. By the time Upshaw began singing, though, differences had been resolved,

Arranger

Maria Schneider 89

Bill Holman	44
Carla Bley	38
John Clayton	32
John Hollenbeck	32
Allen Toussaint	31
Gerald Wilson	29
Darcy James Argue	26
Vince Mendoza	26
Gil Goldstein	25
Bob Belden	22
Jim McNeely	21
Billy Childs	20
Dave Holland	20
William Parker	20

Big Band

Maria Schneider Orchestra 90

Jazz at Lincoln Center Orchestra	43
SFJAZZ Collective	42
Clayton-Hamilton Jazz Orchestra	38
Mingus Big Band	35
Dave Holland Big Band	33
ICP Orchestra	33
Darcy James Argue's Secret Society	32
Either/Orchestra	29
Charles Tolliver Big Band	27
Vanguard Jazz Orchestra	27
Rob Mazurek Exploding Star Orchestra	26
Arturo O'Farrill and The Afro-Latin Jazz Orchestra	21
Bill Holman Big Band	20
WDR Big Band	20

resulting in soft and subtle magic. The 25-minute, through-composed piece encompassed four poems; one spoke of nostalgia for a safer time, while another was bluntly titled "Don't Kill Yourself." Upshaw performed flawlessly, displaying a virtuosic range of tonal colors matched phrase-for-phrase in movement and intensity by those of the orchestra. After the piece drew to a close with the wry tale of a love hexagon run amok, the audience called Schneider and Upshaw back for no less than three curtain calls.

Schneider has built her name composing for big band, yet long before she attended the Eastman School of Music for jazz or studied under Gil Evans, she received a grounding in both classical and popular music. "I grew up with a teacher who instructed me in stride piano and classical music, so I didn't see boundaries between music," she recalled. "Even though I was turned off by the judgments of the classical world in college, I did love my theory courses, studying the music of people like Elliott Carter, and even trying to write music using chain-link theory. But it also felt like trying to write poetry in a language that wasn't my own."

Given recently diminishing audiences for classical music, though, Schneider feels that the time is right for her to create music for the concert hall. "I think a lot of people are longing for something more accessible in terms of harmony and tonality, something that doesn't alienate audiences. That's why I was asked to write this music. I stepped in with a lot of trepidation, but I'm glad I did."

Though *Stories* hasn't been recorded yet, Schneider plans to feature it on an upcoming album. The piece will be paired with another commissioned work for Upshaw—this time in partnership with the Australian Chamber Orchestra—

which will be premiered at the 2011 Ojai Music Festival and will include improvisational elements by three members of Schneider's band. The album will be her seventh; she released her debut, *Evanesence*, in 1994. She has won two Grammy awards: Best Instrumental Composition for "Cerulean Skies" (on 2007's *Sky Blue*) and Best Large Jazz Ensemble Album for 2004's *Concert In The Garden*.

With her most recent album dating back to 2007, Schneider found news of her Critics Poll victories to be surprising and heartwarming. "I'm just glad the music sticks in our audience's heads," she said. "I hope it means that people are still playing records. I hate the idea of spewing a lot of plastic in the planet and having it just lay there," she continued, laughing. "So hopefully it creates beauty, and people enjoy it beyond the first listen."

DB

RUSS MILLER WIRE BRUSHES
A brush dedicated to each hand! Features a "sweep" brush for smooth sound, and a "ride" brush with a tight spread for clear projection with incredible rebound.

LEGACY BRUSH
A fully retractable wood handle wire brush.

LIVE WIRES
Retractable wire brushes feature a small round bead on the tip of each wire for a sharp snap on cymbals and drums.

5B "CHOP-OUT" PRACTICE STICK
Rubber tip with an elongated taper to simulate the balance of the 5B.

5A DUAL-TONE
5A wood tip with a durable synthetic felt mallet head attached to the butt end.

NEW & IMPROVED STEFON HARRIS SIGNATURE KEYBOARD MALLET
Redesigned with reduced head size and increased overall length for improved playability.

More new tools
FROM VIC.
Get **YOUR** hands
on them.

STICK CADDY
Easy access to your sticks when you need them. Clamps to any stand or hardware.

VIC FIRTH **VF**
LEADING THE WORLD
ONE PAIR AT A TIME

CRAIG TABORN

Illuminating Ideas

By Bob Doerschuk

For most keyboard players, a significant milestone looms over their career path. Regardless of what they play and how they play it, eventually they're going to confront the challenge of cutting a solo piano album.

It took Craig Taborn a while to reach that point. For more than 15 years, he's been establishing himself as an adventurous ensemble player. Whether leading his own groups or working with those of James Carter, Mat Maneri, Tim Berne, Evan Parker and other edgy innovators, he's developed into a versatile team player. When called upon to play piano—or, on Roscoe Mitchell and the Note Factory's *Far Side* (ECM), one of two pianos, along with Vijay Iyer—he's interacted brilliantly with the other musicians, batting sometimes highly abstract ideas back and forth, developing and complementing them while adding something new with each volley. (By playing his solo on "Inside The Box" on Michael Formanek's CD *The Rub And Spare Change* entirely in minor seconds, Taborn adds a delightful prickly sting to his expression.)

And when playing synthesizers, he adapts easily to their format and function. Much of the electricity that channels throughout David Torn's *Prezens* is powered by Taborn's sometimes startling textural manipulations, in effect painting a kinetic backdrop that showcases the interactions of the band as a whole and its members individually.

The Minnesota-born keyboardist also has released a couple of albums as a leader, though both *Junk Magic* and *Light Made Lighter* were electronically oriented group projects. That's a strong track record, to which we can add a number of live solo piano gigs that Taborn has done as far back as 10 years ago, mainly around New York City—which does raise the question of why it took him until 2011, with the release of *Avenging Angel* (ECM), to make his unaccompanied, acoustic statement.

"The thing was still forming for me in terms of what I was really doing," he explained. "There are lots of approaches to playing solo piano, so every time I did it I would try a little bit of a different approach to see what I could offer. I didn't want to do just another solo piano recording. I wanted to offer something different from the larger body of work that everybody has done."

One reason it took so long might be that Taborn set a high bar for himself as far back as when he was 13 years old and borrowed a copy of Cecil Taylor's *Air Above Mountains (Buildings Within)* from the library. "It really

had an impact on me," he recalled. "I don't think I understood it when I first heard it. But it really intrigued me because I could hear something going on in that long-form solo piano concert idea."

Other landmark solo albums fed his information bank, including works by Keith Jarrett, Muhal Richard Abrams, Abdullah Ibrahim and Sun Ra, among others. But Taylor continued to intrigue Taborn until he experienced an ear-ringing epiphany one evening.

"I'd checked another Cecil album out of the library—*Segments II (Orchestra Of Two Continents)*," he said. "It sounded incredibly dense to me. But then, back in the '80s when I was in high school, I went to see Last Exit, with Bill Laswell, Peter Brötzmann, Ronald Shannon Jackson and Sonny Sharrock—really intense, kind of like a punk/metal/free-jazz assault. I sat with my friend in front of the house's system speaker, and it was so loud and visceral and brutal. Then I went home and put on the Cecil album, and all of a sudden it sounded like *Kind Of Blue* to me! It was more manageable in terms of being able to hear detail and listen to content. That was a big moment in terms of being able to relax and process information in more abstract environments."

Moments such as these helped Taborn cultivate a complex and idiosyncratic approach to improvising, a practice he'd enjoyed even as a young piano student who would slip a completely extemporized piece between classical works in recital. That, plus his interest in developing a unique sound on electronic keyboards, fueled his journey toward *Avenging Angel*.

"When I play solo piano, I'm not hearing the music as just piano music," he said. "I'm often hearing a larger ensemble in my head, and I try to get some of that stuff out on the piano. A lot of that has to do with the ensembles I've had the fortune to play with. The way you interact to illuminate certain ideas and leave other ideas alone—all of that I bring into the solo playing to create a chamber ensemble texture in a way, to get different sounds and suggest different layers and voices."

This fed into what Taborn considered essential in any solo album he might eventually tackle. "The issue was always about how to capture the things I was hearing, because when I'm playing solo I'm really listening intense-

ly to these very subtle nuances of the sound in the piano. I'm even hearing the three different strings on each note, how they resonate and how the beats work. I wanted to find a way to document that, which can be tricky."

Still, it wasn't until a logistical issue got in the way of a planned group session that he felt comfortable about going it alone in the studio. Manfred Eicher knew Taborn's work well, having produced several albums that included him in the lineup, so he raised the idea of a recording featuring him and his trio, which includes bassist Thomas Morgan and drummer Gerald Cleaver. It proved difficult, though, to get Eicher and the three musicians into the studio at the same time, given everyone's busy schedule.

"So he asked me about doing a solo thing," Taborn said. "I'd just gotten back from a short solo tour in Europe in March last year, so after that I really felt ready and I said, 'Sure, that would be great.'"

The sessions took place at the Swiss Radio studio in Lugano, Switzerland. Playing a Hamburg Steinway D, Taborn and Eicher recorded more than 30 performances, all of them completely or almost entirely created in the moment. Like similarly epic endeavors by other pianists, *Avenging Angel* offers insights into Taborn's process that might not be so clear in group settings.

"I've developed a kind of modular way of organizing certain material, taking melodic and rhythmic cell structures and developing them compositionally," he explained. "I don't decide on the cells beforehand, but if I play three notes I can start improvising, or spontaneously composing them to get a more self-referencing structure happening. Instead of a one- or two-bar ostinato, I want to evolve larger structures, but the only way I can pull that off is to think of the smallest elements—major third, minor third—and work with them rotationally."

Having won three categories in the DownBeat Critics Poll just as he's put the solo piano challenge behind him, Taborn is eager to tackle whatever lies ahead. For many pianists, the next hurdle would involve doing a selection of standards, but in his case he might take a detour around it. "It would be easy to do a standards record, but to get it to be something really special, that takes some work," he advised, laughing. "So, I wouldn't hold my breath." **DB**



RISING STAR Piano

Craig Taborn	72
Vijay Iyer	57
Gerald Clayton	48
Robert Glasper	45
Eric Reed	40
Hiromi	34
Jon Batiste	27
Bruce Barth	23
Aaron Parks	23
Taylor Eigsti	22
Stefano Bollani	20
Dan Nimmer	20

Electronic Keyboard

Craig Taborn	100
Uri Caine	80
Chick Corea	66
Herbie Hancock	60
John Medeski	47
Matthew Shipp	33
Larry Goldings	31
Geoffrey Keezer	31
George Duke	18
Jason Lindner	18
Marco Benevento	17
Hiromi	17
Bugge Wesseltoft	17
Bernie Worrell	17
Wayne Horvitz	16

RISING STAR Organ

Craig Taborn	79
Mike LeDonne	42
Jamie Saft	40
Dan Wall	39
Jared Gold	36
Barbara Dennerlein	32
Matthew Shipp	29
Gary Versace	23
Melvin Rhyne	22
Erik Deutsch	21
Pete Benson	20
Pat Bianchi	20
Chris Foreman	20
Rhoda Scott	14
Joe Bagg	12
Akiko Tsuruga	12
Reuben Wilson	12
Atsuko Hashimoto	11



Alto Saxophone

Rudresh Mahanthappa 86

Lee Konitz 58

Miguel Zenón 53

Phil Woods 45

Ornette Coleman 43

Greg Osby 35

Donald Harrison 33

Steve Wilson 28

Bobby Watson 25

Henry Threadgill 22

Bunky Green 21

David Binney 20

Steve Coleman 20

Ted Nash 20

Matana Roberts 20

RUDRESH MAHANTHAPPA

Trailblazing Alto

By Ted Panken

At a certain juncture in the '90s, Rudresh Mahanthappa, then living in Chicago, had reached a crossroads in his nascent career.

"I saw that I wasn't going to be one of those people who got signed in their twenties," Mahanthappa said via Skype from his hotel in Tilburg, Netherlands, two days after his 40th birthday. "The question was whether to try to play the business game or stick to your guns artistically and take the proverbial high road. I opted for the latter. I tried not to worry too much about the ramifications of that choice on business and income and popularity. Maybe it means not playing the main stage at Montreux when you're 28—but maybe that's not so important."

In light of this narrative, it's not surprising that, to Mahanthappa, who was named a Guggenheim Foundation Fellow in 2007, his designation as Alto Saxophonist of the Year in this year's Critics Poll denotes a certain validation. "I'm continually surprised," he said of the award, as well as an invitation from the North Sea Jazz Festival to function as one of this summer's two "Carte Blanche" artists. Under the latter honorific, he would perform with three of the nine working bands that he either leads or co-leads (Samdhi, with guitarist David Gilmore, bassist Rich Brown and drummer Damion Reid; the Indo-Pak Coalition, with guitarist Rez Abbasi and drummer Dan Weiss; and Apex, a two-alto quintet with Bunky Green), as well as conduct a clinic and sit for a public DownBeat Blindfold Test.

"It's rewarding to see that it was worthwhile to explore what I wanted to explore, and investigate multiple sides of what I feel jazz is to me," he said. "A lot of musicians in my generation have followed their mentors—Coltrane, Bird, whomever—in trying to create something unique that they thought was important. It's my experience that audiences come first and the industry later. I always felt that my music resonates not just with jazz fans but a broader public. Everyone has access to a great variety of music, and things that seemed incredibly eclectic 15 years ago—that don't fit into a preconceived template of what jazz is supposed to be—get much more play. I think that's going to continue."

Over the previous year, Mahanthappa had performed with the aforementioned units, in addition to the Dakshina Ensemble (in which a Mahanthappa-led jazz quartet

merges with Indian classical alto saxophonist Kadri Gopalnath's trio with violin and *mridangam* in hybrid refractions of Carnatic music); Raw Materials (his long-standing duo with pianist Vijay Iyer); Dual Identity (a two-alto quintet with Steve Lehman); the collaborative trio MSG (Ronan Guilfoyle, guitar; Chander Sardjoe, drums); and a duo with guitarist Nguyen Lê. He will tour Europe in November with Mauger, another collaborative trio with bassist Mark Dresser and drummer Gerry Hemingway, and will sustain side-man relationships both with Danilo Pérez and with Jack DeJohnette's new band, which includes guitarist Dave Fiuczynski, keyboardist George Colligan and bassist Jerome Harris.

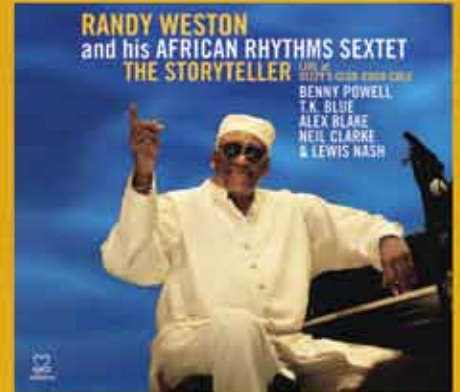
"I'm used to being a leader, so it's been refreshing and challenging to shape what I do into someone's else overall artistic statement night after night," Mahanthappa said, referring to a 2011 European tour with DeJohnette. "Jack and Danilo give me a lot of latitude—they react to me as much as I react to them musically. I'm thrilled that they called me because they want *me*, not because they're going down a list of alto players."

Looking forward to 2012, Mahanthappa intends to "streamline what I'm offering as a bandleader." He'll focus primarily on Samdhi, the Indo-Pak Coalition and Gamak, a revised, plugged-in quartet that retains bandmates Weiss and bassist François Moutin, and adds Fiuczynski. Each ensemble allows the leader to exploit the guitar's ability to complement his increasingly sophisticated mapping onto the saxophone of the tuning schemes of such double-reed instruments as the North Indian *shehnai* and the South Indian *nadaswaram*.

"The idea was specifically to work with Fuze, not just [any] guitarist," Mahanthappa says of Gamak. "He's a prolific student of non-Western tuning systems, be they Chinese or Indian or Middle Eastern. Also, we have a nice sonic blend; we can play a melody together, and bring it to life in a way I can't do with the fixed-pitch nature of a piano. I feel the same way with David Gilmore in Samdhi. It's about the rhythms as well as the tunings, and trying to re-contextualize these qualities within a Western jazz setting."

DB

CONGRATULATIONS
TO OUR 2011
DOWNBEAT CRITICS POLL
HONOREES



RANDY WESTON
HALL OF FAME / JAZZ ARTIST OF THE YEAR
JAZZ ALBUM OF THE YEAR / COMPOSER
GERI ALLEN PIANO
CHARNETT MOFFETT BASS
AND TO OUR RISING STARS
GREGORY PORTER / **RENÉ MARIE** VOCALS
MARC CARY / **WALTER A. VIRGILI** / **HOMI BEN-DOR** / **WILLIAM AND PILE** / **MOUTIN/HOENIG** TRIO / **MEMBERS**
FRANÇOIS MOUTIN BASS / **ARI HOENIG** COMPOSER

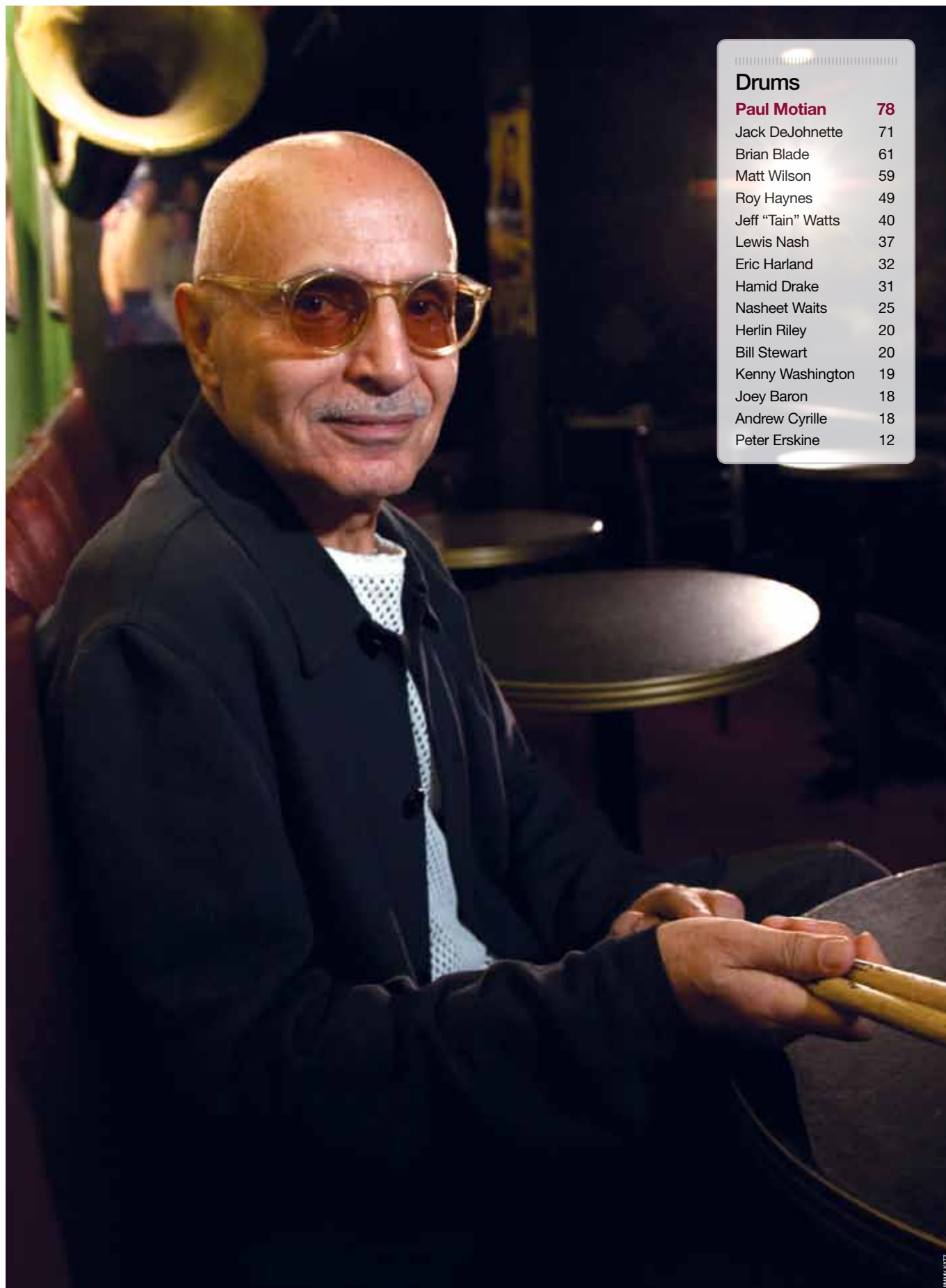
CDs REVIEWED IN THIS ISSUE:



ROSEANNA VITRO THE MUSIC OF RANDY NEWMAN
RUFUS REID HUES OF A DIFFERENT BLUE

MUSIC ON THE RISE.  **motéma**

GET FREE MUSIC MONTHLY. JOIN THE E-MAIL LIST AT MOTEMA.COM



Drums

Paul Motian	78
Jack DeJohnette	71
Brian Blade	61
Matt Wilson	59
Roy Haynes	49
Jeff "Tain" Watts	40
Lewis Nash	37
Eric Harland	32
Hamid Drake	31
Nasheet Waits	25
Herlin Riley	20
Bill Stewart	20
Kenny Washington	19
Joey Baron	18
Andrew Cyrille	18
Peter Erskine	12

PAUL MOTIAN

Fascinating Rhythm

By Ken Micallef

“I remember one time being audited by the IRS,” Paul Motian recalled. “It was driving me crazy. All day long, that’s all I thought about. I felt like jumping out the window. But that night when I went to play, that was all gone. I played the music and had a great time, had fun. If I’m really sad and in a bad mood, I’m not going to bring that to the music. The music is the savior. I just love it, man.”

For more than 50 years, Motian has provided some of the most personal, colorful and swinging drum work in jazz, from his wonder years with Bill Evans and Keith Jarrett to his trio recordings with Joe Lovano and Bill Frisell to his inexhaustible output as a leader. But as much as Motian lives in the moment as a musician, as a tale-teller his sentimentality is showing. Motian’s gig diary, which he has kept since 1957, stirs fascinating memories.

“With Bill Evans and with Scott LaFaro,” Motian recalls, “something new seemed to be happening. In those days nobody played like that in a trio. Back then a trio was a piano player with bass and drum accompaniment. But with Bill and Scott, all of a sudden it became one voice out of three people. I didn’t plan anything. I listened and took from what I heard and it just came out how it came out. I’m lucky that it’s something of value.”

Motian remains extremely active, with a batch of recent recordings that includes *The Windmills Of Your Mind* (with Bill Frisell, guitar; Thomas Morgan, bass; Petra Haden, vocals) on Winter & Winter, Chick Corea’s *Further Explorations Of Bill Evans* with Eddie Gomez and guests Greg Osby and John Scofield, and *Live At Birdland*, an ECM release credited to Lee Konitz/Brad Mehldau/Charlie Haden/Paul Motian.

“That night at Birdland we played standards that were all disguised,” Motian said. “You don’t know if it’s ‘Lullaby Of Birdland’ or ‘Oleo.’ No one said anything to anybody; people just started playing.”

Whatever the job, Motian never leaves New York. The mountain must come to him, and typically at his favorite club, the Village Vanguard. “I don’t know why I love playing the Vanguard so much,” Motian mused. “They give me the gig! The first time I played in there was Christmas 1957 with Lee Konitz. I do like the sound at the Vanguard—it’s the best. When we played there with Bill Evans there were always two acts: folk bands, comedians, singers, always a double bill. We played opposite Lenny Bruce in 1962, and opposite Stiller and Meara, who have been forgotten. I played

at Slug’s with Keith Jarrett the day after Lee Morgan got shot. I played the Half Note with Lennie Tristano three months at a time. You started around 10 [p.m.] and played until 4 in the morning. But even with that I don’t remember feeling tired at the end of the night.”

As a drummer, Motian is more comfortable discussing the giants of yesteryear than his own contributions. He’s perhaps too humble for self-appraisal.

“Kenny Clarke was about my favorite,” Motian says. “The drummers that I loved from Kenny Clarke to Philly Joe Jones to Max Roach to Art Blakey, the sound they got out of the drums and the feeling—just tops. Some drummers just play music on the drum set. Kenny Clarke could play four bars and it sounded like a symphony. Sid Catlett is another one. He’d play a few bars on a snare drum and it was like an opera, so much going on.”

Gentle prodding, followed by the occasional blank stare, prompts a brief self-evaluation. “I can hear what I play without playing it,” Motian accedes. “Space, space. Paul Bley said he loved playing with me because I didn’t pound shit on top of the ride cymbal. A big part of it is listening, man. I can lay out for four bars and I still hear the time. That’s what I mean about playing but not playing. You’re playing something but you’re really not actually playing it.”

Motian’s approach keeps his 80-year-old frame young. Ever curious, he’s constantly learning new music, always developing new projects (an MJQ tribute is scheduled at the Vanguard), always wondering, “What if?”

“I always wondered how the big band drummers could hear everything,” Motian says. “Those big bands were spread out. There were no monitors, no microphones. They must have known what they were doing, man, ‘cause the music sounds great.”

This year’s DownBeat Critics Poll marks the first time Motian has won the honor for top drummer. “I’m a little embarrassed about winning the poll with all these great players around,” he says. “Gee, whiz. But I’m really thrilled to win. It’s quite an honor.”

Large Gin & Tonic

plus TWO DAZZLING
NEW HEP RELEASES



CD 2095 Holland Park Non Stop
with Tina May

Oh You Crazy Moon, Strollin', Baby Won't You Please Come Home, Antonia, That's All, Shine, Body and Soul, JCC, Holland Park, Travellin' Light, Ricochet, These Foolish Things



CD 2096 Halle Opera House Concert 2002

Two masters of the alto saxophone together in concert in 2002.

Night and Day, Deep in a Dream, Stella by Starlight, Handful of Stars, I Love You, 9.20 Special, St Louis Blues, Spring is Here, Tickle Toe.

Coming Soon:
Double CD92/3
Duke Ellington at The Crystal Gardens, Salem, Oregon 1952

www.hepjazz.com
Distribution: Allegro-Media





59th Annual DownBeat Critics Poll

COMPLETE RESULTS

Jazz Group

**Joe Lovano
Us Five**

78

Charles Lloyd Quartet	60
Vijay Iyer Trio	35
SFJAZZ Collective	31
Microscopic Septet	28
Henry Threadgill Zoid	23
Matt Wilson's Arts & Crafts	23
Dave Holland Quintet	20
Keith Jarrett/Gary Peacock/Jack DeJohnette	19
Terence Blanchard Quintet	18
Chris Potter's Underground	16
Jack DeJohnette Group	15
Roy Hargrove Quintet	15
Ahmad Jamal Trio	15
Branford Marsalis Quartet	15

RISING STAR Jazz Group

Vijay Iyer Trio

68

Miguel Zenón	47
Claudia Quintet	40
Mary Halvorson Trio	40

Mostly Other People Do The Killing	40
Robert Glasper Trio	35
Marcus Strickland Trio	32
Gerald Clayton Trio	31
Fly	28
Rudresh Mahanthappa Indo-Pak Coalition	28
Nicole Mitchell Black Earth Ensemble	25
Kneebody	24
Mike Reed's Loose Assembly	24

RISING STAR Big Band

**John Hollenbeck
Large Ensemble**

113

Darcy James Argue's Secret Society	80
Christine Jensen Jazz Orchestra	50
Steven Bernstein's Millennial Territory Orchestra	49
Orrin Evans' Captain Black Big Band	45
Jason Lindner Big Band	44
Gordon Goodwin's Big Phat Band	36
Satoko Fujii Orchestra	30
Marcus Shelby Jazz Orchestra	28
Chicago Jazz Philharmonic	18

Mr. Ho's Orchestratica	17
Howard Wiley and the Angola Project	17

Trumpet

Dave Douglas

88

Wynton Marsalis	69
Brian Lynch	51
Terence Blanchard	44
Terrell Stafford	44
Wadada Leo Smith	42
Nicholas Payton	40
Tom Harrell	36
Roy Hargrove	36
Ingrid Jensen	32
Tomasz Stanko	32
Jeremy Pelt	23
Steven Bernstein	20
Christian Scott	19
Ralph Alessi	16

Trombone

Steve Turre

94

Wycliffe Gordon	83
Conrad Herwig	71
Robin Eubanks	46
Roswell Rudd	43
Jeb Bishop	40
Ray Anderson	38
Delfeayo Marsalis	31
Bob Brookmeyer	30
Curtis Fuller	21
Trombone Shorty	20

Vincent Gardner	15
Andy Martin	15
Steve Swell	15
Wayne Wallace	15

RISING STAR Trombone

Luis Bonilla

86

Alan Ferber	80
Josh Roseman	63
Vincent Gardner	62
Marshall Gilkes	40
Gary Valente	38
Jeff Albert	32
Julian Priestner	30
Trombone Shorty	23
Joey Sellers	16
Andy Martin	13

Soprano Saxophone

Dave Liebman

111

Jane Ira Bloom	92
Wayne Shorter	92
Branford Marsalis	71
Steve Wilson	42
Joe Lovano	32
Evan Parker	29
Chris Potter	23
James Carter	21
Sam Newsome	21
Anat Cohen	20
Joshua Redman	19
Kenny Garrett	18

Roscoe Mitchell	18
Jane Bunnett	14

RISING STAR Soprano Saxophone

Anat Cohen

125

Steve Wilson	98
Marcus Strickland	84
Ted Nash	80
Donny McCaslin	60
Jimmy Greene	25
Vinny Golia	23
Bruce Ackley	20
John Butcher	20
Aurora Nealand	15
Steve Potts	15

RISING STAR Alto Saxophone

Jon Irabagon

68

David Binney	67
Tia Fuller	62
Grace Kelly	61
Antonio Hart	55
Ted Nash	47
Jaleel Shaw	41
Matana Roberts	36
Sherman Irby	31
Darius Jones	24
Francisco Cafiso	23
Sharel Cassity	21

Cyro Baptista



Gretchen Parlato



Tenor Saxophone

Sonny Rollins	111
Joe Lovano	109
Chris Potter	48
Charles Lloyd	45
David S. Ware	36
Joshua Redman	35
Wayne Shorter	31
Branford Marsalis	27
Von Freeman	22
Eric Alexander	20
Fred Anderson	20
Mark Turner	19
James Moody	18
James Carter	17
Kidd Jordan	12

RISING STAR Tenor Saxophone

JD Allen	63
Mark Turner	60
Eric Alexander	49
Tony Malaby	43
Marcus Strickland	42
Anat Cohen	40
Jon Irabagon	33
Donny McCaslin	31
Bill McHenry	30
Walter Smith III	30
Tim Warfield	29
Grant Stewart	28

Baritone Saxophone

Gary Smulyan	131
James Carter	71
Ronnie Cuber	60
Hamiet Bluiett	46

John Surman	36
Ken Vandermark	34
Mats Gustafsson	33
Joe Temperley	33
Dave Rempis	29
Scott Robinson	27
Claire Daly	20
Howard Johnson	20
Charlie Kohlase	20
Charles Evans	18
Tim Berne	17

RISING STAR Baritone Saxophone

Claire Daly	74
Greg Tardy	53
Roger Rosenberg	47
Alex Harding	41
Gebhard Ullmann	38
Ted Hogarth	27
Andy Stein	27
Adam Schroeder	25
Brian Landrus	24
Lauren Sevan	22
Jason Marshall	21
François Corneloup	19

Clarinet

Anat Cohen	132
Don Byron	79
Ken Peplowski	63
Evan Christopher	50
Eddie Daniels	46
Paquito D'Rivera	46
Buddy DeFranco	36
Louis Sclavis	32
Victor Goines	29
Marty Ehrlich	25
Michael Moore	23
Ben Goldberg	22

Perry Robinson	20
Gianluigi Trovesi	16
Dr. Michael White	16

RISING STAR Clarinet

Ben Goldberg	78
Evan Christopher	73
Louis Sclavis	50
James Falzone	33
Perry Robinson	30
Matana Roberts	28
Gianluigi Trovesi	25
Oscar Noriega	24
Chris Speed	24
Ned Rothenberg	22
Ab Baars	20
Tim Laughlin	20

Flute

Nicole Mitchell	69
Henry Threadgill	61
Jane Bunnett	59
James Moody	59
Lew Tabackin	58
Charles Lloyd	57
Frank Wess	51
James Newton	38
Sam Rivers	32
Jamie Baum	24
Ted Nash	20
Dave Valentin	20
Hubert Laws	19
Ali Ryerson	19
Dave Liebman	15

RISING STAR Flute

Nicole Mitchell	98
Jamie Baum	54

Holly Hofmann	53
Ali Ryerson	52
Tia Fuller	45
Mark Weinstein	35
James Newton	30
Kent Jordan	27
Wolfgang Puschnig	26
Michel Gentile	21
Anne Drummond	20
Sam Most	16

RISING STAR Electronic Keyboard

Robert Glasper	59
Sam Yahel	50
Jason Lindner	46
Hiromi	45
George Colligan	33
Marc Cary	32
Jamie Saft	27
Larry Goldings	26
Adam Benjamin	24
Marco Benevento	24
Gary Husband	24
Nels Cline	21

Organ

Dr. Lonnie Smith	137
Joey DeFrancesco	134
Gary Versace	60
Larry Goldings	59
John Medeski	48
Sam Yahel	31
Amina Claudine Myers	30
Barbara Dennerlein	20
Wayne Horvitz	20
Mike LeDonne	19
Melvin Rhyne	16
Craig Taborn	15

Violin

Regina Carter	167
Billy Bang	110
Jenny Scheinman	109
Mark Feldman	52
Mark O'Connor	45
Jean-Luc Ponty	30
John Blake	21
Jason Kao Hwang	19
Christian Howes	16
Carla Kihlstedt	14
Mat Maneri	14
Svend Asmussen	13

RISING STAR Violin

Christian Howes	56
Jason Kao Hwang	52
Carla Kihlstedt	45
Aaron Weinstein	42
Didier Lockwood	41
Jeff Gauthier	39
Svend Asmussen	34
Susie Hansen	29
Zach Brock	27
Mads Tollings	20
Florin Niculescu	17
Mary Oliver	17

Guitar

Bill Frisell	84
John Scofield	62
Russell Malone	53
Pat Metheny	53
Kurt Rosenwinkel	49
Jim Hall	41
Marc Ribot	37
Nels Cline	36
John McLaughlin	30



Luis Bonilla



Sonny Rollins



Dave Douglas

Howard Alden 28
John Abercrombie 20
Charlie Hunter 19
Jeff Parker 19
Peter Bernstein 17
Anthony Wilson 17

RISING STAR Guitar

Mary Halvorson 94

Julian Lage 86
Joe Cohn 51
Peter Bernstein 47
Ben Monder 47
Adam Rogers 46
Jeff Parker 41
Liberty Ellman 34
Roni Ben-Hur 21
Will Bernard 18
Jonathan Freilich 14

Bass

Dave Holland 112

Christian McBride 84
Charlie Haden 58
Esperanza Spalding 48
Gary Peacock 35
William Parker 31
Ben Allison 26
Ron Carter 25
John Patitucci 21
Larry Grenadier 20
Robert Hurst 20
François Moutin 15
Avishai Cohen 14
Charnett Moffett 14
George Mraz 14

RISING STAR Bass

John Hébert 59

Drew Gress 39

Reuben Rogers 39
Avishai Cohen 37
Larry Grenadier 36
Linda Oh 29
James Genus 27
Greg Cohen 26
Ben Williams 26
Scott Colley 24
François Moutin 24
Robert Hurst 23

Electric Bass

Christian McBride 91

Marcus Miller 70
Steve Swallow 70
Stanley Clarke 64
John Patitucci 48
Jamaaladeen Tacuma 37
Ben Allison 33
Victor Wooten 30
Esperanza Spalding 29
James Genus 25
Bob Cranshaw 24
Stomu Takeishi 22
Matt Garrison 18
Jimmy Haslip 17
Avery Sharpe 11

RISING STAR Electric Bass

Esperanza Spalding 81

Avishai Cohen 33
Matthew Garrison 32
Ben Allison 29
Derrick Hodge 28
Drew Gress 27
Stomu Takeishi 27
James Genus 22
Skúli Sverrisson 21
Hadrien Feraud 20
Nate McBride 20
Tal Wilkenfeld 15

RISING STAR Drums

Nasheet Waits 69

Dafnis Prieto 65
Antonio Sanchez 55
Willie Jones III 40
Allison Miller 39
Gerald Cleaver 33
Gerry Hemingway 33
Francisco Mela 29
E.J. Strickland 26
Dan Weiss 26
Paal Nilsson-Love 25
Scott Amendola 21

Vibes

Bobby Hutcherson 167

Gary Burton 134
Stefon Harris 106
Joe Locke 82
Steve Nelson 41
Jason Adasiewicz 35
Terry Gibbs 20
Mike Mainieri 20
Matt Moran 18
Teddy Charles 15
Warren Smith 14

RISING STAR Vibes

Jason Adasiewicz 84

Jason Marsalis 77
Warren Wolf 68
Matt Moran 46
Bryan Carroll 42
Khan Jamal 34
Chris Dingman 28
Peter Appleyard 25
Joe Chambers 24
Mark Sherman 22
Teddy Charles 19

Gunter Hampel 18
Ed Saindon 18

Percussion

Cyro Baptista 69

Pancho Sanchez 61
Hamid Drake 53
Airto Moreira 50
Zakir Hussain 48
Bobby Sanabria 37
Kahil El'Zabar 35
John Santos 27
Mino Cinelu 26
Giovanni Hidalgo 26
Han Bennink 23
Adam Rudolph 22
Naná Vasconcelos 22
Trilok Gurtu 21
Pete Escovedo 20

RISING STAR Percussion

Susie Ibarra 109

Dan Weiss 68
Giovanni Hidalgo 56
Naná Vasconcelos 40
Michael Zerang 37
Sunny Jain 35
Badal Roy 34
Daniel Sadownick 33
Satoshi Takeishi 28
Arto Tunçboyacıyan 28
Guilherme Franco 25
Pedro Martinez 15

Miscellaneous Instrument

Béla Fleck (BANJO) 72

Toots Thielemans (HARMONICA) 57
Richard Galliano (ACCORDION) 53
Erik Friedlander (CELLO) 48

Grégoire Maret (HARMONICA) 35

Dino Saluzzi (BANDONEON) 34

Steve Turre (SHELLS) 34

Scott Robinson (BASS SAX) 31

Anouar Brahem (OUD) 27

Howard Levy (HARMONICA) 23

Peggy Lee (CELLO) 22

Edmar Castaneda (COLOMBIAN HARP) 21

Howard Johnson (TUBA) 20

Myra Melford (HARMONIUM) 19

Fred Lonberg-Holm (CELLO) 18

RISING STAR Miscellaneous Instrument

Erik Friedlander (CELLO) 75

Gary Versace (ACCORDION) 65

Edmar Castaneda (COLOMBIAN HARP) 56

Tom Varner (FRENCH HORN) 40

Anouar Brahem (OUD) 38

Daniel Smith (BASSOON) 37

Rabih Abou-Khalil (OUD) 33

Fred Lonberg-Holm (CELLO) 31

Scott Robinson (BASS SAX) 30

Matt Perrine (SOUSAPHONE) 28

Peggy Lee (CELLO) 25

Rudi Mahall (BASS CLARINET) 22

Male Vocalist

Kurt Elling 143

Andy Bey 49

Historical Release

76 **Ella Fitzgerald, Twelve Nights In Hollywood (Hip-O Select)**

63 Freddie Hubbard, *Without A Song* (Blue Note)

56 Louis Armstrong, *Complete Louis Armstrong Decca Sessions* (Mosaic)

35 Tony Bennett & Bill Evans, *The Complete Tony Bennett/Bill Evans Recordings* (Concord)

24 John Coltrane, *Side Steps* (Concord)

22 Billie Holiday, *Complete Commodore & Decca Masters* (Hip-O Select)

21 Don Cherry-Nana Vasconcelos-Collin Wolcott, *Codona* (ECM)

20 Miles Davis, *Complete Columbia Album Collection* (Legacy)

14 Philly Joe Jones' Dameronia, *Look, Stop And Listen* (Uptown)

11 Artie Shaw, *Classic Bluebird And Victor Sessions* (Mosaic)

10 Charles Mingus/Eric Dolphy Sextet, *Complete Live In Amsterdam* (Phantom)

10 Denny Zeitlin, *Columbia Studio Two Sessions* (Mosaic)

Jazz Artist
RISING STAR

50 **Art Cohen**

42 Esperanza Spalding

40 Vijay Iyer

33 Robert Glasper

25 Lionel Loueke

24 Miguel Zenón

21 Christian Scott

19 Darcy James Argue

19 Miguel Zenón

16 Mary Halvorson

11 Julian Lage

Big Band
125 Maria Schneider Orchestra

69 Mingus Big Band

68 Jazz at Lincoln Center Orchestra

56 Vanguard Jazz Orchestra

46 Clayton-Hamilton Jazz Orchestra

33 ICP Orchestra

27 Charles Tolliver Big Band

24 Roy Hargrove Big Band

21 WDR Big Band

21 Gerald Wilson Orchestra

16 Dave Holland Big Band

15 Bill Holman Big Band

15 Vienna Art Orchestra

Trumpet
83 Dave Douglas

78 Wynton Marsalis

78 Terence Blanchard

47 Tomasz Stanko

46 Tom Harrell

41 Roy Hargrove

37 Nicholas Payton

36 Enrico Rava

36 Wadada Leo Smith

35 Terrell Stafford

35 Brian Lynch

Alto Saxophone
102 Miguel Zenón

88 Rudresh Mahanthappa

55 David Binney

34 Jaleel Shaw

23 Steve Wilson

20 Ted Nash

18 Darius Jones

17 Sharel Cassity

17 Jon Irabagon

Flute
73 Nicole Mitchell

53 Jane Bunnett

43 Jamie Baum

43 Ali Ryerson

42 Anne Drummond

37 Holly Hoffman

22 Robert Dick

18 Ted Nash

9 Dave Valentin

7 Chris Byars

Clarinet
41 Anat Cohen

75 Chris Speed

42 Evan Christopher

38 Ben Goldberg

22 Greg Gandy

21 James Faatz

20 Rudi Mahal

19 Gebhard Ullmann

15 Francois Houle

15 Ken Perlowski

12 Ben Kilgus

12 Marty Ehrlich

Alto Saxophone
125 Lee Konitz

100 Charlie Coleman

53 Kenny Garrett

52 Rudresh Mahanthappa

34 Bobby Watson

30 Henry Threadgill

29 Greg Osby

20 Donald Harrison

19 Gary Bartz

16 John Zorn

Flute
73 Nicole Mitchell

53 Jane Bunnett

43 Jamie Baum

43 Ali Ryerson

42 Anne Drummond

37 Holly Hoffman

22 Robert Dick

18 Ted Nash

9 Dave Valentin

7 Chris Byars

Clarinet
41 Anat Cohen

75 Chris Speed

42 Evan Christopher

38 Ben Goldberg

22 Greg Gandy

21 James Faatz

20 Rudi Mahal

19 Gebhard Ullmann

15 Francois Houle

15 Ken Perlowski

12 Ben Kilgus

12 Marty Ehrlich

Alto Saxophone
125 Lee Konitz

100 Charlie Coleman

53 Kenny Garrett

52 Rudresh Mahanthappa

34 Bobby Watson

30 Henry Threadgill

29 Greg Osby

20 Donald Harrison

19 Gary Bartz

16 John Zorn

Flute
73 Nicole Mitchell

53 Jane Bunnett

43 Jamie Baum

43 Ali Ryerson

42 Anne Drummond

37 Holly Hoffman

22 Robert Dick

18 Ted Nash

9 Dave Valentin

7 Chris Byars

Clarinet
41 Anat Cohen

75 Chris Speed

42 Evan Christopher

38 Ben Goldberg

22 Greg Gandy

21 James Faatz

20 Rudi Mahal

19 Gebhard Ullmann

15 Francois Houle

15 Ken Perlowski

12 Ben Kilgus

12 Marty Ehrlich

Alto Saxophone
125 Lee Konitz

100 Charlie Coleman

53 Kenny Garrett

52 Rudresh Mahanthappa

34 Bobby Watson

30 Henry Threadgill

29 Greg Osby

20 Donald Harrison

19 Gary Bartz

16 John Zorn

Flute
73 Nicole Mitchell

53 Jane Bunnett

43 Jamie Baum

43 Ali Ryerson

42 Anne Drummond

37 Holly Hoffman

22 Robert Dick

18 Ted Nash

9 Dave Valentin

7 Chris Byars

Clarinet
41 Anat Cohen

75 Chris Speed

42 Evan Christopher

38 Ben Goldberg

22 Greg Gandy

21 James Faatz

20 Rudi Mahal

19 Gebhard Ullmann

15 Francois Houle

15 Ken Perlowski

12 Ben Kilgus

12 Marty Ehrlich

Alto Saxophone
125 Lee Konitz

100 Charlie Coleman

53 Kenny Garrett

52 Rudresh Mahanthappa

34 Bobby Watson

30 Henry Threadgill

29 Greg Osby

20 Donald Harrison

19 Gary Bartz

16 John Zorn

Flute
73 Nicole Mitchell

53 Jane Bunnett

43 Jamie Baum

43 Ali Ryerson

42 Anne Drummond

37 Holly Hoffman

22 Robert Dick

18 Ted Nash

9 Dave Valentin

7 Chris Byars

Clarinet
41 Anat Cohen

75 Chris Speed

42 Evan Christopher

38 Ben Goldberg

22 Greg Gandy

21 James Faatz

20 Rudi Mahal

19 Gebhard Ullmann

15 Francois Houle

15 Ken Perlowski

12 Ben Kilgus

12 Marty Ehrlich

Alto Saxophone
125 Lee Konitz

100 Charlie Coleman

53 Kenny Garrett

52 Rudresh Mahanthappa

34 Bobby Watson

30 Henry Threadgill

29 Greg Osby

20 Donald Harrison

19 Gary Bartz

16 John Zorn

Flute
73 Nicole Mitchell

53 Jane Bunnett

43 Jamie Baum

43 Ali Ryerson

42 Anne Drummond

37 Holly Hoffman

22 Robert Dick

18 Ted Nash

9 Dave Valentin

7 Chris Byars

Clarinet
41 Anat Cohen

75 Chris Speed

42 Evan Christopher

38 Ben Goldberg

22 Greg Gandy

21 James Faatz

20 Rudi Mahal

19 Gebhard Ullmann

15 Francois Houle

15 Ken Perlowski

12 Ben Kilgus

12 Marty Ehrlich

Alto Saxophone
125 Lee Konitz

100 Charlie Coleman

53 Kenny Garrett

52 Rudresh Mahanthappa

34 Bobby Watson

30 Henry Threadgill

29 Greg Osby

20 Donald Harrison

19 Gary Bartz

16 John Zorn

Flute
73 Nicole Mitchell

53 Jane Bunnett

43 Jamie Baum

43 Ali Ryerson

42 Anne Drummond

37 Holly Hoffman

22 Robert Dick

18 Ted Nash

9 Dave Valentin

7 Chris Byars

Clarinet
41 Anat Cohen

75 Chris Speed

42 Evan Christopher

38 Ben Goldberg

22 Greg Gandy

21 James Faatz

20 Rudi Mahal

19 Gebhard Ullmann

15 Francois Houle

15 Ken Perlowski

12 Ben Kilgus

12 Marty Ehrlich

Alto Saxophone
125 Lee Konitz

100 Charlie Coleman

53 Kenny Garrett

52 Rudresh Mahanthappa

34 Bobby Watson

30 Henry Threadgill

29 Greg Osby

20 Donald Harrison

19 Gary Bartz

16 John Zorn

Flute
73 Nicole Mitchell

53 Jane Bunnett

43 Jamie Baum

43 Ali Ryerson

42 Anne Drummond

37 Holly Hoffman

22 Robert Dick

18 Ted Nash

9 Dave Valentin

7 Chris Byars

Clarinet
41 Anat Cohen

75 Chris Speed

42 Evan Christopher

38 Ben Goldberg

22 Greg Gandy

21 James Faatz

20 Rudi Mahal

19 Gebhard Ullmann

15 Francois Houle

15 Ken Perlowski

12 Ben Kilgus

12 Marty Ehrlich

Alto Saxophone
125 Lee Konitz

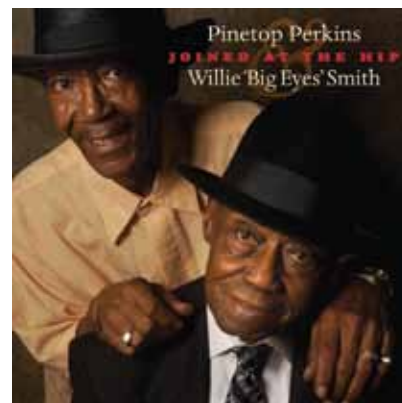
100 Charlie Coleman

53 Kenny Garrett

52 Rudresh Mahanthappa



Carolina Chocolate Drops



Mose Allison	47
Theo Bleckmann	39
Bobby McFerrin	38
Tony Bennett	32
Freddy Cole	31
Kevin Mahogany	30
Giacomo Gates	27
Bob Dorough	26
Ernie Andrews	22
John Pizzarelli	20
Mark Murphy	19
Jimmy Scott	19
Jon Hendricks	18

RISING STAR Male Vocalist

José James	51
Allan Harris	48
Giacomo Gates	45
Sachal Vasandani	43
Jamie Cullum	40
John Boutté	35
Ed Reed	31
Ian Shaw	26
Curtis Stigers	26
Bill Henderson	22
Gregory Porter	21
Joe Lee Wilson	18

Female Vocalist

Cassandra Wilson	96
Dianne Reeves	84
Dee Dee Bridgewater	54
Abbey Lincoln	49
Roberta Gambarini	41
Luciana Souza	41
Diana Krall	26
Norma Winstone	26
Tierney Sutton	25
Esperanza Spalding	24
Gretchen Parlato	21
Sheila Jordan	20
Carol Sloane	20

Karrin Allyson	17
Fay Victor	16

RISING STAR Female Vocalist

Gretchen Parlato	74
Rebecca Martin	54
Madeleine Peyroux	42
Kate McGarry	39
Dee Alexander	37
Karrin Allyson	33
René Marie	27
Hilary Kole	23
Nikki Yanofsky	19
Melody Gardot	18
Lorraine Feather	16
Carmen Lundy	15
Fay Victor	15

RISING STAR Composer

Darcy James Argue	82
Vijay Iyer	79
Jason Moran	68
Ben Allison	55
Steve Lehman	52
Rudresh Mahanthappa	40
Marcus Shelby	35
JD Allen	29
Moppa Elliott	21
Chris Byars	20
Jon Gordon	15
Ari Hoenig	15

RISING STAR Arranger

Ted Nash	83
John Hollenbeck	80
Darcy James Argue	75
Anthony Wilson	66

Billy Childs	33
Christine Jensen	24
Dafnis Prieto	24
David Weiss	24
Chie Imaizumi	22
Marcus Shelby	22
Ben Allison	21
Uri Caine	21
Guillermo Klein	21

Record Label

Sunnyside	85
ECM	73
Mosaic	59
Clean Feed	46
Pi	44
Blue Note	40
HighNote	32
Concord	27
Mack Avenue	26
Palmetto	25
Arbors	22
Criss Cross	20
ArtistShare	18
Nonesuch	17
482 Music	16
Cryptogramophone	16
Cuneiform	16
ACT	13
Marsalis Music	13
Basin Street	10
Telarc	10
Tzadik	10

Producer

Michael Cuscuna	109
Manfred Eicher	108
Bob Belden	68
John Zorn	45
Mat Domber	44
Branford Marsalis	34
Orrin Keepnews	26

Bob Koester	25
Larry Klein	22
Lee Townsend	22
Todd Barkan	20
George Avakian	13
George Duke	11

RISING STAR Producer

Greg Osby	83
Bruce Barth	48
Branford Marsalis	47
Delfeayo Marsalis	39
Jeff Gauthier	36
Matt Balitsaris	33
Craig Street	33
Bob Belden	29
Jason Olaine	24
Lee Townsend	24
John Corbett	20
Mat Domber	21

Blues Artist or Group

Buddy Guy	56
Carolina Chocolate Drops	52
B.B. King	50
James Blood Ulmer	43
Bettye LaVette	40
Solomon Burke	35
Otis Taylor	35
Derek Trucks	34
Pinetop Perkins	25
Dr. John	24
Taj Mahal	24
North Mississippi Allstars	22
Mose Allison	21
Lucky Peterson	15
Shemekia Copeland	14
Charlie Musselwhite	14

Blues Album

Pinetop Perkins/ Willie "Big Eyes" Smith, <i>Joined At The Hip</i> (TELARC)	59
Buddy Guy, <i>Living Proof</i> (SILVERTONE)	49
Otis Taylor, <i>Clovis People, Vol. 3</i> (TELARC)	31
Lucky Peterson, <i>You Can Always Turn Around</i> (DREYFUS)	30
Charlie Musselwhite, <i>The Well</i> (ALLIGATOR)	27
Junior Wells & The Aces, <i>Live In Boston 1966</i> (DELMARK)	26
The Holmes Brothers, <i>Feed My Soul</i> (ALLIGATOR)	18
Stevie Ray Vaughan and Double Trouble, <i>Couldn't Stand The Weather: Legacy Edition</i> (EPIC/LEGACY)	18
Eden Brent, <i>Ain't Got No Troubles</i> (YELLOW DOG)	15
Gary Lucas & Dean Bowman, <i>Chase The Devil</i> (KNITTING FACTORY)	15
Buckwheat Zydeco, <i>Buckwheat Zydeco's Bayou Boogie</i> (MUSIC FOR LITTLE PEOPLE)	15
Hot Tuna, <i>Live At New Orleans House Berkeley, CA 09/69</i> (COLLECTORS' CHOICE)	13
Roy Gaines And His Orchestra, <i>Tuxedo Blues</i> (BLACK GOLD)	10

Beyond Artist or Group

Carolina Chocolate Drops	45
Medeski Martin & Wood	41
Dr. John	38

Nellie McKay	31
Arcade Fire	27
Erykah Badu	26
Angélique Kidjo	24
Jeff Beck	23
Janelle Monáe	22
Omar Sosa	22
Cee Lo Green	20
Flying Lotus	20
Deer Hoof	19
Solomon Burke	19
Neko Case	17

Beyond Album

Lizz Wright, *Fellowship* (VERVE FORECAST) 40

Herbie Hancock, <i>The Imagine Project</i> (HANCOCK)	37
Cee Lo Green, <i>The Lady Killer</i> (ELEKTRA)	25
Janelle Monáe, <i>The Archandroid</i> (WONDALAND ARTS SOCIETY/BAD BOY)	25
Mavis Staples, <i>You Are Not Alone</i> (ANTI-)	25
Jeff Beck, <i>Emotion & Commotion</i> (ATCO)	23
Kanye West, <i>My Beautiful Dark Twisted Fantasy</i> (ROC-A-FELLA)	23
The Black Keys, <i>Brothers</i> (NONESUCH)	20
Flying Lotus, <i>Cosmogramma</i> (WARP)	20
Syl Johnson, <i>Complete Mythology</i> (NUMERO GROUP)	20
Erykah Badu, <i>New Amerykah Part Two: Return Of The Ankh</i> (UNIVERSAL MOTOWN)	18
Wilson Pickett, <i>Funky Midnight Mover—The Atlantic Studio Recordings (1962-1978)</i> (RHINO HANDMADE)	18
Bettye LaVette, <i>Interpretations: The British Rock Songbook</i> (ANTI-)	15
Nellie McKay, <i>Home Sweet Mobile Home</i> (VERVE FORECAST)	15
Vinicius Cantuária & Bill Frisell, <i>Lágrimas Mexicanas</i> (ENTERTAINMENT ONE MUSIC/NAIVE)	12
Joanna Newsom, <i>Have One On Me</i> (DRAG CITY)	10

The Critics

Following are the 80 critics who voted in DownBeat's 59th Annual International Critics Poll. The critics distributed up to 10 points among up to three choices (no more than five points per choice) in each of two categories: Established Talent and Rising Stars.

David Adler: DB, Philadelphia Inquirer, Philadelphia Weekly, JazzTimes, Time Out New York

Don Albert: DB, Jazz Journal International, Financial Mail

Frank Alkyer: DB

Mark R. Bacon: JazzRio

Chris Barton: Los Angeles Times

Peter Bastian: Jazzthetik, Jazzpodium

Fred Bouchard: DB, All About Jazz

Michael Bourne: DB, WBGO-FM

Herb Boyd: DB, Jazziz, Bass Player, Billboard, St. Petersburg Times, Las Vegas City Life

Shaun Brady: Philadelphia Daily News, Philadelphia City Paper

Pawel Brodowski: Jazz Forum

Stuart Broomer: Toronto Life, Musicworks, Point of Departure, Signal To Noise

Nate Chinen: New York Times, JazzTimes, The Gig

Aaron Cohen: DB

Thomas Conrad: Stereophile, JazzTimes

J.D. Considine: Toronto Globe & Mail

Owen Cordle: The News & Observer, JazzTimes

Paul de Barros: DB, Seattle Times

Alain Drouot: DB, WNUR-FM, Cadence

Bob Doerschuk: DB, CMA Close Up

Ed Enright: DB

John Ephland: DB, Relix, Kalamazoo Gazette

David Franklin: Cadence, JazzTimes

Bob Gendron: DB, Chicago Tribune, TONE Audio

Ira Gitler: DB, JazzTimes

Frank-John Hadley: DB

James Hale: DB, Signal To Noise

Dave Helland: BMI.com, Grammy.com

Lee Hildebrand: San Francisco Chronicle, Oakland West

Geoffrey Himes: DB, Washington Post, JazzTimes, Baltimore City Paper

Lyn Horton: DB, JazzTimes

C. Andrew Hovan: DB, All About Jazz, Jazz Review

Tom Hull: Village Voice

Michael Jackson: DB, Jazzwise

Robin James: DB, Minnesota Spokesman-Recorder

Willard Jenkins: DB, JazzTimes, Jazzwise, Independent Ear Blog, Openskyjazz.com

George Kanzler: JazzTimes, Hot House, All About Jazz

Bob Karlovits: DB

Yoshi Kato: DB, San Jose Mercury News

Kiyoshi Koyoma: NHK-FM, Jazz Tonight

David Kunian: DB, Offbeat, Gambit Weekly

John Litweiler: Encyclopedia Britannica, Chicago Sun-Times

Jim Macnie: DB, Village Voice

Howard Mandel: The Wire, Jazz Beyond Jazz

Peter Margasak: DB, Chicago Reader, Signal To Noise, NPR

John McDonough: DB, Wall Street Journal

Peter McElhinney: Style Weekly

Bill Meyer: DB, Chicago Reader, Signal To Noise, The Wire

Ken Micallef: DB, Remix, Modern Drummer

Virgil Mihaiu: DB, Steaua/Jazz Context, Jazz.Pt, Jazz.Ru, Musica Progresiva

Dan Morgenstern: Jersey Jazz, Annual Review of Jazz Studies

John Murph: DB, JazzTimes, JazzWise, Washington Post Express, NPR, The Root

Michael Nastos: All Music Guide, Cadence

Ron Netsky: City Newspaper

Stuart Nicholson: Jazzwise

Jennifer Odell: DB, msn.com

Dan Ouellette: DB, Stereophile, Napster.com

Ted Panken: DB, Jazziz

Thierry Peremarti: Jazzman

Terry Perkins: DB,

St. Louis Post-Dispatch, All About Jazz

Norman Provizer: DB, KUVO-FM

Bobby Reed: DB

Guy Reynard: Critic

Chris Robinson: DB, Earshot Jazz

Jon Ross: DB, Creative Loafing, Atlanta Intown

Antonio Rubio: DB, Correio De Manha, Jazz.Pt

Gene Santoro: New York Daily News, Weider History Group, Chamber Music

Chris Sheridan: Critic

Kirk Silsbee: DB, Jazziz, Arroyo, Jewish Journal

Areif Sless-Kitain: DB, Time Out Chicago

Thomas Staudter: DB

W. Royal Stokes: Jazzhouse.org, JazzNotes

Andrew Sussman: Critic

Otakar Svoboda: Tutti, Czech Jazz Society

Jean Szlamowicz: DB, Jazz Hot

Ron Sweetman: Scena Musicale

Joe Tangari: DB, Pitchfork

Eliot Tiegel: Critic

Josef Woodard: DB, Los Angeles Times, JazzTimes, Santa Barbara Independent, Opera Now

Scott Yanow: JazzTimes, Jazziz, L.A. Jazz Scene

Jack Tracy Set DownBeat Critics' Table

By John McDonough

Jack Tracy, who joined *DownBeat* in 1949 and led the magazine as editor from 1953 to 1958, died Dec. 21, 2010, in Nooksack, Wash. He was 84. It would be hard to imagine this issue's Critics Poll without his impact: Tracy guided *DownBeat* out of the last phrases of its fabled but fading antiquity into a modern era of serious criticism and journalism and then went on to become one of the most important jazz producers of the 1960s, mentoring such talents as Ahmad Jamal, Benny Golson and Rahsaan Roland Kirk.

"I started writing for *DownBeat* just after Jack left," said Dan Morgenstern, Director of the Institute for Jazz Studies at Rutgers University, "and knew him primarily as the record producer he became. But there's no question that his tenure at *DownBeat* covered one of the magazine's most transformative decades."

In a 1995 interview, Tracy reminisced about his arrival at the magazine. "I had just graduated from the University of Minnesota School of Journalism when I joined the *DownBeat* Chicago staff," he recalled. It was April 1949, and his salary was \$75 a week. "I was 22 and that was one of the highest salaries of anyone in my class." Born in 1926, Tracy had served as a medic in the Navy during the end of World War II before coming to Chicago. His first *DownBeat* byline appeared Oct. 7, 1949.

When Tracy arrived at *DownBeat*, its founder and publisher, Glenn Burrs, still ran the magazine. But its fortunes were floundering as unpaid printing bills piled up. Thirteen months after joining *DownBeat*, Tracy found himself with a new employer when the John Maher Printing Company took control. In January 1951, with editorial management still in flux, Tracy and two staffers took over the record reviews. Each scored a given record on a scale from one to 10. The combined average of the three became the rating. This method proved unwieldy, though, and in May 1952 it was abandoned for the present five-star rating system, with each review assigned to a single writer. It was Tracy who decided in January 1957 that full personnel listings should accompany all record reviews—an editorial approach that continues to this day.

In October 1952 Norman Weiser came over from *Billboard* to become president and publisher. He appointed Tracy editor in early 1953. Tracy recruited or nurtured dozens of important writers, including Ralph J. Gleason, Dom Cerulli, John Tynan, John S. Wilson, Martin Williams and Nat Hentoff. "Jack Tracy was *DownBeat*," said Hentoff. "His spirit, his knowledge and his continual determination to be accurate and insightful was the magazine."

As circulation slumped with the decline of the big bands, Tracy responded with a flurry of innovations. He began devoting issues to specific niches on an annual basis. First came the annual orchestra and combo issues. Advertisers loved them. The first dance band edition was the biggest issue in 15 years. Soon there was a procession of annuals covering percussion, brass and reeds. In 1952 the annual Hall of Fame was added to the Readers Poll. For years *DownBeat* had been a tabloid, but Tracy adopted a standard magazine format on April 24, 1955. The move made possible more in-depth articles and greater newsstand circulation.

In 1956 Tracy hired Don Gold, who would succeed him as editor in two years. "Even though I had a degree from Northwestern in journalism, Jack was a mentor to me," Gold said.

It was also Tracy who steered *DownBeat* into a more controversial survival strategy—a conscious embrace of more pop coverage. Covers from the '50s include some unexpected faces: Lucille Ball, Judy Garland,



Jerry Lewis, Lawrence Welk, Liberace and Bill Haley. Because covers could boost circulation, Tracy rarely led with a newcomer. Miles Davis, Thelonious Monk, Charles Mingus, Sonny Rollins, John Coltrane, even Charlie Parker all had to wait until the '60s to land on the cover. Race was also a sensitive issue for any magazine in the pre-Civil Rights '50s, even one covering jazz.

Then there was Elvis Presley. "One day Jack brought me an LP," Gold recalled, "and said, 'What do you think of this guy?' It was Elvis. Jack realized early that *DownBeat* couldn't avoid him. He was establishing a new kind of mainstream and we had to acknowledge it."

But Tracy never burned *DownBeat*'s traditional bridges. Benny Goodman appeared on nine Tracy-era covers; Frank Sinatra, seven; and Louis Armstrong, Dave Brubeck and Duke Ellington, six each.

Perhaps the most important page that *DownBeat* turned during the Tracy era was its initiative into jazz education. When Tracy was unable to attend a festival of high school bands in 1956, he passed the invitation to the magazine's publisher, Chuck Suber, who returned convinced that schools represented a growth frontier in which *DownBeat* could play a major role. From that point forward Tracy and Suber became leaders in the growing student band movement. The magazine helped rally advertisers to sponsor festivals and musicians to become clinicians. On Oct. 3, 1957, *DownBeat* published its first annual school band issue.

That turned out to be Tracy's last major act at *DownBeat*. In March 1958, he left to join Mercury Records, where his many *DownBeat* contacts proved invaluable. One was Buddy Rich, whom he had met in 1950 and brought to Mercury for the famous teaming with Max Roach, *Rich Versus Roach*. In 1960 he moved to the Chess-Checker-Argo group, where he concentrated on the Argo jazz line. Among the artists he produced were Jamal, Golson, Ramsey Lewis, Art Farmer and James Moody. He also recorded Kirk's first important work for Argo, then brought him to Mercury when it merged with Dutch Phillips in 1961. He continued with the company and helped form another jazz subsidiary, Limelight Records, in 1965. In 1963 Tracy co-authored (with Leonard Feather) an anecdotal memoir, *Laughter From The Hip*.

As contributors for *DownBeat*, we will always be grateful that Tracy made the magazine what it is today.

DB

33RD
ANNUAL

CHICAGO JAZZ FESTIVAL

JAZZ UP YOUR LABOR DAY WEEKEND



ARTIST-IN-RESIDENCE
ORBERT DAVIS

THURSDAY, SEPTEMBER 1

CHICAGO CULTURAL CENTER
MILLENNIUM PARK

FRIDAY, SEPTEMBER 2

MILLENNIUM PARK

SATURDAY & SUNDAY,
SEPTEMBER 3 & 4

GRANT PARK

SEPTEMBER 1-4, 2011



RANDY WESTON

SAXOPHONE SUMMIT

CASSANDRA WILSON

ROY HARGROVE

WWW.CHICAGOJAZZFESTIVAL.US



FREE ADMISSION

Programmed by the Jazz Institute of Chicago

For more information on Chicago and planning
your trip, visit www.explorechicago.org



City of Chicago
Rahm Emanuel, Mayor

DCASE
CHICAGO DEPARTMENT OF CULTURAL AFFAIRS & SPECIAL EVENTS

Chicago's
Essex Inn
Your Key To The City

AA
American Airlines



**Single Day
Arena Tickets
Available
NOW!**

**54th Annual
MONTEREY JAZZ FESTIVAL**
September 16-18, 2011

Sonny Rollins, Herbie Hancock,
India.Arie & Idan Raichel,
Joshua Redman, Geri Allen, Robert Glasper,
Huey Lewis & The News,
Poncho Sanchez, Terence Blanchard,
Hiromi, Richard Bona & Raul Midón, and more!
Over 500 artists performing on 8 stages!

Buy Tickets Now!
montereyjazzfestival.org
925.275.9255



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

Inside ▶

65 | Jazz
69 | Blues
73 | Beyond
75 | Historical
77 | Books

Reviews ▶

Sean Jones



Sean Jones *No Need For Words*

MACK AVENUE 1057

★★★★½

When you have a fat sound and deep chops like Sean Jones, all you need is a cache of material that best serves both attributes. It seems like the trumpeter has been on the hunt for such tunes from the start. Previous records have found him placing inventive solos in the service of overly smooth ensemble work that sometimes tilted towards pop tail-wagging. In a few cases they sounded like fusion played on acoustic instruments; sumptuous on one hand, creamy

on the other.

No Need For Words turns that around. It's the first album to not only find the horn player throwing punch after punch after punch, but the first to see his colleagues offering him genuine challenges. The resulting tussles are creative in spirit. Jones, former lead trumpeter in the Jazz at Lincoln Center Orchestra, is a hard-bop fan with a yen for the Jazz Messengers—several moments in his canon reflect Art Blakey's macho sophistication.

Indeed, Blakey casts a shadow on these new tunes—and that's a good thing. It brings focus to the action, and spotlights the serious side of Jones' improvisation skills.

Take the wham/bam attack of the title tune. Because he corralled a terrifically vigorous rhythm section (bassist Luques Curtis, drummer Obed Calvaire and pianist Orrin Evans), the music's glide has a muscular thrust. His solo darts around playfully and floats rather than storms—the vehemence is delivered by his teammates, whose accents arrive with some dangerous jabs.

A similar tension bubbles up in the ballads. "Momma" fends off schmaltz on the strength of musicianship alone, and "Forgiveness (Release)" conjures gospel with the nobility of an Abdullah Ibrahim tune. The chemistry is complex,

the interplay tight and gorgeous.

Alto saxophonist Brian Hogans is an apt foil. Like Jones, he speaks in pithy phrases that also manage to underscore expression.

The emotional narrative behind the disc has to do with the many ways that romance raises its head. Thanks to this team's deep communication, love does turn out to be a many-splendored thing.

—Jim Macnie

No Need For Words: Look And See; Olive Juice; Momma; Touch And Go; No Need For Words; Obsession (Cloud Nine); Love's Fury; Forgiveness (Release). (56:21)

Personnel: Sean Jones, trumpet; Brian Hogans, alto saxophone, strings (7); Luques Curtis, bass; Obed Calvaire, drums; Orrin Evans, piano, keyboards (7); Corey Henry, organ (8); Kahlil Kwame Bell, percussion (2, 7, 8); Matt Stevens, guitar (7).

Ordering info: mackavenue.com

Julian Lage Group *Gladwell*

EMARCY 0015502

★★★

Guitarist Julian Lage is an exceptional talent whose consummate technique and unfettered imagination allow him to strike out in distinctive directions at will. His flow will remind many of Pat Metheny, but Lage's genre-betrayed will to freedom is reminiscent—in spirit, if not in kind—of Brazilian guitarist Baden Powell. On this album, Lage applies his background as an acoustic flat-picker—husky sound, bold attack, lickety-split lines—to jazz improv, chamber music textures (with cello and tenor saxophone) and carefully layered set pieces of double and triple guitar overdubs. The overall result does not add up to the integrated concept album the liner notes suggest was the goal—the invocation of an imaginary American small town called Gladwell—but rather a pleasant miscellany that is sometimes sparkling, other times a trifle bland. The recording quality is downright odd, with the single-line instruments often sounding like they were coming out of a bottle in another room, and the overall effect rather synthetic.



The music is only mildly engaging until the fourth track, “However,” when the zesty repetition of a four-note figure explodes into a happy hoe-down recalling the Jimmy Giuffre folk-jazz of “Pickin’ Em Up and Layin’ Em Down.” Lage’s elegant finger-picking on the Elizabeth Cotton classic “Freight Train” keeps the mood going, with traces of slack key languor. “Listening Walk”

showcases guitar starbursts over percolating percussion and a contrasting slow line.

But the rest of the material, though often cinematically evocative, is a bit literal: case in point, the imitation of overlapping church bells via guitar overdubs on “Cathedral.” A striking take on “Autumn Leaves” lets listeners luxuriate in Lage’s fleet fingers and Johnny Smith warmth, but where this tune fits into the big picture is hard to say. And melodica and cello together is a sound I hope not to hear again soon.

But Lage is young. Because there is so much music in this guy, we have much to look forward to.

—Paul de Barros

Gladwell: 233 Butler; Margaret; Point The Way; However; Freight Train; Cathedral; Listening Walk; Cocoon; Autumn Leaves; Iowa Taken; Listen Darkly; Telegram. (50:37)

Personnel: Julian Lage, acoustic, electric guitar; Dan Blake, tenor saxophone, melodica; Aristides Rivas, cello; Jorge Roeder, bass; Tupac Mantilla, drums, percussion.

Ordering info: emarcy.com

Branford Marsalis/Joey Calderazzo *Songs Of Mirth And Melancholy*

MARSALIS MUSIC 15

★★★★

The jazz duo is an affirmative exercise in self-denial, a musical fast in which one gives up some expected ingredient in the cause of a greater good: intimacy, freedom, self-exploration, name your poison. Without the ballast of a beat, the emptiness leaves the duo in the back alley of the experimental where expectations are discouraged.

So how do we explain the plaintive pleasures of *Songs Of Mirth And Melancholy*, in which Branford Marsalis and Joey Calderazzo create a remarkably appealing medley of miniatures? It's a path Marsalis had been down before, first with father Ellis in 1995, later with Harry Connick Jr. in 2004. The soul of the music lies more in its melancholy than its mirth. The mirthfulness essentially bookends seven essays in melancholia. The bright opener, “One Way,” is simple and feels as if it wants to break out and swing. Despite Calderazzo's two-beat vamping and stomping brava-



do, Marsalis' tenor sounds a bit squawky and stiff as if anchored in a staccato quarter-note feel. Calderazzo gets genuinely hot, spicing his time with a few Erroll Garnerian tremolos and off-tempo interludes. Yet, it's at mid-level tempos such as this that the duet feels most in need of a time keeper. The CD ends with “Bri's Dance,” in which piano and soprano flit freely about

like a couple of jumpy moths chasing an invisible flame. The music that seems to linger most, though, comes in between. Marsalis' soprano strikes an effective note of longing on “The Bard Of Lachrymose,” an original that nevertheless moves with a welcoming melodic logic that penetrates immediately. The rolling contours of “Endymion” have a fugue-like character that brings a sense of classical temperament to the music. “Hope” and “Precious” are the most reflective of the pieces and played with restraint, although Marsalis pushes “Hope” to a cathartic peak before retreating into a soft denouement.

—John McDonough

Songs Of Mirth And Melancholy: One Way; The Bard Lachrymose; La Valse Kendal; Face On The Barroom Floor; Endymion; Die Trauernde; Hope; Precious; Bri's Dance. (55:05)

Personnel: Branford Marsalis, reeds; Joey Calderazzo, piano.

Ordering info: marsalismusic.com



Lee Konitz/Brad Mehldau/ Charlie Haden/Paul Motian *Live At Birdland*

ECM 0015507

★★★½

In any competition between youth and age, one is best advised to choose the latter. Experience generally trumps enthusiasm, patience impetuousness. But on *Live At Birdland* we have the rare exception. Three elders and one (relative) youth, and the crazy insight of the young one carries the day.

Of course, this isn't a competition, it's a collaboration, and the joint maneuvers of the super-quartet need to gel. The older guys sound great, if ultra-laid-back, wending their way dreamily through six standards, all clocking in up over 10 minutes. Lee Konitz sets the mood with his trademark floating melodicism; though he's lost a step on his former self, he makes every note count, meandering meaningfully, sometimes pulling the train unexpectedly onto a different track, but never getting lost.

Paul Motian and Charlie Haden make a curiously un-demonstrative rhythm team, the drummer leaving little holes in the flow, Haden his inimitable self, leaden, mysterious, full of fascinating decisions and directions. With Konitz and Brad Mehldau, it could be a mess of personalities, but it works because everyone listens and interacts and builds together. But there are moments when I wish Haden had picked up the pace, rather than gravitating towards a loping, slowly morphing time feel.

What cuts the molten-ness is Mehldau, who is quixotically brilliant across the board. He's an instigator, pushing Konitz to find new lines; he's a supporter, coloring the saxophonist's surprising offerings on “Lover Man”; he's a font of endless variation, taking “Lullaby Of Birdland” through a prismatic set of transformations. The pianist spells romance in all its complexity on “I Fall In Love Too Easily,” from direct and bluesy flourishes to more indirect two-fisted harmonies.

—John Corbett

Live At Birdland: Lover Man; Lullaby Of Birdland; Solar; I Fall In Love Too Easily; You Stepped Out Of A Dream; Oleo. (71:19)

Personnel: Lee Konitz, alto saxophone; Brad Mehldau, piano; Charlie Haden, bass; Paul Motian, drums.

Ordering info: ecmrecords.com

The Hot Box

CD ▾ Critics ▸ John McDonough John Corbett Jim Macnie Paul de Barros

Sean Jones <i>No Need For Words</i>	★★★★½	★★★	★★★★½	★★★
Julian Lage <i>Gladwell</i>	★★★★	★★★	★★★★½	★★★
Branford Marsalis/ Joey Calderazzo <i>Songs Of Mirth And Melancholy</i>	★★★★	★★★★½	★★★★½	★★
Lee Konitz/Brad Mehldau/ Charlie Haden/Paul Motian <i>Live At Birdland</i>	★★★★½	★★★★½	★★★★½	★★★★½

Critics' Comments

Sean Jones, *No Need For Words*

Not an album "based simply on musical talent," we are told; instead, an essay on "the meaning of love." Has musical talent become such a commodity that it requires such a pompous justification? Jones is a virtuoso player and crack leader. His music has a crisp, clear-headed energy (if you skip "Love's Fury") and needs no emotional GPS.

—John McDonough

I dig Jones' dry, delightfully unadorned sound. His writing is less consistently persuasive, even if the band attacks it with a healthy appetite. (Particularly unconvincing stab at the furious on "Love's Fury.") Pleasant enough mainstream tunes, tinged with contemporary soul, in need of something more personal.

—John Corbett

Tight and bright from start to finish, with some nice gospel feels ("Mamma," "Forgiveness"), this forthright, declarative album showcases Jones' magnificent tone in all registers, excellent flow and brilliant turns of phrase. But the other soloists don't seem to be in his league.

—Paul de Barros

Julian Lage, *Gladwell*

A pastoral peace to this mostly acoustic ensemble, even when the music stirs. Poignant images from *The Sterile Cuckoo* and the landscapes of Hamilton College flashed before me. "Freight Train" has a lonesome folkish quality that Lage nurtures beautifully, if briefly. "Telegram" feels like a fast train song carrying Lage into the guitar pantheon.

—John McDonough

In sentimental segments, like "Cocoon," Lage's imaginary landscape stretches into the characterless bland, though his acoustic guitar playing has fetishistic sparkle and he takes a standpoint on American music that's inclusive, expansive and not imitative.

—John Corbett

I'm not hearing much of the narrative that drives this concept album, but I am taken with the way the young guitarist bars his obvious virtuosity from marring the music's natural ebullience. And his choice of instrumentation, especially the cello, bolsters the date's individuality. My favorite cut might be the solo "Freight Train."

—Jim Macnie

Branford Marsalis/Joey Calderazzo, *Songs Of Mirth And Melancholy*

This is a showcase for two things: Calderazzo, generally, and Marsalis' soprano. The pianist sounds wonderful, whether playing Brahms or his own Thelonious Monk-ish "One Way." Soprano saxophone is such an abused instrument, it needs players like Marsalis to show that it's not a total loss.

—John Corbett

Their vivaciousness is fetching. But melancholy is their real forte. "The Bard Lachrymose" and even the Brahms ditty create moods that are completely palpable. Calderazzo is in sharp form throughout.

—Jim Macnie

There's an old joke about The New Yorker that it's "the magazine that dares to be boring." Branford Marsalis seems to share that confidence. Here's a guy who can do anything. Maybe that's the problem. Why this tame parlor music?

—Paul de Barros

Lee Konitz/Brad Mehldau/Charlie Haden/Paul Motian, *Live At Birdland*

One of the most memorable of May–December jazz summits. Konitz's cool radiates a warm off-center temperament. Mehldau is a man of many means, none more welcome that the wispy single-note lines that coil quietly around Konitz. Haden solos with a rich, syrupy undertow.


—John McDonough

Improvisation as a matter of judicious positioning. If you blow that alto lick here, I'll make a cymbal wash there. If you punctuate the chorus with a thump, I'll trill something in the upper register. It's got snoozy moments, but it's entertaining to hear them negotiate their peculiarities.

—Jim Macnie


These guys hook up softly and magically. Mehldau's inner voicings and bell-ringing of the changes are a delight. Konitz plays with more verve than usual; Haden and Motian sculpt lovely contours.

—Paul de Barros




DENNY ZEITLIN
LABYRINTH
LIVE SOLO PIANO
SSC 1283 / In Stores Now

"Solo piano performance takes me back to my earliest roots, and allows for perhaps the most intensely personal musical statement."
Denny Zeitlin



DENNY ZEITLIN LABYRINTH



www.sunnysiderecords.com

Ari Hoenig *Lines Of Oppression*

NAIVE RECORDS 621111

★★★½

Drummer Ari Hoenig's *Lines Of Oppression*, which features pianist Tigran Hamasyan, guitarist Gilad Hekselman and bassists Orlando le Fleming and Chris Tordini, is a hip and dynamic album that effectively mixes rock and pop elements with more mainstream jazz approaches. Hoenig's compositions, especially the title track and "Arrows And Loops," rely on numerous written-out sections, which the group digs into fully committed. This emphasis on repeated and contrasting sections is similar to Jacob Fred Jazz Odyssey, although the groups sound nothing alike. Hekselman's slightly bluesy electric guitar tone provides a nice contrast to the impressionistic "Love's Feathered Nails," especially when juxtaposed against Hamasyan's shimmering and bell-like chords. Hoenig is a clean and versatile drummer who can switch grooves on a dime. He is active, but not busy, and his reactions to soloists are creative—check out the



brief martial snare rolls on "Moanin'."

Lines Of Oppression has several wrinkles that make for a slightly unpredictable and enjoyable listening experience. "Rhythm-A-Ning" is introduced by "Rhythm," which is a pseudo-battle between Hoenig on drums and Hamasyan on beat box. On "Moanin'" Hoenig plays the melody on the toms with mallets, which is a creative approach to a classic, especially when he shifts the tune slightly out of time. After the head, the group settles into a relaxed shuffle over which Hekselman takes a measured solo that is followed by Hamasyan's understated yet funky statement.

The album's only weak spot is the wordless group vocals at the end of "Wedding Song," which are a bit contrived.

—Chris Robinson

Lines Of Oppression: Lines Of Oppression; Arrows And Loops; Wedding Song; Rhythm; Rhythm-A-Ning; Moanin'; Love's Feathered Nails; Ephemeral Eyes; How High The Moon; Higher To Hayastan. (62:48)

Personnel: Ari Hoenig, drums, vocals; Tigran Hamasyan, piano, vocals, beat box; Gilad Hekselman, guitar, vocals; Orlando le Fleming, bass (1, 3, 5, 6, 7, 8); Chris Tordini, bass (2, 9, 10).
Ordering info: arihoenig.com

Matt Nelson Trio *Nostalgiamaniac*

CHICAGO SESSIONS 14

★★★★

Matt Nelson, a young Chicago pianist, dabbles in a range of projects—rock, hip-hop, actor Gary Sinise's band—but he isn't giving jazz short shrift. For *Nostalgiamaniac*, Nelson leads a piano trio, a hardly uncommon route, although a quartet would have provided a safety net. The addition of a horn or guitar not only would broaden the scope of the arrangements, but also create flexibility for the soloists.

But the opener, "Infatuation," dispels such concerns. The first of Nelson's eight tunes, it includes a vamp, a polished melody over a brisk tempo and then a strong solo. "The Epitome" follows a similar course, except it's faster and more poppish. Drummer Matt Nischan's "Compliments," another up-tempo tune, is also quite strong. On the ballads, Nelson fares reasonably well, although "Quiet Love (and Sunshine)" and "The Art of Suppression" sound better than the unaccompanied "Longing For..." which seems a little precious.

My favorite track may be "Lady Luna," composed by Matthew Santos, a singer-songwriter with whom Nelson has collaborated. It's probably the album's least jazzy tune, but it's pensive, lyrical, even stately. Nelson's reading demonstrates restraint, an impressive grasp of dynamics, and a nice crescendo at the end. Bassist Graham Czach's well-constructed solo also deserves props.

Nostalgiamaniac makes me want to check out the musicians' other projects, jazz or otherwise. As it turns out, the album's title is misleading—Nelson is looking forward, not backward. With chops, taste and an evolving repertoire, you can hardly blame him.

—Eric Fine



Nostalgiamaniac: Infatuation; Closing The Door; Quiet Love (And Sunshine); The Epitome; Lady Luna; Longing For...; Revisited; Compliments; Mathew My Boy; Dave's Blues; Alternate Antioch; The Art Of Suppression. (75:59)

Personnel: Matt Nelson, piano; Matt Nischan, drums; Graham Czach, bass.
Ordering info: chicagosessions.com

Lisa Hilton *Underground*

RUBY SLIPPERS PRO-

DUCTIONS 1014

★★★½

Pianist Lisa Hilton returns with another program of originals that frustrate almost as much as they reward. The sense that what she's offering are compositional fragments, rather than compositions, hamper this production.

She shows more stylistic influences than on her previous release *Sunny Day Theory* (2009), yet still fails to exhibit a sense of beginning, middle and end to these recordings. Her sources include Erik Satie caressing on "B Minor Waltz," a quote from the second movement to Beethoven's Pathétique Sonata as the basis for "Boston+Blues," and Lonnie Liston Smith's early '70s modal macramé in the rolling, aquatic clusters of "Someday, Somehow, Soon." But these pieces don't grow in interesting ways, or resolve with much discernible finality. The hasty, slip-out-the-back endings of "Someday" and "Just A Little Past Midnight" are almost dishonest in their slipshod fadeouts.

JD Allen's tenor saxophone doesn't have much to do on the pieces to which he contributes. Another pianist would provide a framework for him to work out on, and interact with him. Hilton keeps him on a short leash, allowing him to reinforce her lines or shade what she's doing. He gets off some brief rippling runs on "Come And Go," perhaps the most successful (and least structured) piece here. The commanding bassist Larry Grenadier provides similar shoring up of Hilton's strongest asset: her rhythmic bass chords. Nasheet Waits thankfully provides dancing stick cymbal subdivisions and textural variety.

It's a pity, because Hilton clearly has a musical voice and some technique at her disposal.

—Kirk Silsbee



Underground: Underground; Boston+Blues; Jack & Jill; Someday, Somehow, Soon; Just A Little Past Midnight; B Minor Waltz; Blue Truth; Come & Go; Someday, Somehow, Soon—Extended Version. (43:47)

Personnel: Lisa Hilton, piano; JD Allen, tenor saxophone; Larry Grenadier, bass; Nasheet Waits, drums.
Ordering info: lisahiltonmusic.com

Gonzalo Rubalcaba
FE ... Faith

5PASSION 005

★★★★

Jean-Michel Pilc
Essential

MOTÉMA 61

★★★★

Two piano players, two sets of ideas of how to play solo, one design that both artists use to craft their performances. Listening to Gonzalo Rubalcaba's *FE ... Faith* next to Jean-Michel Pilc's *Essential*, one might be inclined to pay closer attention, if only for the slight differences in attitude, execution and overall expertise. There are real differences, if only superficially: Pilc's is a live CD, and temperament-wise, Pilc tends to be a bit more lively, Rubalcaba more introspective, meditative.

Pilc and Rubalcaba come at the jazz tradition from their respective posts originating beyond America's shores. But it would be difficult finding supposed Latin flavors coming from one, and more European classical devices from the other. And, in fact, both players are so good that technique is noticed only in hindsight, and isn't a distraction. Instead, *FE ... Faith* (released on Rubalcaba's own label) and *Essential* (which comes as an enhanced CD that features live video) play like current readings on the state of the art in solo jazz piano, circa 2011, their performances creatively lifting references to some of the instrument's previous masters along the way.



Each pianist is a mature artist with a distinctive voice, and yet, it is fascinating to listen to each player's take on the Miles Davis/Bill Evans composition "Blue In Green." There are parallels and there are divergences. Elsewhere, each artist similarly takes certain material and reworks it (as with "Blue In Green") Pilc with his "Etudes" (six of them), Gonzalo with his "Derivado" (three), "Improvisation (Based On Coltrane)" (two) and Dizzy Gillespie's "Con Alma" (three). Pilc's "Blue In Green" remains an abstraction of the original, recognizable more fully toward the end, the mood less in keeping with the way Davis and Evans played it on Davis' *Kind Of Blue* and more about what Pilc feels, whereas Rubalcaba stays in the zone of the original more even as he takes his liberties. Pilc's version of "Caravan"

maintains the usual speed, but keeps the rear wheels elevated for much of the song's intro as he takes his time spinning the song on one chord. Rubalcaba's "Improvisation 1" and "Improvisation 2" are quirky, playful runs around the basic framework of John Coltrane's "Giant Steps," his different versions of "Con Alma" loving recreations of what remains essentially a beautiful melody, regardless of tempo. —John Ephland

FE ... Faith: Derivado 1; Maferefun Iya Lodde Me; Improvisation 2 (Based On Coltrane); Derivado 2; Con Alma 1; Preludio Corto #2; Blue In Green 1; Oro; Joan; Joao; Yolanda Anas; Blue In Green 2; Con Alma 3; Improvisation 1 (Based On Coltrane); Derivado 3. (79:44)
Personnel: Gonzalo Rubalcaba, piano.
Ordering info: 5passion.com

Essential: J & G; Caravan; Someday My Prince Will Come; Take The A Train; Waltz No. 3 In A Minor/Three Four Too; Essential: Too Young To Go Steady; Etude - Tableau No. 1; Etude - Tableau No. 2; Etude - Tableau No. 3; Etude - Tableau No. 4; Etude - Tableau No. 5; Etude - Tableau No. 6; I Remember You; Scarborough Fair; Sam; Blue In Green; Mack The Knife. (67:17)
Personnel: Jean-Michel Pilc, piano.
Ordering info: motema.com

On his eponymous debut, Warren Wolf will make it as apparent to jazz fans as if already is to the jazz cognoscenti that the young vibraphonist is the next major voice on his instrument. Joined by **Christian McBride**, **Peter Martin**, **Greg Hutchinson**, **Tim Green** and guest **Jeremy Pelt**, Wolf offers a marvelous playlist that admirably represents his singular blend of chops, muscular attack, harmonic acumen and a tireless groove.

mackavenue.com • warrenwolfmusic.com

amazon.com [iTunes](http://itunes.com)

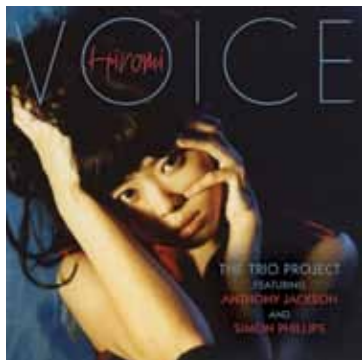
Hiromi *Voice*

TELARC 32819

★★★★½

Nobody would ever mistake piano virtuoso Hiromi for Paul Bley or Keith Jarrett in a Blindfold Test. Delicate, probing, lyrical explorations wandering through metric frontiers is not her province. She likes it firm and she likes rigid, metronomic time. She has prodigious classical training, revealed by her masterful technique. But what is technique if it doesn't serve or illuminate something greater than itself? These near-galvanizing performances are such that a little goes a long way on the ears.

Virtuosos don't always work well in ensemble formats and this is Hiromi's show all the way. Bassist Anthony Jackson and drummer Simon Phillips are just supporting players. She doesn't feed off their input so much as pull them into her vortex. Her touch is so relentlessly strong that when gimmicky keyboard figures surface in the funk-touched "Now Or Never," the novelty sound is a bit of a relief.



It's fair to say that Phillips has a limited role with Hiromi. The monotony of backbeats hitting like perfectly-timed gunshots on "Temptation" and most of the other pieces begs the question of whether he plays that way all the time or if she just likes the idea of a miniature taiko drum behind her.

She likes to layer her originals (which make up almost all of the program here), building them from the ground up to fortissimo climaxes. Her solo piece "Haze" is a key to her true musical identity. It's made of layered, evenly administered progressions and figures that are entirely inner-directed. She is her own rhythm section; anyone else in the ensemble is merely a source of embellishment. She decompresses the album with a lazy, bluesy version of Beethoven's "Pathétique."

Nobody would mistake her for Bill Evans, nor should they.

—Kirk Silsbee

Voice: Voice; Flashback; Now Or Never; Temptation; Labyrinth; Desire; Haze; Delusion; Beethoven's Piano Sonata No. 8, "Pathétique." (66:01)

Personnel: Hiromi, piano, keyboards; Anthony Jackson, bass; Simon Phillips, drums.

Ordering info: telarc.com

Jeff "Tain" Watts *Family*

DARK KEY 003

★★★★

Laura Kahle *Circular*

DARK KEY 004

★★★★½

Newlyweds Jeff "Tain" Watts and Laura Kahle produce two very different recordings that confirm their individuality. Following the theatrical *WATTS* album, the drummer's *Family* maintains a sense of tranquility, even when unleashing his trademark rhythmic barrage. Watts has always been both a steamer and a storm-bringer; his ability to elaborate profusely in any tempo while scorching a pulse is one of his undeniable gifts. Watts' longtime compadres James Genus and David Kikoski are joined here by saxophonist Steve Wilson, whose airier style complements the album's simmering sensibilities. Watts burns throughout, driving Latin figures in "Of August Moon," copping J.R. Robinson's famous "Rock With You" intro in the languorous "Little Michael," and replicating Elvin Jones' rolling thunder in "Jonesin' (for Elvin)." Overall, *Family* sounds like a breather.

Kahle picks up her husband's steam and mainlines it in *Circular*. A former arranger for Wynton and Branford Marsalis and the Danish Radio Big Band, Kahle's material leans towards the avant garde, as in the seemingly



simple opener, "Chance Encounter." Though Watts is onboard (performing with even greater gusto than on *Family*), Kahle is the obvious leader, her pungent tone (produced by the unique pocket trumpet), gracefully angular lines and reserved demeanor making everyone think outside the box. Kahle's performance is beautiful and slightly eerie throughout, as she controls her often ethereal compositions through subtle dynamics. The title track, recalling something from Wayne Shorter's *Odyssey Of Iska*, has all the power of a requiem performed at high noon.

—Ken Micallef

Family: Family; Of August Moon; Mobius; Little Michael; Goldaze; Edwardian Overture; Jonesin' (For Elvin); A Wreath For John T. Smith; Torch E-Ternal. (59:42)

Personnel: Jeff "Tain" Watts, drums; James Genus, bass; David Kikoski, piano; Steve Wilson, saxophones.

Circular: Chance Encounter; Blackberry Garden; 20/20 Vision; Sweets; Circular; Passing The Time; Daize; Duality; The Veil; Audax At Fidelis; Touch & Go. (63:23)

Personnel: Laura Kahle, pocket trumpet; Yosvanny Terry, alto sax & chekere; JD Allen, tenor sax; Orlando le Fleming, bass; Jeff "Tain" Watts, drums; Claudia Acuña, vocals.

Ordering info: darkkeymusic.com



Reed Trio

Last Train To The First Station

KILOGRAM 020

★★★★½

The aptly named Reed Trio emerged in fall 2008 as a breakout group from the latest large ensemble project of Ken Vandermark, the transatlantic Resonance Ensemble. Considering the project's roots in Poland, this improvising combo further connects Chicago and Krakow through Vandermark's partnership with the veteran Mikolaj Trzaska and up-and-comer Wacław Zimpel, who joined Resonance mid-stream as a replacement for Ukrainian reedist Yuriy Yaremchuk. The instrumental format clearly brings to mind another improvising reed trio featuring Vandermark—the powerhouse Sonore with Peter Brötzmann and Mats Gustafsson, but it only takes a set of ears to hear the differences.

Reed Trio embraces a cooler, less frenetic sound that makes greater use of silence and space. While the pieces are all improvised, there's a nominally greater exploration of harmony than in Sonore. The set, recorded live in Gdansk after a technically cursed studio session two years prior was lost, features a solo piece by each member—and Vandermark's tenor showcase "The Distance That Becomes You" contains enough ferocity to counter the trio's relative calm elsewhere—along with a couple of duos. Considering that the trio hadn't convened in nearly two years before the spring tour that produced this album, it's stunning how preternaturally connected they sound together, shading, anticipating and completing phrases as if they were charted out in advance. Each piece deploys interesting combinations of reeds, from clarinet and two bass clarinets on "In Between Chairs" to two baritone tones surrounding the lean clarinet of Zimpel on "Anthology Moves."

—Peter Margasak

Last Train To The First Station: When Tulips Were Gold; In Between Chairs; Sitting On A Warm Stone; Crossroads And Cosmic Ray; Anthology Moves; Two Men Talking Through A Window; The Distance That Becomes You; Bed of Brass; It's Here And It's Gone; All The Glasses Were Upside Down; The Wasted Sea. (53:39)

Personnel: Mikolaj Trzaska, saxophones and clarinets; Ken Vandermark, saxophones and clarinets; Wacław Zimpel, clarinets, tárogató.

Ordering info: kilogram.pl

Sir Roland Hanna *Colors From A Giant's Kit*

IPO RECORDINGS 1020

★★★★

The main impression created in these previously unreleased solo piano performances is one of monumental dimension. Tim Martyn's engineering fully captures Sir Roland Hanna's pianism, and that alone merits applause. The instrument sounds gorgeous primarily, of course, because of this artist's unique command of and personality at the keys, but to have the details and the sweep of his artistry captured this vividly is a great gift both to him and to us.

There are several original compositions by Hanna amid these 14 selections. Three of them open the album, individually and collectively conveying a regal presence. On the title cut, "Natalie Rosanne" and "A Story, Often Told But Seldom Heard," he makes an almost cinematic impact through octave processions, subtle rubato and the clarity, eloquence and emotional substance of his writing. These performances are not in the least about exhibitionism, but they do proclaim Hanna's presence as a fanfare heralding the arrival of royalty.

This impression sustains throughout each subsequent track. There is in fact no shortage of jaw-dropping moments: An electrifying, slashing two-handed lick ignites his take on Coltrane's "Moment's Notice," leading to a short but overwhelming exhibition that blazes by so quickly that one almost doubts that it actually happened. But Hanna makes the point



through his music that technique goes way beyond the superficialities of being nimble and quick. He generally maintains a medium tempo and never strays far from the written theme, instead walking this line with a quality of nobility that speaks clearly for itself.

At all tempos, a powerful momentum animates Hanna's work, even though he rarely indulges in walking or stride bass. More often, he generates power through hand independence, amazing dynamic range and generous but never tasteless pedaling. The flavor of stride piano inhabits "Robbin's Nest" and "In A Mellow Tone," not from any actual stride pattern but through Hanna's Fats Waller-influenced voicings within a freer rhythmic framework. Prefaced by an extemporized two-and-a-half-minute fantasia, "My

Romance" becomes a monument to romanticism: Listen to his transition from the first to second verse, surging briefly into a higher key over a V pedal tone before settling, feather-like, back into place. And on "Lush Life" Hanna's stately pace establishes a foundation that soars through stately articulation of the theme, which he illuminates in his solo, like fireworks over Manhattan.

This is thrilling stuff, make no mistake. Hard though it seems to hold the late Sir Roland Hanna in higher regard than he already is, these performances can only enhance his legacy.

—Bob Doerschuk

Colors From A Giant's Kit: Colors From A Giant's Kit; Natalie Rosanne; A Story, Often Told But Seldom Heard; Robbin's Nest; My Romance; Blues; 'Cello; Moment's Notice; Lush Life; 20th Century Rag; Naima; Chelsea Bridge; In A Mellow Tone; Cherokee (66:29)

Personnel: Sir Roland Hanna, piano.

Ordering info: iporecordings.com



New label founded by producer, bandleader and internationally acclaimed saxophonist **Igor Butman** proudly presents the releases of:

New!

ANDREI KONDAKOV, IGOR BUTMAN
EDDIE GOMEZ, LENNY WHITE



Andrey Kondakov, Igor Butman, Eddie Gomez, Lenny White «Blues For 4»

“This music formally belongs to jazz. But with this depth of emotion, feelings, colors, ingenuity – how does it differ from classics? In no way absolutely. It's Great Music in both ways” – Ark Petrov, jazz observer



Ivan Farmakovskiy
«The Way Home»

“A new rising star on the Russian jazz scene, pianist Ivan Farmakovskiy comes up with amazing original music played by his superb quartet featuring special guest Donald Edwards.” – Dr. Tough, Jazz Observer



Alexander Berenson
«Take Me With You»

“Berenson's music reflects a post-bop modernism at it's best.”

“Alexander Berenson is the most exciting trumpeter to emerge from Russia.” – JazzTimes



Oleg Butman
«Passion»

“The quartet comes flying out of the gate and keeps the energy up through 10 original tracks; hard-hitting yet lyrical, with appealing melodies driven relentlessly forward by Butman's over-caffeinated drumming...” – JazzTimes



Igor Butman Big Band
«Moscow @ 3 a.m.»

“The combined forces of two outstanding artists Igor Butman and Nick Levinovsky resulted in a real Tour de Force along with the special touch of Wynton Marsalis makes this CD ... A great chunk of amazing jazz.” – Dr. Tough, Jazz Observer

Available at: CDBaby.com Buy Direct at 570-698-5590 Download at Amazon.com www.igorbutman.com www.ibmg.ru

Arrive *There Was...*

CLEAN FEED 217

★★★★

Cylinder *Cylinder*

CLEAN FEED 219

★★★★½

Cylinder and Arrive are a couple of quartets that share the same reed player, Aram Shelton. But they sound and operate in fundamentally different ways, and it's fair to say that neither group could sound like the other if they tried. This isn't just a matter of instrumentation, although instrumentation does matter. The way each combo operates reflects the levels of development that the musicians shared when originally formed.

Shelton formed Arrive not long after he came to Chicago in 1999, fresh from finishing college. The group's members came of age together, forging a collective as well as individual identity founded upon the challenges and opportunities available to the city's improvisers in the immediate post-Ken Vandermark era. On *There Was...*, the band's third album, Arrive plays with the sort of empathy that can only develop between musicians who continue to play together many times over a span of years.

No matter how tricky the lines Shelton writes for his fellows, they not only execute them with aplomb, they make them swing. On "Cradle," for instance, even Tim Daisy's drums adhere to the strict unison figure at the tune's



foundation; moments later, the combo shuffles like they're dancing together in their softest shoes, gliding with insolence and grace. It's tempting to compare any record that pairs alto sax, which is the only horn Shelton plays here, and vibes with Eric Dolphy's *Out To Lunch*. But where that record was as jittery as a New York street crossing, this one has a robust flow even in its most delicate and abstract moments. The group dynamic at work on *There Was...* gives familiarity a good name.

Everyone in Cylinder had established a strong identity before they came together in the San Francisco Bay area, where Shelton has resided for the past five years. Shelton plays clarinets as well as saxophone now, and his composing for the quartet exploits its fluency with classical, free improv and jazz vernaculars. Drummer/percussionist Kjell Nordeson

first played in America in the mid-'90s with saxophonist Mats Gustafsson's Albert Ayler-influenced AALY Trio; his contributions often provide tonal and timbral accentuation rather than forward motion. Trumpeter Darren Johnson has played Balkan, Ethiopian and folk music as well as jazz since leaving Canada over a decade ago; he's equally adept playing cracked, abrasive washes of sound and piquant melodies. Bassist Lisa Mezzacappa works extensively in multidisciplinary settings; one of her compositions is a series of meterless, episodic exchanges that feels closer to chamber music than jazz, while the other, ironically, has more of Eric Dolphy's brittle vibe than anything on *There Was...*

Everyone in Cylinder writes, and the diversity within and between their pieces on the self-titled disc keeps the music from settling into the sort of groove that makes Arrive's work so ingratiating. But the contrast is invigorating. The quartet moves from Ornette Coleman-ish lyricism to jaggedly contrapuntal chamber music to eerie tone poems, giving each approach its due but never staying in one place too long.

One could spend a lot of time singling out each player's technical and expressive virtues, which are manifold, but what's most impressive about this ensemble's self-titled disc is the way those individual strengths not only coexist, but complement each other. —Bill Meyer

There Was...: *There Was...; Cradle; Lost; Fifteen; Frosted; Golden.* (43:21)

Personnel: Aram Shelton, alto saxophone; Jason Adasiewicz, vibraphone; Jason Roebke, bass; Tim Daisy, drums.

Cylinder: *The Ear That Was Sold To A Fish; Sung By Dogs; The Deep Disciples; Crossings; Shells; Fur Thoughts; Skipped Rocks; Sink Town; Earthworm.* (52:09)

Personnel: Darren Johnston, trumpet; Aram Shelton, alto saxophone, clarinet, bass clarinet; Lisa Mezzacappa, acoustic bass; Kjell Nordeson, drums, percussion.

Ordering info: cleanfeed-records.com

Roseanna Vitro *The Music of Randy Newman*

MOTEMA 63

★★★★½

When one considers songwriters whose canons might be interpreted by jazz singers, Randy Newman is quite the dark horse. His appeal is not in intriguing chord changes, harmonic possibilities or a rich melodic approach, but in a distinctive lyrical content. By turns witty, melancholy, ironic, satirical or sardonic—Newman is a wry observer of American life. The simplicity with which he tells stories—stating little and implicating more—marks him as a practicing master of musical Americana.

Singer Roseanna Vitro has her way with ten Newman originals, from his Warner Brothers period to the present. (He had a



lengthy track record as an eclectic songsmith before he recorded in 1970.) She's a passionate, expressive singer whose emotional streak never overrides her musicality. Nor do her musical flights interfere with the story of a song. "Sail

Away"—a slaver's advertisement—is sung with heartfelt sincerity, making it all the more laden with historic and social implication. She's very effective on ballads and laments; her poignancy on "Everytime It Rains" and the haunting "In Germany Before The War" are near heartbreaking.

Vitro's also a swinger and she expertly romps on a ripping "Last Night," bossa treatments of "If I Didn't Have You" and "Baltimore," and the blues-tinged "Mama Told Me Not To Come." Her soulful alto connects beautifully with Newman's great feel for Southern music forms. Pianist Mark Soskin, away from his Sonny Rollins' sideman role, accompanies effectively throughout, and Sara Caswell's emotionally charged violin provides a sympathetic foil for Vitro. This album is awfully good.

—Kirk Silsbee

The Music of Randy Newman: *Last Night I Had A Dream; Sail Away; If I Didn't Have You; Everytime It Rains; Baltimore; In Germany Before The War; Mama Told Me Not To Come; I Will Go Sailing No More; Feels Like Home; Losing You.* (52:19)

Personnel: Roseanna Vitro, vocals; Sara Caswell, violin; Mark Soskin, piano; Dean Johnson, bass; Tim Horner, drums.

Ordering info: motema.com



Big Band Insurgency

Like jazz itself, the big band format keeps defying predictions of its imminent demise. While it's encouraging that Gen X bandleaders like Darcy James Argue and Christine Jensen are breathing new life into jazz orchestras, the most exciting development is the diversity of material and instrumentation that the rising crop represents.

Alto saxophonist Daniel Jamieson grew up inspired by fellow Canadian Rob McConnell and with the formation of his Danjam Orchestra in 2008 he picked up the mantle of McConnell's Boss Brass and Tentet. Unlike those a decade or so older than him, Jamieson's writing on ***Sudden Appearance* (OA2 22083; 64:59 ★★★)** reflects a more traditional approach to harmony and rhythm. His 17-member band is brass and reed heavy, but he leavens their clout on three of his eight pieces with the airy vocalese of Jihye Kim, and his own tuneful solo take on Charlie Chaplin's "Smile." While the ensemble work is nicely voiced and powerful, some of the solos lack energy, and the recording could use a more concise focal point to set it apart.

Ordering info: danjam.ca

At the heart of composer John Hollenbeck's best music are his fascination with arcane percussive instruments and his love of fluid counter rhythms. The composer's conceit for ***Shut Up And Dance* (Bee Jazz 042; 44:15/40:26 ★★★)** was to write groove-oriented pieces for each of the 10 members of Daniel Yvinec's Orchestre National de Jazz. This results in a prismatic approach to rhythm: How many different ways can you re-imagine beat and time? Another result—perhaps unintended—is a paean to other free-thinking composers who have experimented with rhythm: from Steve Reich to George Russell (Yvinec's ensemble is reminiscent of some of Russell's later electric bands) to Frank Zappa. Not everything works equally well across the two discs, but variety abounds throughout.

Ordering info: beejazz.com

Ferocious in its intensity, **Tito Puente**

***Masterworks Live!!!* (Jazzheads 1184; 71:38 ★★★½)** showcases some of the best young musicians who were studying at the Manhattan School of Music in 2008. Under the direction of Bobby Sanabria, who contributes percussion on six of the 13 pieces, the band has more fire than most college ensembles. Sanabria exhorts the 16 members of his band mightily, and Tito Puente's compositions themselves lend themselves to stops-out wailing. The five-piece reed section is particularly tight, and trumpeter Paul Stodolka is a standout with his solos.

Ordering info: jazzheads.com


Overshadowed as an instrumentalist by brothers Elvin and Hank, trumpeter Thad Jones left a legacy of compositions that combine weighty structure and ample blowing room. On ***Mad About Thad* (Jazzheads 1185; 58:40 ★★★)** the NYJAZZ Initiative—an octet with a killer reed section—illuminates both of those compositional characteristics. The eight tunes, which include Jones standards "A Child Is Born" and "Mean What You Say," are filled with crisp, expressive solos, especially by saxophonists Ralph Lalama and Steve Wilson. Drummer Eric McPherson drives the ensemble with both power and grace.

Ordering info: jazzheads.com

Dedicated to the simple pleasures of rural life in his native Argentina, bassist Pedro Giraudo's ***Córdoba* (Zoho 201106; 59:54 ★★★)** doubles as an effective platform for a number of just-under-the-radar young players like trumpeter Tatum Greenblatt and trombonist Ryan Keberle. For a 12-piece ensemble Giraudo's orchestra is lithe and light on its feet, thanks largely to the clearly defined stickwork of Jeff Davis, the leader's highly active bass and his movement-filled arrangements. Giraudo says he composes on guitar, and the airy feeling that infuses his melodies bears that out. The idea of "country" music played by a big band seems implausible, but Giraudo and these exceptional players make it work.


Ordering info: zohomusic.com

ROSWELL RUDD THE INCREDIBLE HONK



ROSWELL RUDD
THE INCREDIBLE HONK
SSC 1279 / In Stores Now

Legendary trombonist Roswell Rudd has reached yet another milestone in his celebrated and remarkably varied career, his 75th birthday. Through the years, Rudd has shown an affinity for music and musicians from all over the world along



with a love for collaboration. This new Sunnyside recording, **The Incredible Honk**, is a collection of some of his recent adventures proving that Rudd continues to surprise and astound listeners.

Rudd's wide musical scope has been well documented, especially in the last decade. He has recorded with musicians from Mali (MALICOL), Mongolia (Blue Mongol), and Latin masters of Puerto Rico via New York (El Espíritu Jibaro) just to name a few. **The Incredible Honk** showcases Rudd's talent alongside a number of ensembles, including Cajun legends Michael Doucet & Beauzisk, Malian griots, and his own quartet.

www.sunnysiderecords.com

We3 *Amazing*

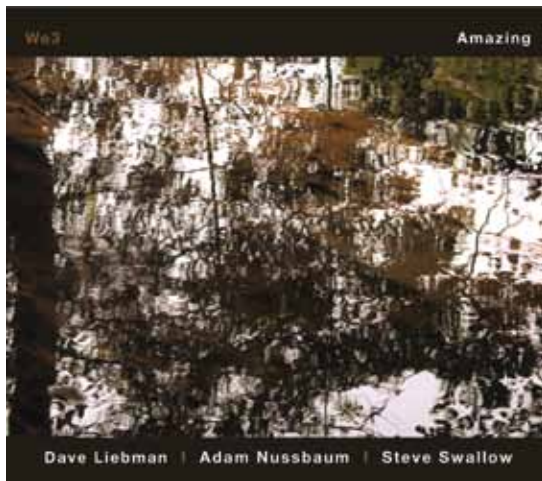
KIND OF BLUE 10045

★★★★½

There's something slightly different hearing Steve Swallow's electric bass as it fills the air of this oftentimes quiet and gentle album of trio jazz. It's conventional jazz but with an attitude of nothing to prove, nowhere to go necessarily, something three friends (who've made music together for over three decades) might play just because they like to play, and play with each other.

Except for Cole Porter's "Get Out Of Town," it's all original material, everyone getting into the act, and everyone getting some room to blow. And blow, especially, is what Dave Liebman does here, *Amazing* being a great showcase for his versatility on not only his acclaimed soprano and tenor saxes but his playing on a the C and wooden Indian flutes. Swallow's gentle, wooly electric bass seeps into everything here, while Adam Nussbaum's drumming is impeccably recorded and played, his approaches delicate and popping, not to mention highly syncopated, with skins and cymbals alike glistening.

The jazz feel kicks in with Swallow's waltz "Remember," followed by his ballad title track; Liebman sticks to soprano on both, his swinging followed by another example of his ease with Swallow's pretty melody. Another Swallow original, the perky swinger "In F," features



Nussbaum's great technique with brushes. "In F," based on the chords to Porter's "I Love You," is one of those free-floaters that swings with no anchor, Liebman's beefy tenor swimming in and around Swallow's high-flying bass lines. "Free Ballad #1" sounds free in a more subtle sense—what melody line there is sounds a bit structured amidst the open form. It's slightly eerie.

Nussbaum's "My Maia" (the longest cut here) is a basic medium-tempo swing waltz (alternating between 6 and 5) that lets We3 just hang out. Liebman's fire is on display, alongside some more soloing from Nussbaum, this time showcasing his stick-work. It's on a tune like "My Maia" that you can get a sense for how these three musicians feel about playing with each other: the simple melody and basic progression keep things pretty open for three different musical personalities to inhabit. No surprises, but also no pretentious virtuosity to distract from your basic jazz conversation. "Get Out Of Town"—featuring Liebman on flute, some chatty bass from Swallow and a sultry, slow tempo—is played true to form.

The rest of the album follows a similar trajectory. Their "chordless trio" approach, while not groundbreaking, is one that's always welcome. Especially from between friends.

—John Ephland

Amazing: Remember; Amazing; In F; Free Ballad #1; My Maia; Get Out Of Town; Bend Over Backwards; Swallowish; Free Beguine #1; Sure Would Baby; Latin Like. (63.31)

Personnel: Dave Liebman, soprano and tenor saxophones, C flute, wooden Indian flute; Steve Swallow, electric bass; Adam Nussbaum, drums.

Ordering info: kindofbluerecords.com

Café Central de Madrid



Café Central de Madrid was recently named one of DownBeat's 150 Great Jazz Venues. It's one of just 24 European venues on the list and the only one in Spain.

This August, Café Central celebrates 29 years of nightly concerts. **That's over 10,000 consecutive nights of live music.** Few venues have achieved that.

We book the same group for seven consecutive nights allowing musicians to settle in and develop their music in front of our great audience. Café Central

isn't your typical basement jazz club. It's an art-deco café-bar, overlooking the square appointed with beautiful stained glass, mirrors and Redwood.

We've had some unforgettable moments with great jazz musicians:

George Adams and Don Pullen, Tete Montoliu, Randy Weston, Barry Harris, Houston Person, Etta Jones, Ben Sidran, Lew Tabackin, Chano Dominguez and Javier Colina.

The Café Central is located in the Plaza del Ángel 10 de Madrid. In the heart of the city, on Huertas street, next to the Plaza de Santa Ana and Puerta del Sol.

Rufus Reid & Out Front *Hues Of A Different Blue*

MOTÉMA 58

★★★

Hues Of A Different Blue is the second disc for Motéma by Rufus Reid and his trio Out Front. This lengthy set focuses on contemporary, straightforward hard-bop. Reid, who has a huge sound and impeccable time, is locked in with the highly flexible Fonseca throughout. Pianist Steve Allee is particularly effective on “Come Rain Or Come Shine” and “Manhattan Style,” on which he juxtaposes block chords with sequenced runs. Eubie Blake’s “Memories Of You,” a duo performance by Reid and Allee, is a perfect showcase for Reid’s deep woody sound and melodic inventiveness.

Saxophonists JD Allen and Bobby Watson, trumpeter Freddie Hendrix and guitarist Toninho Horta join Reid’s trio for several tracks. The results are somewhat mixed. The ensemble parts on Reid’s “When She Smiles Upon Your Face” are a bit rough around the edges and have intonation issues, although Allen throws down, and the short simultaneous solo section is quite compelling. “Francisca” is a duo between Horta and Reid, who shows off his musicality backing a singer. It’s a nice performance, but doesn’t fit in with the rest of the album. “These Foolish Things” is a duet between Reid and Watson, whose bittersweet lines recall Cannonball Adderley and Lee Konitz.

—Chris Robinson

Hues Of A Different Blue: It’s The Nights I Like; Candango; When She Smiles Upon Your Face; Francisca; Come Rain Or Shine; These Foolish Things; Lower Burrelian Bicycle Loop; The Eloquent One; Manhattan Style; Memories Of You; Mother And Child; Summer’s Shadow; I Can’t Explain; Hues Of A Different Blue. (73:59)

Personnel: Rufus Reid, bass; Bill Cunliffe, piano; Steve Allee, piano (1–3, 5, 7–14); Duduka da Fonseca, drums (all except 4, 6, 10); Bobby Watson, alto saxophone (3, 6, 14); Freddie Hendrix, trumpet (3, 8, 14); JD Allen, tenor saxophone (3, 7, 14); Toninho Horta, guitar (3, 4, 11).

Ordering info: motema.com



Dave Douglas *United Front: Brass Ecstasy At Newport*

GREENLEAF MUSIC 1018

★★★★½

When trumpeter Dave Douglas brought his brass choir to the 2010 Newport Jazz Festival, WBGO was there to broadcast every note. Now packaged in CD form, this date presents live material from Douglas’ brass-plus-drums quintet disc, *Brass Ecstasy*, alongside a couple of fresh compositions.

Each piece is anchored by an infectious, danceable groove that is a solid platform for Douglas’ stratospheric explorations. Tuba player Marcus Rojas superbly fulfills his bass duties throughout the set—especially on the trumpeter’s rubato introduction to “Rava,” where Rojas grounds the tune with an arco-like pedal tone even as Nasheet Watts rolls in with booming tom-toms. One of the new charts, “Spirit Moves,” is a reggae-tinged jam that begins with a languid stepwise phrase that ascends and descends a bit behind the beat. Rojas takes center stage on the other new composition, “United Front,” playing a lyrical melody (for a tuba, that is) against staccato background figures.

While getting four fickle horns in tune is a challenge even without the August weather playing tricks on the instruments, *United Front* is a thrilling summation of what exactly Douglas has been up to for the past few years.

—Jon Ross



United Front: Brass Ecstasy At Newport: Spirit Moves; Rava; Fats; I’m So Lonesome I Could Cry; United Front; Bowie. (44:55)

Personnel: Dave Douglas, trumpet; Vincent Chancey, French horn; Luis Bonilla, trombone; Marcus Rojas, tuba; Nasheet Watts, drums.

Ordering info: greenleafmusic.com

SIR
ROLAND
HANNA
COLORS
FROM A
GIANT'S
KIT

ipo

IPO Recordings

www.iporecordings.com
www.rahannamusic.com

Painting by Ivan Kustura

Also on IPO

Helado Negro *Canta Lechuza*

ASTHMATIC KITTY 083

★★★

This is Roberto Carlos Lange's second album as Helado Negro (Black Ice Cream), but he's been around for much longer, recording under the names Epstein, Boom & Birds and ROM on his own and in partnership with Prefuse 73's Guillermo Scott Herren as Savath & Savalas. He's also worked with artist David Ellis on a series of kinetic sculptures. The son of Ecuadoran immigrants, Lange was born and raised in Florida, and the mixture of hot weather and booming bass he grew up with has greatly informed his music.

Canta Lechuza is something different for Lange, however. The title means "Owl Song," and the album was written and recorded during a month of seclusion in the woods of Connecticut. Where his first Helado Negro album was funky and collaborative, this one finds him almost entirely alone with his thoughts and synthesizers. This direction was hinted at on an eight-song mini-album last year, but the hermetic creative process seems to have pulled the singer and sound sculptor com-



pletely within himself. Lange sings in Spanish, and the sounds he builds up around his sturdy, plainspoken voice seem designed as an incubator for his thoughts. The humidity has been wrung from the music, and what's left behind is airy and spacious. Lange creates his own sounds, often by recording improvisations on instruments and then manipulating them digitally. The beats are looped, but the noises they're assembled from give them a ramshackle, human quality rather than the crisp snap of a drum machine.

Canta Lechuza is music of the mind. Its unique sonic character and light touch make it highly re-playable, though once you get past the playful use of the stereo field and the oddball Raymond Scott bubbline that surfaces in places, you may be left searching for depth.

—Joe Tangari

Canta Lechuza: Globitos; Regresa; 2° Día; Lechuguilla; Cenar En La Mañana; El Oeste; Obara Uno; Oreja De Arena; Con Suerte; Calculas; Alcanzar. (39:31)

Personnel: Roberto Carlos Lange, synthesizers, electronics, computers, vocals; Jason Ajernian, bass (8); Jason Trammell, percussion (4); Ahmed Gallab, percussion (4); Isaac Lekach, harmony vocal (6).

Ordering info: asthmatickitty.com

Marcin Wasilewski Trio *Faithful*

ECM 2208

★★★

At what point does an innovation of years past become a safe harbor for artists to seek refuge? With reference to a one-time revolutionary reconsideration in record production, we are well past that point now, judging from the Marcin Wasilewski Trio's *Faithful*.

The playing throughout these tracks is elegant, reflective and autumnal. The musicians listen to each other and respond with the understanding that space and silence remain the dominant principles in their extemporizations. At times, the drums especially seem almost completely absent, with Michal Miskiewicz barely tapping the ride cymbal bell or doing muted mallet rolls on the tom. They work like three painters collaborating on a canvas that depicts a misty afternoon in some beautiful but barren, gray-skied place.

All of this is well executed, but the same could be said for several decades' worth of similar projects piloted by Manfred Eicher. The first of these deviated strikingly from how producers and players traditionally worked on solo or small-group sessions. Their impact was



profound and enduring, affecting how musicians would improvise alone or together, how space would become an integral element in texture, how tempos would breathe.

But these early ECM recordings also established a template to which subsequent artists could conform. Such is the case here. A mist blan-

kets each track, which serves the drumming particularly well: On the uptempo "Mosaic," Miskiewicz alternates between supporting Wasilewski's piano with clarity and taste to disappearing during much of bassist Slawomir Kurkiewicz's solo, without any interruption in the group's flow.

The interactions of bass and drums are critical throughout *Faithful*. On "Night Train To You," written in 10/8, Miskiewicz stays very much in the background through most of it, entering four bars from the top with feather-light triplets on the bell of his ride. Even when Wasilewski begins blowing with just a long single line and no left hand, the drumming holds back. But it does lock in with Kurkiewicz in a way that constantly varies the groove while making not so much heard as felt. —Bob Doerschuk

Faithful: An Den Kleinen Radioapparat; Night Train To You; Faithful; Mosaic; Ballad Of The Sad Young Men; Oz Guizos; Song For Swirek; Woke Up In The Desert; Big Foot; Lugano Lake. (69:42)

Personnel: Marcin Wasilewski, piano; Slawomir Kurkiewicz, bass; Michal Miskiewicz, drums.

Ordering info: ecmrecords.com



Joe McPhee

Sound On Sound, Solo 1968-1973

C VS D 005

★★★½

Redoubtable multi-instrumentalist Joe McPhee made his first recording with cornetist/trombonist Clifford Thornton in 1967. When a company he worked for went on strike, he had free time to tackle the tenor. The first disc here evidences his inaugural recorded efforts on tenor in late 1968/early 1969, thus preceding Anthony Braxton's *For Alto* solo saxophone LP. McPhee made these home tapings using an early "sound on sound" multi-track recorder. He would later posit the ethos of Po Music: "ideas as provocation rather than as an accurate description of what things are: a positive, possible, poetic hypothesis." Listeners should use that to guide them through the rough patches of "Tenor Saxophone Solo Number One," during which McPhee drifts through references to "Lover Man" and Coltrane's "Africa" as if on a free-ranging practice session. "...Solo Number Two" starts with possible fragments from Stravinsky as grist to the mill. Eventually he settles on a Pharoah Sanders/Gato Barbieri-style growl that splits into the kind of high multiphonic shriek. More compelling is the gentle overdubbed recorder piece completing the disc.

Disc two begins with a Wurlitzer hum beneath intense tenor screeches bursting out of that growl effect. The 16 tracks here, culled from 1970/'73, reveal McPhee's profound curiosity about sound per se, beyond prolific horn blowing. After several tracks drench his soprano in reverb via Echoplex (a tape delay machine), "Space Organ One" has the Phantom of the Opera sinking slowly down to Davy Jones' Locker, where he encounters fluorescent early life forms before a vast nuclear submarine passes overhead.

—Michael Jackson

Sound On Sound: Disc One: Sound On Sound; Tenor Saxophone Solo Number One; Tenor Saxophone Solo Number Two; Recorder Solo Number One. (21:45). Disc Two: Cosmic Love; Kalimba; Percussion Number One; Soprano/Echoplex Number One; Percussion Number Two; Soprano/Echoplex Number Two; Soprano/Echoplex Number Three; Cosmic Love Number Two; Cosmic Love Organ Alone; Space Organ One; Space Organ Two; Space Organ Three; Mic Feedback One; Mic Feedback Two; Nagoya Harp (inspired/informed by Harry Partch/Lukas Foss/John Snyder); Sound On Sound. (75:14)

Personnel: Joe McPhee, saxophones.

Ordering info: corbettvsdempsey.com



Dana Fuchs

MARC PUCO MEDIA

Voices Lifted

Kaye Bohler: *Like A Flower* (KB Records 2009; 43:15 ★★★★★) Bohler is a belter who stands firmly in the blues tradition and yet can turn on a dime into soul sophistication. Here she crosses musical barriers with a sure sense of pace and fluidity in 10 solid songs that she wrote about relationships. Attentive to the meaning of the words she sings, dramatic but not histrionic, this Bay Area dynamo enjoys the benefit of first-class horn and rhythm sections. Lead guitarists Danny Caron and Sammy Verela are two veterans who focus their responsive energy better than guest big shots Tommy Castro and Robben Ford.

Ordering info: kayebowler.com

Dana Fuchs: *Love To Beg* (Ruf 1167; 50:54 ★★★★★) Fuchs, known for contributing to the *Across The Universe* film and soundtrack, sings up a storm on her second studio album. Her feeling for the blues-rock idiom appears genuine and her songs on various types of love show intelligence. Laspses into Janis Joplin vocal mannerisms aren't so much willed as subconscious residue left over from portraying Joplin in an off-Broadway production. No easy feat, Fuchs succeeds in personalizing Otis Redding's "I've Been Loving You Too Long." The band, however, glories in exaggerated rock-arena gestures.

Ordering info: rufrecords.de

Graná Louise: *Gettin' Kinda Rough!* (Delmark 812; 56:11 ★★★½) Thirteen years in Chicago, Louise holds little back with her take-no-guff-from-my-man attitude on a largely covers-based album split between studio and live tracks. The singer is a good entertainer, regaling club listeners with material identified with Etta James, Koko Taylor and Denise LaSalle. But Louise doesn't share her foremothers' persuasiveness. Her own songs, "Big Dick, M'isipi" and "Bang Bang," are vulgar fun.

Ordering info: delmark.com

Sweet Claudette: *That Man's Got To Go*

(Blue Skunk 0016; 60:57 ★★★) As "Detroit's Matriarch of the Blues," vocalist Claudette does credit to her title despite lacking the strength and crisp execution of her younger years. There is diligence in her treatment of the lyrics to "Don't Talk That Yak To Me" and eight more originals that are streaked with jazz, funk or soul. Conserving energy, Claudette rightly puts lots of trust in the talent of soloists like Motown r&b stalwart Marty Montgomery on saxophone and Howard Glazer on guitar.

Ordering info: blueskunkmusic.com

Marcia Ball: *Roadside Attractions* (Alligator 4942; 43:37 ★★★½) After more than a dozen feature recordings, Ball might be found driving her Gulf Coast blues-and-boogie on cruise control. Fat chance. Passion remains in her singing, and the fascination she has for Crescent City rhythms is as strong and true as ever. Also in Ball's favor: semi-autobiographical songwriting of high quality, Gary Nicholson's complementary production and her four-star working band with guitarist Mike Schermer, who shines brightest on the straight blues "Mule-Headed Man." If the tall gal were any less involved with the music, the Nashville pros supporting her on half the program would draw attention to their bloodless, note-perfect conventionality.

Ordering info: alligator.com

Davina & The Vagabonds: *Black Cloud* (self-release; 44:19 ★★★½) This Minnesota band dares to be different, using trumpet, trombone, string bass, drums, vocals and piano to carve out their own bluesy niche. Davina sings like a naïf grown up on r&b, gospel and Brecht-Weill, sometimes tenuous with her skill sets but unafraid to lampoon tradition on her own fey songs. She zips to near-impossible heights in a divine declaration of romance titled "Pocket." The brass players often have traditional New Orleans jazz on their minds.

Ordering info: davinaandthevagabonds.com

DAVID WEISS & POINT OF DEPARTURE

SNUCK OUT
SSC 1261 / IN STORES NOW

DAVID WEISS - trumpet
JD ALLEN - tenor sax
NIR FELDER - guitar
MATT CLOHESY - bass
JAMIRE WILLIAMS - drums

www.sunnysiderecords.com

STEPHANE BELMONDO

THE SAME AS IT NEVER WAS BEFORE
SSC 3088 / IN STORES NOW

STEPHANE BELMONDO - trumpet
KIRK LIGHTSEY - piano
BILLY HART - drums
SYLVAIN ROMANO - bass

www.sunnysiderecords.com

Art Hirahara *Noble Path*

POSI-TONE 8074

★★★★½

Some piano players just feel good. Count Basie was a master of subtle humor. Cedar Walton added a unique melodic twist to inventive progressions (and it feels good). Roger Kellaway, Red Garland, Vince Guaraldi and such contemporary players as Geoffrey Keezer exemplify an effervescent, forward motion approach that, in contrast to sounding “soulful” or cerebral, simply releases musical endorphins.

Add San Francisco native Art Hirahara to that short list. Moving to New York City in 2003, Hirahara has animated performances by Stacey Kent, Dave Douglas, Vincent Herring, Jenny Scheinman and Fred Ho, among others. Hirahara’s debut, *Edge Of This Earth*, was released in 2000. So why is Hirahara such a relative secret? His playing is sparkling, as are his compositions. Performed in trio format, *Noble Path* is loosely straightahead, with quick melodies, and driven by Hirahara’s vivacious playing, which always connects the dots in a flowing way. Hirahara fires the keys, but with a sense of inner calm and a lithe touch, propelling his trio through rubato statements, thoughtful but never melancholic ballads and



chunky uptempo swingers that exude improvisation and inspiration. Duke Ellington’s “Isfahan” is playful and luminous, a showcase for Hirahara’s improvisations that span moody lower-register dissonances to childlike twinkles.

Hirahara seems to draw from a bottomless wellspring of ideas, often layering chords to build tension or rolling the entire length of the keyboard in melodic freedom. His playing is consistently compelling, and always swinging.

—Ken Micallef

Noble Path: I’m OK; All Or Nothing At All; Stood Down; Ebb And Flow; Noble Path; Con Alma; Peace Unknown; Change Your Look; Isfahan; Nocturne; Vast; Ev’ry Time We Say Goodbye. (63:13)

Personnel: Art Hirahara, piano; Yoshi Waki, bass; Dan Aran, drums.

Ordering info: posi-tone.com



Benny Green *Source*

JAZZ LEGACY PRODUCTIONS 1001014

★★★★

In the liner notes to *Source*, his first trio album more than 10 years, Benny Green writes that he wanted to make “a real and honest jazz record.” If that means Green, who is joined by the incomparable bass/drums tandem of Peter Washington and Kenny Washington, intended to record a hard swinging and exceptionally well executed album that gives its listeners a clinic in hard bop, then he succeeded. Aptly titled, *Source* contains inspired performances of numerous bop masterpieces, such as Bud Powell’s “Tempus Fugit,” Horace Silver’s “Opus De Funk” and Duke Pearson’s “Chant.” Green also provides sensitive readings of Dizzy Gillespie’s ballad “I Waited For You” and Mel Tormé’s “Born To Be Blue.” Green and company consistently churn out creative and fresh takes of these well-trod nuggets, making *Source* anything but a generic repertory album.

Green, who has never lacked for chops, takes a slightly different approach on *Source* than I’ve heard from him in the past. His strong touch remains, but he now relies more on single-note melodic lines than heavy and dense block chords and voicings. Green’s versatility is on display throughout, whether bringing a bluesy funk to Kenny Drew’s “Cool Green,” mixing up phrase lengths and turning the beat around on “Blue Minor,” or teasing out nimble and fleeting octave runs on the tidy “Tempus Fugit.” He also exhibits a pensive melancholy on the ballads, letting chords and single notes breathe, ringing luminously. Peter Washington, who contributes numerous excellent solos throughout, and Kenny Washington, whose brushwork on “Way Cross Town” is especially tasty, work together as one; it’s doubtful that any bassist and drummer swing and drive a group better. This is a fantastic trio and an excellent record.

—Chris Robinson

Source: Blue Minor; Way Cross Town; I Waited For You; Little T; Cool Green; Tempus Fugit; Park Avenue Petite; Chant; Born To Be Blue; Opus De Funk. (53:52)

Personnel: Benny Green, piano; Peter Washington, bass; Kenny Washington, drums.

Ordering info: jazzlegacyproductions.com

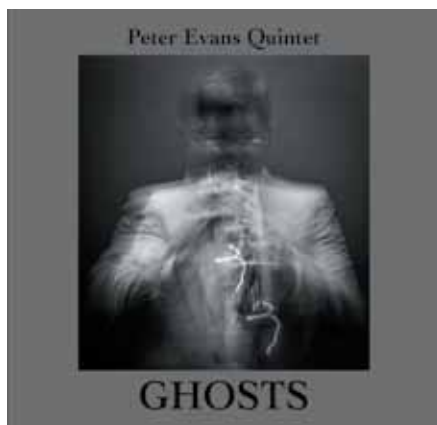
Peter Evans Quintet *Ghosts*

MORE IS MORE 111

★★★★

In the quartet Mostly Other People Do The Killing, trumpeter Peter Evans breathlessly demonstrates a cool mastery of numerous mainstream jazz styles while serving up a maverick’s challenge to the music’s orthodoxy. On *Ghosts*, the stunning new album by his current quintet, he engages bop history in a different way, merging a respect for tradition with explicitly forward-looking modes of improvisation and compositional hybrids. Rather than writing new tunes based on the changes of old standards, Evans reinvents the Mel Tormé classic “Christmas Song” by leaving the harmony intact, but cramming in tons of extra notes into the spaces in the original melody, while the title piece tweaks the Victor Young standard “I Don’t Stand A Ghost Of A Chance With You” with a shadowy glimmer of the original piece.

Sam Pluta’s live processing is the group’s ace in the hole, whether that means he’s rapidly refracting, dicing and/or reconfiguring the improvised acoustic lines of his cohorts, creating a multiplying effect on the leader’s bold trumpet playing, or dropping in some nostalgically repurposed string samples, as he does with the title track. But in his compositions and arrangements, Evans is often doing something similar to Pluta, whether that means scram-



bling the opening motif of his “Chorales” when it comes around in the second section of the piece, or directing his excellent rhythm section (drummer Jim Black, bassist Tom Blancarte, pianist Carlos Homs) to accelerate and decelerate the form of “...One To Ninety-Two” to accommodate shifting, asymmetrically long harmonic movement. As heady as Evans gets with his ideas, the music still hits on a visceral, ferociously swinging level, arriving a futuristic hard-bop shattered by abstract electronics, free-jazz daring and nonchalant technical virtuosity.

—Peter Margasak

Ghosts: ...One To Ninety-Two; 323; Ghost; The Big Crunch; Chorales; Articulation; Stardust. (57:38)

Personnel: Peter Evans, trumpets; Carlos Homs, piano; Tom Blancarte, bass; Jim Black, drums; Sam Pluta, live processing.

Ordering info: moreismorerecords.com



Chris Byars Octet
Lucky Strikes Again:
The Chris Byars Octet Plays
The Music Of Lucky Thompson

STEEPLECHASE 31713

★★★★½

On his latest tribute project, Chris Byars delves into lesser-known works of tenor and soprano saxophonist Lucky Thompson. Much of the album is based on octet arrangements from a 1961 concert in Hamburg, but Byars also includes a Lucky Thompson-esque original ("Minik Koosh," possibly an inspiration from his recent State Department tour of material by frequent Thompson collaborator Gigi Gryce). Arthur Johnston's "One More Chance" and Mark Lopeman's "Tiptop" round out the add-ons.

Thompson's music is an ideal showcase for Byars, both as a performer and as a student of music history. On "Two Steps Out," punchy solos and upper register trills—complemented by Ari Roland's addictive bass lines—accentuate Byars' fluid phrasing and tonal purity, while the swinging romp "Could I Meet You Later?" highlights the deft precision with which he's able to recapture the spirit of an era without compromising the spirit of his own voice.

Equally impressive is the amount of detailed work that went into transcribing each part from the six tunes on the 1961 concert, not to mention Byars' ear for small but meaningful updates like the piano and blues chorus he added to a 1960s-era arrangement of "Fanfare." And though the short opening track, "Theme," wasn't changed, the combination of Byars' soft, graceful phrasing and the 21st century production values infuse an old Thompson favorite with new vitality.

—Jennifer Odell

Personnel: Chris Byars, tenor, soprano saxophone; Scott Wendholt, trumpet; John Mosca, trombone; Zaid Nasser, alto saxophone; Mark Lopeman, baritone saxophone; Sacha Perry, piano; Ari Roland, bass; Stefan Schatz, drums.

Lucky Strikes Again: Theme; Munsoon; Old Reliable; Passionately Yours; Tiptop; Fanfare; Minik Koosh; Notorious Love; Another Whirl; Could I Meet You Later?; Two Steps Out; Down The Stretch. (62:31)

Ordering info: steeplechase.dk



The acoustic bass that moves with you

4 Models to choose from:

The C-1
Fully Carved model

The H-1
Hybrid Model

The K-1
Vintage Plywood Model

The Standard
Classic Plywood Model

All models feature a full acoustic response, as customizable as any string-bass, with unparalleled arco and pizzicato sound, both amplified and acoustic.

Travel with your Czech-Ease.
Record with your Czech-Ease.
Teach, learn, play and **be moved.**

For information on this and other trusted David Gage products, like The Realist Transducer, visit www.davidgage.com



The Czech-Ease

www.czech-ease.com

Get In The Shed!
The Jazz Improviser's Woodshed
 by Jimmy Cozier

Volume 1. Scale Studies/Chord Exercises

Musical rudiments and basic Jazz studies presented in a progressive order. Major/Minor/Dim scales & chords, Bebop scales, Turnarounds & more. Available in treble and bass clef editions. \$19.95

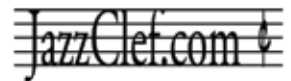
Volume 2. Chord Progressions - Includes 10 Solo Etudes

The exercises and Solo Etudes are over the changes of 10 of the most popular progressions in Jazz. For ensemble or individual study. Concert, Bb, Eb & Bass Clef parts are included. \$19.95

Volume 3. Sequences Formulas Permutations

Explore the use of musical patterns and sequences for improvisation. Includes: Diatonic/Chromatic Note Sets, Intervals, Cycles & more. Treble clef edition. \$19.95

Order your copy at www.JazzClef.com
 or your online bookseller.



Phil Wilson

Professor, Berklee College of Music

**Trombonist/Composer/
 Arranger/Educator/
 Communicator**

**DownBeat's
 Educator Hall of Fame
 2008 inductee**



To learn more about Phil Wilson, visit www.PhilWilsonMusic.com

Curtis Macdonald *Community Immunity*

GREENLEAF MUSIC 1019

★★★★½

At the heart of most of the material on New School faculty and alumnus Curtis Macdonald's Greenleaf debut is a fascination with harmony—but not necessarily the musical kind.

In the course of 10 original compositions, each rife with opportunities for deep musical theorizing, the New York-based saxophonist toys with notions about patterns, interconnectedness and the relationship of individual parts within a whole. Instruments trade duties, compositions consider the burden of repetition and time is shared with such precision that the sum of so many interlocking missions begins to resemble a minutely organized ant colony in motion.

The title track opens with a piano solo in which David Virelles' cautious left hand seems to be conversing with his more exploratory right hand. At times, the pair convenes on a chord before wandering off in their own directions. When the band comes in, led by Macdonald's saxophone, a gradual seamless settles over what at first felt like disparate ideas. The piano continues to hold down



the lower register of the tune until it ends with an inquisitive horn note.

As if answering its own question, more reeds step in to take over on "Childhood Sympathy" where the piano left off. Breathy and insistent, Macdonald's alto part buoys the track, creat-

ing the kind of soft tension normally assigned to a drummer's brush strokes. The pattern is at once oddball and obsessively catchy, child-like in its persistence, yet regular enough to sound machine-driven (perhaps an inspiration drawn from Macdonald's background in sound design).

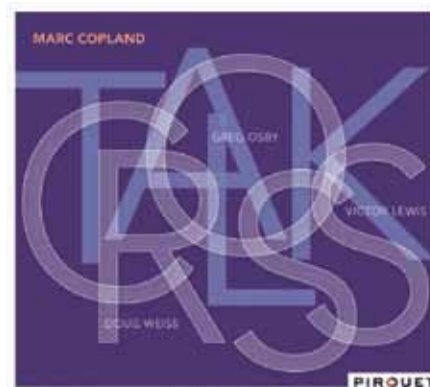
"The Living Well" is similarly appealing for its use of a recurring theme, in this case, a breakneck-paced sax solo that bookends the tune. And the title, of course, is a double entendre—one of many titles underscoring the deeply interwoven constructs at play in this dynamic effort that succeeds in opening more doors with each listen.

—Jennifer Odell

Community Immunity: Community Immunity; Childhood Sympathy; Figmentum II; Second Guessing; The Living Well; Somnolence IV; Mosaic II; The Imagineer; My Deal. (41:09)

Personnel: Curtis Macdonald, alto sax; Chris Tordini, bass; Greg Ritchie, drums; Jeremy Viner, tenor sax, clarinet (7); David Virelles, piano (1, 3, 7, 8, 9, 10); Michael Vanoucek, piano (2, 4, 6); Travis Reuter, acoustic and electric guitars (3); Becca Stevens, voice (5); Andrea Tyniec, violin (5).

Ordering info: greenleafmusic.com



Marc Copland *Crosstalk*

PIROUET 3054

★★

Despite its title, *Crosstalk* is more like talking to oneself. Everything on Marc Copland's latest effort presents itself in a mid-range indistinct haze. No matter the tempo, it's like the engine has been started and is idling in neutral.

This is obviously an imposing lineup. Greg Osby's alto fluently elaborates on the changes and Copland demonstrates his sophisticated grasp of harmonized extemporization. Yet there's something unengaged in their interactions. Part of this stems from the compositions, which have a pro forma quality: head, solos, recap and out. At the top of "Talkin' Blues," Copland plays a lusterless pattern over which Osby and bassist Doug Weiss sketch a simple up-and-down lick in unison. A sharp snare crack from Victor Lewis on the restatement of the theme momentarily wakes things up, but otherwise there's not much going on here. The opening and closing verses on the rest of the original material are neither memorable nor effective at driving the blowing sections.

The better moments involve interactions between the four players as they're winging it together. Lewis in particular keeps tossing out ideas, from constantly evolving rhythm fragments, also on "Talkin' Blues," to empathetic cymbal rolls and textural shadings on the free-tempo "Diary Of The Same Dream." He also goes back to the bop canon on his composition "Hey, It's Me You're Talkin' To," with off-beat kicks and accents punctuating the momentum he establishes through crisp ride work.

Lewis also keeps his dynamics in a very narrow range, reflecting the group's collective restraint. Copland speaks often, in solos and backup, through voicings that hover mainly over the center of the keyboard. His themes are usually harmonized figures; even when playing Osby's "Three Four Civility," the piano's chord movement defines the thrust of the performance more than the saxophone theme.

—Bob Doerschuk

Crosstalk: Talkin' Blues; Diary of the Same Dream; Ozz-thetic; Tenderly; Crosstalk; Slow Hand; Hey, It's Me You're Talkin' To; Three Four Civility; Minority. (53:55)

Personnel: Marc Copland, piano; Greg Osby, alto saxophone; Doug Weiss, bass; Victor Lewis, drums.

Ordering info: piroquet.com

Farmers By Nature *Out Of This World's Distortions*

AUM FIDELITY 67

★★★★½

In the 1940s, Lennie Tristano's saxophone players, Lee Konitz and Warne Marsh, studied with him before graduating to sidemen. The tracks reflect Tristano's hallmarks: long hours of consistent work on a specific repertoire. Today, realizing the former is all but impossible, even for established bands. Perhaps as a consequence, free-jazz can sound unrehearsed and sometimes volatile, particularly for projects in which there are no charts or even the barest of arrangements.

Farmers By Nature's second release, *Out Of This World's Distortions*, typifies such an encounter. The trio matches bassist William Parker, an influential figure on New York's avant-garde scene, with the emerging talents of pianist Craig Taborn and drummer Gerald Cleaver, who plays a key role. Amid Parker's busy bowing and Taborn's intricate lines and herky-jerky chord placement, Cleaver swings. The sense of that trickles down.

At 18 minutes, the Thelonious Monk-inspired "Tait's Traced Traits" is the longest. The musicians—especially Taborn—become so frenzied and percussive it's easy to lose interest. And then they discover a pocket, and mine it. Cleaver excels here, urgent without pounding



the life from the drumheads. The tune bleeds into the title song: Cleaver stops playing, Parker begins unaccompanied; the composition features a pensive mood and much slower tempo.

The trio builds "Sir Snacktray Speaks" on a riff, and then revels in the near chaos of "Cutting's Gait." Cleaver's strong pulse unifies the latter track. For all of the album's likable moments, I had to watch the CD player's indicator to distinguish the end of one track from the beginning of the next. This group is better than that.

—Eric Fine

Out Of This World's Distortions: For Fred Anderson; Tait's Traced Traits; Out Of This World's Distortions Grow Aspens And Other Beautiful Things; Sir Snacktray Speaks; Cutting's Gait; Mud, Mapped. (69:54)

Personnel: William Parker, bass; Craig Taborn, piano; Gerald Cleaver, drums, percussion.

Ordering info: aumfidelity.com

Tom Zé's Enduring, Uncompromising Idiosyncrasy

One of the founding fathers of Brazil's mid-to-late-'60s countercultural Tropicália music, Tom Zé once said, "I'm seen as a heroic resistance-type man who's like the child defiantly playing drums in front of an army." While a musical rebel similar to recognized Tropicália stars Gilberto Gil and Caetano Veloso, Zé (now in his 70s) went largely unrecognized in the United States (and even in his own country). His pop musical defiance made the jagged edges even more pronounced (even using appliances and tools such as floor sanders and blenders) and his protest lyrics about class inequalities and social exclusion were poetically and surrealistically rendered, thus avoiding an authoritarian governmental crackdown on his musical vision (unlike the more outspoken Gil and Veloso, who were imprisoned and then exiled during the '60s and '70s). During this time and in the years that followed, Zé fell from the mainstream, or any counterculture movement. However, it was the chance encounter of former Talking Head frontman David Byrne "discovering" his music stashed away in an obscure record-store bin in Brazil that brought Zé to spotlight status around the world in the late '90s.

Zé was signed to Byrne's Luaka Bop label, which gave him a new cult audience that included the members of the Chicago-based rock band Tortoise. They accompanied him on tour frequently, beginning in 1999 with his first United States tour, dubbed Zé2K. Today, Luaka Bop has released the limited-edition, hand-numbered box set of three 180-gram vinyl LPs *Studies Of Tom Zé: Explaining Things So I Can Confuse* (Luaka Bop B003YAU0EY ★★★★★½), which comprise the first-time collection of Zé's three "estudandos" on samba, pagode and bossa styles of Brazilian music that spanned his career from 1975 to 2010. The music as a whole is sublime, comic, captivating and subversive. The LP box set is augmented by a 45 rpm two-sided vinyl single of Zé's jazz-infused collaboration with Tortoise, recorded live in 2001 at London's Barbican performance venue, and a CD of a Zé-Byrne-Arto Lindsay conversation that was recorded in 1993.

Issued in 1975, Zé's "study" of samba on *Massive Hits* (*Estudando O Samba*) features the singer/arranger paying homage to the music while also breaking all kinds of its time-honored rules. His tune "Tó" is sung in a



lighthearted, wild-eyed style, while the quirky "Toc" has clips of horns and strange background voices as well as breaks for typewriter and chainsaw. But then there's Zé's soft, lyrical voice and strummed acoustic guitar on "A Felicidade," which oddly includes only one short choir of horns toward the beginning and a percussive close.

Released in 2005, *Estudando O Pagode* plays with the notion of the contemporary, commercially successful and lowbrow style of samba, pagode, by placing the music in the context of an unfinished opera about sexual politics. There are slashes of rock, clipped and spoken-word vocals, duets of Zé and one of his background singers, and melodic arias. "Elaeu" is a pop beauty, with ooh-woop background vocals, while "Duas Opiniões" is coolly delivered with samba undertones and "Prazer Carnal" sounds like a meld of Bach and Jobim. The proceedings get wonderfully manic on "Ave Dor Maria" with nightmarish, crazed vocals, swells of strings and a sprightly beat.

The spirited finale of the trilogy, *Estudando O Bossa*, originally released last year, bows to bossa nova while also twisting and turning the style. Zé goes dreamy on "Barquinho Herói" and bouncy on "João Nos Tribunais." Other highlights of the album include the quirky "Roquenrol Bim-Bom" with its Beatlesque "Ob-La-Di, Ob-La-Da" background vocals and the melodic gem "Outra Insensatz, Poe!" which, fittingly, mixes Zé's gravelly vocals with smooth vocal support from Byrne—making it the only song of the collection that has English lyrics.

Ordering info: luakabop.com

miles davis

Live At Montreux

highlights

1973-1991

IN STORES NOW!

Miles Davis' storied career featured a number of stops at the famed Montreux Jazz Festival. This DVD features 10 stellar performances from eight of his appearances!

Bonus interview with Carlos Santana, discussing his friendship with Miles Davis.

COMING THIS FALL:
The Definitive Montreux Collection, featuring all of Miles Davis' Montreux performances on DVD.

For more info please visit:
www.eaglerockent.com

Logos for EagleRockEnt, EagleRockEnt, and EagleRockEnt.

75th Annual Readers Poll Winner!

DOWNBEAT

Sonny's BIG Day

VICTOR WOOTEN'S

SUBSCRIBE

877-904-JAZZ

Bootsy Collins *Tha Funk Capital Of The World*

MASCOT LABEL GROUP 310

★★★½

Bernie Worrell *Standards*

SCUFFLIN' RECORDS 1613

★★½

Considering the numerous guest spots on *Tha Funk Capital Of The World* that range from the intriguing (Ron Carter, Béla Fleck and Sheila E.) to the WTF?! (Dr. Cornel West, Samuel L. Jackson and Jimi Hendrix), it's commendable that Bootsy Collins reins in the off-kilter energy, goofy inside jokes and stylistic variations into an album that actually holds together.

In the past, the legendary bassist and singer sounded as if he were desperately chasing trends from his post-'70s heyday. In some cases, his signature elastic and ebullient bass playing got lost in the mix. Not so much on *Tha Funk Capital Of The World*, his most alive-sounding disc in nearly two decades, on which his bass takes center stage. Here, Collins steps into his role as a living musical institution who has contributed greatly to two main schools of black American music—James Brown's Soul Power and George Clinton's P-Funk. Collins addresses them most directly on "JB—Still the Man," an ass-spanking groove that features Rev. Al Sharpton waxing poetically about the worldwide influence of the Godfather of Soul, and "Don't Take My Funk," a groove that showcases rousing vocals from Collins' recently departed older brother, Catfish Collins. Just as he does for Brown and Catfish, Bootsy also gives a tribute to the late Parliament-Funkadelic guitarist and vocalist Garry Shider that has George Clinton unraveling a blunted,



hilarious yet ultimately heartfelt eulogy.

The stylistic realm eventually spins outward with varying degrees of success. Washington, D.C., gets a strong pound on "The Real Deal," via go-go rhythms provided by Shelia E. Collins goes real south on the Afro-Puerto Rican romp "Siento Bombo" and gives jazz a loving pound with "The Jazz Greats," which features George Duke and Carter. The thematic glue that keeps all of this intact is Collins' edifying declarations of the influential power of funk, an argument established from the start on "Spreading Hope Like Dope," a gothic keyboard-driven intro that resembles the "Prelude" from Parliament's *Clones Of Dr. Funkenstein*. The musical lessons are earnest and humorous, but at times get in the way of just enjoying the exhilarating funk. Collins takes off the professorial robe and gives up the funk more unadulterated with the molten groover "Yummy, I Got The Munchies."

Fellow P-Funk alum keyboardist and living musical institution Bernie Worrell focuses on the jazz canon. An improvisational intuition along with a fancy for counterpoint has always seeped into Worrell's best playing for

Parliament-Funkadelic. Clinton once said something to the effect that he could play 100 keyboard parts in one song and none of them got in the way. That said, Worrell's playing is decidedly less fantastical and memorable than yesteryear on *Standards*. It begins with a solo piano rendition of Billy Stayhorn's "Take The 'A' Train" that's so stately it hardly sounds like a jazz composition. Things begin loosening up on his take on Paul Desmond's "Take Five" where Worrell opts for a loopy, electronically enhanced take on the classic that's mildly interesting, but it never invites repeated listening.

From there, the aesthetic bounces back and forth, between the funky and formal. The music is serviceable, whether it's the breezy bossa nova rendering of Antonio Carlos Jobim's "Água De Beber" or the Afro-Cuban-meets-disco makeover of Jerome Kern and Oscar Hammerstein's chestnut "All The Things You Are." The playing is solid and the stylistic re-contextualizations certainly pique the curiosity, but hardly anything remarkable rises above that.

—John Murph

Tha Funk Capital Of The World: Spreading Hope Like Dope (Intro); Hip Hop @ Funk U; Mirrors Tell Lies; JB—Still the Man; Free-dumb (When-Loves-Becomes-A-Threat); After These Messages; Kool Whip; The Real Deal; Don't Take My Funk; If Looks Could Kill; Minds Under Construction; Siento Bombo; The Jazz Greats (A Tribute to Jazz); Garry Shider Tribute; Stars Have No Names; Chocolate Caramel Angel; Yummy, I Got the Munchies. (79:24)

Personnel: Bootsy Collins, space bass, guitar, keyboards, drums, drum programming and vocals; Buckhead, guitar; Ron Carter, bass; Dennis Chambers, drums; Candice Cheatham, vocals; George Clinton, vocals; Catfish Collins, guitar, vocals; Oui Wey Collins, drum programming; Jerald Daemyon, strings; Casey Driessen, strings; George Duke, keyboards; Shelia E., drums and percussion; Mark Fields, trombone; Béla Fleck, banjo; Penny Ford, vocals; Adrian Hall, vocals; Brian Hogg, saxophone; Ronni "Racket" Jennings, guitar; Joel "Razor Sharp" Johnson, keyboards; Steve Jordan, drums; Hal Melia, saxophone; Musiq Soulchild, vocals; Farnell Newton, horn section; Andrew Olson, horn section; Pastor Cooper, vocals; Paul Patterson, strings; Michael Phillips, horns; Olvido Ruiz, vocals; Mohammed Seck, African drums; Garry Shider, guitar; Linda Shider, vocals; Shawn Steele, guitar; Fallou Sy, African drums; Randy Villars, saxophone; Frankie "Kash" Waddy, drums; Mike Wade, flugelhorn and trumpet; Fred Wesley, trombone; Tony Wilson, vocals; Gary Winters, flugelhorn and trumpet; Bobby Womack, vocals; Victor Wooten, space bass; Bernie Worrell, keyboards.

Ordering info: mascotlabelgroup.com

Standards: Take The "A" Train; Take Five; Água De Beber; All The Things You Are; You're My Thrill; Watermelon Man; Killer Joe; Moon River. (50:00)

Personnel: Bernie Worrell, keyboards; Smokey Hornel, guitar; Melvin Gibbs, bass; JT Lewis, drums; Darryl Dixon, saxophone.

Ordering info: bernieworrell.com

Stan Killian *Unified*

SUNNYSIDE 1282

★★★

Stan Killian has the air of a great thinker, and on *Unified*, his intellectual nature is reflected in both his compositions and carefully shaped solos.

On the opening track, "Twin Dark Mirrors," Killian's reedy tenor improvisation beings slowly, almost hesitantly. The solo evolves into a few sixteenth-note runs, but Killian never really breaks into the torrential note downpour that lies just under his fingers.

There are the occasional bursts of speed through thickets of notes, but Killian is mostly a contemplative improviser. His musical personality is a foil to his guest ar-



ists: David Binney, Roy Hargrove and Jeremy Pelt, who unleash fireworks. But even through

all the exciting playing, Killian commands attention. Compositionally (all but one of the tunes are his), Killian thinks about the direction of the tunes, laying out multiple melodic ideas. His best numbers are uptempo compositions, and he seems to have more fun with melodies full of interval leaps. Pianist Benito Gonzalez shows off his own compositional skills on "Elvin's Sight." His horn writing is economical, and he teases out a simple melody that floats above a busy piano accompaniment.

Unified is not a flashy record; it shows a saxophonist forming his own identity—thoughtful and contemplative, but just combative enough to keep you listening.

—Jon Ross

Unified: Twin Dark Mirrors; Elvin's Sight; Unified; Center; Isosceles; Window Of Time; Eternal Return. (53:15)

Personnel: Stan Killian, tenor saxophone; Benito Gonzalez, piano; Corcoran Holt, Bryan Copeland, bass; Darrell Green, McClenty Hunter, drums; Roy Hargrove, Jeremy Pelt, trumpet; David Binney, alto saxophone.

Ordering info: sunnysiderecords.com

Frank Sinatra Loomed Larger Than Life On Small Screen

Larger than life, the Chairman of the Board could not be contained. And yet, here we have it: a seven-DVD box set of shows that put him in his own front-row seat and back in our living rooms. The more than 14 hours in **Frank Sinatra: Concert Collection** (Shout! Factory 826663-12220; ★★★★★) encompasses those decades of the 1950s through the 1980s.

Viewing these DVDs, one might notice that looking back, Sinatra didn't score on television the way Dean Martin did. It may have had something to do with his attitude. But it was also because he remained an outsized personality, and there was something about his demeanor that carried a subtle threat especially when he was singing ballads, or "saloon songs," as he put it. After all, that was his characterization of himself, namely, as a "saloon singer" (read: possible menace to mainstream society).

The set begins with his first television special, "A Man And His Music" (1965), on the occasion of his 50th birthday. This is one of the strongest programs here. With collaborator/arrangers Nelson Riddle and Gordon Jenkins on hand, Sinatra seems more relaxed and grounded, and his singing reflects a more casual attitude, less show-bizzy as he banters with the studio audience and tells jokes. Along with singing definitive versions of songs he would repeat over and over—favorite swingers like "My Kind Of Town," "I Get A Kick Out Of You," "The Lady Is A Tramp"—there's the pattern of delivering creative medleys of "saloon songs," where he's essentially acting out the music instead of standing there facing you. "Young At Heart," "The Girl Next Door" and "Last Night When We Were Young" are interwoven with age-appropriate slivers from "It Was A Very Good Year." This is where Sinatra seems to transcend the limits of TV.

A constant theme was his having "a respect for the lyric." "A Man And His Music" emphasizes this, along with the introduction of his transition from suits, blazers and sweaters to a tuxedo. Referring to such, Frank announces, "I always say, 'If you're gonna look dead, dress dead.'" Speaking of which, dead might be a word used to describe the rollout of some guests who appear on the included shows, like his daughter Nancy Sinatra, singing "These Boots Were Made For Walking"; the embarrassing appearances of Tony Bennett (too much hair, and no voice),



Frank Sinatra

COURTESY SHOUT! FACTORY

Robert Merrill (trying to swing) and country singer Loretta Lynn (singing Nelson Riddle's arrangement of "All Or Nothing At All" with Sinatra). Despite the geezer vibe and garish sets that these 1970s appearances display, other spots include a stunning "I Love You" from Leslie Uggams, a fun exchange with The Fifth Dimension and a medley of spirituals in duet with Diahann Carroll. Perhaps the most entertaining exchange comes with the disc that includes colleague and friend Gene Kelly, the two of them singing and dancing together.

Other great guests that find Sinatra relaxed and in his element include Ella Fitzgerald and Antonio Carlos Jobim, seen on "A Man And His Music + Ella + Jobim" (1967). Clearly vigorous and with the requisite swag, Sinatra opens with a crazy video montage followed by a focus on rhythm with "Day In And Day Out" and "Get Me To The Church On Time." In his only filmed meeting with Jobim, their renditions of "Quiet Nights," "Change Partners" and "Girl From Ipanema" are exquisite. On a separate disc, a 1981 TV segment pairing him with Count Basie and his orchestra finds Sinatra aging gracefully, and with mixed results. The earliest material features two specials, the hokey, bizarre "Happy Holidays With Bing And Frank" (1957), and a series of performances, "Vintage Sinatra" (1957-'58), with 2003 commentary by children Nancy, Tina and Frank Sinatra Jr.

"The Main Event" (1974), with Don Costa and Woody Herman's Thundering Herd, was a Madison Square Garden smash. With Howard Cosell introducing Sinatra as he sang from the boxing ring surrounded by celebrities and regular fans, this performance is personal and professional. The 20,000 people in attendance are part of the show, with smiles everywhere and women dancing in the aisles.

DB

Ordering info: shoutfactory.com

Brian Landrus

Downbeat Baritone Saxophone
★ Rising Star 2011 & 2010 ★



TRAVERSE

Brian Landrus –
Baritone Saxophone,
Bass Clarinet
Michael Cain – Piano
Lonnie Plaxico – Bass
Billy Hart – Drums

Available at iTunes, & BlueLandRecords.com

"Landrus is a master of this rather unwieldy instrument, and leads a top-flight quartet on Traverse..."

— Bruce Lindsay,
All About Jazz



BlueLand RECORDS RICO
www.BlueLandRecords.com



TANGLEWOOD JAZZFESTIVAL

SEPTEMBER 2 FRI, 8PM

Robin McKelle Quartet
Michael Kaeshammer Quintet



SEPTEMBER 3 SAT

2PM

Live taping of Judy Carmichael's "Jazz Inspired" with special guest Blythe Danner

8PM

A Latin Jazz Tribute to Cachao with Federico Britos Sextet and John Santos Sextet



SEPTEMBER 4 SUN

2PM

Coast to Coast Septet featuring NEA Jazz Master Jimmy Cobb with guest Mary Stallings
Mingus Orchestra conducted by NEA Jazz Master Gunther Schuller

8PM

Sing the Truth: Celebrating the History of Women Vocalists at Tanglewood with Angelique Kidjo, Dianne Reeves, and Lizz Wright

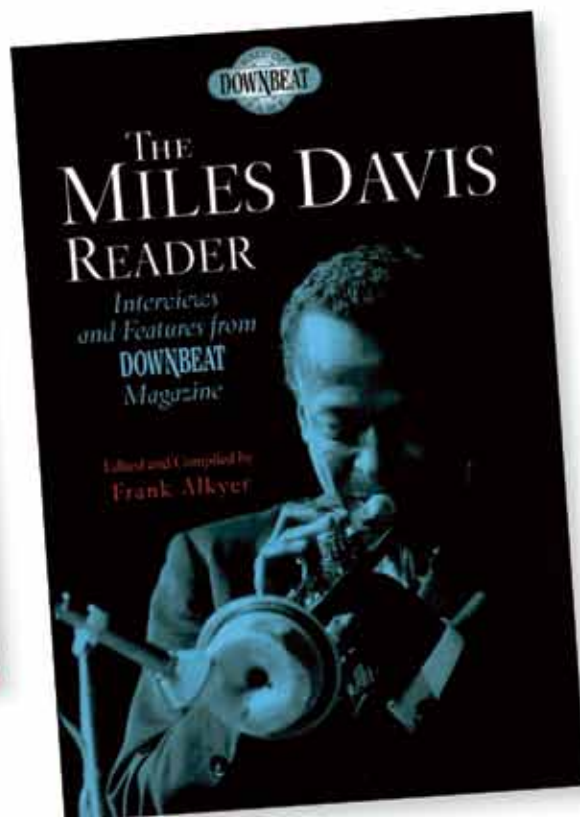


TICKETS \$19-77 • ONE DAY LAWN PASS \$34
888-266-1200 • tanglewood.org

BETWEEN LENOX AND STOCKBRIDGE, MA

NEA Jazz Masters Live is a program of the National Endowment for the Arts in partnership with Arts Midwest, that celebrates the living legends who have made exceptional contributions to the advancement of jazz.





Get DownBeat And Get the Book, Too!

We have great deals on subscriptions
with our classic DownBeat Books—
your choice of the *DownBeat 75th Anniversary
Anthology* or *The DownBeat Miles Davis Reader*.

Call **1-877-904-5299** or Go to **downbeat.com**

Satchmo's Second Act

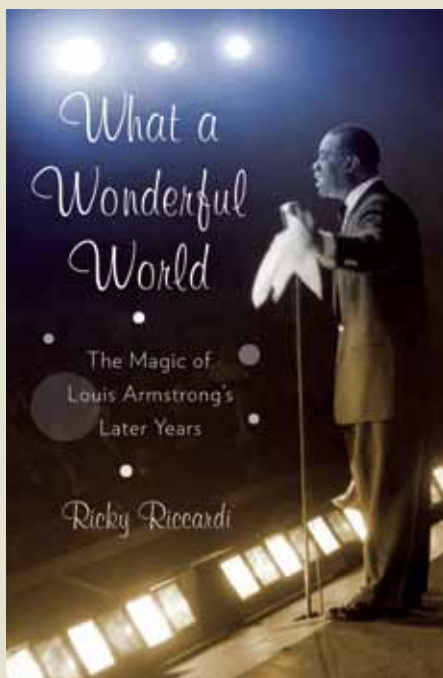
The typical biography finds its story in the uncertainty of struggle, discovery and triumph. Ricky Riccardi's *What A Wonderful World: The Magic Of Louis Armstrong's Later Years* (Pantheon) flips this model upside down. Riccardi meets his subject at the top—the pioneering done, the legend triumphant, enough fame and fortune banked for a life of security. Riccardi takes it from there. Pretty boring, right? Don't bet on it.

Armstrong's career divides with remarkable neatness into two 24-year halves: innovation and consolidation from 1923-'47; then global celebrity and the All-Stars from 1947-'71, the second act that Armstrong's earlier biographers treated as a coda. Here Riccardi finds a terrific story that begins when Armstrong scraps the big band and returns to his small group roots. But as he reinvented himself by moving backwards, the rest of the jazz world charging forward, leaving him honored, beloved but without active influence—unlike such comparable second acts as those of Count Basie and Miles Davis.

Old masterpieces were joined by new ones, none sustained with more majesty than *Louis Armstrong Plays W.C. Handy* for Columbia. They set a high standard as bellwethers of virtuosity. But as revisions of material he had been working with for decades, they broke no new ground. As time went on his playing was constantly examined for signs of weakness, some fissure that might signal the incursion of age or ennui. All aging performers face such scrutiny. In many ways, this is a chronicle of creeping decline, the slow ratcheting down of the physical engine behind a great talent.

Riccardi first pinpoints a 1962 Paris concert when Armstrong had trouble with his "Indiana" solo. "His sound was still huge," he writes, "but the first small signs of a decline were evident." Then again in the spring of 1965, "a farewell to Armstrong at the peak of his powers." Major dental work in 1966 seemed to seal the process. One could choose among many such moments. I was convinced I heard it in 1960 when I reviewed *Louis Armstrong Plays King Oliver* for my high school newspaper.

But there came a point when fans could no longer avert their ears, as Armstrong's determination to continue ultimately led him into denial. But despite some late in-living thoughts of "[getting] the hell out of this grind," it was not in him to walk away from audiences whose love only seem to grow stronger as he grew weaker; and to not re-



pay it with any last spasm of energy he could squeeze into his trumpet. He stayed too long. Riccardi's Armstrong ends on a note of triumph and will laced with acute poignancy—but as Armstrong wished.

Digging into a period neglected by others, Riccardi explores familiar controversies in groundbreaking detail. The role of Joe Glaser, for instance: thief or protector? Both, Riccardi suggests, but worth the price. The Uncle Tom question, was he or wasn't he? He felt the disrespect of segregation deeply, Riccardi demonstrates, and struck back both overtly and covertly. His description of Armstrong singing "Black And Blue" in East Berlin in 1965 is dramatic. Yet, he still performed to segregated audiences and saw no impropriety singing about "darkies" as late as 1951. A man of his generation, he could not escape nor be blamed for the forces that shaped him. And finally, the endlessly repeated solos and set lists—counterfeit jazz or quality control? Both, perhaps. But Riccardi reminds us that Armstrong's active repertoire surpassed 200 tunes, vastly greater than that of Thelonious Monk or John Coltrane.

Given Riccardi's mandate, it would have been nice to probe a bit deeper into Armstrong's TV work. He left some sui generis moments, especially on "The Ed Sullivan Show." His work in advertising campaigns is only brushed upon. Perhaps a more detailed account of Armstrong's remarkable posthumous renaissance would be in order.

Then again, that could be yet another book.

DB

Ordering info: pantheonbooks.com

"EXQUISITE, JOYOUS
and HEART RENDING."

- Audiophile.com

DEBORAH PEARL *Souvenir Of You*

FEATURING TWO "DUETS" WITH
BENNY CARTER
and his **BIG BAND**

"...magnificent collaboration...
you can sing your ass off baby!"
- Phil Woods



New Lyrics to
**BENNY
CARTER**
Classics

BUY IT NOW

iTunes • CDBaby • Amazon
and **DeborahPearl.com**

JACKIE JOHNSON *new album*



- Produced by multiple Grammy winner Jim Gaines
- Backed by the Rays with background vocals by Reba Russell and Danielle "The" Hill
- Duet with Johnny Rawls

"Oh happy day! Jackie Johnson gives one of the best albums of the year." **Frank-John Hadley**



**Johnny Rawls - 2011
Memphis Still Got Soul**
"Memphis Still Got Soul is a bonafide smash sure to climb the charts."
- Catfish Magazine



Download Magazine gives
Memphis Still Got Soul a late-4 star rating - July 2011 issue

**Johnny Rawls - 2010
Ace of Spades**
BMA Soul Album of the Year
Living Blues Critics' Choice



Catfood Records

www.catfoodrecords.com

Kiss Your Licks Goodbye

When we improvise, most of us are guilty of relying on certain comfortable note combinations or “licks.” I’ve always been drawn to musicians who avoid this trap, and I try to emulate their models when I practice and perform. But we face several potential roadblocks in our pursuit of uninhibited improvisation. You’re lucky if your musical imagination hasn’t been somewhat compromised by increasingly homogenous radio and television programming. At the same time, the spectacular volume and diversity of music on the Internet can convince you that everything has already been done. Raise your hand if you do not own the *Charlie Parker Omnibook* or a few Jamey Aebersold publications. Maybe you’re simply content with attempting to play like Dexter Gordon—there are worse fates. But it’s almost our duty as modern musicians to explore other options, at least when we practice.

So how do we go about busting out of a musical rut? First, it’s important to remember that bebop, for example, is a system, a rhythmic and harmonic approach to playing over set chord changes. It’s such a powerful, seductive and logical form that many musicians never bother to try anything else. But it’s only one concept. If John Coltrane, Ornette Coleman and Eric Dolphy had stopped searching, we’d be the poorer for it. Each of these extraordinary musicians developed their own system that simultaneously synthesized and transcended the music of their time. The fact that these systems coexisted (along with those of Thelonious Monk, Miles Davis, Charles Mingus, et al.) reminds us that there is no end to what you can do with 12 notes, even before you add rhythmic and tonal variations, not to mention quarter-tones and overtones. Simply put, our mentors reach for sounds we mortals don’t hear, or maybe are just afraid to try.

Don’t stop with the 1950s and ’60s, though. Many of our contemporaries come to mind, but one of my favorite fearless musicians is Jan Garbarek, a model of lick-free improvising. You might assume that he’s never played a standard in his life, but I had the pleasure of hearing just that. And he sounded like ... Jan Garbarek! He incorporates the music of many cultures, including hauntingly beautiful folk songs from his native Norway. This is an excellent way to expand your own musical vocabulary. Immerse yourself in the music of India, Cuba, Africa, Brazil—anything that shakes

Example 1



Example 2



Example 3



Example 4



your tree. Another obvious but often overlooked source of ideas is the avant-garde, a.k.a. free-jazz or creative music. Even if their style is not your cup of tea, learn a solo by Roscoe Mitchell or Roswell Rudd—it’s good for you. You should also practice music that’s written for other instruments. Try Bach’s cello suites or Bartók’s *Mikrokosmos*. Embrace the inevitable mistakes along the way: They may turn into etudes of their own.

Better yet, ignore genres, names and places, and get down to the business of reprogramming your technique.

My second method book, *Advanced Sax* (Mel Bay, 2000), is a blueprint for eliminating “note prejudice”—choosing notes based on convenience or familiarity. I used 16th-

and eighth-note patterns exclusively, because I think that it’s most effective to focus on one discipline at a time; you can apply articulation, dynamics and rhythm later. To illustrate my approach, I chose three notes—B \flat , D \flat and G—and sent them through several permutations. In Example 1, there are six variations, ascending and descending. Continue each pattern up and down chromatically using the entire range of your horn, including altissimo notes if you wish. The turnarounds at the top and bottom of the horn should be seamless, and you should finish where you started.

Next, apply the same variations, but instead of ascending and descending chromatically, skip a whole step, then a minor third, and so on (see Example 2).



Use a new note combination every day, and you will strengthen your transposing skills, dexterity and confidence. The possibilities are endless: After you exhaust every three-note combination you can think of, add a fourth note, and so on. Some of it might even sound good, but that's not the point. We're just trying to get around the instrument.

I designed the "Random Exercises" section of my book to help players eliminate their preconceived notions of linear improvisation. Many of these exercises contain a general theme, so "Almost Random Exercises" might be a more appropriate title. By employing wide skips and sudden changes of direction, you can add an element of unpredictability to your playing. Eric Dolphy was a master of this technique. Although these exercises contain musical phrases, they are best used as a technical foundation to complement your own harmonic and rhythmic ideas. See Examples 3 and 4, excerpted from *Advanced Sax*.

Example 4 shows a continually mor-

phing scale-like pattern. Try set articulations, such as alternating two staccato notes with one legato.

The next goal is to apply these advanced concepts to set song forms—standards, for instance. Joe Henderson, Michael Brecker and Joe Lovano tackled this challenge in particularly elegant ways; at least we know that it can be done. There's not enough space here to analyze their individual approaches, but you can accomplish much by following their simple mantras: Explore. Learn. Reach. And, of course, listen.

Your identity as a musician is inextricably linked with your identity as a human being. You are what you play, and you play what you are. Hopefully your technical prowess will be enhanced by your pursuit of beauty in all of its manifestations.

DB

SAXOPHONIST DAN WILENSKY HAS TOURED AND RECORDED WITH RAY CHARLES, JACK MCDUFF, SLICKAPHONICS, STEVE WINWOOD, JOAN BAEZ, MARK MURPHY, R. KELLY, MANHATTAN TRANSFER AND DAVID BOWIE. HE HAS PLAYED ON NUMEROUS JINGLES, FILM SOUNDTRACKS AND TELEVISION THEMES, AND HE CAN BE HEARD ON MORE THAN 250 RECORDINGS. WILENSKY'S CDS AND PUBLICATIONS ARE AVAILABLE ONLINE AT DANWILENSKY.COM.



**Your access to
the next level
of fidelity...**

Proudly made in USA

MusicCord
POWER DISTRIBUTOR

Unleash your sound!

www.essentialsound.com

**Essential
Sound
products, Inc.**

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 | **SOLO** BY JIMI DURSO



Robin Eubanks' Modal Trombone Solo On His Composition 'A Seeking Spirit'

Early in 2000, the Dave Holland Quintet released the album *Prime Directive* (ECM). Trombonist Robin Eubanks contributed one composition to the CD: "A Seeking Spirit." Despite the unusual time signature (5/4) and key (E \flat minor), Eubanks delivers quite a compelling solo.

His solo starts and ends with modal sections in E \flat dorian; there are also four measures of this at what could be considered the end of the first "A" section (bars 17–20). Though it's no surprise that Eubanks sticks to E \flat dorian in these sections, he rarely deviates from it, even when the chords change. Many of these harmonies exist within E \flat dorian (e.g., G \flat maj7, Fm7, B \flat m7, A \flat sus), but we also find Eubanks playing E \flat dorian sounds against chords that don't—for instance, at the end of measure 40, where E \flat dorian is superimposed on top of an E7. Though it could be argued that the high B \flat , A \flat and G \flat could be heard as flat fifth, third and ninth of the E7, adding the E \flat and playing the notes in such a scalar manner makes it hard to hear it as anything other than an E \flat minor scale. A similar thing, though not as extreme, happens in measures 16 and 44. One could assume that this would be extremely dissonant, but what it does is keep the listener's ear tuned to the key of the song, even while the harmo-

nies move away. This makes the convergence, when the harmony resolves back to E \flat minor, that much sweeter.

There are other places where Eubanks opts to move away from E \flat dorian to go with the changing chords instead of against them. The first time happens in measure 10, where the descending G \sharp diminished triad gives us the seventh, fifth and third of the E7 chord. It's also cool that the first two notes of this arpeggio are a minor third that creates a sequence of minor thirds moving down chromatically. Eubanks plays E \flat and C (seventh and fifth) on the Fm7 at the beginning of the measure. Both of these notes are in E \flat dorian. Then comes the diminished arpeggio, which starts out with D and B, a half-step down from the notes he played before. Eubanks drops another half-step to D \flat and B \flat , which brings us back into E \flat dorian.

His solo opened with a similar sequencing idea. We have a three-note descending pattern beginning on F with the second note doubled. Eubanks then plays the same idea down in scale steps (changing the last third into a step), starting on E \flat , then D \flat , and finally on C. He even starts his next phrase on B \flat , implying that he will continue with this idea, but instead goes in a different direction.

It's no surprise that Eubanks closes out his

4:10 E^bm¹¹

6 G^bmaj⁷

10 Fm⁷ E⁷ G^bmaj⁷ Fm⁷ E⁷

13 B^bm⁷ G^bmaj⁷ F⁷(^b9)

16 E⁷(^b9) E^bm¹¹

21 (A^b7sus) (G^b) (A^b7sus) (E)

25 (A^b7sus) (G^b)

27 (A^b7sus) (E)

29 (A^b7sus) (G^b) (A^b7sus) (E)

33 (A^b7sus) (G^b)

35 (A^b7sus) (E) G^bmaj⁷

38 Fm⁷ E⁷ G^bmaj⁷ Fm⁷ E⁷

41 B^bm⁷ G^bmaj⁷

43 F⁷(^b9) E⁷(^b9) E^bm¹¹

46

solo with an analogous idea. Starting at the end of measure 44 we hear ascending scale steps, starting with C to D^b, and in the next measure sequencing down in steps: B^b to C and A^b to B^b. Here the licks are even rhythmically the same: eighth rest/eighth note/quarter note.

With all the E^b dorian we've been hearing, it's curious that for his very last line Eubanks

decided to play a D natural. In the context of the last three notes (F, D and B^b), it outlines a B^b triad, which would be the V chord to E^b minor. But Eubanks elected to leave the tension unresolved and let the next soloist pick it up from there. **DB**

JIMI DURSO IS A GUITARIST AND BASSIST IN THE NEW YORK AREA. HE CAN BE REACHED AT JIMIDURSO.COM.

Revolutionary Products Inspiring Musicians

Revolutionary Benefits

1. Truly CREATE Better, PLAY Better, and SOUND Better.
2. Transcendent ease of play.
3. Transcendent fat, full sound.



Revolutionary Credibility

1. Created by Theo Wanne, eminent world expert.
2. Top world endorers.
3. Radical machining & design.



Revolutionary Innovations

1. True Large Chambers.
2. World's most precise tips, side rails, and chambers.
3. Incredible CNC sculpted mouthpiece interiors.

Theo Wanne
CLASSIC MOUTHPIECES
www.theowanne.com



Nord Stage 2

Fine-Detail Upgrades

Over the last few years, Nord has quietly taken over the professional market for stage pianos and general gigging workstations with the Electro and Stage series keyboards. The Stage series is designed as an all-in-one workhorse for the working player, and it has always included three basic sections: an organ emulator, a piano section and a synth. In the Stage 2, all of these areas get significant upgrades, and there are some new features added here that address the few weaknesses that the Stage series had. Nord demonstrates with this upgrade that it has been listening very carefully to what users have been saying.

The Stage 2 looks pretty similar to the Stage and Stage EX—for this review, I had the 88-key version and was able to compare it directly to my own Stage 88 Classic. The telltale red paint and wood endcaps are here, if a little slimmer, and although the control panel is painted slightly differently, and there are some new controls, the layout is basically the same. From left to right, the control sections are Organ, Piano, Global, Synth, External and Effects. The back panel has seen some changes as well, with a new dedicated Rotor Speed pedal input, and a few of the other jacks moved around. A welcome sight is the new housing for the power button, which is much more sturdy and secure. Seems like a small thing, but if that breaks off in the case, you'll be sorry on the gig. This is indicative of some of the fine-detail upgrades present throughout the Stage 2.

The Organ section now is based on the Nord C2 organ. The C2 is one of the premium organ simulators on the market, and the new Leslie simulation is also excellent. The Nord pushbutton drawbars are here as well, and while it's a bit of an acquired taste, they do the job (unless you are used to playing a real drawbar organ, you probably will not be hampered in the least). In addition to the expected B3, you'll find very nice Vox and Farfisa emulations here, too. The organs can be routed through the Leslie, or through the amp simulators, which we'll look at later. This is a really solid upgrade to an already solid feature.

The Piano section received a similar upgrade, this time in memory and sound quality. There is now enough memory to accommodate a much wider variety of piano sounds, both acoustic and electromechanical. The new grands are really nice, but the new uprights are spectacular. I also enjoyed the additions to the electric piano sections and seeing a dedicated subset of harpsichords. The Clavinet seems the same, and remains the most versatile clav simulation on the market. The memory has been expanded here, so there is room to add more and carry several of the pianos from the growing Nord Piano library. Add to all this greater control over string resonance, and you have a serious contender

in the digital piano arena.

The most impressive upgrade is to the Synth section, which has been significantly revamped on the Nord Stage 2. There are new additions, like an arpeggiator and a dedicated LFO control, both of which can sync to the Nord's master clock for effect syncing. The envelopes have been upgraded, too—there are now dedicated ADR controls in the Mod, Filter and Amp sections, and while it's not the ADSR envelope many of us wish for, it's much better than the previous two-knob configuration. But the big news here is the samples. Finally, the Nord Stage can load the Nord Sample Library, as well as user-created samples. This is a real game-changer, and makes the Stage a top option for all working players. You can now have vibes, or real strings, which were always glaring omissions. With the included sample editor, you can tweak your own sounds for loading in, too.

The effects section includes all of the slot effects from previous models, which can be applied to any of the three sound generators. The amp simulator section has been upgraded to reflect three new amp models: a Roland Jazz Chorus, a Fender Twin and a Wurlitzer 200A internal speaker, all of which can be overdriven. The EQ section now includes a sweepable mid, a welcome addition. Reverbs are still applied globally, but they all sound good.

The External section is an elegant, simple set of MIDI controls. Here you can control octave transposition and assign Pitch Stick and Sustain in the same way you do for the internal Nord sounds. There is also a large knob that can send MIDI CC messages and hot buttons to quickly send volume- or program-change info. These parameters can also be set to send on Nord program change, so you can effectively control an external device through the Nord panel with a little preparation.

With the release of the Stage 2, Nord once again demonstrates its willingness to listen to users and respond with the most wanted and asked-for features. The one complaint most often heard about Nord is the cost. They are on the high end of the spectrum, but the quality of Nord keyboards makes them well worth the price. The Stage 2 update is significant enough for current Stage owners to think about an upgrade, and it should be at the top of the must-try list for anyone in the market for a Stage Piano and workstation. The controls on the front are easy to understand, and are surprisingly deep. Add to that the free sound libraries, the sound management software, and the ruggedness and playability of the Stage, and you've got a keyboard that everyone wants to play.

—Chris Neville

Ordering info: americanmusicandsound.com

Band-in-a-Box 2011

Leaner, Meaner, Cleaner

Band-in-a-Box has been around for more than 20 years, and PG Music has faithfully maintained its ongoing commitment to provide a steady stream of releases that feature the latest technologies and bring the program's functionality to new heights. The company's latest offering, Band-in-a-Box 2011, provides an impressive set of enhancements including a high-quality time stretching engine and user interface improvements plus more than 100 new RealTracks for jazz, country and rock included in the EverythingPak.

The basic concept of the program remains pretty much the same. Type in a set of chord changes, choose a playback style and you are off and running. However, for those who seek to create more complex and realistic arrangements, the program offers a slew of advanced options that provide access to its many subtleties and nuances.

Software creator Dr. Peter Gannon brought Band-in-a-Box to a new level with the introduction of RealTracks, which replaced MIDI tracks with actual recordings of top studio musicians. This has been one of the product's most significant enhancements, and the 2011 release showcases some major upgrades in the RealTracks technology. The biggest issue with RealTracks is that the audio source files require a lot of disk space. PG Music provides users with compressed files but also makes the higher-quality uncompressed tracks available in its Audiophile Edition.

A solution was found in the Elastique Pro V2 time stretching and pitch transposition engine from zplane. Up until the 2010.5 release, the software included several versions of each RealTrack recorded in different keys. Now only one version of each track is required and the transposition is handled by the software. In addition, the time stretching allows the RealTracks to be played back at a wider variety of tempos without significant loss in audio. The Audiophile tracks did produce a cleaner sound than the compressed audio, but the difference is surprisingly subtle. "Band-in-a-Box 2011 now has 600 RealTracks available, including 200 Jazz RealTracks," Gannon said. "This includes over 600 hours of high-quality recordings of top jazz, pop and country studio musicians comping and soloing. And it all fits in 45 GB, so it can be run on typical Windows or Mac PCs."

A new mixer floating window provides quicker access to track volume, pan settings, reverb level and instrument selection. Also worth mentioning is the ability to change song styles or RealTracks at any bar of a song. PG Music has also developed new client apps for iPhone and Android devices that work with Band-in-a-Box 2011 for Windows.

Whether you are a long-time user or just getting to the program, Band-in-a-Box 2011 is well worth the upgrade. —Keith Baumann

Ordering info: pgmusic.com



Blue Yeti Pro USB

Bigfoot Performance

The Blue Yeti Pro USB microphone is the finest professional-grade USB microphone I have seen or heard. From the dawn of computer-based recording, musicians have weathered a storm of low-quality plug-and-play microphones. When the original Blue Yeti USB was introduced a few years ago, it marked a significant improvement in the dynamic performance of mics in this category. The Yeti Pro USB upgrades the original Blue Yeti USB by adding a stereo XLR output and top-level 24-bit recording as well other versatility-enhancing features suitable for studio recording, field recording, close-up isolation miking and non-musical applications such as podcasting or interviewing.

Like its mythical namesake, the Yeti Pro USB dominates the landscape and delivers bigfoot performance. Standing 1 foot high mounted on its base stand, the mic weighs just over 3 pounds. A steely, stout, black metal casement rises to a chrome-screened caged protector of three 14mm condenser capsules. The Yeti Pro is configured to allow four mic patterns: stereo, cardioid, omnidirectional and bidirectional, all accessible via a toggle of the pattern switch on the mic's body casement.

I was able to use the Yeti Pro USB right out of the box on both Mac and PC desktop setups without needing to load any drivers or software. Without a single hitch, I was hooked up and ready to work with multiple DAW platforms—a pleasure for the musician who wants to spend his time capturing music instead of clicking a mouse. Traditional connections to hardware mixing consoles and patch bays are accomplished with an analog XLR output located on the bottom of the mic. The smart 1/8-inch headphone jack and accompanying volume knob allow for zero-latency live audio monitoring directly from the mic, a subtle feature that puts the Blue Yeti Pro USB in a class of its own.

What makes the Yeti Pro USB a real champ is the dynamic range of the microphone, which delivers 192 kHz at 24 bits of pristine audio quality. I enjoyed putting this mic through its paces in both studio and outdoor recording atmospheres. In cardioid pattern for vocals, I was able to achieve the desired flat response. Using both cardioid and omni patterns to record acoustic guitars and an amplified electric guitar, the Yeti Pro USB performed smoothly with bright presence and true 24-bit luxury. Placed near the bridge level of a double bass, the mic absorbed and captured all of the proper lows and thump munificently. Switching again to a stereo pattern to record my daughter's school band concert, I was regaled with a fine stereo spectrum of the full ensemble.

Retailing at \$249, the Yeti Pro USB is more than reasonably priced for the outstanding look, construction and performance of this beast.

—John LaMantia

Ordering info: bluemic.com





Toolshed | GEAR BOX

JAPANESE FUSION

Remo's new Katsugi Okedaiko was inspired by Japanese percussionist Hiroyuki Hayashida, along with recent developments in taiko drum playing styles. The Katsugi Okedaiko is manufactured with Remo's lightweight Acousticon drum shells and Skyn-deep Natural drumheads with a calfskin graphic. The instrument is easily slung over the shoulder and comes with two bachi sticks.

More info: remo.com



MEMORY ENHANCEMENT

Electro-Harmonix has introduced the most powerful version of the Deluxe Memory Man analog delay. The pedal provides sweet organic delay and modulation, and its tap tempo feature offers five rhythmic subdivisions.

More info: ehx.com



LÂG BAGS

Lâg Guitars has released a line of soft-padded gig bags, semi-rigid gig bags and hardshell Crococases, offering custom-fit protection for all body styles in the Tramontane acoustic guitar line. The hardshell Crococases feature a dark brown mock-crocodile finish with gold accent closures and a plush interior.

More info: lagguitars.com





STEREO MASTER

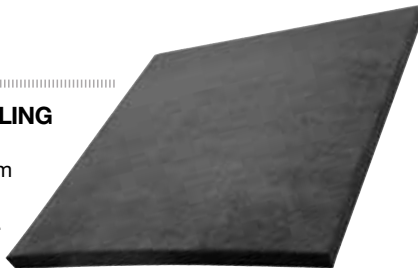
Audio-Technica's new AT2022 X/Y is a dual-element condenser microphone designed for stereo recording. It features two unidirectional condenser capsules in an X/Y configuration pivot, creating 90-degree narrow or 120-degree wide stereo operation. The capsules also fold flat for storage and transport. A switch allows for a choice of flat response or a low-frequency roll-off to control ambient noise.

More info: audio-technica.com

SOUNDPROOF PANELING

Auralex's new SonoLite fabric-wrapped Studiofoam Pro panels are suitable for the home-based recordist. The panels are available in black or beige and feature squared edges that provide an overall noise coefficient rating of 0.75.

More info: auralex.com



VERSATILE PERKS

Zoom has unveiled the R8, which combines four production tools in a small, versatile device. In addition to eight-track playback and two-track simultaneous recording using SD memory cards, the R8 is a digital multitrack recorder, an audio interface, a control surface and a pad sampler.

More info: zoom.co.jp

Sometimes **Dreams** can be dark...



www.dreamcymbals.com - 877-933-7629

Dream Dark Matter Series

A unique combination of dark overtones & articulate stick response.
Ask about them at your local authorized Dream Dealer!

Tucson Musicians Invigorate Arizona Jazz Education

If you ask Tucson-based bassist and educator Scott Black, jazz pedagogy in the city has hit dire straits.

About half of Tucson's elementary schools no longer offer instrumental classes due to extreme budget cuts. Still, of those remaining music programs, 70 percent train students in jazz, according to Black, who firmly believes that exposing kids to music at an early age is the key to future success.

To spread jazz to the city's youth, Black joined tenor saxophonist Brice Winston (who plays in the Terence Blanchard Quintet) and Doug Tidabeck, the former lead trombonist in the Jimmy Dorsey Orchestra, in 2009. The musicians created the Tucson Jazz Institute at the Tucson Community Music School from the ashes of two defunct community schools, Arizona Jazz Academy, which was run by Black and Tidabeck, and Winston's JazzWerks.

Students as young as age 10 can enroll in the program, which includes placement in both a small group and a big band that meet for a total of four hours each weekend during the school year. Courses in music technology and other electives can be added. The school also holds a six-week summer session.

Funding for the institute is completely tuition-based. (In 2010, students paid \$1,100 for a full year.) A parents' group raises some money for scholarships, but the school ultimately relies on tuition money to provide the classes.

Two years ago, the musicians were teaching 240 kids; with the crushing blow of the economic recession, enrollment dropped by 90 in 2010. This led to fewer classes and a little more hand-wringing, but Winston has hope that things will turn around this fall.

"I'm expecting a huge jump in participation," Winston said. "I'm not sure if we'll hit the same mark we did our first year, but it's possible we could see that. The better the economy is here, the better chance we'll have good numbers."

Winston, a Tucson native, lived in New Orleans for 16 years before Hurricane Katrina forced him to relocate to his hometown.

To keep the school open, Black, Winston and Tidabeck continuously visit middle school and high school band classes to recruit students. Winston feels that signing up band students has multiple benefits. Not only do the kids learn jazz on the weekends, but their band directors get to teach students (during the week) who have more command over their instruments.

Instructors at the school give budding musi-



cians a chance to get out into the community. Students can perform around town at jam sessions led by Tidabeck, Winston and Black every Sunday and Tuesday, and a number of gigs and competitions are scheduled throughout the school year. In 2010 the school's top big band placed first in the community ensemble division of the Jazz at Lincoln Center Essentially Ellington High School Jazz Band contest.

"There's a lot of demand for the kids to be out there," Black said about the students' community involvement. "People love seeing them."

The school currently is fighting against institutional music apathy and the lingering effects of the recession, but Winston can see past all the current challenges. He's trying to turn the Tucson Jazz Institute into a school on par with the New Orleans Center for Creative Arts or the High School for the Performing and Visual Arts in Houston.

"I really want to be a player on the national scene—in terms of raising young jazz musicians who are at a level to compete with other organizations that turn out musicians who are playing at a high level," Black explained.

But it's not just about developing the next generation of top-flight jazz musicians. Many of the kids will simply go on to be casual jazz lovers, and for Winston, that's fine, too.

"Even having the numbers we have, if they don't become musicians, at least they'll become fans of the music. They're getting exposed to jazz in ways that most young kids don't," Winston said. "Hopefully, they'll be fans for life."

—Jon Ross



Monk In Chicago: Trumpeter Nico Segal (above), a student at Chicago's Gallery 37 Center for the Arts Advanced Arts Education Program, performed on June 2 as part of a Thelonious Monk Institute of Jazz concert at Columbia College. The Monk Institute brought pianist Eric Reed to work with high school students in the Gallery 37 Jazz Sextet and ChiArts Jazz Quintet for the week leading up to the concert. Other musicians who participated included flutist Nicole Mitchell and saxophonist Jarrard Harris.

Details: monkinstitute.org

Trumpet Profs: Trumpeter Sean Jones has joined the Oberlin Conservatory of Music faculty as assistant professor of jazz trumpet. Another trumpeter, Derrick Gardner, is now a professor of jazz performance at the University of Manitoba.

Details: oberlin.edu; umanitoba.ca

Blues Education: The Delta Blues Museum of Clarksdale, Miss., has released its first student band CD, *From Clarksdale To Kansas City, Vol. 1*. The disc also includes musicians who served as mentors to the students, including Charlie Musselwhite, Bill Abel and Daddy Rich.

Details: deltabluesmuseum.org

Berklee Expansion: The city of Boston has granted Berklee College of Music permission to develop three parcels of land that will add 500,000 square feet of classroom, performance and dormitory space. Construction for the first parcel will begin in the fall. "Developing these projects promises to be the most exciting event in my tenure at the college," said Berklee president Roger H. Brown. "With all of the new living space, we'll be able to house our entire entering class." Details: berklee.edu

Mic Winners: Five students from Butler University won Shure's Fantastic Scholastic Recording Competition. As the winning school, Butler University takes ownership of a selection of Shure KSM recording microphones, valued at more than \$6,000.

Details: butler.edu



When the BUDGETS get cut, the MUSIC STOPS. And it REALLY HURTS. That's because MUSIC and ARTS instruction is extremely vital for a COMPLETE education. Half measures leave us flat. THE MR. HOLLAND'S OPUS FOUNDATION provides new and refurbished INSTRUMENTS to qualified schools and individuals in AMERICA that have been adversely affected by budget cuts. If you have any used WOODWIND, STRINGED or BRASS instruments lying around collecting dust, we'll gladly take them off your hands.

*HELP us keep the music ALIVE AND FREE in our schools.
Call 877-MR-HOLLAND or you can visit www.mhopus.org*



DB Music Shop ▶

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 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

JAZZSOUND.COM
Good Music for Good People
Best selection anywhere!
Approx. 100,000 titles on CD.
Plenty of rarities/obscurities,
out-of-prints.
Or call our friendly staff at
(215) 925-3150.

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**

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

VINYL JAZZ AT SET PRICES
Over 30,000 rare, out of print Vinyl JAZZ LPs at set
prices, searchable on our web site. Over 35 years
of international service. Foreign inquiry welcomed.
Also rare jazz publications and literature sold.
Gary Alderman G's Jazz Inc. P.O. Box 259164
Madison, WI 53725 USA e-mail: gjazz@tds.net
www.gjazz.com www.vinyljazz.com

WWW.JAZZLOFT.COM

Jazz, Blues, Experimental & Modern Classical CDs
& DVDs. Now featuring Black Saint, Soul Note &
HatHut Records. Music for people who listen.

CIMP RECORDS, CADENCE RECORDS

Over 1,400 labels 34,000 LPs/CDs/Books stocked
www.cadencebuilding.com, 315-287-2852

WWW.EASTWINDIMPORT.COM

Japanese import CDs & LPs: Venus, Marshmal-
low, Sawano and more! We ship worldwide.

JAZZ VINYL RECORDS,

approx 450+ (33 & 45 rpm), late 1940s thru 1970s,
sold in 6 lots of 75+ records each. Priced from
\$250-\$500 per lot. Discography available.
P: 270-422-7102 or e-mail:
schafe1@insightbb.com

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

BUY & SELL JAZZ LP's/CD's

**TOP \$\$ PAID FOR YOUR JAZZ LP's, CD's,
DVD's & MORE MUSIC.** No Collection Too
Large! Blue Note, Mosaic, Prestige, Rock,
Blues, Classical, etc. We Buy & Sell 150,000
New/Used CD's, DVD's & LP's in stock.
Princeton Record Exchange, 20 South Tulane
St., Princeton, NJ 08542. 609-921-0881,
prexjazz.com. Since 1980. LPs@PREX.com

WEBSITES

MAN JAZZ LLC

Higher, Louder, Faster
www.manjazz.net

WWW.LIVEJAZZONTHE TUBE.COM

Swing, BeBop, HardBop, straightahead,
inside-outside; It's all here - Internet Television
at its finger popping best! (215) 548-5894

LESSONS

STUDY JAZZ PIANO ONLINE

www.JazzPianoOnline.com

INTERNATIONAL ONLINE LESSONS BY

INTERNET, MAIL OR PHONE. Study all styles/
aspects of jazz improvisation and saxophone
with Jeff Harrington, Berklee Professor, MIT Affili-
ated Artist, Harvard University MLSP Instructor.
Website: jeffharrington.com
E-mail: lessons@jeffharrington.com
(781) 643-0704. P.O. Box 1257, Arlington, MA 02474

NEW YORK JAZZ ACADEMY

NYC private lessons, ensemble workshops/
classes, summer programs. Featured on NBC
television. Instrumentalists/Vocalists welcome.
Easy online payments. Kids, Teens, Adults.
Enroll today! nyjazzacademy.com

PROMOTION & PUBLISHING



Saskia Laroo
on Trumpet
Straight ahead and Funky
011 31 20 6834838
011 31 6 55713113
trompet@saskialaroo.nl
www.saskialaroo.nl

PROMOTION & PUBLISHING

ED BAGATINI—Trombone Handslide

Adjustment, Composer/Arranger of Jazz
Ph: 269-983-1872; bagatini@juno.com

JAZZ PROMO SERVICES, Get your new CDs/DVDs/Jazz Books Reviewed

Offering press mailings for National Publicity,
Campaigns/Tour Support/Gig Alerts. Service to
NPR/DownBeat voting Critics/Jazz Journalists
Association and all major media outlets. Promote
Yourself! Email is the quickest, most cost effective
way to promote events, recordings and venues.
Contact: Jim Eigo Jazz Promo Services,
269 S. Route 94, Warwick, NY 10990
P: 845-986-1677; jazzpromo@earthlink.net
www.jazzpromoservices.com
"Specializing in Media Campaigns for the music
community, artists, labels, venues and events."

INSTRUMENTS & ACCESSORIES

JOE SAX
Woodwinds
Known worldwide for expert repair
Always a great selection of
used instruments
www.joesax.com
(800) 876-8771 (607) 865-8088
Fax (607) 865-8010

WWW.EMWINSTON.COM

SERVICES FOR MUSICIANS

**HAND FACINGS FOR CLARINET AND SAXO-
PHONE** by Wolfe Taninbaum, creator of the Otto
Link WT facing. See WWW.FOCUSEDFACINGS.COM
or contact Wolfe Taninbaum, 4280 Galt
Ocean Drive, Apt. 18-L, Ft. Lauderdale, FL 33308,
tel. (954) 561-7804, e-mail: Velfka@gmail.com

**Wichita Band
Instrument Co., Inc.**
1-800-835-3006
www.wichitaband.com
Specializing In Fine Wind Instruments Since 1953

INSTRUMENTS & ACCESSORIES



MUSIC INSTRUMENTS, STANDS, mic stands, all accessories, storage boxes. www.musicity.com 1-800-777-7871. Web-based since 1999

BOOKS & MAGAZINES

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

ETC.

Subscribe
DownBeat.com
877-904-JAZZ

DB Reader Services
Send address changes to:
DownBeat (Change of Address)
P.O. Box 11688
St. Paul, MN 55111-0688
fax: 651-686-0366
email: downbeat@subforms.com
Please allow six weeks for your change to become effective. When submitting an address change, include current DB label showing old address.
877-904-5299 (U.S & Canada)
651-251-9682 (Foreign)

DB Buyers Guide ▶

Alexander Reeds..... 27 superial.com	Di Meola Productions 9 aldimeola.com	Nord 11 nordkeyboards.com
Allegro Corporation.... 26 allegro-music.com	Dream Cymbals 23 dreamcymbals.com	NS Designs..... 19 nedsteinberger.com
Bari Mouthpieces..... 10 bariwoodwind.com	Eagle Rock Entertainment..... 73 eaglerockent.com	P. Mauriat Saxophones 7 pmauriatmusic.com
Berklee College of Music 8 berklee.edu	ESP 79 essentialsound.com	PG Music 37 pgmusic.com
BlueLand Records 75 bluelandrecords.com	Guelph Jazz Festival..... 84 guelphjazzfestival.com	Phil Wilson Music..... 71 philwilsonmusic.com
BlueNote Records 2 bluenote.com	Hep Jazz..... 47 hepjazz.com	Rico Reeds 31 ricoreeds.com
Butman Music 63 igorbutman.com	IPO Recordings..... 67 iporecordings.com	Sabian..... 17 sabian.com
Café Central de Madrid 66 cafecentralmadrid.com/	J. J. Babbitt 30 jjbabbitt.com	Sam Ash 80 samash.com
Catfood Records 77 catfoodrecords.com	Jamey Aebersold 5 jazzbooks.com	Samson 92 zoomfx.com
Chicago Jazz Festival..... 55 chicagojazzfestival.us	Jazz Clef 71 jazzclef.com	Sunnyside Records 59 sunnysiderecords.com
Columbia College 4 colum.edu	Jody Jazz..... 16 jodyjazz.com	Tanglewood Jazz Festival 75 tanglewoodjazzfestival.org
Concord Music Group..... 25 concordmusicgroup.com	LA Sax 84 lasax.com	Theo Wanne Mouthpieces 81 theowanne.com
Czech-Ease 71 czech-ease.com	Mack Avenue 61 mackaverecords.com	Vandoren 3 vandojazzusa.com
Deborah Pearl 77 deborahpearl.com/	Monterey Jazz Festival 56 montereyjazzfestival.org	Vic Firth 35 vicfirth.com
Detroit Jazz Festival..... 15 detroitjazzfest.com	Motéma 45 motema.com	Yamaha..... 91 usa.yamaha.com/products/musical-instruments/
	Mr. Holland's Opus Foundation 87 mhopus.org	

George Wein

“Jazz is a huge dish right now, and you’d better taste it all,” said George Wein, after sitting for his first Blindfold Test. “But I don’t have time to listen to CDs.” Instead, the 85-year-old jazz impresario, himself a more-than-competent pianist, was going out two or three nights a week to New York’s clubs and workshop spaces to hear and recruit talent for the 2011 edition of the Newport Jazz Festival.

Dave Brubeck Quartet

“On The Sunny Side Of The Street” (from *Park Avenue South*, Telarc, 2003) (Brubeck, piano; Bobby Militello, alto saxophone; Michael Moore, bass; Randy Jones, drums)

That’s music from the ’50s. It could be Benny Green. It could be David Sanborn, or maybe James Moody—I don’t know. It’s contemporary in that jazz is contemporary. The pianist had some feeling for Erroll Garner, which you don’t often hear. It could be Bobby Militello and Brubeck. Dave still plays with a bit of that ’40s and ’50s guts, and that’s what I heard. These guys play great. Brubeck belongs in the Valhalla of jazz greats. He brought jazz to a major public, which helped everybody who played jazz. He’s unique, which is what jazz musicians are supposed to be. As this shows, Dave came right out of the roots.

Brad Mehldau

“Into The City” (from *Highway Rider*, Nonesuch, 2010) (Mehldau, piano; Larry Grenadier, bass; Jeff Ballard, Matt Chamberlain, drums)

The drummer was influenced by Roy Haynes. It could be Brad Mehldau and Jeff Ballard; Jeff has that light touch—he’s a wonderful drummer. Brad is laying back to present his drummer and bass player, Larry Grenadier; he’s very unselfish that way. I find that Brad has many voices. His interest in classical music is profound, but I once heard him play with Peter Bernstein, his friend, and the ideas flowed in the pure jazz tradition. I heard a solo piano concert where he played in a minimalist, Steve Reich way. You really never know what it is with Brad—except that he happens to be a genius.

Herbie Hancock

“Sweet Bird” (from *River: The Joni Letters*, Verve, 2007) (Hancock, piano; Wayne Shorter, tenor saxophone; Lionel Loueke, guitar; Dave Holland, bass; Vinnie Colaiuta, drums)

Jason Moran. No? It’s a perfect ballad tempo. People play ballads too slowly, but this had a beat. Very beautiful. I like the pianist’s harmonies. I like the structure, and the bass accompanied beautifully. Everyone’s a master musician. But it sounds like so many different people that I can’t call out names. [afterwards] I haven’t heard Wayne Shorter play inside in a long time. He’s been into different things the past few years. I’m not a fan of it, but he’s into his own thing and I respect that. People worship Wayne, and rightfully so. He wants to create every time he plays. Along with Sonny Rollins, he’s perhaps the number one or two important tenor saxophonist alive.

Sonny Rollins

“Sonny, Please” (from *Sonny, Please*, Doxy, 2006) (Rollins, tenor saxophone; Clifton Anderson, trombone; Bobby Broom, guitar; Bob Cranshaw, bass; Steve Jordan, drums; Kimati Dinizulu, percussion)

Rudresh Mahanthappa? No? At times it sounded like him, particularly the scales and the structure of the improvisation. It’s contemporary music, what’s happening with a lot of the younger players. It was recorded very well, and although it took a long time to say what he was saying, the improvisation held up—it was still going someplace after we turned it off. Fantastic playing. [afterwards] The sound confused me—



at times I thought it was an alto, at other times it sounded like a tenor. I love Sonny. One reason you don’t recognize him is because he’s influenced so many people. That is the curse of being an original—people are always copying you.

Wynton Marsalis Quintet & Richard Galliano

“Sailboat In The Moonlight” (from *From Billie Holiday To Edith Piaf*, Rampart Street/Jazz in Marciac, 2010) (Marsalis, trumpet; Galliano, accordion; Walter Blanding, soprano saxophone; Dan Nimmer, piano; Carlos Henriquez, bass; Ali Jackson, drums)

That’s Wynton. I can’t remember the name of his pianist, but he has some Erroll Garner in his playing, which I like. It’s a lot of fun, and it swings. We badly need that expression of music. Wynton has devoted himself to knowledge of the jazz trumpet. When I first heard him, I was so impressed that he could play bebop, play Dizzy and Miles, but he also could play Louis Armstrong from the Hot Five days, and improvise in that style and understand it. I never thought I’d hear a young black musician play that way. To me, jazz is a totality. There’s a new movement of young musicians who understand the entirety of the music, like Anat Cohen, a young woman from Israel who can play whatever she’s asked to and play it well, whether it’s Bechet or Coltrane. Wynton started that a long time ago.

Rudresh Mahanthappa & Bunky Green

“Who?” (from *Apex*, Pi, 2010) (Mahanthappa, alto saxophone; Green, alto saxophone; Jason Moran, piano; François Moutin, bass; Damion Reid, drums)

It’s Rudresh and Jason and Bunky Green. I’m glad you played that, as Bunky’s a great player, and Rudresh will be an important figure in the future. I heard his arrangement of “Salt Peanuts” with Danilo Pérez’s band, which was fantastic.

Roy Haynes

“Moose The Mooche” (from *Birds Of A Feather: A Tribute To Charlie Parker*, Dreyfus, 2002) (Haynes, drums; Kenny Garrett, alto saxophone; Roy Hargrove, trumpet; David Kikoski, piano; Dave Holland, bass)

It’s a bebop standard. The musicians are fantastic. The interplay between the sax and the trumpet is like one line. But I don’t know who that was. Roy Haynes comes to mind, but the solo doesn’t show the taste Roy has in his playing. The trumpet player was marvelous, the star of the record; it sounded like Nicholas Payton on a good day.

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.



Yamaha congratulates Steve Turre and Rudresh Mahanthappa on being recognized as Instrumentalists of the Year in the 59th Annual Downbeat Critics Poll. Bravo!



YAMAHA

©2011 Yamaha Corporation of America. All rights reserved.

59
CRITICS
POLL



www.4wnd.it/dbcp



Photo by Steve Lippman



@yamahawinds



Yamaha Winds

QUALITY · SUPPORT · PROFESSIONALISM · VALUE



Flips are for kids.

Zoom Q3HD. Brilliant stereo recording, now with 1080p HD video.

Alex Acuña - Drum & Percussion legend, Educator and Session artist.

© 2011 Zoom | photo: Rob Shanahan | facebook.com/zoomusa | zoomfx.com

zoom