

77TH ANNUAL READERS POLL WINNERS!

# DOWNBEAT

Jan

FEMALE VOCALIST OF THE YEAR

DIANA  
KRALL

ON *GLAD RAG DOLL*

HALL OF FAME

Ron Carter

JAZZ ARTIST & JAZZ ALBUM  
OF THE YEAR

Esperanza  
Spalding

MORE POLL WINNERS

Wynton Marsalis

Stanley Clarke

Trombone Shorty

Joey DeFrancesco

James Carter

BLINDFOLDED

And 93 Top Albums

DECEMBER 2012 U.K. £3.50

\$4.99

1.2



DOWNBEAT.COM

PLUS HOLIDAY GIFT GUIDE



# Great russian jazz thrilloogy



# IGOR BUTMAN ORCHESTRA

check out our recordings as well



Alexander Berenson  
"Take Me With You"



Ivan Farmakovskiy  
"The Way Home"



Andrei Kondakov/  
Igor Butman/  
Eddie Gomez/ Lenny White  
"Blues For 4"



Oleg Butman &  
Natalia Smirnova  
"Runway"



Nick Vintskevich  
"Vive L'amour"

AVAILABLE AT CDBABY.COM | BUY DIRECT AT 570-698-5590 | DOWNLOAD AT AMAZON.COM

WWW.IGORBUTMAN.COM

WWW.IBMG.RU

A photograph of Jimmy Heath, an elderly man with glasses and a mustache, wearing a white button-down shirt and brown corduroy pants. He is smiling broadly and making a peace sign with his right hand. The background is a soft-focus blue and white.

# Vandoren®

PARIS

Join Jimmy Heath and the rest of the Vandoren family at [WeAreVandoren.com](http://WeAreVandoren.com)

© 2012 Vandoren SAS. [www.vandoren.com](http://www.vandoren.com) Imported to the U.S. by DANSE.  
818 W. Evergreen, Chicago, IL 60642. 888.707.4455. [www.danse.com](http://www.danse.com)



Check out Jimmy's memoir, *I Walked with Giants*, available from retailers nationwide or at [www.JimmyHeath.com](http://www.JimmyHeath.com).

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 new Bachelor of Music in Performance degree has concentrations in Instrumental Performance, Vocal Performance and Jazz Studies. Excellence in educating contemporary musicians is our goal. What's yours?

**Vincent**

Jazz Studies, BA  
Class of 2016

create...  
change

**FALL 2013**

New Student  
Scholarship Auditions  
February 2, 2013

BY APPOINTMENT ONLY

COLUM.EDU/MUSIC  
MUSIC@COLUM.EDU  
312-369-6149

**Columbia**  
COLLEGE CHICAGO

JACOB BOLL. PHOTOGRAPHY, CLASS OF 2012

## DOWNBEAT

DECEMBER 2012

VOLUME 79 - NUMBER 12

<b>President</b>	Kevin Maher
<b>Publisher</b>	Frank Alkyer
<b>Managing Editor</b>	Bobby Reed
<b>News Editor</b>	Hilary Brown
<b>Reviews Editor</b>	Aaron Cohen
<b>Contributing Editors</b>	Ed Enright Zach Phillips
<b>Art Director</b>	Ara Tirado
<b>Production Associate</b>	Andy Williams
<b>Bookkeeper</b>	Margaret Stevens
<b>Circulation Manager</b>	Sue Mahal
<b>Circulation Assistant</b>	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

### 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 Gologursky, Norm Harris, D.D. Jackson, Jimmy Katz, Jim Macnie, Ken Micaleff, Dan Ouellette, Ted Parken, 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 Schlike, Hyou Vitz; **Great Britain:** Brian Priestley; **Japan:** Kyoshi Koyama; **Portugal:** Antonio Rubio; **Romania:** Virgil Mihailu; **Russia:** Cyril Moshkows; **South Africa:** Don Albert.

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

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

DOWNBEAT (issn 0012-5768) Volume 79, Number 12 is published monthly by Maher Publications, 102 N. Haven, Elmhurst, IL 60126-2970. Copyright 2012 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 November 20, 2012) Magazine Publishers Association.

MPA

PRINTED  
IN  
U.S.A.



## Terell Stafford

Jazz artist, composer, educator and band leader.

Known for being a gifted and versatile player with a voice all his own, Stafford combines lyricism and a deep love of melody with a spirited, adventurous edge.

Terell Stafford plays the **PMT-700** and as he puts it

*"The horn is warm and extremely centered with brilliance when needed,"*

Terell plays the : **PMT-700**



Terell Stafford  
**This side of Strayhorn**  
Available from MaxJazz Records

*P. mauriat*  
PARIS  
Go for the Sound

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

DECEMBER 2012

# Inside

## ON THE COVER

### 30 Diana Krall *Casting for Chemistry*

BY MICHAEL GALLANT

One of jazz's biggest contemporary stars has won the Female Vocalist category in the DownBeat Readers Poll for five consecutive years. Supported by a new team of ace collaborators, Krall has hit her mark and then some with *Glad Rag Doll* (Verve), her 12th album.

## FEATURES

### 24 Ron Carter *Hall of Fame*

BY TED PANKEN

### 36 Esperanza Spalding *Jazz Artist of the Year, Jazz Album of the Year*

BY FRED BOUCHARD

### 40 Top Jazz Albums

### 42 Top Historical Albums

### 44 Wynton Marsalis *Trumpeter of the Year, Blues Album of the Year*

BY ALLEN MORRISON

### 48 Trombone Shorty *Trombonist of the Year*

BY JENNIFER ODELL

### 50 Stanley Clarke *Electric Bassist of the Year*

BY ED ENRIGHT

### 52 Joey DeFrancesco *Organist of the Year*

BY GEOFFREY HIMES

### 56 Complete Readers Poll Results

### SPECIAL SECTION

### 63 Holiday Gift Guide



Esperanza Spalding performing at the New Orleans Jazz & Heritage Festival on May 4

Cover photo: © Retna Ltd./Corbis. Diana Krall playing at The Smith Center for the Performing Arts in Las Vegas on Aug. 13.



83 Brad Mehldau Trio



90 Tia Fuller



96 Riccardo Fassi



98 Louis Sclavis Atlas Trio

## DEPARTMENTS

8 First Take

10 Chords & Discords

13 The Beat

14 Riffs

16 The Insider

20 Players

Lou Marini  
Sara Gazarek  
Herbie Tsoaeli  
Stian Westerhus

77 Reviews

100 Master Class  
Tony Monaco

102 Pro Session  
By Lou Pallo

104 Transcription

106 Toolshed

110 Jazz On Campus

114 Blindfold Test  
James Carter

PAT METHENY

**“PLAYING  
HUNDREDS  
OF CONCERTS A YEAR  
IN EVERY POSSIBLE ENVIRONMENT  
REQUIRES A KIND OF  
PRO-LEVEL  
CONSISTENCY  
FROM ALL THE GEAR THAT I USE.  
MY STRINGS IN PARTICULAR.”**



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

**D'Addario**

D'ADDARIO AND XL ARE REGISTERED TRADEMARKS OR TRADEMARKS OF D'ADDARIO & COMPANY, INC. © 2013 D'ADDARIO & COMPANY, INC. ALL RIGHTS RESERVED.

THE NEW SCHOOL

New York City

# THE NEW SCHOOL FOR JAZZ AND CONTEMPORARY MUSIC

Study, jam, and gig with legends of New York City's jazz and contemporary music scene. Earn your BFA or a combined BA/BFA.

ARE YOU NEW SCHOOL?

[www.newschool.edu/jazz4](http://www.newschool.edu/jazz4)

An Affirmative Action/Equal Opportunity Institution.  
Photos: Matthew Sussman.



Tony Williams (left) in the studio with Ron Carter

## Five for Five

Ron Carter. The name is synonymous with the bass. In this issue, we salute and congratulate Mr. Carter on his induction into the DownBeat Hall of Fame. His election creates a poetic reunion. He now joins his legendary bandmates by becoming the final member of trumpeter Miles Davis' "second great quintet" to enter the DownBeat Hall of Fame. Davis was inducted in 1962, followed by drummer Tony Williams (1997), saxophonist Wayne Shorter (2003) and keyboardist Herbie Hancock (2005).

Carter's induction is doubly poetic because the Miles Davis Quintet topped the poll's Historical Album of the Year category with *Live In Europe 1967: The Bootleg Series Vol. 1* (Columbia/Legacy). This set, which includes three CDs and one DVD, is a fascinating document of the band at the peak of its power. As a member of that telepathic quintet, Carter helped transform small-ensemble acoustic jazz by loosening up song structures and not following pre-existing formulas. Each song on the quintet's set list provided a broad framework for unpredictable improvisation. Onstage, the band would start a new song without definitively finishing the previous one. Everything flowed. *Live In Europe 1967* features multiple versions of Thelonious Monk's "Round Midnight," Davis' "Agitation" and Shorter's "Footprints," illustrating how the band could attack the same composition in diverse ways.

"It helped that our library was so constant," Carter says in the album's liner notes. "It made it easier for us to develop ideas night by night. It wasn't like we were fighting to remember the changes to a new tune. And it wasn't so much a matter of reinventing a tune as having the memory to develop something from Tuesday—a strange phrase or something—so that by the weekend, the music could have a whole new format to it. That was part of the process of panning for our music."

All five members of that quintet remain integral to discussions about today's jazz scene. Davis, who died in 1991, is revered as one of the greatest artists of the 20th century in any art form, and his enormous impact on jazz will be felt for centuries. Williams (1945-'97) revolutionized jazz drumming and remains a touchstone for players around the world. Hancock, who won the Keyboard category in the Readers Poll, is revered for his musical curiosity, his ability to take jazz to wider audiences and his role as a spokesman for jazz. Shorter is a double-winner in this year's poll, topping the Soprano Saxophone and Composer categories. (On Sept. 2, at this year's Detroit Jazz Festival, the Wayne Shorter Quartet delivered one of the most memorable concerts I have ever witnessed.)

The DownBeat Hall of Fame has 132 members, and Carter belongs in this ultra-elite club. (Visit [downbeat.com](http://downbeat.com) to see a list of all the inductees.)

But it's important that fans and critics not define Carter *solely* by his contributions to Davis' quintet. After all, Carter is a thriving, classically trained craftsman who has played on more than 2,000 albums and has put out dozens of discs as a leader, including the 2011 release *Ron Carter's Great Big Band* (Sunnyside). Carter's recorded oeuvre is a textbook on modern jazz. We're eager to hear what he'll do next.

DB



# CONGRATS TO ALL

## WINNERS

**JAZZ ALBUM** VIJAY IYER TRIO, ACCEJERANDO (MARCUS GILMORE)

**HISTORICAL JAZZ ALBUM** MILES DAVIS QUINTET, LIVE IN EUROPE  
1967: THE BOOTLEG SERIES, VOL. 1 (TONY WILLIAMS)

**JAZZ GROUP** VIJAY IYER TRIO (MARCUS GILMORE)

**RISING STAR JAZZ GROUP** ROBERT GLASPER TRIO (MARK COLENBURG)

**RISING STAR DRUMS** MARCUS GILMORE

**RISING STAR ARRANGER** JOHN HOLLENBECK

## RUNNERS-UP

**JAZZ ALBUM** JOHN HOLLENBECK, ERIC HARLAND, ULYSSES OWENS JR., RAY BRINKER, HENRY COLE, TERI LYNE CARRINGTON, MATT WILSON

**JAZZ GROUP** OTIS BROWN, JEFF BALLARD, ERIC HARLAND, HENRY COLE, DAVE KING, MATT WILSON, JUSTIN FAULKNER, BRIAN BLADE, KENDRICK SCOTT, ULYSSES OWENS JR.

**BIG BAND** JEFF BALLARD, PABLO BENCID, JOHN RILEY

**DRUMS** ROY HAYNES, MATT WILSON, ERIC HARLAND, BRIAN BLADE, NASHEET WAITS, LEWIS NASH, ANDREW CYRILLE, MARCUS GILMORE, HERLIN RILEY, BILLY HART, ALLISON MILLER

**VIBES** MIKE MAINIERI, JASON MARSAJIS

**PERCUSSION** CYRO BAPTISTA, PONCHO SANCHEZ, AIRTO MOREIRA, GIOVANNI HIDALGO, TRILOK GURTU, PETE ESCOVEDO, MINO CINELU

**COMPOSER & ARRANGER** JOHN HOLLENBECK

**BLUES ARTIST OR GROUP** TEDESCHI TRUCKS BAND (JJ JOHNSON)

**BLUES ALBUM** TEDESCHI TRUCKS BAND, REVELATOR (JJ JOHNSON)

**BEYOND ARTIST OR GROUP** ROBERT GLASPER EXPERIMENT (MARK COLENBURG), MEDESKI, MARTIN, AND WOOD (BILLY MARTIN), ?JESTLOVE, JJ JOHNSON, GLEN KOTCHE

**BEYOND ALBUM** THE ROOTS, UNDON (?JESTLOVE), TEDESCHI TRUCKS BAND, REVELATOR (JJ JOHNSON), WILCO, THE WHOLE LOVE (GLEN KOTCHE)

**RISING STAR JAZZ ARTIST** ERIC HARLAND, JOHN HOLLENBECK

**RISING STAR JAZZ GROUP** MIGUEL ZENON QUARTET (HENRY COLE), CLAUDIA QUINTET (JOHN HOLLENBECK), TIERNEY SUTTON BAND (RAY BRINKER)

**RISING STAR BIG BAND** JOHN HOLLENBECK LARGE ENSEMBLE

**RISING STAR DRUMS** ANTONIO SANCHEZ, ALLISON MILLER, JEFF BALLARD, ULYSSES OWENS JR., FRANCISCO MELA, JOE FARNSWORTH

**RISING STAR VIBES** JASON MARSAJIS

**RISING STAR PERCUSSION** ARTO TUNÇBOYACIYAN, NANA VASCONCELOS, GIOVANNI HIDALGO

**RISING STAR COMPOSER** ARI HOENIG

**RISING STAR MISC. INSTRUMENT** ARTO TUNÇBOYACIYAN

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

**Zildjian**  
GENUINE YOU.

Introducing the  
**EMPYREAL Tenor**  
 by **MACSAX®**



**FIND YOUR VOICE!**



**MACSAX**  
 AUSTIN  
 TEXAS  
 MACSAX.COM

## Chords & Discords ▶



Billy Drummond

### *Drummond on Drumming*

Drummers are often not given credit for having “big ears” or being able to see deeply into the intricacies of songs in which total instrumental interaction is concerned. In the Blindfold Test in your November issue, Billy Drummond’s insights into the music that was put before him were very impressive—to say the least. He seemed to speak from deep inside the music, rather than from the outside looking in. Drummond has shattered the myth that drummers cannot possess “elephant ears.”

LARRY HOLLOWELL  
 NORFOLK, VA.

### *Joey D Coverage*

It is beyond me why DownBeat has never put organist Joey DeFrancesco on the cover of the magazine—especially since Jeff Coffin made the cover of your October issue. Coffin is OK, but he’s not a saxophonist at



Joey DeFrancesco

ERIC KIRK

the forefront of jazz. Coffin is an 80-percent player, no more, and is never a guest on any of the big-name artists’ CDs. He is also only an average interview subject.

Joey D, however, is one of the greatest players of all time, both for his musical content

and the mastery of his ax. All great musicians know Joey D well and would love to collaborate with him. Joey D is amazing, and DownBeat should turn the world on to him!

BOB HERREN  
 DENVER

**Editor’s Note:** Jazz is a big umbrella, and DownBeat has been proud to provide coverage of both Jeff Coffin and Joey DeFrancesco over the years. DeFrancesco, who has once again topped the Organ category in the Readers Poll, is the subject of a profile on page 52.

### *Masuka’s Perseverance*

I was delighted to read your article on the great African vocalist/composer Dorothy Masuka (Players, October). In the 1970s, I was general manager of the Musiotunya Intercontinental Hotel—located near Victoria Falls in Livingstone, Zambia—and my hotel regularly hosted Dorothy as a cabaret act. She was a delightful performer and a charming person. It is lovely to see that she is still active as a singer and human-rights activist.

DON LINDALE  
 DLINDALE@IHUG.CO.NZ



Von Freeman

PAUL NATION/PHOTO RESERVE

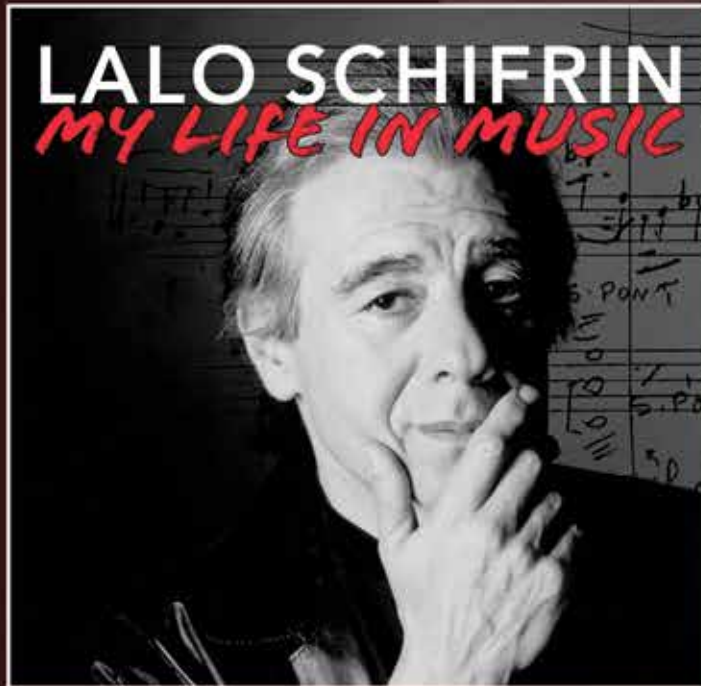
### *Salute to Vonski*

That was a great article about saxophonist Von Freeman in your November issue (“Von’s Life Lessons,” The Beat). My wife and I had the opportunity to meet Von and hang out with him at his 80th birthday celebration in Chicago. He was a great jazz musician—right up there with Lester Young, Coleman Hawkins, Ben Webster, Dexter Gordon, John Coltrane and Sonny Rollins.

Von helped a lot of jazz musicians: Mulgrew Miller, Rodney Whitaker, Kurt Elling, Lonnie Plaxico, Ron Blake, Eric Alexander and Sam Rivers, just to name a few. Von never left Chicago because his family was more important to him than being on the road or coming to New York City to play jazz.

EARL “TIP TOE” BELCHER  
 ALBANY, N.Y.

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



"... one of the greatest composers that's ever lived. He understands how to move an audience emotionally. There's nobody hipper than Lalo."

-Brett Ratner, director *Rush Hour*

This four-disc set spans music from all aspects of Mr. Schifrin's career, from the early beginnings of his film music to the big hits that include *Mission Impossible*, *Dirty Harry*, *Enter The Dragon*, and *Bullitt*. Also represented is music from his jazz and classical compositions including work commissioned by Dizzy Gillespie, as well as the Grammy-nominated *Jazz Meets The Symphony* series and unreleased music from films including *Charley Varrick*, *The Beguiled*, *Joe Kidd*, and *Coogan's Bluff*. Along with over five hours worth of music, a forty-eight page book is included with archival photos and notes.



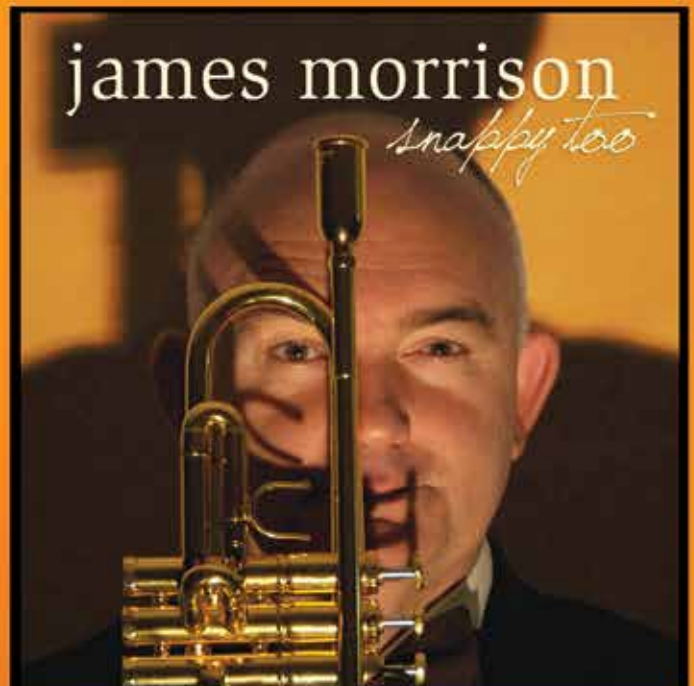
"James Morrison, who is from Australia but appears in the U.S. on an occasional basis, is a musical wonder. Equally brilliant on trumpet and trombone, he is also skilled on reed instruments."

On this project, Morrison plays four trumpets, four trombones, five saxophones, flugelhorn, bass-trumpet, piano, guitar, banjo and bass!"

- Scott Yanow

"If you like Jazz, if you like exciting playing, if you like Big Band music, and if you like music that SWINGS, then *Snappy Too* is well worth checking out."

- Roger Clark



www.schifrin.com



Available at



**espafrica**  
events | social marketing | production

PRESENTS

**14<sup>th</sup>**  
CAPE TOWN  
INTERNATIONAL  
**Jazz**  
FESTIVAL

“Africa’s  
**grandest**  
gathering!”

**30 MARCH – 6 APRIL**

FESTIVAL DAYS - 5 & 6 APRIL

**2013**

CAPE TOWN INTERNATIONAL  
CONVENTION CENTRE

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



arts and culture

Department:  
Arts and Culture  
REPUBLIC OF SOUTH AFRICA

SABC



SEKUNJALO  
*Africa, come to the fore*

Computicket  
*the ticket you can trust*

# The

## Inside ▶

- 14 | Neil Cowley
- 14 | Riffs
- 16 | Insider
- 17 | Bessie Smith
- 18 | John Irabagon
- 20 | Players

# Beat

## Meeting of Minds

Rivers, Altschul, Holland  
'Reunite' on Pi Release

In the '70s, saxophonist Sam Rivers' Studio Rivbea loft home was a Manhattan magnet of free-improvisational interplay for a number of significant musicians, among them drummer Barry Altschul and bassist Dave Holland. Renowned for his belief in long-form free playing, Rivers experimented with the jam-session sensibility in his compelling, acclaimed trio with Altschul and Holland, which yielded only two albums, *The Quest* (Red) in 1976 and *Paragon* (Fluid) in 1977. (The triad also recorded on Holland's 1972 ECM leader debut, *Conference Of The Birds*.)

For the culmination of a 2007 Columbia University-run WKCR-FM festival, Rivers was asked to reassemble the trio, for the first time in 25 years, and play an extemporaneous showcase at Columbia's Miller Theatre. All parties agreed and treated the sold-out concert hall to a scintillating adventure of free-improvisation, ranging from the intensive to the sublime. Five-and-a-half years later, *Pi* is finally releasing an album that documents the show. *Reunion: Live In New York*, a two-CD package, captures the trio as if no time had elapsed since last time they had all played together.

"We didn't need to prepare," Holland said. "We were improvising in a small group. With Sam and Barry, it felt natural. Even though we had all been through musical changes, the focus and creative connection was still the same—essentially three friends having musical conversations."

Altschul added that getting the group back together wasn't easy. "Sam had come out of the



hospital a week-and-a-half before, and Dave flew in from Los Angeles, where he was working with Herbie [Hancock] on the Joni Mitchell album," he said. "We played cold. Sam wanted to do one long set, but since he had just gotten out of the hospital, he decided on two sets."

Rivers, who plays tenor and soprano saxophones, flute and piano on *Reunion*, passed away on Dec. 26, 2011. His daughter, Monique Rivers Williams, said that her dad loved the idea of the reunion, was excited to be in his former home in New York and loved telling stories backstage.

"My dad listened to the music and he was totally in favor of releasing it," Williams said. "He said it was so good to get everyone back together."

Why did the *Reunion* album take so long to be released? *Pi* label owners Seth Rosner and Yulun Wang suspected that a recording had been made of the concert. They contacted Rivers, who was interested in possibly putting

it out on his own label. A couple of years later, they talked to Williams, who said that her dad gave full permission to proceed. However, the tapes couldn't be found among Rivers' other archival material. It was September 2010 when *Pi* finally tracked down a copy at WKCR.

"*Pi* takes great pride in the sound," Wang said. "And while the sound wasn't great, we figured it was good enough."

When it was finally remastered, Wang and Rosner sent copies to each of the trio members. It took nearly a year for all parties to sign off. One problem was the sonics, which Altschul said were poor because his drums weren't miked.

"This trio was a supergroup in its time," Rosner added. "It was so important to have a document like this of a group that was so shockingly unrecorded."

Holland is pleased the album is out. "This is to honor Sam's uncompromising commitment to the music," he said. —Dan Ouellette

# Cowley Trio Embodies Brit-jazz



Poncho Sánchez

ASHLEY STRONG

**Latin Love:** Conguero Poncho Sánchez received a Lifetime Achievement Award from the Latin Recording Academy on Nov. 14. Sánchez will be honored at an invitation-only ceremony at the Four Seasons Las Vegas. Over the course of his 30-year career, the percussionist—who was a member of Cal Tjader's famed ensemble—has released more than 30 albums and won a Grammy in 1999 for Best Latin Jazz Performance.

**Stream On:** Dizzy's Club Coca-Cola at Jazz at Lincoln Center has begun streaming its Thursday-evening performances at 9:30 p.m. EST on the Jazz at Lincoln Center website. The program of live-streamed events will include the Jan. 14 awards ceremony for the 2013 NEA Jazz Masters, which will also be broadcast on Sirius XM Satellite Radio.

**Seeing Signs:** Pianist Gerald Clayton celebrated his recent signing with Concord Records with a six-night residency at the Jazz Standard in New York on Sept. 25–30. Clayton's residency included performances with artists such as vocalists Sachal Vasandani and Gretchen Parlato, trumpeter Ambrose Akinmusire and saxophonist Dayna Stephens.

**App-ro Blue:** In September, Blue Note Records launched its own Spotify application, which will allow users to discover music spanning the entire history of the label. Features of the app include a filter that lets users refine their track search by performer, album, style, instrument or year, as well as a place to purchase label merchandise. The label has partnered with website Who Sampled to include songs that sample classic Blue Note tunes, including tracks by the Beastie Boys, Common, The Roots, A Tribe Called Quest and the Wu-Tang Clan.

Brit-jazz has become a widely used term for the young U.K. bands sweeping away old clichés and embracing rock and dance-influenced music. It stems from London jazz club Ronnie Scott's, which developed the Brit Jazz Fest in 2009. Based around the London club scene, Brit-jazz has come to include, most recently, the Neil Cowley Trio.

This year, the Cowley trio released the U.K.'s best-selling jazz record, *The Face Of Mount Molehill* (Naim). The trio is known for its strong hooky melodies and energy-laden riffs, which appeal to rock and jazz fans alike. At a festival in Finland, one excited fan even mounted a one-man stage invasion.

"What we do live is perhaps a step up from the record," Cowley said. "We're very much about a collective output. We're about melodies, and the collective energy we produce." It's a life force that Cowley also provides as pianist on singer Adele's smash hit "Rolling In The Deep." But just what is the Cowley sound?

"I grew up in the Thames estuary," Cowley said. "It's funny, I was in Sligo in Ireland, and this guy said what we play was an Anglicised yearning for something that never really existed."

Cowley has a wit about him that, like his music, draws you in. He's a big fan of one of England's greatest socially conscious film directors, Mike Leigh, who is well-known for such bittersweet classics as *Life Is Sweet*. "I would aspire to be a musical Mike Leigh," Cowley says. "I think the man's a genius."

The Neil Cowley Trio has been the target of criticism from the old school of British jazz for the group's irksome ability to write catchy tunes and for not improvising enough. As an act of comic revenge on a newspaper journalist's grumble that all the band did was play "loud, louder" and then "stop," Cowley took that very phrase for the title of their next album—*Loud ... Louder ... Stop!* (Cake)—and released it as the followup to their debut album, *Displaced* (Hide Inside).

At the Montreux Jazz Festival, Cowley presented newly arranged versions of songs from that album, including a magisterial version of the tune "How Do We Catch Up." *Radio Silence* (Naim), their last album with the original bassist on board, came out two years ago. A glance at the artwork will confirm they're cast as ill-fated polar explorers, all three deep-frozen in the ice and their axes and showshoes forlornly abandoned by their sides.

Frequently compared to the sound of late pianist Esbjörn Svensson's trio, Cowley shares Svensson's desire to crack America. It's a five-year effort on his part.

"If you can make it in the U.K., you can make it anywhere," Cowley said. "We've taken the hard knocks, and maybe we're geared up for it."



Neil Cowley

COURTESY OF ROT SOUND REBILITY

Setting up at the studio, drummer Evan Jenkins, who is from Wellington, New Zealand, but who has lived and worked in the United Kingdom since 1994, quietly assembles his beloved Rogers drum kit and takes his Zildjian cymbals out of their bags, ready to rehearse new material titled "Forrest The Officer" and "Stop Frame 90s."

The third member of the band, recently recruited Australian bassist Rex Horan, has been living in the United Kingdom since 1997. Horan met Jenkins four years earlier in Western Australia, when they were both students in Perth, and then hooked up with various bands, particularly Scottish singer/songwriter Phil Campbell. Jenkins was as interested in rock as he was jazz, an unlikely fan of both pomp rockers Kiss as well as Buddy Rich, Louie Bellson, Roy Haynes and Dave Garibaldi.

Horan, heavily bearded with copious tattoos on his forearms and a certain steely look about him, talks in disarmingly modulated tones about the "strength of the melodies" of the trio and Cowley's knack for writing a catchy tune.

"For me, with most good music, whether it is rock or reggae, the tracks with the strong tunes are always the ones that rise above eventually," Horan said.

Cowley brings melody to Brit-jazz, something that used to be unfashionable, but he and the trio are not alone. With a wind of change blowing through the very diverse British scene, Cowley's estuary sound is one the jazz world is getting used to. You might think it's familiar, but you won't have heard it before.

—Stephen Graham

# PETE CHRISTLIEB

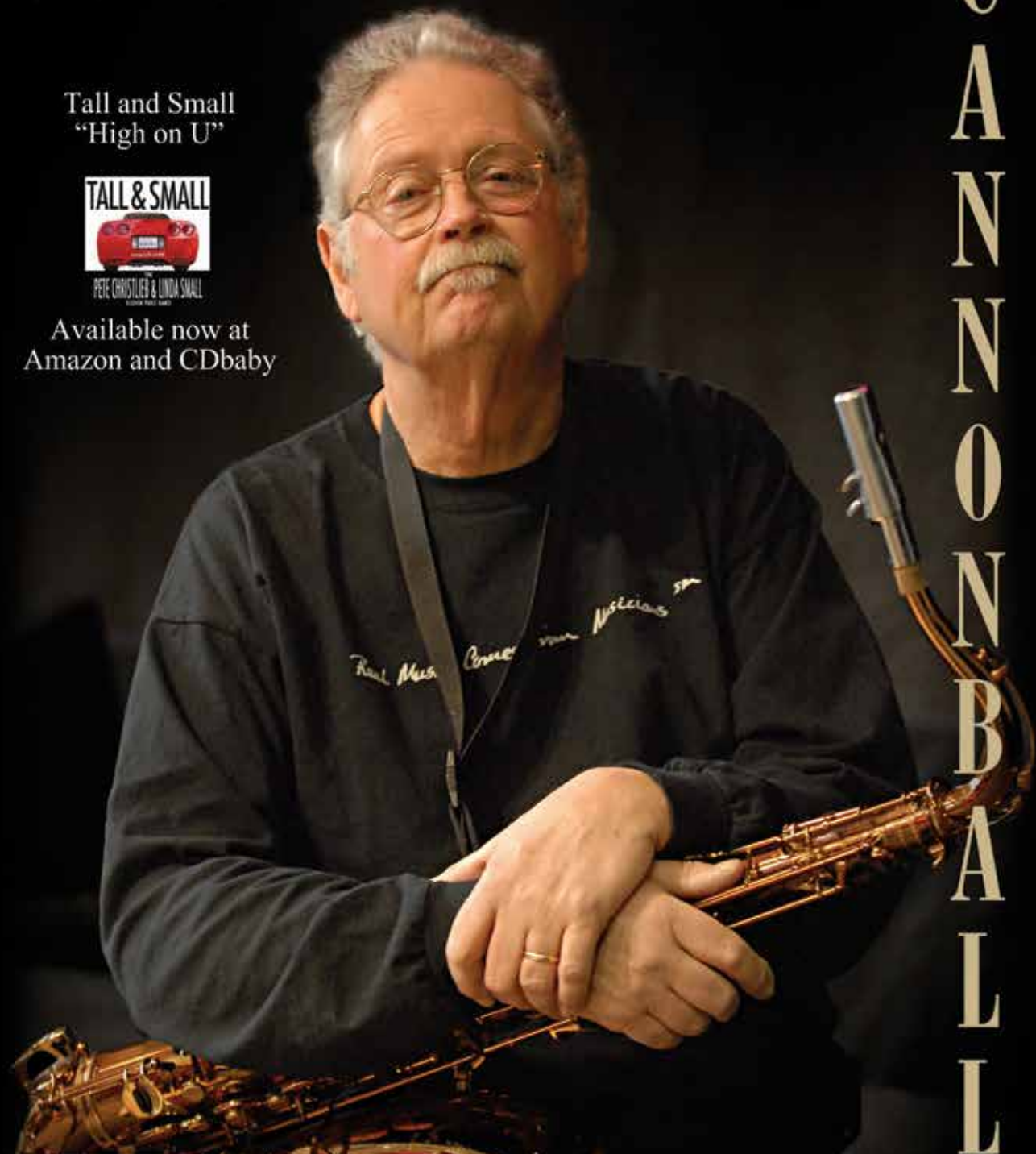
SIGNATURE VINTAGE REBORN TENOR

Tall and Small  
"High on U"



PETE CHRISTLIEB & LINDA SMALL  
OWNER PAUL GARD

Available now at  
Amazon and CDbaby



C  
A  
N  
N  
O  
N  
B  
A  
L  
L



"THE BEST DAMN HORN  
IN THE BUSINESS!"

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



## When Dizzy Chose To Run

Politics can be exciting. And provocative. And persuasive. And fun.

The most inspiring campaign of my lifetime was the 1963-'64 *Dizzy Gillespie For President* crusade. Dizzy was a deep thinker, a concerned humanitarian and a unique jazz innovator. His comedic timing was as impeccable as the rhythms of his musical performances.

In the '40s or '50s, as a gag, the Associated Booking Corp. distributed to the press some nickel-size buttons with the slogan *Dizzy Gillespie For President*. A few people smiled, and it was soon forgotten. Fortuitously, one of those buttons showed up in the mailbox of syndicated columnist and former *DownBeat* editor Ralph J. Gleason in the early '60s. Gleason mentioned in a newspaper column that a Gillespie presidency might be exactly what the country needed. Ramona Crowell (who had never met Dizzy) suggested starting with sweatshirts bearing his image. Gleason arranged a meeting with the candidate, and the campaign began. Crowell and the Gleasons—Ralph's wife, Jeanne, volunteered to be national chairperson—ordered bumper stickers, balloons and larger, more readable buttons. Crowell advertised the sweatshirts in the pages of *DownBeat*, and she and her husband sold them from a booth at the Monterey Jazz Festival. Dizzy received a royalty payment for every shirt sold.

Crowell, a registered member of the Assiniboine Tribe of the Sioux Nation, was Dizzy's vice presidential running mate. Miriam Makeba appeared at a rally in Palo Alto, Calif. Clint Eastwood requested a bumper sticker. U.S. Rep. Barbara Jordan of Texas wore her Dizzy button on the floor of the House.

Early on, I was recruited as Southern California Campaign Chairperson. I was well stocked with buttons, balloons, bumper stickers and sweatshirts when Shelly Manne booked Dizzy's quintet into Shelly's Manne-Hole in Hollywood. Because I was the venue's public relations director, I called a press conference to promote Dizzy's opening and his presidential campaign. *DownBeat* Associate Editor John A. Tynan, who was among the two dozen journalists in attendance, wrote a comprehensive account in the Nov. 5, 1964, issue. (This fascinating article was later published in the 2009 book *DownBeat—The Great Jazz Interviews: A 75th Anniversary Anthology*.) When asked about his policy on Vietnam, Dizzy replied, in part, "If I were president, I'd get out of there. I'd say, 'Look, y'all got it, baby. Yeah, good luck.' I'd get American soldiers out of there." Suddenly there was a loud



interruption as the reporter from CBS/KNX Radio News banged his chair against a table and stomped out, snarling, "I thought this would be a lot of laughs. This guy's *serious!*"

I suggested that we should anticipate our candidate's victory with a *DownBeat* cover photo of him taking the oath of office in front of the Manne-Hole. Tynan loved the idea but said there was no budget for such a set-up. Shelly, feeling enthusiastic about the coup of having his club on the cover of *DownBeat*, agreed to underwrite expenses. Shelly hired carpenters to erect a speakers' platform sturdy enough for six men and a large U.S. flag. President Gillespie and his Supreme Court Justices (Kenny Barron, James Moody, Chris White, Rudy Collins and Shelly) were outfitted at Western Costume Company. I donned my Dizzy sweatshirt, and I assembled my children, their friends, Tynan and a bunch of dedicated friends of the musicians. Robert Skeetz took the photos for

the cover of *DownBeat*. I don't know whether Skeetz or an editor cropped the Manne-Hole's sign out of the cover photo back in 1964, but it does appear in the photo that illustrates my essay here. Until now, most people have never known that President Dizzy Gillespie's inauguration took place at Shelly's Manne-Hole in Hollywood. And nobody knew it was actually financed by Shelly Manne himself.

So what happened to The Movement? Apparently, several hundred write-in votes for Dizzy were tabulated in 25 states, all of which had been circulating petitions to get his name placed on the 1964 ballot. The National Observer suggested that 1964 was an encouraging preparation for a more intense 1968 campaign. Dizzy was amenable until his spiritual adviser counseled that running for political office was an ego trip, and against the principles of his Bahá'í faith. In 1971, Dizzy chose the stage of the Monterey Jazz Festival to announce his permanent withdrawal from politics. **DB**





Caught

**Devil's Music Evokes Bessie Smith's Bluesy Spirit**

It's 1937. The Empress of the Blues saunters into an intimate Memphis parlor with her three-man band for a night of music and storytelling. This is the setting for *The Devil's Music: The Life And Blues Of Bessie Smith*—a play celebrating the life of the blues legend.

Written by award-winning playwright Angelo Parra and staged by accomplished director Joe Brancato, *The Devil's Music* stars musician/actress Miche Braden, the founder and former lead singer of the all-female group Straight Ahead. Braden was a protégé of pianist Harold McKinney as well as Motown musicians Thomas "Beans" Bowles and Earl Van Dyke. She is also musical director of the production and wrote the arrangements.

*The Devil's Music* is set in a buffet flat on the eve of Smith's tragic death from a car accident. Braden paints vivid scenes from Smith's tumultuous life while interjecting risqué banter to the musicians and the audience.

"Bessie lives through me," Braden said. Her compelling performance captures Smith's brassy, soulful vocals and boisterous, fiercely independent personality, balancing her wild side and penchant for hard drinking with moments of tenderness and raw emotion. The play tackles racism, Smith's sexuality (she was bisexual) and alcoholism. In his Playwright's Notes, Parra refers to the play as "our love letter to Bessie." It's a testament to her achievement of excellence in the face of adversity, to the way she broke musical and societal barriers, to the personal price she paid, and to her influence on the blues greats who followed.

Born into a poor family in still-segregated Chattanooga, Tenn., in 1894, Smith began her career in vaudeville. After moving to New York in 1923, she was signed by Columbia, garnering instant success with her first record-

ing; her session sidemen included luminaries such as Louis Armstrong. Smith was the highest-paid black entertainer of the time, but with the blues falling out of fashion, the mismanagement of her affairs and Smith's heavy drinking, her career waned. She was dropped by Columbia but continued fairly steadily, playing the Apollo Theater in 1935. Brancato presents this biographical information through Braden's monologues, intermingled with Smith's most memorable tunes.

Brancato and Braden conceived the production at a diner in Manhattan's Upper West Side. Following a yearlong collaboration with Parra, the play was staged in 2000 at the Penguin Repertory Theatre in Stony Point, N.Y., and later at New York's St. Luke Theatre, as well as several regional theatres across the United States. It earned rave reviews during its seven-day run at this year's Festival International de Jazz de Montréal. Braden was nominated for a Drama Desk Award for Best Actress in a Musical.

Braden's sidemen are bassist Jim Hankins, dynamic saxophonist Keith Loftis (alternating with Anthony E. Nelson Jr.) and pianist Aaron Graves. The trio skillfully accompanies Braden on "St. Louis Blues," "I Need A Little Sugar In My Bowl," Smith's own "Dirty No-Gooder's Blues" and "Nobody Knows You When You're Down And Out." Braden taps into The Empress' commanding voice and her capacity to express meaning through subtle emphasis.

"This has been a generous collaborative effort," Brancato said. "I have no doubt that Miss Bessie's spirit has blessed our journey." Performances are scheduled at the Cleveland Playhouse on Feb. 15–March 10, 2013.

—Sharonne Cohen



Leads Grammy-nominated group. Has performed and recorded with the best: Stan Getz, Art Blakey, Joe Henderson, Dexter Gordon, Pharoah Sanders, and more...

Professor of Piano

berklee.edu

Berklee college of music

# Irabagon's *Unhinged* Opens Doors

Saxophonist Jon Irabagon goes back and forth a lot, whether it's between alto and tenor, free and composed music, leader and sideman gigs, or New York and the rest of the world. But Irabagon's latest endeavor finds him toggling between recording artist and record-label entrepreneur.

In September, his label, Irabagast Records, made its debut with two new Irabagon albums: *Unhinged*, the second long-player from his Outright! quintet, and *Appalachian Haze*, the latest from the additive group I Don't Hear Nothin' But The Blues. Outright! is filled out by trumpeter Ralph Alessi, keyboardist Jacob Sacks, bassist John Hébert and drummer Tom Rainey. Formerly a duo project consisting of Irabagon and drummer Mike Pride, I Don't Hear Nothin' But The Blues has since expanded to include guitarist Mick Barr.

Ever the juggler, Irabagon also performs with several other groups, including Mostly Other People Do The Killing, Pride's From Bacteria To Boys, the Mary Halvorson Quintet and Dave Douglas' current five-piece project. The 2008 Thelonious Monk International Jazz Saxophone Competition winner sat down with DownBeat before a gig with Halvorson in Brooklyn.

## Why start your own label?

I've been dealing with a lot of different labels, with previous records that I've done, and also records that I'm on as a sideman and a co-leader. The opportunities are there. The music that I wanna make is very personal, and I'd like to have control over the artwork and the musical side, too. It just seemed like the right time to try it, and it's definitely a learning process.

## What does "Irabagast" mean?

It's a combination of my last name with a nickname that I was given in Norway. There's a Norwegian word *rabbagast*, which is somewhat of a carefree, mischievous character. I figured that name would not be taken.

## The photography for *Unhinged* shows you partying in a limo, and the album features song titles like "Charles Barkley" and "Parker Posey." What role does humor play in your music?

It's definitely a part of it. People like Charlie Parker and Sonny Rollins, they definitely had some humor in where they were coming from. When I was transcribing Parker and Rollins, and studying their music, that part definitely stuck with me. I get to play music for a living. I'm very lucky. My music reflects the



Jon Irabagon

fact that playing is a privilege, and it's fun to do. If music is too serious all the time, I start to lose interest in it.

## On the new I Don't Hear Nothin' But The Blues album, you add metal guitarist Mick Barr. What does Barr bring to the table?

[Barr provides] super-clean technique, but also gradually shifting guitar shapes and bursts of sound and distortion. Those things definitely affect what Mike and I do, but it also gives us a third member to bounce ideas off of. Mike and I have this thing that we've developed for that duo, [but] we didn't make Mick go through that whole process of figuring out exactly what we were doing. Mike and I are still doing this kind of motivic, resource-bank-based improvisation that we can keep going back to. Mick can join that, or he can be the opposite of that and provide a contrast.

## *Appalachian Haze* is a single improvisation that runs nearly 48 minutes. Sonically, it's also very extreme. How do you keep the intensity up for so long and still manage to stay focused?

I've been doing long-form improv with

[drummer] Barry Altschul, too. He used to play in the Sam Rivers trio with Dave Holland. And he was like, "Sam, Dave and I, we used to play non-stop for four or five hours." I said, "Man, how did you guys do that?" He'd say, "We'd play all day and would not stop, and somebody would be playing all the time. If someone needed to stop and go to the bathroom, they'd stop playing and leave. But the other people would keep playing." Sometimes, people would go out for a sandwich. But they'd come back and pick it back up. So, it's not really about you being the head of everything all the time. It's more about whoever's feeling the energy the most at that time. You let them be the leader for that moment. It's a group effort of trying to keep the intensity up.

## You're a member of Dave Douglas' new quintet. What have you learned from working with him?

I've just been aware of his music and his groups, the way that he runs a bunch of different groups at the same time and writes differently for each of the groups. His whole method of music has been part of where I've been coming from this whole time. —Brad Farberman

Terri Lyne  
Carrington  
Berklee Alumna '83

Joe Locke (left) and Romero Lubambo



## Caught

### Trio da Paz Honors Getz, Gilberto at Dizzy's Concerts

Trio da Paz has enough firepower to command any stage. The Brazilian expatriate supergroup of guitarist Romero Lubambo, bassist/composer Nilson Matta and drummer Duduka Da Fonseca has been moving Brazilian jazz forward for two decades. But Trio da Paz plus vibraphonist Joe Locke, tenor saxophonist Harry Allen and vocalist Maúcha Adnet constitutes an embarrassment of riches.

Their annual two-week residency at Dizzy's Club Coca-Cola at Jazz at Lincoln Center has become an end-of-summer tradition for New Yorkers seeking cool melodies as a respite from the city's August heat.

The theme of this year's edition, seen Aug. 24, was the transcultural collaboration of Stan Getz and João Gilberto—who, together with Antônio Carlos Jobim, turned the quiet revolution of Brazilian bossa nova into a worldwide phenomenon in the early 1960s. But the Getz/Gilberto tribute was really a starting point for a bridging of North and South American jazz styles that allowed for soaring improvisation.

The trio's first song on that Thursday night, Jobim's "Corcovado," provided a template for how these players would lift even familiar material into another realm. Allen, with his neo-traditionalist bent and technical mastery, may be the perfect tenorist for the job of Getz surrogate. A sensational swing tenor player in the tradition of Getz, Al Cohn and Zoot Sims, Allen is a fountain of melody who is also comfortable with post-bop idioms. Without repeating Getz's now-familiar riffs on "Corcovado," he captured the gentle spirit of Getz's gently undulating lines as well as his range of tonal expression, from breathy whispers to flat-out wails.

Locke raced out of the starting gate with a surprising torrent of grace-noted 16ths. Following Locke requires listening as fast as Locke thinks and plays. His fluid, imaginative, often bluesy ideas remind the listener of

the players he cites as his biggest influences, Milt Jackson and Bobby Hutcherson.

Lubambo had the last, deepest word here, as he did throughout the evening. Playing nylon-stringed acoustic with a pickup, his explosive solo displayed his penchant for creative reharmonization and rhythmic interpolation, all without sacrificing the song's essential Brazilian sway. He displayed astounding fingerpicking technique on both acoustic and electric: His right hand is capable of mowing down chords like a combine. Later, he used it to execute, with perfect precision, some rapid-fire, MJQ-like baroque passages on "Baden," Matta's tribute to guitarist Baden Powell.

Such stellar solos might distract from the brilliant contributions of the trio's rhythm section. Matta, who has played with everyone from Gilberto to Yo-Yo Ma, was a quiet powerhouse, an inventive melodist with a gorgeous tone. Da Fonseca played high-intensity grooves with daring snare and cymbal accents and superb time.

Adnet, who sang with Jobim's Banda Nova for a decade, knows better than to mess with the great bossa nova and samba melodies. Instead, she used her charming stage presence and her husky contralto, reminiscent of the great Brazilian jazz singer Leny Andrade, to create clever rhythmic variations and sensuous interpretations of songs like Jobim's "So Danco Samba" and Janet de Almeida's "Eu Sambo Mesmo."

Trio da Paz closed with "The Girl From Ipanema." Next year will be the 50th anniversary of that landmark Getz/Gilberto recording, sung by the ultra-cool Astrud Gilberto. With Adnet providing an earthier, more emotional rendering, and Allen supplying creative tenor lines, even that overplayed standard sounded fresh. Then again, this music never sounds dated. As Jobim once said, "I'd rather be eternal than modern." And so he is.

—Allen Morrison



Grammy award winner.  
Performs and records with  
the best: Herbie Hancock,  
Dianne Reeves, Cassandra  
Wilson, Stevie Wonder,  
and more...

Professor of Percussion

[berklee.edu](http://berklee.edu)

Berklee  
college of  
music

## Lou Marini

### *Stars Aligned*

It took more than 20 years for saxophonist Lou Marini's new Blujazz CD, *Starmaker*, to see the light of day. Recorded in 1990 and named after a 1937 science fiction novel by Olaf Stapledon, the album features nine original tracks performed by some of Marini's best friends and associates. The album's release was sidetracked due to Marini's lack of success in finding a proper label for it, not to mention some personal-life distractions that prevented him from pursuing it further. More than two decades later, a bit of serendipity led to his renewed interest in the long-shelved but never-abandoned project, which was engineered by world-class producer Jay Messina.

"About a year-and-a-half ago, I saw Jay on a recording date, and he said, 'Where are you storing that, and have you transferred it to digital yet?'" Marini recalled while in Chicago this summer during a tour with James Taylor's band. "He said, 'Man, you've got to transfer that or you could lose it.' When I finally heard it digitally, it sounded so great. Jay said I was crazy not to put this out." Blujazz released the CD this summer, effectively transporting listeners, and Marini, simultaneously back in time and firmly into the present.

In his long career as a saxophonist and woodwind doubler, Marini, 67, is known for creating accessible music that's deeply rooted in his straight-ahead jazz background. He has been in high demand as a performer and clinician since graduating from North Texas State University, where he was in the One O'Clock Lab Band—though he claims he didn't even realize he had a career until he was in his 40s.

An ace soloist, expert arranger and valued member of numerous ensembles over the decades, he has worked with top artists across multiple genres—from Woody Herman, Lew Soloff and Frank Zappa to Blood, Sweat & Tears, the "Saturday Night Live" Band, the Blues Brothers Band and a long list of high-profile pop, rock and r&b artists. He's even served as musical director of the Brianza Blues Festival in Monza, Italy, and gigs frequently in a band led by actress and singer Linda Carter (of TV's "Wonder Woman" fame). Thanks to his professionalism, his laid-back personal style and his ability to flat-out wail in any musical situation, everybody loves "Blue Lou" (a nickname bestowed upon him by comedic actor and blues aficionado Dan Akroyd).

*Starmaker* features the trumpet playing of Alan Rubin, a.k.a. "Mr. Fabulous," a friend of Marini's who passed away last year. "I had asked Alan to be in the booth as sort of my co-



producer on the session," Marini said. "We were talking with Jay about something technical, and suddenly Alan says, 'Hey, check out what they're playing.' The guys had gotten into creating this beautiful soundscape. So that's the way the album starts off, and it ends in a similar way. That's one thing I like about this CD: There's so much free playing from everybody."

The CD contains funk, blues, jazz and ambient elements, with plenty of live-in-the-studio group interplay. It even features a couple of vocal performances from Marini. "I'm singing a lot better now," Marini said, noting that he's come a long way as a vocalist since recording *Starmaker*. "The reason is, my wife is Spanish, and I know a lot of musicians there. For the past three years I've been doing a lot of work with a Spanish blues quartet called Red House. When I go and visit my wife's family in Madrid, we've been working, and I'm singing five or six of my tunes with them. It's a different kind of singing than what's on the CD."

When it comes to playing his horns, Marini is all about articulating complete ideas and expressing them in a clear manner. "If I'm just playing the melody, I want to play the melody so that it feels like it's the first time you play it," said Marini, whose long gray hair stands in striking contrast to the never-gonna-grow-up twinkle in his eyes. "Even if you get into something that's very abstract, I want to have that abstract playing come from a clear feeling."

Marini, who grew up as the son of a band director in Navarre, Ohio, has always been good at maintaining a high level of energy onstage. "I've had a lot of fun, and I've spent my life with great musicians since the time I was a kid," he said. "I admire the guys who are still burning just the way they were when they were kids. In a lot of ways I burn harder now because I know that I'm on the tail end of that. Every time you play, you've got to remind yourself: Who knows how many more chances you're gonna get?"

—Ed Enright

## Sara Gazarek

### A Musician's Singer

Sara Gazarek is a singer of disarming clarity. Gifted with pinpoint pitch, an unwavering sense of swing and a sly smile, she has succeeded at winning over audiences everywhere from the Cotton Club in Tokyo to Vitello's in Los Angeles, her adopted hometown.

But it is only in the past year that, by her own account, Gazarek's true voice has begun to emerge. Having reached the age of 30, she is focused anew on recording, releasing her first album in five years. In the process, she has begun to peel away the layers of artifice in her musical persona.

"I'm really trying to bring myself, Sara, to a song," she said, "not just in terms of style but in terms of the emotional context."

To be sure, Gazarek's style has never lacked for validation. In 2000, as a high school student in Seattle, she won the Ella Fitzgerald Charitable Foundation Outstanding Jazz Vocalist Award at the Essentially Ellington Festival in New York. Three years later, as a student at the University of Southern California's Thornton School of Music, she won a DownBeat Student Music Award for Best Jazz Vocal Soloist.

The Ellington competition took her to the stage of Avery Fisher Hall at Lincoln Center, where she shared time with Wynton Marsalis. The DownBeat award led to a four-week tour in 2004 for the Concord Jazz Festival, where she joined luminaries Diane Schuur, Karrin Allyson and Oleta Adams in a vocal quartet. That engagement led to her debut album in 2005, *Yours* (Native Language), which landed on the jazz charts amid considerable acclaim.

The praise, however, was not universal. While Gazarek's technical capabilities were never challenged, at least one critic questioned whether a 23-year-old could have the life experience needed to tackle the sophisticated material that was on the album. For an admittedly naive performer with a "fear of not being taken seriously," Gazarek said, the criticism was difficult to shake. She released albums in each of the next two years and then abruptly stopped.

Now Gazarek has come roaring back. She is more at ease on the bandstand; so, too, in the studio. Her latest album, *Blossom & Bee* (Palmetto), is a playful affair, offering witty treatments of standards by Rodgers and Hart and Arlen and Harburg and a jaunty account of George R. Newall's "Unpack Your Adjectives," an artifact from the educational animated music video series *Schoolhouse Rock*. She has even appeared in satirical sketches on YouTube—a sideline, she insists, not intended



ANDREW SOUTHAM

as marketing support for the album.

Gazarek's determination to reveal her comedic side owes in part to the influence of her producer, keyboardist Larry Goldings, who oversaw humor-filled recording sessions for *Blossom & Bee* in a farmhouse studio in Pennsylvania. For the recording, Goldings became her writing partner, contributing the music for the title tune, a hard-swinging ode to love between opposites, for which Gazarek and Bill DeMain penned the words. Goldings also recruited an old friend, John Pizzarelli, whose presence on guitar and vocals lent an added kick to what was by all accounts already a spirited effort reflecting Gazarek's blend of technique and emotional intelligence.

"She is a musician's singer," Goldings said. "She can emote in a lot of different ways."

Gazarek's ability to emote extends beyond the stage and studio to the classroom. At USC, she teaches a popular vocal jazz ensemble that features arrangements of contemporary tunes that explore a range of mature themes. Recalling her experience with the critic who thought that material on her first album was off-limits for young singers, Gazarek tells her students that they can sing anything they like—as long as they come to it honestly.

That, she acknowledged, is no mean feat. For all her gifts, she has labored to achieve greater authenticity in her own performance, a process that continues. Still, having made progress on that front—and documenting the accomplishment with the new album—she and her trio are planning to spread the word in tours throughout the East and Midwest. They have already won the West.

"We feel confident and comfortable in the place we've made for ourselves," she said. "We want to wholeheartedly share who we are as people with the listeners." —Phillip Lutz



Photography by Lucy Cocco

Grammy Award winner.  
Performs and records with  
the best: Wayne Shorter,  
Roy Haynes, Jack  
DeJohnette, Wynton  
Marsalis, and more...

Artistic Director, Berklee  
Global Jazz Institute

[berklee.edu](http://berklee.edu)

Berklee  
college of  
music

## Herbie Tsoaeli *Appreciative Leader*

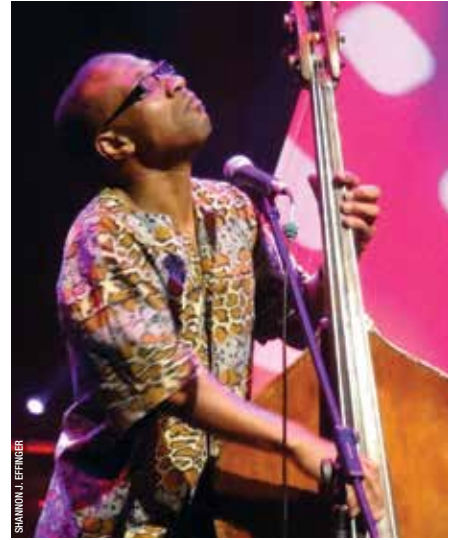
At this year's Cape Town International Jazz Festival, Herbie Tsoaeli was one of the headlining acts to kick off "Africa's Grandest Gathering." With the song "Ancestral Meeting," Tsoaeli paid homage to the "great sons and daughters of the soil" in a dirge-like manner accented by the rattling sounds of African shakers. While Tsoaeli towered over his bass, his horn section provided hard-bop tones. The song started out heavily steeped in traditional African rhythms and gradually turned into an amalgam of folk and jazz—much like Tsoaeli himself, who was raised in the Nyanga East Township in Cape Town during apartheid.

"I was lucky [to come from] a family that played music all the time," Tsoaeli said during a phone interview. His mother and uncle would buy vinyl records of American jazz and South African vocal groups like The Manhattan Brothers, and Tsoaeli listened to the radio to hear *mbaqanga* (popularized by Letta Mbulu and the late Miriam Makeba) and South

African bands such as The Blue Notes, which melded African sounds with progressive jazz.

At age 16, Tsoaeli discovered a community music hall at the Nyanga Arts Centre. He learned how to read music and tried playing several instruments, including electric bass. "A lot of bands would come down, give us some lessons and perform at the arts center, so I had all these melodies in my head," he recalled. Tsoaeli soon began performing with other Nyanga-based bands, such as Ikwezi. During one of his gigs, he made a move that changed the direction of his career. "I was a classical guitar player, and one of the guys [from the group] said that for this gig, I had to switch to [double] bass." Tsoaeli didn't hesitate to make the change, and the double bass has been his primary instrument ever since.

Tsoaeli soon became a first-call bassist, touring the globe with South African greats Hugh Masekela, Abdullah Ibrahim and the late Bheki Mseleku. He also collaborated with British pianist Keith Tippett and his improv group Mujician.



SHANNON J. EFFINGER

With his new album, *African Time* (Sheer Sound), the focus is now on Tsoaeli as a leader. "I want people to hear how I think about the music itself," he said. "I've been trying to find my voice, and having my own album is a dream come true."  
—Shannon J. Effinger

### HighNote Records

### Savant Records

### The Latest Releases From These Modern Masters



NUMBER FIVE

HIGHNOTE HCD 7236

**TOM HARRELL** is one of the world's most respected jazz trumpeters & composers. Here, Harrell features his 'working band,' that has appeared unchanged on all five of his HighNote recordings. The result is a comfort level that approaches symbiosis & a recording which is more than an entry in a discography, but is an event.



ALONE TOGETHER

HIGHNOTE HCD 7242

These recordings from **PAT MARTINO's** personal collection document the interplay and chemistry that he forged with rhythm guitarist **Bobby Rose** on their first duet tour during the summer of 1977. Both were at the very peak of their powers and we are fortunate to have these superb performances preserved for posterity.



SOUL SHADOWS

SAVANT SCD 2117

Vocalist **DENISE DONATELLI** won a Grammy nomination with her second Savant CD, "When Lights Are Low." Possessing a voice of exceptional nuance, agility and unerring pitch, Denise is able to imbue whatever she chooses to sing with her special warmth, wit and insight. Featuring the musical direction & piano of Geoffrey Keezer.



MR. LUCKY

HIGHNOTE HCD 7237

**HAROLD MABERN** has played with such greats as Miles Davis, Sonny Rollins & Sarah Vaughan. With his long-time colleague, **Eric Alexander**, Mabern romps and stomps through an interesting repertoire of songs that convey the conviviality of the session, the player's mutual respect & their complete joy in making music.



NATURALLY

HIGHNOTE HCD 7245

**HOUSTON PERSON** asked legendary pianist **Cedar Walton** to sit in with his group on this recording and the collaboration between these two giants results in some of the most genuinely musical playing to come out of the famed Rudy Van Gelder studio. Person & Walton give a lesson in what great jazz should sound like.



THREETHINGS OF BEAUTY

SAVANT SCD 2119

**BRUCE BARTH**, is a pianist with an abundance of technique, a seemingly bottomless well of ideas and is a composer of considerable skill with a contemporary and inventive approach. Joining the front line is the masterful vibes player **Steve Nelson**, who always swings hard, but also manages to play with a soulful lyricism.



WONDERFUL WONDERFUL

HIGHNOTE HCD 7241

**JOEY DeFRANCESCO** established his credentials with a virtuoso technique and an innate soulfulness. Throughout his early career, he was recognized as spearheading a renewed interest in the B-3 organ. With jazz guitar great **Larry Coryell** & legendary drummer **Jimmy Cobb**, Joey imbues the genre with new life, vigor &



THE MATADOR & THE BULL

SAVANT SCD 2121

For his Savant Records' debut, tenor saxman **JD Allen** is back in the studio with colleagues **Gregg August** & **Rudy Royston**. They go about their business with a robust and focused melodic articulation propelled by great rhythmic drive. An interesting, exciting and thought-provoking release from JD Allen & Company.

## Stian Westerhus

### *Nonlinear Approach*

Norwegian guitarist Stian Westerhus experienced a severe crisis in confidence while earning his master's degree from the prestigious Trondheim Conservatory in the early aughts. Technically gifted musicians with extensive jazz training surrounded him, dwarfing his ability to improvise on familiar forms. "This feeling of not being good enough went on for months," he said this past summer, during an interview conducted during a brief respite from activity at the Kongsberg Jazz Festival in Norway. The situation is much different now, and Westerhus is turning heads all over the globe, but it took some soul-searching to get where he is now.

"One day I was sitting outside the school, smoking a cigarette, and being really pissed off with myself and being depressed, and then it hit me that all I had to do was to play—just play and see what comes out of it," he recalled. "You have to do what you feel is best, and you can't do anything better than that." That realization set Westerhus upon the dramatic creative path he's followed over the last decade to become one of improvised music's most exciting and dynamic figures: a vibrantly original electric guitarist with a hybrid improvisational style that owes little to jazz's sonic identity, but nearly everything to its heightened sense of engagement and interplay.

He's a key member of the trio led by Norwegian trumpeter Nils Petter Molvaer—radically reshaping the horn man's group sound both as a player and producer of the recent *Baboon Moon* (Thirsty Ear)—but it's with a series of visceral solo albums that he has largely developed and defined his sound. His first solo album, 2009's *Galore* (Rune Grammofon/Last Record Company), was recorded while he was still in school and established his modus operandi: Westerhus sequesters himself in the studio and trusts his instincts, improvising instinctually and recording the results. He grew up listening to progressive rock and heavy metal, and he's let those influences seep into his work—whether directly, in his rhythmically ferocious, riff-driven duo Monolithic with drummer Kenneth Kapstad (of Motorpsycho), or on his monumental solo record *Pitch Black Star Spangled* (Rune Grammofon), where acidic atmospheres collide with industrial-sized, distended riffs.

Westerhus said he has sometimes been embarrassed by the raw material his solo sessions generate because he didn't see it coming, and that's certainly true of his recently released powerful third album *The Matriarch And The Wrong Kind Of Flowers* (Rune Grammofon), most of which he recorded in the intensely reverberant Emanuel Vigeland Mausoleum using



acoustic guitars and bows. Rigorous overdubs and post-production followed. Compared to his previous work, the sounds are much more meditative and subdued—if riddled by a delicious tension—and marked by his richest color palette and range of texture yet; when he unleashes a flash of sonic violence, it hits harder than ever.

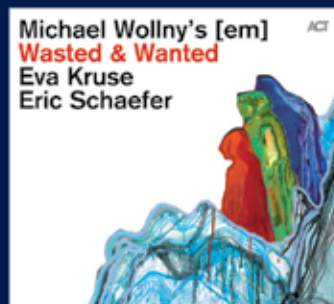
Perhaps the fullest expression of the guitarist's talents emerges in his whiplash improvising duo with the veteran Norwegian singer Sidsel Endresen. In recent years she's developed a boldly abstract improvisational style, and its choppy, rhythmically unpredictable qualities find a perfect fit with the work of Westerhus, who manipulates his playing with a veritable arsenal of effects pedals. "From the first time I heard him, I was astounded by his uncontrived and totally natural sense of timing, the clarity and depth of his ideas, his nonlinear approach to interplay, his enormous ears, and the space he gives and also readily takes," said Endresen. The duo's debut album *Didymoi Dreams* (Rune Grammofon) is a marvel of give-and-take and push-and-pull, from pin-drop intimacy to cobweb-clearing caterwauls.

"We have a very similar way of thinking about music and the improvisational aspect of just letting it flow and not filtering it," said Westerhus of the partnership. "We will both follow but also go in opposite directions. It's OK to play a groove or a major chord. There's no real boundaries, and that almost has to be a necessity in the people I play with." —Peter Margasak



on "vagabond", ulf wakenius, master guitarist and former member of the oscar peterson quartet, takes the listener to a musical trip through most different parts of the world.

vagabond ACT 9523-2



"wollny's combination of hard-rock muscle, postbop articulation, warped-classical tributes and blazing energy is one of the most exciting recent developments in european jazz." (the guardian)

wasted & wanted ACT 9515-2



"an exceptional and compelling debut for danielsson's new line up which represents its own milestone, where his astute choice of players becomes as important as the music they play." (aaj)

liberetto ACT 9520-2

us distribution by



www.actmusic.com



# Ron Carter

## PURE ELEGANCE

By Ted Panken // Photo by Bill Douthart

Near twilight on the first Sunday of September at the corner of 27th Street and Park Avenue in Manhattan, a tall African-American gentleman with perfect posture, a salt-and-pepper beard, a pressed white dress shirt, black tie, black pants and mirror-shined black shoes stood at the curb by a late-model black Audi, tapping his right index finger on the bowl of his pipe as he spoke quietly into a cell phone. A passerby's first instinct was to look for a photographer and klieg lights, but both the location and the hour seemed odd for a fashion shoot. Then it clicked that this elegant figure was Ron Carter, the 2012 inductee into the Down-Beat Hall of Fame, taking care of business before descending into the Jazz Standard, halfway down the block, for the fourth and final night of the inaugural engagement by his big band.

About an hour later, after a crisp reading of "Caravan," highlighted by Jerry Dodgion's soaring soprano saxophone solo, Carter introduced his own "Loose Change" as "my personal commentary on the Republican Medicare plan." He made his point with a long rubato meditation, teasing "You Are The Sunshine Of My Life" out of the harmonies, interpolating the motif of "All Blues," transitioning to an otund passage from Bach, then introducing the melody and stating an insistent 6/4 vamp that propelled the funky theme. On "Con Alma," in lock-step with drummer Kenny Washington, he smoothly propelled his breathe-as-one ensemble through stop-on-a-dime shifts of meter and tempo; soloing on "St. Louis Blues," which moved from march to swing to stride sections, he signified with various Charlie Parker quotes; in duet with pianist Donald Vega on "My Funny Valentine," he played the verse unembellished, caressed the melody, then complemented Vega's inventions—which included a lengthy interpolation of Ellington's "Single Petal Of A Rose"—with the customized attention of a Savile Row tailor.

On each tune save the latter, Carter fleshed out the versions that appear on the Robert Freedman-arranged 2011 CD *Ron Carter's Great Big Band* (Sunnyside) with extra choruses and backgrounds, changing the bass part at will. This is one reason why, after just six sets over three nights, the new ensemble embodied the leader's tonal personality—no-nonsense and expansive; informed by the notion that virtuoso execution, spot-on intonation and exacting attention to the minutest details are merely a starting point; telling stories of his own or complement-

ing those of his bandmates with vocabulary and syntax drawn from an encyclopedic database of the jazz and classical canons, with the blues as a default basis of operations.

A few days later, in the public area of his massive Upper West Side apartment, which spans almost half a city block, Carter recalled that he was initially reluctant to embrace the project, due in part to the logistical complexities involved in maintaining and adequately paying a large ensemble. Also, he said, "I haven't been interested in playing in the rhythm section of a big band—though I had great times subbing with Thad Jones and Mel Lewis when Richard Davis got busy. You get ignored all the time, and you're at the mercy of the arranger." In contrast, he said, "The studio is fun—you've got very little time and they don't fool around; you just play the best you can."

Therefore, Carter added, he decided to treat this orchestra "as a very large trio," built around Vega and guitarist Russell Malone, his bandmates in the Golden Striker Trio. Carter does the preponderance of his touring with this group and in a quartet with pianist Renee Rosnes, drummer Peyton Crossley and percussionist Rolando Morales-Matos.

"In a lot of big band arrangements, the bass parts aren't so critical to the survival of the piece," Carter said. "At one rehearsal, I told them, 'All that changed when you walked in the door. I'm going to make sure the bass part sounds interesting every night. But for you to work from it, I have to have your utter focus.' That's my role with this 16-piece band. By Sunday, I thought I'd found enough things to hold their interest—16 points of view, 16 dif-





ferent concepts, 16 different events. My feature is to be playing every chorus of every song. It's about my desire to let the soloists play something different every night, making the backgrounds feel different by my notes and rhythms. I'd much rather be known as the bass player who made the band sound great, but different, every night."

In a DownBeat Blindfold Test a few years ago, bassist Stanley Clarke commented on Carter's duo performance of "Stardust" with pianist Roland Hanna (the title track of a well-wrought 2001 homage to Oscar Pettiford): "Ron is an innovator and, as this solo bore out, a great storyteller. Probably 99.9 percent of the bass players out here play stuff from Ron. There's Paul Chambers, and you can go back to Pettiford, Blanton and Israel Crosby, and a few people after Chambers—but a lot of it culminated in Ron, and then after Ron it's all of us. Ron to me is the most important bass player of the last 50 years. He defined the role of the bass player."

This remark summarizes the general consensus among Clarke's peers. On other Blindfold Tests, John Patitucci praised the "the architecture of [Carter's] lines," his "blended sound" and "great sense of humor when he plays"; William Parker mentioned Carter's penchant for "not playing a lot of notes" and "keeping a bass sound on his bass"; Andy Gonzalez noted his "shameless quotes of tiny pieces of melody from all kinds of obscure songs, which you have to know a lot of music to do"; and Eric Revis said, "He's gotten to the place where there's Ronisms that you expect, and only he can do them."

Generations of musicians have closely analyzed Carter's ingenious walking bass lines on the studio albums and live recordings he made between 1963 and 1968 with Miles Davis, Wayne Shorter, Herbie Hancock and Tony Williams, who considered it their mandate to relax the rules of the 32-bar song form as far as possible while still maintaining the integrity of the tune in question (as heard on the 2011 Columbia/Legacy box set *Live In Europe 1967: The Bootleg Series Vol. 1*, which won Historical Album of the Year in the DownBeat Readers Poll).

They've paid equivalent attention to the several dozen iconic Blue Note and CTI dates on which the bassist accompanied the likes of Shorter, Joe Henderson, McCoy Tyner, Freddie Hubbard, Stanley Turrentine, Milt Jackson and Antônio Carlos Jobim. They're on intimate terms with Carter's creative, definitive playing with a host of trios—grounding Bobby Timmons' soul unit in the early '60s; performing the equilateral triangle function with Williams and Hancock or Hank Jones, and with Billy Higgins and Cedar Walton; or navigating the wide-open spaces with Bill Frisell and Paul Motian—on which he incorporates a host of extended techniques into the flow with a tone that has been described as "glowing in the dark." They're cognizant of Carter's uncanny ability to shape-shift between soloistic and complementary functions with such rarefied duo partners as Walton, Jim Hall, Kenny Barron and, more recently, Richard Galliano, Rosa Passos and Houston Person. They respect his extraordinarily focused contributions to hundreds of commercial studio dates on which, as Carter puts it, "I maintain my musical curiosity about the best notes while being able to deliver up the product for this music as they expected to hear it in the 30 seconds I have to make this part work."

Not least, Carter's admirers know his work as a leader, with an oeuvre of more than 30 recordings in a host of configurations, including a half-dozen between 1975 and 1990 by a two-bass quartet in which either Buster Williams or Leon Maleson took on the double bass duties, allowing Carter to function as a front-line horn with the piccolo bass, tuned in the cello register.

Carter first deployed this concept in 1961 on his debut recording, *Where*, with a quintet including Eric Dolphy, Mal Waldron and Charlie Persip in which he played cello next to bassist George Duvivier. A son of Detroit, Carter played cello exclusively from ages 10 to 17, exhibiting sufficient talent to be "the first black kid" in the orchestra at Interlochen Center for the Arts' music camp (in Interlochen, Mich.), and then burnishing his skills at Cass Tech, the elite arts-oriented high school that produced so many of the Motor City's most distinguished musicians.

"Jazz was always in the air at school, but it wasn't my primary listening," Carter said. "I had other responsibilities—the concert band, the marching band, the orchestra, my chores at home and maintaining a straight-A average. We were playing huge orchestrations of Strauss, Beethoven and Brahms, and the Bach cantatas with all these voices moving in and out." Midway through Carter's senior year, it became clear to him that more employment would accrue if he learned to play the bass—a decision reinforced when he heard "Blue Haze," a blues in F on which Miles Davis' solo unfolds over a suave Percy Heath bass line and Art Blakey's elemental beat on the hi-hat, ride cymbal and bass drum. "I was fascinated to hear them making their choices sound superb with the bare essentials," Carter said. "These three people were generating as much musical logic in six to eight choruses as a 25-minute symphony with 102 players."

Carter (left) with Miles Davis in the 1960s



During the summer after high school, he became a gigging bassist in Detroit, where the local players were so highly accomplished that Carter joked, "If they had all come to New York, New York would have sunk." That fall, he studied at the University of Rochester's Eastman School of Music on a scholarship. For the next four years, he fulfilled academic responsibilities during the day, worked as a waiter and attended "jazz school from 9 p.m. to 4 a.m." in local clubs. He had the opportunity to support artists like Sonny Stitt and Slim Gaillard, and to be heard, he recalls, by "Dizzy Gillespie's band with Sam Jones, or Carmen McRae's band with Ike Isaacs, or Horace Silver's band with Teddy Kotick and Art Farmer." He also earned a position with the Rochester Philharmonic Orchestra ("I was again the only African-American in this group"), which performed in New York toward the end of his senior year for Leopold Stokowski, who, after rehearsal,



A N D R E A S  
E A S T M A N

*"I recommend the  
Andreas Eastman saxophones  
to anyone looking for  
a new horn."*

**Bob Mintzer**

**52nd Street Sax**  
Model **ETS652RL**



Check out the newest release from  
The Bob Mintzer Big Band,  
*For The Moment*,  
out this June on MCG Jazz.  
[mcgjazz.org](http://mcgjazz.org)

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

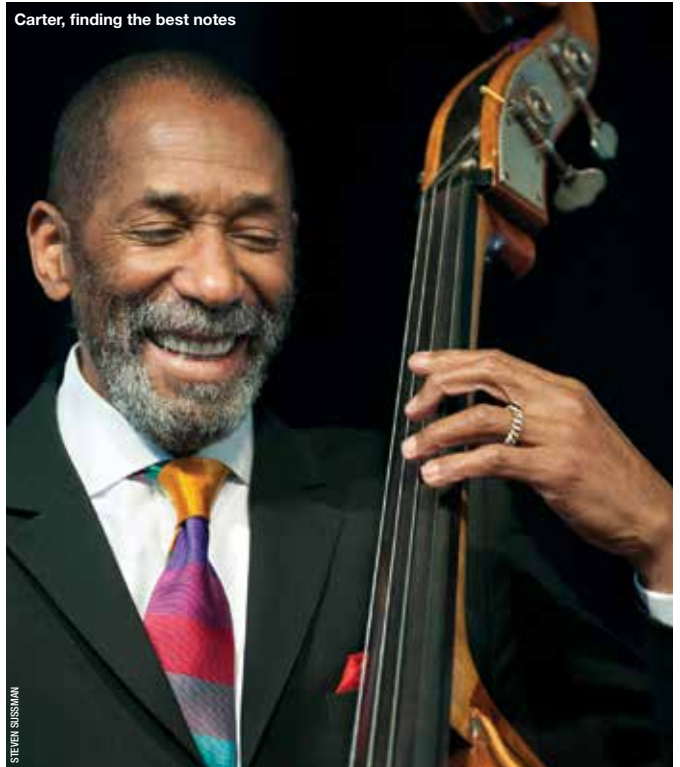
told him, "I'd like to have you in my orchestra in Houston, but I'm afraid that the board of directors are not prepared to accept an African-American musician."

"I thought, 'Shit, man, when *are* you going to be ready?'" Carter recalled. "The jazz community who came through Rochester said, 'Look, in New York everyone likes a good bass player.' They had no idea about my classical background, that I'd been turned away. They thought, Here's this tall kid from Detroit who has the potential to be a good bass player, and he could only do that if he comes to New York."

A few days after arriving in August 1959, Carter went to the club Birdland, where he encountered Chico Hamilton, who had auditioned him the previous fall in Rochester and needed a new cellist who could play his difficult book. After a three-month tour, Carter settled into a Harlem apartment and enrolled at Manhattan School of Music for a master's degree. Before long, he'd earned respect from a community of bassists whose focus was less on "soling or playing unaccompanied—although they could do it" and more on "Can we make the band swing?" He admired Gene Taylor's commitment to play Horace Silver's written bass lines, Doug Watkins' "fabulous tonal quality" and the versatility of Milt Hinton and Joe Benjamin. He reveled in the challenge of analyzing "why Sam Jones' sound was physically different than George Duvivier's, or Scott LaFaro's, or Richard Davis'." Part of the craft was to use any bandstand performance—most consequentially during his half-decade with Miles Davis—as a laboratory in which to experiment and research alternate changes, "to think through the possibilities" in his ongoing quest "to find the right notes" for any situation he might encounter.

"I tried to find changes—not from the original chord progression—that would fit if the bandleader or the soloist decided to put the melody over what I was playing," Carter said. "If the changes worked, that meant there must be another sub-set that would make the melody sound the same, but feel different because of the harmonic underpinnings. When I play these notes that seem pretty far removed from the melo-

Carter, finding the best notes



dy, they aren't random choices. I'm still playing the melody in my head. They don't always work, but I'm OK with that. That's one choice I don't worry about tomorrow night. That's off my list. We've got five more tunes; maybe we'll work with them."

## Ithamara Koorax

### "GOT TO BE REAL"



*The new ground-breaking album by Brazil's top jazz singer. An adventurous project featuring stunning jazz takes on "Never Can Say Goodbye," "Can't Take My Eyes Off Of You," and "Got To Be Real." Also including gems by Herbie Hancock, João Gilberto, Cole Porter, Jimmy Webb, Marcos Valle and Azymuth.*

"She is a diverse, adventurous, and utterly gifted vocalist. Koorax has set a new bar for jazz vocalists who come after her" — **Thom Jurek, All Music Guide**

**"Got To Be Real"** IRMA RECORDS - IRM922CD  
Produced & Arranged by Arnaldo DeSouteiro

Available at [www.amazon.com](http://www.amazon.com) | [www.dustygroove.com](http://www.dustygroove.com) | [www.msol.biz](http://www.msol.biz)  
[www.irmagroup.com](http://www.irmagroup.com) | [www.hmv.co.jp](http://www.hmv.co.jp) | [www.amazon.de](http://www.amazon.de) | [www.amazon.fr](http://www.amazon.fr)


Also available worldwide:






with Antonio Carlos Jobim, Luiz Bonfá, John McLaughlin, Ron Carter, Larry Coryell, Gonzalo Rubalcaba, Peter Schärli, Deodato, Azymuth, Dom Um Romão, Juarez Moreira

[www.ithamarakoorax.blogspot.com](http://www.ithamarakoorax.blogspot.com) | [ithamara@koox.com](mailto:ithamara@koox.com)



FOR OVER 25 YEARS RON CARTER HAS RELIED ON HIS 7710 BLACK NYLON TAPE WOUND FOR GREAT TONE AND RELIABILITY.

La Bella

www.labella.com

©2008 E. & O. Mari, Inc

Asked to express his feelings about the Hall of Fame honorific, Carter replied with characteristic briskness. “To get this award means that there are enough readers of the magazine who have done some homework and some history, and know I’ve been playing this music for a very long time,” he said. “And, as they’ve listened, over time, they’ve found a level of consistency that appeals to them, not just in my performance, but my integrity and my sound. I’d like to thank them for deeming me worthy of a lifetime achievement, but to know that my lifetime is still here. If they have a Part Two, maybe I’ll be up for that.”

His manner was somewhat less composed as he formulated a response to Stanley Clarke’s aforementioned comments regarding his impact on bass lineage. “I’m embarrassed, actually,” Carter said. He bent his head, contemplating his cupped hands in silence for several seconds before resuming: “I’m from a time when one of the effects of society on African-Americans, especially African-American males, was to not acknowledge your success. Not that you couldn’t be successful, but when you were, you were kind of told not to ‘groove,’ so to speak, on that level of achievement. It’s taken me a while to get past that. African-Americans in my age group will tell you about someone telling them, ‘You can’t do this or that.’ For example, I remember my math teacher in junior high school told the class, ‘Don’t worry about studying Latin because you’ll never need it—you’ll be digging a ditch.’ I told my mom, and she wiggled out. All of us got that kind of response in these situations 60 years ago.

“So when I hear comments like Stanley’s, it floors me that I’ve had that kind of impact on an industry. I say, ‘Wow, I did that? All these guys do this because of my presence?’ It throws me a curve. There’s a list of what they call 10 records that are milestones of the music, all different, and I’m on eight of them. When I hear people talk about that, I have to tiptoe out of the room, because it embarrasses me to hear that my impact has been rated as such.

“I had my hopes crushed at a very early age. I had peeks of what it’s like to play in a great orchestra, and to not be allowed to do that for the simple reason that I’m black ... . To this day, I don’t understand that fuckin’ mindset, man. I don’t know what that’s got to do with playing a B-flat blues, or playing a Bach chorale, or Beethoven, or playing an Oliver Nelson arrangement. But my family went to church every Sunday. We understood that there is somebody upstairs who is really in charge of the ball game. I’ve always thought that I was directed to do this because the Creator thought that I could be important in this industry. And I have to trust that he allows me to go out every night and try to find the best notes I can find. When he tells me, ‘OK, you’ve had enough,’ then I’ll stop.”

That time hardly seems imminent. Carter has done stretching and free weights with a trainer three mornings a week for the last 30 years, seems not to have lost an inch from his six-and-a-half-foot frame, can still palm a basketball and looks more like a youthful 60 than 75. “Because I’ve found other ways to play the notes I’ve been finding—and learned the science of how the bass works even more specifically—it’s less physically demanding to cover the bass than it was 10 years ago,” he says. “One of my lessons is to assign students a blues and have them build a bass line out of the changes I give them. I’ve been playing the blues a very long time, and these guys come up with lines that stun me—not because they’re so great, but that I hadn’t thought about those lines! Seeing this kind of awareness makes 75 feel like 15, when you’re just discovering what the world is like. It makes me feel that I’m just starting to learn the instrument.

“I try not to do stuff just because I can do it—because it doesn’t impact anybody. It doesn’t make a flower that opens. If I can make that flower open, that’s my night. I will go home and watch CNN and have my yogurt.”

DB

## Eivind Aarset *Dream Logic*



**Eivind Aarset** guitars, bass guitar, electronics, percussion, samples and programming  
**Jan Bang** samples, dictaphone, programming

Slowly developing drifting pieces, built up from layers of guitars, have an almost hallucinatory, hypnotic quality, an otherworldly ambience.

## José –Luis Montón *Solo Guitarra*



José –Luis Montón guitar

First heard on singer Amina Alaoui’s Arco Iris, this solo program draws upon the melodic subtleties, rhythmic vitality and emotional power of flamenco, making connections also to classical tradition.

## Benedikt Jahnel Trio *Equilibrium*



**Benedikt Jahnel** piano  
**Antonio Miguel** double bass  
**Owen Howard** drums

The group’s sound derives from classical influences combined with contemporary concepts of groove. A welcome addition to ECM’s piano trio history.

# Diana Krall

## CASTING FOR CHEMISTRY

By Michael Gallant // Photography by Mark Seliger

**D**iana Krall leans forward in her chair to emphasize a point. “Listen to the lyrics,” says the two-time-Grammy-winning singer and pianist. “*All dolled up in glad rags! Tomorrow may turn to sad rags ... you’re just a pretty toy.*” The words echo from a musical tradition born close to a century ago, but for Krall, they have an all-too-contemporary bite—and not just because they’re the lyrics to the title track of her latest album.

“That story still isn’t far from the truth in some ways, and I’m not just singing about poor little glad rag dolls in the 1920s,” she says. “I’m making a statement that this song from back then is still relevant for a lot of women. You can see it here,” she says, gesturing to indicate the Manhattan cafe in which we are comfortably nestled, drinking coffee, “any night of the week.”

Though dark, such is a potent example of Krall’s vision for *Glad Rag Doll* (Verve), an adventurous album that feels simultaneously retro and earthy, energetic and experimental, with a warm edge to relish. Tracks include Gene Austin’s “Let It Rain,” reinvented in wistful catharsis with arpeggiating guitar and a snare-heavy drum groove that feels equal parts New Orleans parade and military funeral. The almost psychedelic ghost dance of Doc Pomus’ “Lonely Avenue” sounds as though Soundgarden’s Kim Thayil decided to swing by the studio to lend some grunge with a lick or two; the distortion melts into atmospheric swells that billow around Krall’s angular improvisations, causing the track to morph seamlessly between rock, jazz, blues and something else entirely. In some ways, that space in between is what the album is all about.

Though *Glad Rag Doll* sources material from a bygone era, even a quick listen affirms that this is no period piece. “The only real concept that I had going in was that I wanted to do music from the 1920s and move *forward* from that,” Krall explains. “But I did not want to do a 1920s record with a flapper dress and ukulele. I did not want this to be The New Paul Whiteman Orchestra or any sort of nostalgia recording. I wanted to take these songs and make it so you can’t tell if some of them were written yesterday.”

### The Glad Rag Gang

Krall, who started playing piano during her childhood in Nanaimo, British Columbia, released her debut, *Stepping Out* (Justin Time) in 1993. She won rave reviews for 1996’s *All For*

*You: A Dedication To The Nat King Cole Trio* (Impulse) and has become one of the biggest jazz stars of the past two decades. She has won the Female Vocalist category in the DownBeat Readers Poll for five consecutive years.

Thanks in no small part to a new team of collaborators, Krall has hit her mark and then some with *Glad Rag Doll*, her 12th album. Guitarist Marc Ribot, drummer Jay Bellerose, bassist Dennis Crouch and keyboardist Keefus Green are among the album’s chief contributors, with the legendary T Bone Burnett—a close friend and longtime collaborator of Krall’s husband, Elvis Costello—in the producer’s chair.

“Diana is just flat-out good,” says Burnett, who helped Krall focus her vision for the album and capture the band’s exploits on analog tape. “This was an extraordinary record to make and our time in the studio was deep and intense. The band on the record—Ribot, Dennis Crouch, Jay Bellerose, Keefus—they’ve been playing together for 25 years now. There’s very, very good communication among everyone.”

Despite her role as newcomer to the musical mix, Krall meshed well with her collaborators, according to Burnett, who describes the artist as an outstanding musical communicator. “It was thrilling to watch,” he says. “I was an observer for most of it, and it was great seeing extraordinary artists doing the same thing that artists have been doing for a century, when this old, beautiful music was first being made—whether you call it jazz, r&b, rock ‘n’ roll, pop or country, as Ray Charles heard it. These songs tell the truth. They’re full of love and they’re full of America.”

Just as the source material for *Glad Rag Doll* traces back to the early 20th century, so does Krall’s inspiration date back to some of her earliest musical experiences. Thanks largely to her father (an avid DownBeat reader) the artist grew up listening to music of the ’20s and ’30s on 78s and cylinders, coming of musical age amidst “sheet music and real gramophones,” she says.



JAZZ AT LINCOLN CENTER

jazz



WYNTON MARSALIS  
Photo by Frank Stewart

### CONGRATULATIONS

From the board and staff of Jazz at Lincoln Center to Managing & Artistic Director Wynton Marsalis, winner of 'Best Trumpet' in the 77th Annual *DownBeat* Readers Poll!

# JALC.ORG

So when Krall entered New York's Avatar Studios with Burnett and her collaborators to construct her new album, it's no surprise that her father's gramophone played a role, albeit virtually. "We sat around and listened to the original versions of the songs—and then we just played," says Krall. "We went through 35 tunes that I'd chosen, including some that I'd recorded on my iPhone off of the gramophone horn, since that was the only place I could get them."

Both Krall and Burnett describe the atmosphere of the sessions as one particularly conducive to experimentation, rather than clinical execution. "The studio was dark and set up with couches and chairs, so it didn't really feel like a studio," says Burnett. "It was like a killer late-night jam session, just not at a brothel," he continues, laughing. "We had tape running whenever musicians were in the studio. Remember [the documentary film] *Straight, No Chaser*, where Monk and the trio were playing an incredible tune, and they get through it, and the producer walks through the door and says, 'OK, you ready to do one?' And Monk says, 'Man, we just did one!' That's what we wanted never to happen."

"We worked late, hung out and talked, and played music," Krall says. "It was a creative, joyful, hilarious place to work. The studio was a comfortable place to hang, and afterwards, I just didn't want it to end." That comfortable vibe was key in shaping the arrangements and overall flavor of the album. "Even though I had chosen the 35 tunes that we were going to draw from, we didn't know how we were going to do them," she says. "There were no lead sheets. T Bone and I had a pre-production meeting, and we gave each of the guys CDs of the tunes to listen to, but we were working with players who approach things differently than a lot of jazz musicians, who use the II-V-I and I-VI-II-V language."

The group sat together, hammered out loose chord sheets, and reconciled what each of them was hearing, and wanted to hear, in each song. "That's one reason why I think it was so great," Krall describes. "There wasn't a detailed chart in front of everybody saying, 'You play this here,' but it wasn't completely improvised, either. We had structure, but not a lot of specific direction." The open vibe of the sessions also led to playful collaboration beyond the core band, with both Burnett and Costello contributing spontaneous elements to the album. "I don't think you can hear me playing much," admits Burnett. "I was just playing 'trance' music in the middle of it. I treat all instruments as drums and resonating chambers that you strike with something like a bow or your hand. So lately, I've just been looking for the core of the song, and I try to identify it and play that in the simplest way I can with the most abstract sound I can find. That's what I did here."

"It was tremendous fun," Krall summarizes. "Like getting everybody paintbrushes and seeing what we all could do following different ideas."

## Pianos, Strings and a Shotgun

The first time I saw Krall live was in San Francisco's Davies Symphony Hall, with an orchestra behind her and a Steinway grand in front of her. Looking perfectly at home flanked by such sonic power, Krall became a quintessential "grand piano performer" in my mind—hence my surprise to find out that the majority of piano parts on the new album came courtesy not of a 9-foot juggernaut, but rather an 1890s Steinway upright. The sound, equal parts dance hall, honky-tonk, grandmother's parlor and ballet rehearsal studio, melds perfectly with the place-out-of-time feel of the album.

"I grew up playing upright and didn't even touch a grand piano until later on in life," says Krall. "It was always sort of an intimidating thing, coming from being a little kid playing on my nana's spinet piano. Even today, I don't bring huge pianos on the road with me. Mostly 7-foot Steinway grands."

Krall knew from the beginning that she needed something different for *Glad Rag Doll*. A particularly soulful piano she found at a friend's house proved not to be a feasible option, and she went so far as to have a 9-foot Steinway grand that formerly was used at New York's Avery Fisher Hall sent to the studio. But it was a casual conversation with Green



that yielded the personality-filled upright she fell in love with. “He found me that 1890s instrument with a very tough action and distinct sound,” she says. “It makes you play a different way, so when I approached the music, I heard things differently because the instrument itself was so different.” Though the upright dominated the album as far as piano elements go, Krall changed things up for “I Used To Love You But It’s All Over Now,” choosing to play grand instead. For “I’m A Little Mixed Up,” she opted for a “fabulous old black plywood spinet. T Bone won’t let me have it,” she says, laughing.

“I’m A Little Mixed Up” grooves with a bluesy, rockabilly vibe, and features several of the album’s most memorable solo breaks from Krall, where she seems to channel “Great Balls Of Fire” on Burnett’s beloved spinet. “I love that style of playing—Jerry Lee Lewis, Leon Russell, Paul McCartney—but it’s really challenging,” she says. “It’s hard playing good rock ‘n’ roll piano, just like it’s hard playing good jazz piano, but it’s all music. On this record, I really had to let loose on that little spinet to get that *rat-a-tat-tat* I was going for.” Burnett considered her efforts a great success, referring to Krall as one of the best rock piano players he had ever seen. “That’s nice of him to say,” says Krall with a grin.

Though Krall’s piano work goes a long way toward defining the instrumental fingerprint of the album, it’s not the only sonic choice that received meticulous attention in the studio. “Since this was a T Bone Burnett project, I knew that we would be paying a lot of attention to the detail of sound,” says Ribot, who contributed a wide array of textures to the album—dirty, clean and everywhere in between. “Both T Bone and Diana were bringing not just a deep historical knowledge of the craft of how the records that we were referencing—and, in some cases, covering tunes from—were made. There was also a lot of detail on how the instruments would go to tape and the recording process itself. It made a big difference, in contrast to some sessions where it’s more like, ‘Play your parts, you hit some cool notes—good, we’re done.’”

Burnett’s and Krall’s attention to sonic detail inspired Ribot to intentionally focus on his own guitar sounds as well. “I have a bunch of old guitars that I’m really proud of, so it was great to bring them in and play them,” he says. “Given that we were in a good studio and all of the production aspects were cool, I had the real luxury of sitting in an isolation booth and having another booth next to me with my amp in it. Diana and T Bone actively encouraged me to explore tones, and I would experiment with things like simultaneously miking the amp and the guitar, but not using much of the sound of the amp. I opened the door between the two rooms so we would get some of the sound of the amp coming through the acoustic mic.” Ribot experimented with cracking the door to different widths and putting large amounts of reverb on his amp. “That reverb would have sounded ridiculous if they’d been miking only the amp,” he says, “but what we got in the end was an acoustic guitar sound with an amp sound reverb.”

Green’s contributions were also vital to the rich sonic landscape of *Glad Rag Doll*. “Sometimes in the studio, we would just listen to Keefus,” says Krall. “He is so highly creative and has a great sense of humor that everybody shares.” Case in point, Green’s use of the vintage Mellotron keyboard in “Here Lies Love” to conjure a wash of sound that Krall describes as “ghostly, like being in the middle of a hologram. Those textures are the magic of what he does. Using a Mellotron, he’d experiment while we were talking and play sounds from a fireplace or somebody cutting a lime. God knows everything he’s got there [laughs]. He was really key to this record.”

Green’s voice can also be felt prominently on the track “You Know—I Know Ev’rything’s Made For Love,” which begins innocently enough with Krall’s contra alto vocals dancing over top of strummed ukulele, before Green throws the listener for a loop—with the sound of a shotgun. “I’d originally thought of that song while researching for my work with Paul McCartney,” says Krall (who played piano on and wrote the rhythm arrangements for 13 tracks on the former Beatle’s standards album, *Kisses On The Bottom*). “I asked Keefus if he had a ricochet sound, and he turned the song into a modern Spike Jonze number with all sorts of fun things on there. It’s like a Bugs Bunny movie.”

# Theo Wanne

## MANTRA Tenor Saxophone



A technologically and audibly superior saxophone with history-changing innovations.

## DURGA Tenor Mouthpiece



“I am finally getting the sound I always dreamed of!”

- Tim Izo Orindgreff  
(The Black Eyed Peas)

INSPIRING A MUSIC  
REVOLUTION

TheoWanne.com

## Casting Agent, Pianist, Singer

Ribot recalls being very happy, and a little surprised, to get the call to record *Glad Rag Doll* with Krall. “I’d met her before and thought that she was great, but I associated her with being very skilled at a kind of jazz playing that I’m not that great at,” he says laughing. “I seem to have gone directly from about 1926 to Albert Ayler and missed certain developments that happened in between, while Diana can play her ass off with all of that.”

“I didn’t know what to expect, since she was working with T Bone and moving away from some of her regular side musician and band situations to try something new,” he continues. “I was blown away by her piano playing and the energy that she brought. She would dive right in with these deeply Monk-influenced solos. I can’t speak to her internal process, but energy-wise, it felt like she just uncorked something. We had a lot of fun on those sessions. Diana sets the bar very high in terms of musicianship, and we were jumping to keep up.”

For Krall, collaborating with Ribot was equally inspiring. “I love Marc’s records and working with him was a dream come true,” she says. “I’d seen him play many times before and knew what he could do. He can play Bix Beiderbecke ‘Singin’ The Blues’ one minute and go into his Ceramic Dog thing—which I really love—next. He’s got this emotional, frothing thing going on. It’s truthful and you believe what he’s saying.”

Krall left Avatar Studios enamored with her entire recording and production team. “I loved working with all of them,” she says of her studio collaborators. “It’s putting together a group of people who come from different worlds, but are all incredibly creative, free, open, giving and generous—*generous* being the most important word. When you put all of that together, chemistry happens.”

When it comes to leading a band, Krall doesn’t see herself as a hands-on director, so perhaps the title *casting agent* would be a better term to describe her approach. “I just find the right chemistry between people and then let it rip, let people do what they do,” she says. “Finding the right people, though—therein lies the alchemy, because if one person isn’t fitting in, that’s an immediate feeling. I worked with the same people for 10 years and there’s a reason for that. We all think and breathe the same way.”

Perhaps the greatest evidence of Krall’s success in casting *Glad Rag Doll* is the fact that the album was recorded almost completely live, with minimal post-tracking studio magic applied. “We did a couple overdubs here and there, but very, very little,” says Burnett. “Maybe Ribot wanted to add another part, or Elvis added a vocal later on ‘Wide River To Cross.’ But it was live takes, and most of them first or second takes as well. Diana’s something else. I have to say that it felt like I was working with Ray Charles



or Aretha Franklin: someone who can tell the truth, tell a story in a profound way, sing incredibly well, groove like a maniac, and just flat get after it. All of those guys who worked on this project—they all *get after it*.”

For her part, Krall relished the opportunity to simultaneously track vocals and piano live. “When you start cutting and snipping—that’s been appropriate for some things I’ve done, and I’m not criticizing that method—but for this, it was just me and a mic sitting at the piano,” she says. As any pianist-cum-singer will attest, coordinating fingers and vocal cords at the same time, in a studio setting, can be a challenge, but Krall was well-prepared, having learned early on from the best. “Nina Simone, Nat Cole, Shirley Horne and Ray Charles are all people that I listened to as a kid,” says Krall. “You can study someone like Nat Cole for three reasons—as a vocalist, as a pianist, and as a vocalist and pianist together. You could listen to him as any of those and be equally blown away. Fats Waller, too, but Cole is the top of my list.” And where does Krall see

herself fitting into this legacy? Notably modest about her vocal and pianistic talents, Krall describes seeing herself more as a “piano player who sings” than anything else. “The two together somehow work,” she says with a laugh.

Ordering another cup of coffee, the artist leans back in her chair and smiles. She looks tired but content, and like she would be happy to hang and talk music for the rest of the afternoon. It’s been a busy year for Krall who, in addition to conceiving of and recording *Glad Rag Doll*, managed to tour extensively, collaborate in the studio again with McCartney, sing “Fly Me To The Moon” at the Sept. 13 memorial service for astronaut Neil Armstrong, and raise her now school-aged twins with Costello. Somehow it feels both oddly out of character and yet perfectly natural to hear the multi-platinum-selling Krall describe searching for syrup after making French toast for her kids, as she did the morning before our interview. “My life is incredibly full,” she says. “But I wouldn’t want it any other way.”

DB



JACK DEJOHNETTE  
DRUMMER OF THE YEAR



GARY BURTON  
VIBE PLAYER OF THE YEAR



PETER ERSKINE



DAVE WECKL



STEVE GADD



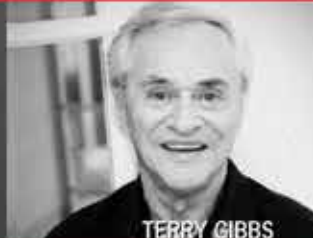
LENNY WHITE



JEFF "TAIN" WATTS



STEFAN HARRIS



TERRY GIBBS



AIRTO MOREIRA



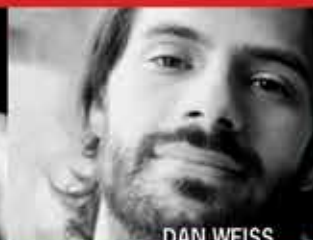
ERIC HARLAND



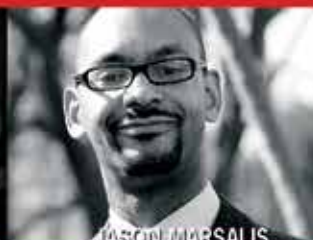
JOEY BARON



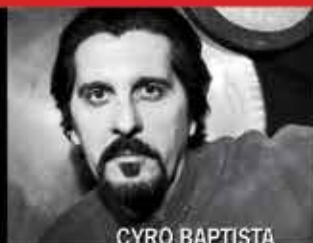
SUSIE IBARRA



DAN WEISS



JASON MARSALIS



CYRO BAPTISTA



MINO CINELU



PETE ESCOVEDO



LEON PARKER

You chose them. They choose **VIC STICKS.**

Congratulations to all this year's Readers Poll Winners!



SEE WHAT MAKES VIC STICKS DIFFERENT!  
[www.vicfirth.com/tour](http://www.vicfirth.com/tour)

©2012 VIC FIRTH COMPANY

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

# Esperanza Spalding

## GRACE IN THE SPOTLIGHT

By Fred Bouchard // Photo by Eddy Westveer

Esperanza Spalding has her eye on the sky, her feet on the ground, her fingers on the bass and her ear to the street. She works hard, and she relishes collaborating with her impressive family of fellow musicians.

Toward the end of a frantic set with Us Five at Scullers Jazz Club in Boston, the band is wailing through “Viva Caruso,” a raw street samba by leader Joe Lovano. Things simmer down for Spalding’s bass solo. Breathtaking angular lines rise and fall with grace; between the chattering drums of Francisco Mela and Otis Brown III, she punctuates the fray with strong plucked notes. She’ll flash a fleeting, beaming smile, or guffaw audibly, and you know she’s in the pinnacle of the moment. Those smiles convey candor, confidence and unbridled joy.

Backstage, saxophonist Lovano recalls Spalding at age 19: “She was placed in my top ensemble at Berklee [College of Music] in 2004. From the first tune, she contributed beautiful ideas, interacting within the band in her lyrical way of creating melodic bass lines.” Lovano’s student jams with Mela and Spalding evolved into the core of Us Five. “She’s a free-flowing, expressive musician, not trying to tell someone else’s story, who maneuvers spontaneously between the drummers and relates to musicians—the essence of jazz,” Lovano says.

Spalding exudes grace in the spotlight of her Grammy win and the consistent crit-

ical acclaim she’s received for her four CDs as a leader, most recently *Radio Music Society* (Heads Up/Concord), which was voted Jazz Album of the Year by DownBeat readers. The 28-year-old bassist and vocalist, also named Jazz Artist of the Year, is pretty good at deflecting attention from herself. She’d rather acknowledge other musicians and educators who have influenced and inspired her. They include trumpeter/arranger Greg Hopkins, who did all the charts for the *Radio Music Society* tour (“He’s beyond all category and reason; his musicianship and playing are off the scale!”), and veteran Boston-area bassist John Lockwood, an associate professor at Berklee who is in The Fringe and has performed with Gary Burton, Dave Liebman, Danilo Pérez, Kenny Werner and numerous other heavy-hitters (“*He* should be Jazz Artist of the Year, not *me!*”). Her modesty is an asset that seems permanently ingrained into her personality, a trait that goes hand-in-hand with her dedication to her craft; it doesn’t go unnoticed by fellow musicians.

“Her head’s on straight: health conscious, in tune with the world, aware of multi-generations around her, with a beau-

tiful outlook about the planet and art,” Lovano says. “She’s a daring, serious young lady, always discovering and finding herself as a woman, and seeks to develop her music all the time.”

The day after the Scullers gig, at the Indian restaurant Tanjore in Harvard Square, the conversation with Spalding was peppered with her lightning leaps of logic and complex skeins of ideas.

**DownBeat: What is your reaction to being named DownBeat’s Jazz Artist of the Year and winning Jazz Album of the Year?**

**Esperanza Spalding:** I want to say something that sounds mature and grateful to all the people who participated in that voting process. The fact that all these people were paying attention, I really appreciate that. I guess I have a problem with all the changing shifts, riffs and sand drifts of popularity. The spectrum of what we pay attention to in the music business in any given year [has no bearing] on who’s making the music. What I honestly feel is, “Boy, for all the music that was made this last year, it seems like the power of publicity and good advertising got all those people



Esperanza Spalding performing at the North Sea Jazz Festival in Rotterdam on July 8, 2011

**NS DESIGN™**

**PEPE HERNANDEZ**

**REDEFINING CLASSIC™**

DOUBLE BASS    OMNI BASS    CELLO    VIOLA    VIOLIN

**THINKNS.COM**

to see my face everywhere ... ." It's not fair! But in an art form like this—any art form—the name of the game is diversity and people having space to do this and that. That's why I live in New York; it's so diverse. I can go hear *gnawans* [and] *danseros* in Queens and Fred Hersch at the [Village] Vanguard, like I'm going to do Saturday.

Competition is a driving force for athletes. If a gymnast falls off the balance bar, OK, you deduct points. That's clear. (Entering the Monk competition was great for six months because it gave real structure and purpose to my practice. I'd get up every day and say, "Wow, there's the goal! I'm playing *this!*" Even though I dropped out because of the two-year commitment, it was like a blessing to my practice routine.) At least in sports, it doesn't matter who's most popular. Even if you're not pretty, nobody likes you, and you have no publicist, if you perform, you're bad-ass.

If I see Tom Harrell's Chamber Project with Billy Hart on drums one night and Jeff "Tain" Watts the next, I'd never say that one is better than the other—that's not how we *work!* It's like that with the Grammys, too: The acknowledgement is valuable, but the drag is who *doesn't* get acknowledged.

I say, "Well, this dude, did you hear what he wrote? But nobody is signing him, or he doesn't have a manager or publicist—so nobody hears about him."

But it's nice to get the awards! I'm trying to dance a delicate dance, without seeming critical or ungrateful. I'm speaking on behalf of a whole art form.

**How do you keep your perspective with all these accolades?**

Let's compare the polls to an ant farm. No matter how many people pay attention to or analyze what goes on in an ant farm, they don't affect what goes on. People can say, "Great queen! Best tunnel! Hard workers!" But ultimately the ants have their own prerogatives. And no matter what infinite analysis or awards go on outside the glass, the ants know what they're doing inside the glass. One variable may just be whether they're being seen or not.

Polls are a way to engage people. Competition may be used as a convoluted way of bringing out the best in people, and it's a unique aspect of our culture. But it's not the way people organize ways of dealing with what they're passionate about.

In [Christopher McDougall's book] *Born To Run*, a guy teaches kids how to play soccer; what they can't fathom is the idea of winning and losing. It's a joyful activity in and of itself, without victory or loss. That mind-set is foreign to their way of thinking. Everything we do is in a cultural paradigm. It's become an important aspect of who we are: If I work hard, I'll be better, and I'll win!

Let's not be too obsessive with this idea in art, which has to do with diversity, and individual expression, and group interpretation, and having room for there to be many versions of what is the best, most beautiful, most valuable.

**Let's talk about touring. How do you mitigate amplification issues in concerts?**

When you're on the road, you do your best to control the amplification onstage, because the sound guy's version of what sounds good may not match your own. Us Five toured with Bill Lynn, who has a great conception. I got the stage sound OK, and don't worry too much about the monitors, because the audience doesn't hear that. But you must have clarity with the two-drum sound. I need volume to cut through, and I'm really at the mercy of front-of-house guys.

Last night I was struggling with an extra cabinet that made the music sound boomy and muddy—to me. The stage is hollow and I have an SWR Natural Blonde connector with the 4100 cabinet to get more presence. But I borrowed this bass, and it didn't have a lot of forward presence. I had to the fake low end on it with the amp. All I heard was "moom-moom-moom." But if it sounded good to you, then kudos to Chris [Kovick, Scullers' sound man since 2002], 'cause what I was sending him wasn't happening.

**From where do you draw artistic inspiration?**

You don't have to look very hard. The real challenge is working on the ideas. At this point in my [busy] life, it's finding the time. I stayed in bed this morning reading *Riff tide*, Papa Jo Jones' autobiography. [Saxophonist] Bob Mover gave it to me. [Jones ends by saying] he leaves the house in the morning with a card in his pocket. On one side it says, "There's no problem in the music business or our personal lives that we can't solve ourselves." And [when] you turn it over, it says, "Did you help somebody today?" I'm going to give it to Joe Lovano—it's so beautiful: just a transcription of him talking [to Albert Murray], with editor's notes.

**You write songs about apple blossoms, a cinnamon tree, a fly. How do you see yourself in the natural world around you?**

I'm from Portland, Oregon. That says it all: a place of granola eaters and hippies! [laughs] I don't like to rely on pictures or accounts of places. I actually read [Henry David Thoreau's] *Walden* living in Cambridge. He's such an eloquent writer that even [when I was] living in a city I appreciated his subtle descriptions. But nothing compares to spending time in wild places. In Oregon there are places that don't feel

contaminated by progress, logging, development. Last time I was there, I was determined to drive to the ocean, through patches of old-growth evergreens; right near the sea, it just drops off into a cliff. I stopped the car and ran out. It's not based on something intelligible or cerebral, but you get a distinct sensation of silence—away from city sounds—and you feel a coolness take hold of you and you feel peaceful. I didn't want to get back in the car! It was a calling. Our minds and bodies need this. I've had that experience in many beautiful wild places.

### How do you perceive yourself as a role model for kids?

I don't think I show confidence, but definitely joy. That's why I try to talk about the actual craft, the master musicians ... and what can be done with a lifetime of committed study and passion for the music. If music serves a function of *any* role in young person's life, it's good.

### What about lifestyle lessons?

[Some] people don't focus on my work. It's the other stuff that's excites the media, and that's an incorrect philosophy. If it helps high school teachers get kids to play hard music, more power to them! But when they turn 19, they'll ask, "What was I practicing for, again?" It's not about fame or notoriety. Anybody could be a role model for what they've achieved.

At the end of the day, I don't get anything for being well-known, not for my level of happiness, or peace in my home, or fun that I have. What makes my life awesome is like the experience of hearing something out there on a record or in the club, and you want to do that. And you can't do it, and you ask, and you try. It's the process of doing something over and over until you finally get it right! ... You can eventually do what seemed impossible three weeks ago. Delay gratification!

The point is not the four-minute mile. The point is that you practice and say, "This is the best that I can do." And somebody says, "No, it's not." So you're seeking something that only grows by diligent cultivation. You can't buy it or inherit it. It's that force that makes you sit down when you're bored, and you hate it, and you want to do something else ... but you're whacking away at it anyway, in minuscule steps. You don't get any credit, and nothing happens. But after a month, something happens. Then you realize, "Oh shit! I've improved!" It's hard to cultivate in other areas of our life because we expect results to be immediate ...

The accumulation of those moments in my life allows me to do things with and for other people—not altruistically, but for my enjoyment—like playing with Us Five.

My classical bass teacher [Judy Sugarman] now makes me practice the vibrato *between* the notes! You're working on vibrato, finger-by-finger exercises—eighth notes, triplets, 16th

notes—at all different widths and speeds. Then she says, "Now practice the vibrato *between* the notes." There's not much happening there; you're just moving from note to note. Very abstract!

Then there are the big-deal moments, like playing at the White House or winning the Grammy. But they are really like, *poof!*—and it's that in-between stuff that makes it all seem worthwhile.

### Any advice for today's youth?

When young people ask me, "What's

important in your career?" I reiterate: *Do any gig that comes your way.* Do anything that may seem lame or hard or not your ball of wax. We all have a long way to go. We are not deciding what we are. We need to remain open to stretching in directions we hadn't foreseen.

Because directions are infinite, and you take the gig not just as a paid job, but as a challenge.

All of that is what it's really about. The people we look at as legends—they all did that! Papa Jo Jones! He honed his specialty by [accruing] a breadth of experience. **DB**

NEW FROM JODYJAZZ  
**DV CHI Tenor**  
 SAXOPHONE & CLARINET  
*Jody Jazz*  
 MOUTHPIECES BY JODY ESPINA

The DV Chicago Tenor is the culmination of Jody Espina's quest to make the perfect saxophone mouthpiece.

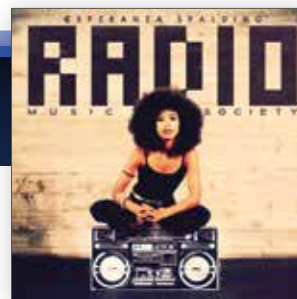
U.S. Patent No. 7,470,844

**BIG ROBUST BRIGHT DARK FULL BEAUTIFUL  
 NOW YOU CAN HAVE IT ALL**

Visit [www.jodyjazz.com](http://www.jodyjazz.com) for more info.

# 77TH ANNUAL READERS POLL

## JAZZ ALBUM OF THE YEAR



### 1 **Esperanza Spalding, *Radio Music Society*** (HEADS UP/CONCORD)

1,104

With her hook-filled *Radio Music Society*, the bassist-singer-composer-producer-arranger has delivered a landmark album that illustrates the maturity and scope of her artistic vision.

### 2 **Ahmad Jamal, *Blue Moon*** (JAZZ VILLAGE) 708



With selections pulled from movies, the stage and early bebop, as well as Jamal's own compositions, the pianist moves through attractive scenic contrasts on roads paved with clear intentions and a sense of direction.

### 3 **Tony Bennett, *Duets II*** (COLUMBIA) 705



While the first *Duets* CD stayed mostly inside the Bennett songbook of hits, the sequel ventures into wider territory with his partners hailing from far corners of the musical world. Lady Gaga and the late Amy Winehouse hold their own with the master.

### 4 **Vijay Iyer Trio, *Accelerando*** (ACT) 696



A terrific piano trio album that crosses multiple genres, *Accelerando* may help listeners understand Iyer's scholarly, theoretical work on temporality in improvised music. Five original compositions are the glue that holds this eclectic and rewarding program together.

### 5 **Keith Jarrett, *Rio*** (ECM) 663



Recorded in Rio de Janeiro in April 2011, this album's 15 succinct, improvised cuts document an extraordinary solo piano experience. DownBeat's Paul de Barros describes the proceedings on this double-disc set as "astonishingly beautiful."

### 6 **Brad Mehldau Trio, *Ode*** (NONESUCH) 624



Bringing his trio into the studio for the first time in several years, Mehldau relies on the power of his pen and his bandmates' collective articulation to break an existing formula and explore exciting new territory.

### 7 **Sonny Rollins, *Road Shows, Vol. 2*** (DOXY/EMARCY) 606



In these live recordings taken from a September 2010 80th birthday concert at New York's Beacon Theatre, and two shows in Japan the following month, the tenor saxophone hero trades brilliant ideas with some very special guests, including the enigmatic Ornette Coleman.

### 8 **Arturo Sandoval, *Dear Diz (Every Day I Think Of You)*** (CONCORD) 513



Sandoval's grand gesture of remembrance for his mentor was planned with care and peppered with cameos. A crack big band puts Gillespie's staples and rarities to the test in bright new charts, and the Morrison String Quartet brings a plaintive chamber vibe to two tracks.

### 9 **Corea, Clarke & White, *Forever*** (CONCORD) 507



Keyboardist Chick Corea, bassist Stanley Clarke and drummer Lenny White—the core of '70s electric-jazz supergroup Return To Forever—deliver crystal-clear, hard-swinging jamming on this two-disc, Grammy-winning set.

### 10 **Trombone Shorty, *For True*** (VERVE FORECAST) 492



*For True* is a high-octane, kick-ass dance party of a record. From the opening groove of the first track, Shorty and his band, Orleans Avenue, grab you by the collar and dare you not to dance.

- |    |  |     |    |  |     |
|----|--|-----|----|--|-----|
| 11 | Chick Corea/Eddie Gomez/Paul Motian, <i>Further Explorations</i> (CONCORD)                 | 420 | 22 | Wadada Leo Smith, <i>Ten Freedom Summers</i> (CUNEIFORM)   | 237 |
| 12 | Bill Frisell, <i>All We Are Saying...</i> (SAVOY JAZZ)                                     | 390 | 23 | Billy Hart, <i>All Our Reasons</i> (ECM)   | 213 |
| 13 | Kenny Garrett, <i>Seeds From The Underground</i> (MACK AVENUE)                             | 363 | 24 | Jack DeJohnette, <i>Sound Travels</i> (EONE)   | 210 |
| 14 | Branford Marsalis & Joey Calderazzo, <i>Songs Of Mirth And Melancholy</i> (MARSALIS MUSIC) | 360 | 25 | Alex Sipiagin, <i>Destinations Unknown</i> (CRISS CROSS JAZZ)                                    | 210 |
| 15 | John Scofield, <i>A Moment's Peace</i> (EMARCY)  | 285 | 26 | Paul McCartney, <i>Kisses On The Bottom</i> (HEAR MUSIC/CONCORD)                                 | 207 |
| 16 | Toots Thielemans, <i>Yesterday &amp; Today</i> (T2)  | 273 | 27 | Charlie Haden/Hank Jones, <i>Come Sunday</i> (DECCA/EMARCY)                                      | 204 |
| 17 | Miguel Zenón, <i>Alma Adentro: The Puerto Rican Songbook</i> (MARSALIS MUSIC)              | 264 | 28 | Paul Motian, <i>The Windmills Of Your Mind</i> (WINTER & WINTER)                                 | 189 |
| 18 | Christian McBride, <i>Conversations With Christian</i> (MACK AVENUE)                       | 261 | 29 | Brian Lynch, <i>Unsung Heroes: A Tribute To Some Underappreciated Trumpet Masters</i> (HOLISTIC) | 186 |
| 19 | Chick Corea, <i>The Continents</i> (DEUTSCHE GRAMMOPHON)                                   | 252 | 30 | The Claudia Quintet +1, <i>What Is The Beautiful?</i> (CUNEIFORM)                                | 183 |
| 20 | Terri Lyne Carrington, <i>The Mosaic Project</i> (CONCORD)                                 | 246 | 31 | Charles Lloyd/Maria Farantouri, <i>Athens Concert</i> (ECM)                                      | 180 |
| 21 | Tom Harrell, <i>The Time Of The Sun</i> (HIGHNOTE)   | 246 | 32 | Rudresh Mahanthappa, <i>Samdhi</i> (ACT)   | 171 |
|    |  |     | 33 | Gilad Hekselman, <i>Hearts Wide Open</i> (CHANT DU MONDE)  | 156 |
|    |  |     | 34 | Chick Corea/Stefano Bollani, <i>Orvieto</i> (ECM)  | 150 |



# DESIGN, QUALITY, INNOVATION, SOUND

**Antigua**  
BACKUN

Morrie Backun has been on the leading edge of clarinet design for years, and his collaboration with Antigua has resulted in a clarinet that stands up to today's demands and will meet tomorrow's expectations.

*"This clarinet is what happens when you bring together two of the most sophisticated manufacturing facilities in the world and a mutual desire to make the best product possible."* -Morrie Backun



Peter Ponzol has been designing saxophones for more than three decades. Very few people have Peter's understanding of the design principles of the instrument, and the Antigua Pro-One saxophone is the ultimate expression of his concepts.

*"This collaboration finally gets a lifetime of ideas out of my head and into reality."*  
-Peter Ponzol

**PROone**  
SAXOPHONES



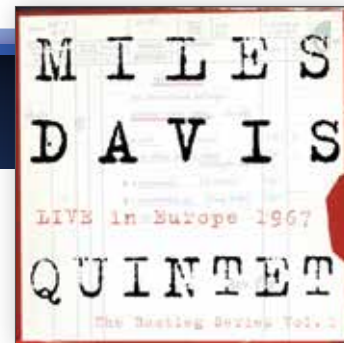
**Antigua**

*Find the Music in You*

info@antiguawinds.com | www.antiguawinds.com

# 77TH ANNUAL READERS POLL

## HISTORICAL ALBUM OF THE YEAR



### 1 Miles Davis Quintet, *Live In Europe 1967: The Bootleg Series, Vol. 1*

(COLUMBIA/LEGACY)

2,619 votes

The trumpeter and his second great quintet were in their prime while touring with George Wein's Newport Jazz Festival in October and November 1967.

### 2 Wes Montgomery, *Echoes Of Indiana Avenue*

(RESONANCE) 1,270



Newly discovered live recordings made in Indianapolis sometime in 1957 or '58

shed light on the early work of one of jazz's greatest guitarists during a pivotal point in his career.

### 3 The Dave Brubeck Quartet, *The Columbia Studio Albums Collection: 1955–1966*

(COLUMBIA/LEGACY) 1,001



Containing about 12 hours of music, this box set covers all 19 studio albums that Brubeck

recorded for Columbia, with bonus tracks scattered throughout. Nine of the titles here are on CD in the United States for the first time.

### 4 Freddie Hubbard, *Pinnacle*

(RESONANCE) 821



On this previously unreleased live album culled from two 1980 performances at San Francisco's Keystone Korner, Hubbard

demonstrates that his eloquence was equal to his energy.

### 5 Stan Getz, *Stan Getz Quintets: The Clef & Norgran Studio Albums*

(HIP-O SELECT) 642



This three-disc collection, which concentrates on Getz's earliest singles and albums (1952–1955) for

Norman Granz, elegantly fills a gap in the saxophonist's discography.

### 6 The Dave Brubeck Quartet, *Their Last Time Out*

(COLUMBIA/LEGACY) 596



Brubeck's quartet of 17 years with Paul Desmond, Eugene Wright and Joe Morello played their last concert

together in Pittsburgh on Dec. 26, 1967, as documented on this previously unreleased recording.

### 7 The Quintet, *Jazz At Massey Hall*

(ORIGINAL JAZZ CLASSICS) 468



Virtuosity and personality rule on this latest remastered recording of a historic 1953 all-star performance in Toronto featuring Charlie

Parker, Dizzy Gillespie, Bud Powell, Charles Mingus and Max Roach.

### 8 Fela Kuti, *Vinyl Box Set I*

(KNITTING FACTORY/LABEL MAISON) 465



This package of remastered Fela Kuti albums—the first in a series of vinyl box sets covering the

work of the world-renowned Afro-beat vocalist—was curated by Ahmir “Questlove” Thompson.

### 9 Howlin' Wolf, *Smokestack Lightning: The Complete Chess Masters, 1951–1960*

(HIP-O SELECT/GEFFEN) 464



Perhaps the most unique and powerful performer in the history of the blues, Howlin' Wolf created a remarkable catalog of

music for Chess Records.

### 10 Ray Charles, *Singular Genius: The Complete ABC Singles*

(CONCORD) 421



This five-disc box set contains numerous treasures Brother Ray recorded after signing with ABC-Paramount

in late 1959, including several tracks never issued on CD before. Clearly, he was keeping a step ahead of the era's musical changes.

- |  |  |
|--|--|
| 11 Ray Charles, <i>Live In France 1961</i> (EAGLE ROCK) 405  | 17 Roscoe Mitchell, <i>Before There Was Sound</i> (NESSA) 163  |
| 12 Von Freeman, <i>Have No Fear</i> (NESSA) 320  | 18 Roscoe Mitchell Art Ensemble, <i>Old/Quartet Sessions</i> (NESSA) 162   |
| 13 Gerry Mulligan Sextet, <i>Legends Live: Gerry Mulligan Sextet</i> (JAZZHAUS) 257                  | 19 Hank Crawford, <i>Don't You Worry 'Bout A Thing (CTI Records 40th Anniversary Edition)</i> (MASTERWORKS JAZZ) 150 |
| 14 George Duke, <i>George Duke Band: The Complete 1970s Epic Albums Collection</i> (EPIC/LEGACY) 240 | 20 Various Artists, <i>FMP Im Rückblick—In Retrospect 1969–2010</i> (FMP) 123  |
| 15 Soft Machine, <i>NDR Jazz Workshop</i> (CUNEIFORM) 193  |  |
| 16 Sir Roland Hanna, <i>Colors From A Giant's Kit</i> (IPO) 163                                      |  |



**Congratulations...**

...to our SABIAN Artists!



JACK DEJOHNETTE



JEFF "TAIN" WATTS



DAVE WECKL



**A SOUND  
OBSESSION**



JACK DEJOHNETTE  
#1 Drums

JEFF "TAIN" WATTS  
Drums

DAVE WECKL  
Drums

# Wynton Marsalis

## PROFOUNDLY GRATEFUL

By Allen Morrison // Photo by Andrea Canter

Wynton Marsalis, the world's most articulate advocate for jazz, is momentarily at a loss for words.

Asked what it means to him to win the DownBeat Readers Poll as best trumpeter for six consecutive years, he starts to speak, catches himself, cocks his head and thinks. Measuring his words, he finally says, "I'm always happy to win something, and I'm not unhappy if I lose." Then he adds, "Those other trumpet players can play, too."

It's not false modesty. Marsalis obviously takes great pride in his accomplishments; he just doesn't want to gloat. Meeting over sushi at a midtown Manhattan hotel, it's apparent that he'd rather talk about Jazz at Lincoln Center than about himself. In any event, "himself" has become inseparable from JALC, now celebrating its 25th anniversary season with Marsalis at the helm.

He occupies a unique place in American culture. More than a master trumpeter and prolific, Pulitzer-winning composer, he leads one of the most impressive ensembles in jazz, the Jazz at Lincoln Center Orchestra, as well as his own quintet. He is a brilliant arranger, and a tireless educator and proselytizer for the arts.

But perhaps most critical is his role leading New York's most important jazz institution. With a 2012 budget of \$43 million, Board Chairman Robert Appel describes JALC as "the largest nonprofit in the country devoted to jazz—and growing." As managing and artistic director, Marsalis is the impresario behind hundreds of concerts of new music every year. At the same time, he's one of the world's foremost conservators of jazz, a keeper of the flame. The JALC Orchestra honors and reinterprets jazz from every era, from decades-old New Orleans standards to the postmodern present. Marsalis manages it all according to his credo that "all jazz is modern."

Directing a staff of about 100 from an office building a couple of blocks south of JALC's Frederick P. Rose Hall theater complex in New York's Time Warner Center, Marsalis occupies a surprisingly modest office. Other than a few knickknacks and family photos, the only feature to distinguish his workspace is the presence of a Steinway upright piano.

He continues to champion the giants who invented the language of jazz, in all its dialects. When asked to cite those musicians, living or dead, whom he thinks are underappreciated, he immediately cites a former quintet-mate, pianist Marcus Roberts. Who else? He considers. "Ray Nance," he says, giving a nod to Ellington's long-time trumpeter, who played the classic solo on "Take The 'A' Train." Anybody else? "Jelly Roll Morton. People know his name, but they should check out his playing on the Library of Congress recordings."

Marsalis, of course, is a famous champion of Louis Armstrong, whose influence can be felt in much of his work. "How could you not be?" he asks. "Tony Bennett called me about two weeks ago. I got on the phone and he said, 'I just wanted to tell you, thank you for talking about Louis Armstrong. Because he was truly *what he was*. And it's important to keep the memory of him alive in our culture. Take care.' And that was it."

In the same way Armstrong popularized jazz with a mass audience yet kept his artistic integrity, which he displayed every time he picked up his horn, Marsalis has worked hard to bring jazz to wider audiences through every means at his disposal: international touring with the JALC Orchestra, broadcasts, recordings and a wide variety of JALC educational efforts that include the national

"Essentially Ellington" competition for high school jazz bands and a "Jazz for Young People" curriculum for middle school students. JALC's next frontier for expansion is to open jazz clubs overseas modeled on its own Dizzy's Club Coca-Cola. The organization recently opened Jazz at Lincoln Center Doha in Qatar. This club, which offers a view of the Persian Gulf, is the first of several planned JALC outposts.

Marsalis has also found another, especially effective way to broaden the appeal of jazz—a series of high-profile collaborations with hugely popular artists, including Willie Nelson, Norah Jones, Eric Clapton, Paul Simon and, most recently, Bobby McFerrin.

Simon, whose series of concerts earlier this year combining his own band with Marsalis and the JALC Orchestra was a highlight of JALC's season, calls Marsalis an ideal collaborator. "I'm just crazy about Wynton," Simon says. "I suppose everybody is. He's very easy to work with."

Despite differences in musical styles, the two artists connected on a deep level musically. "Both our fathers were musicians, so we both grew up with music," Simon explains. "We were both surprised that we have as much in common as we do. It's not so much that the repertoire we've listened to in our lives is overlapping. It's the way we listen that's similar. When I was trying to explain the music I'm writing, he understood what I was talking about. It's not always easy to understand the way African rhythms are played. You really have to listen; otherwise it doesn't sound right. And Wynton is a very good listener—like any great musician. Music is listening. He's like that musically, and I also find him like that intellectually—he's very curious about all kinds of things.



Wynton Marsalis performing at Dakota Jazz Club in Minneapolis, 2009



And he thinks in a very clear, insightful way.”

All three nights of Marsalis and Simon’s collaboration were recorded. Simon is not certain if an album will be released, but he’d welcome it. “I’m pretty sure that we’re going to do it again,” he says. “We’ve talked about doing some concerts, maybe in other cities ... continuing the collaboration. We’ll see how far we can take it—how much we can meld the two sounds.”

A 2011 collaboration between the trumpeter and guitarist Eric Clapton—Wynton Marsalis & Eric Clapton Play *The Blues: Live From Jazz At Lincoln Center* (Reprise)—resulted in a second Readers Poll win this year for Marsalis, in the category of Blues Album. The album’s selections, including a wide variety of blues styles (including jump blues, Southern slow-drags, traveling blues and a terrifically soulful guest vocal by Taj Mahal on “Just A Closer Walk With Thee”), are arranged for a 10-piece band based on the instrumentation of King Oliver’s Creole Jazz Band, plus electric guitar and piano. In his liner notes for the album, Marsalis writes that Oliver’s 1923 recordings “forever established the blues as a centerpiece of jazz.” Describing the collaboration as a “pure joy,” he cites Clapton’s courage in coming to New York to “front a band that you’ve never played with, in a form of music you don’t normally play ... and sing almost all of the material ... . After all of that, Eric told me, ‘I’d rather play the rhythm parts than play any solos.’ That’s why I love and respect him.”

The love and respect was clearly mutual. Calling Marsalis a genius and a “wonderful leader,” Clapton expressed his gratitude in comments from the stage: “I want to say how much it means to me to play with this bunch of guys. [Marsalis] has encouraged me ... to try to find my way into this thing. Because jazz to me was always forbidden ... it’s a language that’s ... very sophisticated, has humor and depth,

and speaks to everybody on the planet. And so, for me to be able to come in here and try to make my little jingly stuff work inside this ... well, you know, it’s a triumph of a kind!”

“He was very serious about it,” Marsalis recalls. “He picked the tunes. I arranged them. We rehearsed them very diligently. He loves the music; he’s been listening to it and studying it his whole life.”

This fall, Marsalis opened the 25th anniversary season of JALC with a first-time collaboration with singer Bobby McFerrin and the JALC Orchestra in a program of tunes that held special meaning for McFerrin, arranged by Marsalis and other band members. Launching into a Ted Nash arrangement of “Scarborough Fair,” McFerrin noted the presence of Simon in the audience and invited him to come up on stage to sing it with him. Simon, caught by surprise, reluctantly agreed, even though it was unrehearsed. “Well, it wasn’t a train wreck,” he joked later. “Bobby McFerrin is a brilliant improviser, and I’m ... not.”

The silver-anniversary season will include more collaborations, historical tributes and a national tour by the JALC Orchestra. Among the highlights will be career retrospectives for Joe Henderson, Eddie Palmieri and the 90-year-old Toots Thielemans; and mini-festivals celebrating John Coltrane, Duke Ellington, Dizzy Gillespie, Charlie Parker, Chick Corea and *Birth Of The Cool*. Contemporary artists like Brad Mehldau, The Bad Plus, Bill Frisell and Madeline Peyroux, among others, will be showcased. And the JALC Orchestra will perform Marsalis’ Pulitzer-winning *Blood On The Fields* for the first time in New York since its 1994 premiere.

Looking back on the accomplishments of the past 25 years, Marsalis says, “I’m proud that a lot of our great musicians who passed away loved the institution and dedicated a lot of their time and energy to it. And that we had the

chance to send them out right. Benny Carter, Gerry Mulligan and John Lewis are three who come to mind.

“I’m proud that we still have 11 of our original board members,” Marsalis noted. “They are still deeply engaged after all we have been through.” Under the leadership of Marsalis and his board, JALC grew from its beginnings as a summer concert series called “Classical Jazz” in the late 1980s into a co-equal constituent of Lincoln Center in 1996. Frederick P. Rose Hall, the world’s first performing arts center engineered expressly to enhance the presentation of acoustic jazz, opened in fall 2004, despite the difficult New York City economic climate following the events of Sept. 11.

“It was a heavy lift,” Marsalis says.

“I’m proud that we were able to build this quality orchestra, with younger musicians who had not played in the big band tradition playing with the surviving members of Duke’s band and the Thad Jones/Mel Lewis band. Then we were able to develop our own tradition. And I’m proud of the level that the orchestra plays at, so consistently, and such an unbelievable range of music. They learn music very quickly and play under the most enormous pressure.”

Trombonist and arranger Chris Crenshaw, who at 30 is one of the younger members of the JALC Orchestra, says, “Wynton is all about integrity and originality. That’s his main thing. And about bringing whatever you have in your palette to the bandstand. We have 10 arrangers in the band, and he likes to give them the opportunity to bring in arrangements and to do original compositions.” He cites Nash’s “Portrait In Seven Shades,” Vincent Gardner’s “Jessie B. Semple Suite” and his own “God’s Trombones,” all of which were given their premieres by the orchestra. When they write for the band, Crenshaw says, the arrangers like to challenge each other’s technical chops, writing parts that are difficult to play. “It’s all in fun

and to serve the music, though, and it always comes out good," he says with a chuckle.

These days Marsalis is focused on expanding the audience for jazz. So, does he think it is growing?

"We need a revamping of our education system—and [that] takes time," he says. "When I was younger I thought it was like a 20-year problem," he says. "Now I see, maybe it's a 100-year problem, maybe it's 75 years. Some of the things necessary for ... people to educate themselves, to assess and absorb their culture, are not done in the lifetime of a person. With Jazz at Lincoln Center, we look at it like a cathedral—we're laying the foundation and maybe one part of a wall. That's it. That's what our job is."

Yet he thinks the audience is continually growing: "If you take all of the jazz records sold, and all the times somebody clicks on a Coltrane [track online] ... and count all the people who have interfaced with jazz in some way in the last year—I'm sure it's more people than it was in 1980." He admits some of that is due, of course, to the digital revolution, which made access to jazz much easier. "But the rest of it is due to the quality of the playing."

Does Marsalis believe the quality is higher than it's ever been?"

"Thelonious Monk's playing is," he says. "You see, you can interface with the whole history of it. Duke Ellington is still available to you. It's all a part of jazz. And I think that the audience will always be expanding. Because I think that the playing is on such a high level that people will always gravitate toward it."

He sees a need for a change in the way musicians are educated as well, saying that jazz studies programs don't always prepare students to play for real-world audiences. He talks about striking the proper balance between staying true to one's artistic self, on the one hand, and not starving, on the other.

Marsalis likens it to the nation's political system. "It's a fundamental problem, not just of jazz," he says. "It's a fundamental *national* problem. We need to understand the nuances of arguments, and argue points back and forth. The question that confronts us all is: Do you go the route of cheap populism and hit these touchstones that we all know, like, 'My father was a hardworking man ...' or 'It's all about the kids.' It's all bullshit. It's populism. It keeps me from having to tell you something. Or I can try to really communicate to you."

Marsalis relates this to a problem he sees in music education: "You play for people. So the question is, How do you get people to want to hear what you're playing, besides by cheap populism? Not just jazz educators, but cultural educators need to take a different approach. Things like the blues and swing, things that grip an audience—those need to be first on the agenda."

Marsalis is eager to elevate the conversation in the United States, but he's less than com-

fortable with the idea that he is the main spokesperson for the state of jazz. "I don't believe in a 'the,'" he says. "It's America; there's a lot of people. I'm one of the voices. I try to inform myself, but there's so much I don't know about the music. Other people know. I work with people who know a lot more: [jazz historian] Phil Schaap; and many of the musicians in our band, for example, Vincent Gardner."

As honored as Marsalis has been over the course of his long career, he also has endured his share of criticism. "That's life," he says. "And our music is like that. Part of life is you

get critiqued. And it can be unfair. And it can stick, whether it's fair or not. But to have the opportunity to participate—that's a blessing. So for that I'm profoundly grateful. And that gratitude overwhelms all other statements.

"That's why if I have to stay up till 4 or 5 in the morning for a year to write a piece—I'm grateful to do that. A lot of people wish they could do something like that, have that kind of isolation. I have that opportunity. It's all gravy. And *that* I truly believe. I never pull my horn out and don't think, 'It's gravy.' The chance to do this—it's a blessing." **DB**

## "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](http://www.jjbabbitt.com)



MOUTHPIECES FOR CLARINETS AND SAXOPHONES

# Trombone Shorty

## EVOLVING NATURALLY

By Jennifer Odell // Photo by Ingrid Hertfelder

When DownBeat sat down with Troy Andrews in September 2011 to discuss the impending release of his album *For True* (Verve Forecast), the trombonist was a little bleary-eyed. He and his band, Orleans Avenue, had been pulling long hours in daily rehearsals ahead of the tour's kickoff at the New Orleans club Tipitina's, working out how to translate the studio album to a live show. They were barely off the road from touring behind 2010's *Backatown* (Verve Forecast) when *For True* hit stores. And it remained unclear whether their second major-label release would live up to the high expectations set by their first, which debuted at No. 1 on the Billboard Contemporary Jazz chart—a position it did not give up for nine straight weeks.

One year later, Andrews, better known as “Trombone Shorty,” was back in New Orleans for two days between dates in France and Colorado. Despite a still-grueling schedule, the 26-year-old bandleader sounded invigorated—and with good reason.

Wide critical praise had followed the release of *For True*, which, like its predecessor, debuted at No. 1. The international tour that followed was a soaring success as well, and likely helped earn him the top trombonist spot in the DownBeat Readers Poll, an honor usually reserved for players twice his age. Plans for the next album were taking shape, too, complete with a new producer and a more focused creative process.

So much for the sophomore slump.

Speaking from his home in New Orleans, Shorty reflects on the difference a year of touring has made on his music. “It’s gotten much stronger,” he says. “We got comfortable with it. And it’s evolving naturally. Being able to tour and let the new ideas take over has been a fun process.”

Later this fall, those ideas will have a chance to blossom in the studio under the guidance of Raphael Saadiq, a graduate of the early '90s hip-hop and r&b scene who has since produced albums for The Roots, D’Angelo and Macy Gray. Given Saadiq’s

ear, he’s poised to help Shorty experiment with new concepts without compromising his audible reverence for all things New Orleans. Praising Saadiq’s “retro” music taste and musicianship, Andrews adds that “he has a great musical knowledge and he knows what it takes to make hit records.”

Most of the music on *For True* was created in spurts during rare moments of down-time and brief breaks from the barrage of tour dates, press engagements and TV appearances that defined Andrews’ life after *Backatown* was released in April 2010. This time, the process will be more concentrated.

“We’ll have more time in the studio to do the full recording,” says Andrews. “We’re going to go to California and spend a month there and not play any shows, so we’ll get into a studio frame of mind.”

Recently, his original musical ideas—which Andrews calls “sketches here and there”—have come out of time spent playing piano alone, and inspiration from his bandmates. But the past year has also afforded its share of inspirational moments.

During a performance at the White House in February, Shorty shared a stage with B.B. King. While he was thrilled to meet President Obama and play with Mick Jagger, it’s clear that meeting his blues guitar hero trumped all.

“[King] always sings with a lot of soul, and it’s very powerful,” Andrews marvels. “When I hit the stage, I approach it as if it’s the last time I ever will. What I get from B.B. is [the intensity of his] heart and soul—I mean, you can see it in his face. It’s what I’ve been trying to do my whole life.”

Other recent collaborators have included Gov’t Mule singer/guitarist Warren Haynes and country-rock act the Zac Brown Band, which featured Andrews and members of his band on its July release, *Uncaged* (Southern Ground/Atlantic). Working in a variety of musical settings is a challenge Andrews relishes. It also illustrates to younger fans just how wide the range of artistic possibilities can be.

“For some kids, being in the band or playing trombone can be ... not so cool,” he admits. “But that’s because you’re not always playing music you like.”

At home in the Crescent City, Andrews is doing what he can to ensure that no young musical talent goes to waste. His Horns For Schools program has distributed customized trumpets and trombones to students in four schools, and its board is investigating ways to broaden their efforts.

“I’m happy I’ve had an impact on a younger generation,” he muses. “I hope I can inspire them to take what I’m doing and go beyond it.”

DB





Trombone Shorty performing at Terminal 5 in New York City on Nov. 11, 2011

# Stanley Clarke

## AWAKE EVERY SECOND

By Ed Enright // Photo by Jos L. Knaepen

It's Sunday afternoon at the Montreal Jazz Festival, and Stanley Clarke is enjoying a rare moment of quiet while chilling in the Maison du Festival's Galerie Lounge TD. He'd spent the previous day and night rehearsing and performing with SMV, a supergroup featuring fellow bassists Marcus Miller and Victor Wooten. Prior to that, Clarke played two compelling concerts, one in a duet with pianist Hiromi, the other with the Harlem String Quartet. Tonight would be the fourth and final presentation of Clarke as festival's Invitation Series artist, this time with his own quartet featuring keyboardist Rulsan Sirota, drummer Ronald Bruner Jr. and guitarist Charles Altura—the group that won a Best Contemporary Jazz Album Grammy last year for its 2010 self-titled album, *The Stanley Clarke Band* (Heads Up).

On electric and acoustic basses, Clarke is a true spectacle, a master of the instrument whose mind-blowing technique allows him an unprecedented artistic range. Since moving from his hometown of Philadelphia to New York in the early 1970s, Clarke has reinvented the role of the bass in jazz, transforming it into a propulsive, percussive force and milking it for all its melodic potential. He brought the bass front and center in the seminal fusion band Return to Forever and never looked back, quickly emerging as a concert headliner who could back up his crossover superstardom with fully formed classical chops. This is Clarke's sixth win in the Electric Bass category of the Readers Poll—a category that began with a Clarke victory in 1974, the same year he released his first solo album, *Stanley Clarke*, which is among the six titles included in the box set *Stanley Clarke: The Complete 1970s Epic Albums Collection* (Epic/Legacy).

Clarke is a force to be reckoned with, and having just turned 61 the night before, he's earned the right to an occasional afternoon off, like this one, to collect his thoughts. When asked how he's stayed focused during his busy stay in Montreal, Clarke casually references the extensive work he's done on movie soundtracks: "Once you've written music for film and you've had to deal with million-dollar budgets and deadlines, and really intense and smart directors and producers, other things pale to that."

After touring for almost two years with former Return To Forever bandmates Chick Corea and Lenny White—who won a Grammy and a Latin Grammy (Best Instrumental Jazz Album) for last year's two-disc set *Forever* (Concord)—Clarke's plan for 2012 was to play in as many different ensembles as he could. In addition to his quartet gigs and duet dates with Hiromi, he has gone out with George Duke on the Clarke/Duke4: Bring It Tour and performed with Corea and Jack DeJohnette in celebration of DeJohnette's 70th birthday. In July, he toured Europe with Stewart Copeland, whom he's known since before the drummer's time with the glob-

ally popular rock group The Police. He also played some dates this year with the newest signee on his Roxboro Entertainment Group label, 16-year-old pianist Beka Goshiashvili.

Clarke says he was especially eager to play in Montreal with the Harlem String Quartet. "From the age of 13 to 18, the musicians I played with were mainly classical musicians," he says, referring to his years spent at the Philadelphia Academy of Music. "When you rehearse music with classical musicians, it's different than rehearsing with jazz musicians. I brought in all this music that, to be honest, would be quite difficult to just give to someone who's not ready for it. But these guys were just eating it up. Chick Corea told me about these guys a couple years ago. He said their rhythm is just like ours; they really play on the beat. And, they can improvise."

The SMV show—which featured repertoire from the group's 2008 CD *Thunder* (Heads Up)—presented challenges of its own for the musicians involved. "The three of us have spent our lives taking the bass and trying to do different and unusual things with it," he says. "And the first thing we thought about was, How are we going to come together and have music that has melody, harmony and rhythm and have it make sense sonically? We knew musically we could get it—just look at the notes on paper—but sonically was another thing. We spent a long time putting that together years ago, so I decided it was probably a good idea that we get to the theater really early, and by the end of the day we'd have it all together. With three basses, man, you've got to be awake every second."

Looking ahead to 2013, Clarke mentions a couple of recording projects currently in the works. One is an acoustic bass album of classical and semi-classical material that will include tracks with a string quartet, a small string orchestra and some solo bass pieces. His other new album project is a collection of themes from his film and TV scores—a virtual part two of his 1995 soundtrack compilation *At The Movies*. Clarke will also be in the studio producing new



projects by artists on the Roxboro roster.

The immediate future holds plenty of live performance opportunities for Clarke, who will tour with his regular quartet next year. He's also planning more shows with the Harlem String Quartet, additional performances with Corea, plus some ambitious trio dates with violinist Jean-Luc Ponty and guitarist Biréli Lagrène that will be akin to the 1995 *Rite Of Strings* collaboration between Clarke, Ponty and guitarist Al Di Meola. Beyond that, Clarke is planning to take part in another big Return to Forever-style tour with Corea and White in 2014.

Clarke's unique approaches to the electric and acoustic bass continue to inform each other. "When I was younger, there was a real partition between how I played electric bass and acoustic bass," he explains. "Now there are definitely [ideas] from the acoustic bass going to the electric bass, and things going from the electric bass to the acoustic bass. Especially when I'm playing solo acoustic bass, it ceases to be the traditional jazz bass player kind of thing. I do all kinds of things on that instrument now, and a lot of it comes from electric bass. That's probably the best thing that's happened to my playing."

DB

Jazz

WILLIAM PATERSON UNIVERSITY




MULGREW MILLER  
Director of Jazz Studies

40th Anniversary  
William Paterson University  
Jazz Studies Program

RENOWNED FACULTY

Our artist/teacher faculty is made up of world-class, New York area professionals, including:  
 \*Mulgrew Miller, Clark Terry, Horacee Arnold, Gene Bertoncini, Cecil Bridgewater, \*David Demsey, Armen Donelian, Bill Goodwin, Vincent Herring, Steve La Spina, Harold Mabern, Nancy Marano, \*Pete McGuinness, Marcus McLaurine, Jim McNeely, Chico Mendoza, Paul Meyers, Bill Mobley, John Mosca, \*Tim Newman, Kevin Norton, Rich Perry, Janet Reeves, David Rogers, James Weidman

\*Full-time faculty

MULTIPLE DEGREE OPTIONS

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

EXCITING PERFORMANCE OPPORTUNITIES

- Twenty-four jazz ensembles including 22 small groups
- Living Jazz Archives of Clark Terry, Thad Jones, and James Williams
- Renowned Jazz Room Series in 35<sup>th</sup> year
- Two new state-of-the-art digital recording studios

SCHOLARSHIPS

Academic and talent-based scholarships available

APPLICATION DEADLINE: FEBRUARY 1, 2013

973.720.2268 • [musicadmissions@wpunj.edu](mailto:musicadmissions@wpunj.edu)

WWW.WPUNJ.EDU • WAYNE, NJ

# Joey DeFrancesco

## WINNING STREAK

By Geoffrey Himes // Photo by Erik Kabik

Larry Coryell still remembers the first time he heard Joey DeFrancesco. The guitarist was driving through Connecticut when the radio played a track from *All Of Me*, the organist's 1989 debut album on Columbia.

"I had the same reaction that Joe Sample later said he had," Coryell recalls. "I pulled my car over so I could figure out, Who the hell was that? Right from the start, Joey was a combination of Jimmy Smith and Oscar Peterson. He had Jimmy's left hand and feet but Oscar's right hand. He just sounded better than anyone else; when you play better than everyone else, people are going to pay attention."

If you weren't a jazz fan then, it's difficult to explain the impact made by *All Of Me*. In 1989, organ jazz was on the endangered-genre list. The giants from the late 1950s and early '60s—Jimmy Smith, Jimmy McGriff and "Brother" Jack McDuff—were still working but they had been marginalized to small labels and smaller joints. No new organ stars had come along in a while. Things had gotten so bad that Hammond had stopped making its signature B3 organs in 1975.

"When I sent my first demo to George Butler at Columbia," DeFrancesco remembers, "he was expecting a piano tape, but I decided to send an organ tape instead, because that was my first love. Everybody was against it. Even my father said, 'Why are you doing that? The organ is dead.' This is early December 1987, when I was 16. Dr. Butler said, 'I'll get back to you in January or February.' But he must have put it on, because he called me on Christmas Eve and said, 'I didn't know you played the organ; this is the real deal. You sound like you're 50 years old.' He went crazy.

"In addition to the bluesy groove, I had a lot of technique. There were a million piano players who could play anything, but no one was playing organ. I was in the studio the following June. After the record came out, suddenly there were a lot of organ players

everywhere. The older guys thanked me for bringing attention back to the organ. And today it's stronger than ever. The organ's current streak of popularity has actually been longer than the period in the '50s and '60s."

DeFrancesco has played a critical role in the organ's resurgence, and along the way, he has enjoyed a couple of winning streaks in the DownBeat polls. With his 2012 victory, he has now won the Organ category in the DownBeat Readers Poll for eight consecutive years. He also topped the DownBeat Critics Poll from 2002 through 2008.

He's been on the jazz scene so long that it was a shock that he could title his 2011 album *40* after his birthday. It seemed that someone who had recorded and toured with Miles Davis in the '80s and had released two albums co-led by Jimmy Smith would have to be *at least* 10 years older.

DeFrancesco had several advantages on his instrument. First of all, his father. "Papa" John DeFrancesco, was a part-time professional organist, playing weekend gigs in the Philadelphia area. As a result, there was a Hammond organ and lots of organ records in the home, and the 4-year-old Joey was so entranced by both that he learned Jimmy Smith's "The Sermon" off the stereo and played it on the organ for his father one day after John's day job. By the time he was 10, he was subbing for Don Patterson on organ gigs around town.

"I'm the only organ-first musician I know," DeFrancesco says. "All the others started out on piano. I like the piano a lot, but I like listening to other pianists more than playing the piano myself. I prefer the organ because it's more challenging. To play the style of the jazz organ that Jimmy Smith invented, there's

a lot more going on than when you're playing the piano—if only because you're using three limbs instead of two."

You might think that an organist would play the same role in a trio that a pianist does, he says, but the organist's left hand doesn't play chords like a pianist's, emphasizing single-note bass lines instead. The foot pedals are used to emphasize certain bass notes the way a bass player would by pulling and snapping a string. So who assumes the pianist's role in an organ trio? The guitarist, DeFrancesco answers. They have to play the chords, but they can't be fat chords with the root note on the bottom because those notes are already being played by the organ. A stabbing, staccato feel is good, Coryell adds, because the organ is already taking care of the sustain.

"I have a big problem with some guitar players," DeFrancesco laments, "because they tend to over-comp. If there's too much going on, it's too locked in and you can't do interesting things with the drummer. They need to listen to my right hand and comp behind it the way a piano player comps behind his own right hand."

DeFrancesco is happy with his new guitarist. He met Coryell on a jazz cruise in 2008, and the organist soon learned there was a lot more to the guitarist than his fusioner stereotype might imply. Coryell had cut his teeth playing in organ trios in Seattle and Denver before moving to New York and was eager to get back to those roots. He could swing bebop and soul-jazz as convincingly as he did fusion, and DeFrancesco quickly said they should record something together.

That didn't happen until the organist found the right drummer. He had always wanted to work with Jimmy Cobb—the drum-



mer for such Miles Davis albums as *Kind Of Blue*, *Sketches Of Spain* and *In Person: Friday Night At The Blackhawk*—and finally the stars aligned. Not only did this trio go into Rudy Van Gelder's New Jersey studio to record the album *Wonderful! Wonderful!* (HighNote) in March, but they toured Europe in July, North America in August and Asia in September. They enjoyed it so much that they are already making plans for another album and another tour next year.

"I was listening to a lot of Sonny Rollins when I was planning this album," DeFrancesco reveals. "I hadn't listened to those records for a long time, but going back and hearing them again made me realize how much the way I phrase and

form lines comes from Sonny. Originally I wanted to do all the tunes on *Way Out West* (1957) with a knock-off of the cover, but we wound up just doing 'Wagon Wheels.' Then I was listening to *Newk's Time* (1957), which has 'Wonderful! Wonderful!' on it. Originally I wanted to get Sonny on the date; I called his people, but I never heard back."

"Playing with this trio is such a gas," Coryell says. "Jimmy's so solid. He plays the epitome of the perfect quarter note. It's locked in and yet it's not stiff; it's not mechanical. It's that certain thing that all the great jazz drummers have. Joey has taken a great tradition and made it better. He has added more vocabulary, more difficult sin-

gle-note lines and more difficult chord passages. When we toured with Alphonse Mouzon, all of a sudden he sounded like Joe Zawinul on the Hammond B3."

At age 41, DeFrancesco is in his prime as a jazz musician. Who knows what he's capable of next? Maybe he'll make a left turn into Zawinul territory. Maybe he'll tackle Coryell's extended classical composition, *For Joey D*, a brief sample of which is on this year's album. Maybe, as he's hinted, he'll rearrange Gershwin's *Porgy And Bess* and/or some of his favorite '70s r&b recordings for jazz organ trio. Whatever he does, the jazz organ is not going to slip back into obscurity on his watch—not if he can help it. **DB**

Give

**DOWNBEAT**

for the  
Holidays!

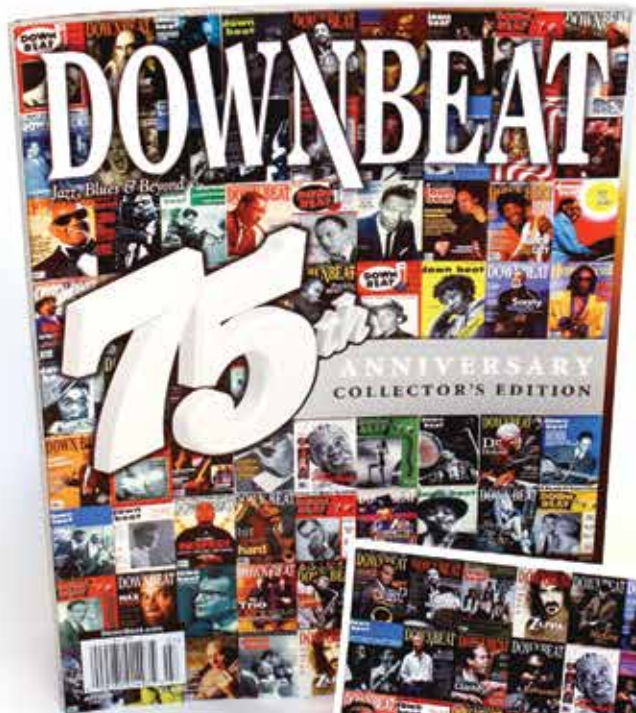


**NEW!**



**NEW!**

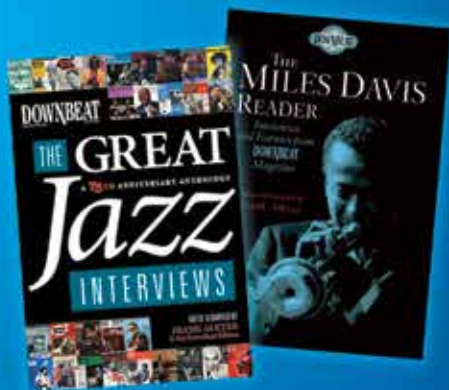
*It's the gift that keeps giving for your favorite jazz fans!*



Each gift comes with our very cool 75th Anniversary issue\* ...



... and this cool DownBeat card ↪



**NEW!**



**NEW!**

**D**ownBeat's the perfect gift this holiday season. For as little as \$26.99, you can give 12 issues of DownBeat, a savings of **45% off** the cover price! And with each gift subscription, we'll send you a cool DownBeat card and a copy of our 75th anniversary issue\* to give the recipient.

We've also got some great combo offers with a subscription and your choice of T-shirts, Books, Pullover Hoodies or our new Zipped Hoodies.

Go to: **DownBeat.com**

And click this button for more information ↪



\* WHILE SUPPLIES LAST

# 77TH ANNUAL READERS POLL

# Results

We are proud to present the results of the 77th Annual DownBeat International Readers Poll, which includes Jazz Album of the Year (page 40) and Historical Album of the Year (page 42). This year's poll had 17,242 voters.



## Hall of Fame

### Ron Carter 1,103

B.B. King	1,088
Pat Metheny	878
Phil Woods	680
Hank Mobley	635
Les Paul	627
Bob Brookmeyer	582
John McLaughlin	573
Benny Golson	561
Charlie Haden	507
Carmen McRae	483
Muddy Waters	483
Tito Puente	474
The Four Freshmen	468
Billy Higgins	465
Scott LaFaro	435
Don Cherry	399
Anthony Braxton	396
Shirley Horn	381
Von Freeman	369
Charles Lloyd	345
Oliver Nelson	345
Grant Green	342
John Hendricks	312
Airto Moreira	296

## Jazz Artist

### Esperanza Spalding 1,181

Sonny Rollins	783
Diana Krall	780
Vijay Iyer	690
Brad Mehldau	690

Herbie Hancock	600
Ahmad Jamal	600
Wynton Marsalis	597
Pat Metheny	570
Tony Bennett	547
Dave Brubeck	531
Chick Corea	528
Robert Glasper	498
Wayne Shorter	459
Christian McBride	372
Bill Frisell	351
John McLaughlin	336
Trombone Shorty	336
Kurt Rosenwinkel	333
Ambrose Akinmusire	330

## Jazz Group

### Dave Brubeck Quartet 962

Keith Jarrett/ Gary Peacock/ Jack DeJohnette	846
Brad Mehldau Trio	682
Wayne Shorter Quartet	633
Branford Marsalis Quartet	522
Ahmad Jamal Trio	512
Béla Fleck & The Flecktones	459
Corea, Clarke & White	448
Kneebody	441
Vijay Iyer Trio	435
Trombone Shorty & Orleans Avenue	410

Yellowjackets	356
Charles Lloyd Quartet	346
Joe Lovano Us Five	342
Roy Hargrove Quintet	327
Jeff Hamilton Trio	322
SFJAZZ Collective	306
Tom Harrell Quintet	301
Robert Glasper Trio	300
Christian McBride & Inside Straight	298

## Big Band

### Maria Schneider Orchestra 1,162

Jazz at Lincoln Center Orchestra	1,094
Count Basie Orchestra	995
Mingus Big Band	753
Darcy James Argue's Secret Society	620
Dizzy Gillespie All-Star Big Band	613
Dave Holland Big Band	604
SFJAZZ Collective	576
Clayton-Hamilton Jazz Orchestra	524

Vanguard Jazz Orchestra	498
Carla Bley Big Band	416
Roy Hargrove Big Band	413
John Hollenbeck Large Ensemble	405
Arturo O'Farrill and the Afro-Latin Jazz Orchestra	403
WDR Big Band	294
Gerald Wilson Big Band	275
Jimmy Heath Big Band	270
Bob Mintzer Big Band	253
Orrin Evans' Captain Black Big Band	233
Chicago Jazz Philharmonic	231

## Trumpet

### Wynton Marsalis 1,343

Roy Hargrove	951
Ambrose Akinmusire	857
Tom Harrell	668
Arturo Sandoval	626
Terence Blanchard	574
Chris Botti	571
Randy Brecker	486
Dave Douglas	481
Ingrid Jensen	425

Avishai Cohen	404
Christian Scott	387
Herb Alpert	368
Kenny Wheeler	341
Terrell Stafford	322
Enrico Rava	281
Alex Sipiagin	282
Nicolas Payton	265
Jon Faddis	251
Orbert Davis	247

## Trombone

### Trombone Shorty 1,632

Bob Brookmeyer	1,300
Wycliffe Gordon	1,131
Steve Turre	877
Robin Eubanks	817
Curtis Fuller	667
Slide Hampton	630
Conrad Herwig	460
Delfeayo Marsalis	405
Andy Martin	380
Roswell Rudd	323
Ray Anderson	345
Luis Bonilla	340
Alan Ferber	332
Steve Davis	320
George Lewis	215
Julian Priestler	215
Wayne Wallace	206
Frank Lacy	198
Jeb Bishop	183
Josh Roseman	183
Steve Swell	180
Vincent Gardner	173





Kenny Garrett



Anat Cohen



Brad Mehldau

Marshall Gilkes	167
Curtis Fowlkes	158
Richie "LaBamba" Rosenberg	142

## Soprano Saxophone

**Wayne Shorter** 2,195

Branford Marsalis	1,629
Dave Liebman	798
Joshua Redman	680
Joe Lovano	631
Anat Cohen	574
Chris Potter	561
Ravi Coltrane	520
Jan Garbarek	503
Kenny Garrett	472
Sam Rivers	453
Jane Ira Bloom	305
Kirk Whalum	281
James Carter	270
Steve Wilson	260
Evan Parker	233
Marcus Strickland	220
Ted Nash	192
John Surman	192
Jane Bunnett	190

## Alto Saxophone

**Kenny Garrett** 1,652

Phil Woods	1,527
Ornette Coleman	1,155

Lee Konitz	1,053
Rudresh Mahanthappa	897
David Sanborn	870
Miguel Zenón	861
Paquito D'Rivera	690
David Binney	453
Maceo Parker	414
John Zorn	362
Henry Threadgill	357
Steve Coleman	339
Anthony Braxton	327
Mike Smith	309
Dick Oatts	306
Grace Kelly	300
Tim Berne	297
Bunky Green	297
Steve Wilson	296

## Tenor Saxophone

**Sonny Rollins** 1,476

Chris Potter	1,018
Wayne Shorter	960
Joshua Redman	912
Joe Lovano	897
Branford Marsalis	813
Charles Lloyd	621
Jerry Bergonzi	609
Mark Turner	441
Eric Alexander	429
Donny McCaslin	415
Houston Person	402
Alex Foster	384
Ernie Watts	375
Bob Mintzer	363

James Carter	354
Yusef Lateef	342
Mark Colby	333
Harry Allen	324
Walter Smith III	318

## Baritone Saxophone

**James Carter (TIE)** 2,220

**Gary Smulyan (TIE)** 2,220

Ronnie Cuber	996
John Surman	831
Claire Daly	582
Scott Robinson	549
Hamiet Bluiett	507
Lisa Parrott	504
Joe Temperley	495
Ken Vandermark	483
Scott Robinson	369
Mats Gustafsson	316
Howard Johnson	300
Frank Basile	298
Tim Berne	274
Dennis DiBlasio	242
Jason Marshall	230
Lauren Sevian	190
Roger Lewis	172
Vinny Golia	160

## Clarinet

**Anat Cohen** 2,025

Paquito D'Rivera	1,131
Eddie Daniels	940

Don Byron	816
Buddy DeFranco	744
Ken Peplowski	686
Bob Mintzer	452
Victor Goines	373
Chris Speed	338
Ken Vandermark	216
Dr. Michael White	211
Louis Sclavis	209
Gabriel Mirabasi	160
Marty Erlich	156
Ben Goldberg	152
Gianluigi Trovesi	152
Michael Moore	133
Greg Tardy	131
Chris Byers	130
Oscar Noriega	130

## Flute

**Hubert Laws** 1,236

Charles Lloyd	669
Frank Wess	668
Sam Rivers	650
Nicole Mitchell	618
Dave Liebman	524
Henry Threadgill	505
Lew Tabackin	504
Carol Sudhalter	418
Dave Valentin	390
Erica von Kleist	332
Ira Sullivan	325
Ted Nash	286
Jane Bunnett	280
James Newton	235
Holly Hofmann	231
Tia Fuller	226

Nestor Torres	224
Jeremy Steig	212
Dick Oatts	206
Ali Ryerson	206

## Piano

**Brad Mehldau** 1,035

Herbie Hancock	848
Chick Corea	830
Keith Jarrett	810
Ahmad Jamal	604
Vijay Iyer	585
McCoy Tyner	580
Dave Brubeck	470
Kenny Barron	341
Monty Alexander	362
Stefano Bollani	300
Robert Glasper	300
Aaron Parks	287
Jason Moran	286
Craig Taborn	280
Hiromi	266
Fred Hersch	250
Mulgrew Miller	246
Ramsey Lewis	243
Bill Charlap	226

## Keyboard

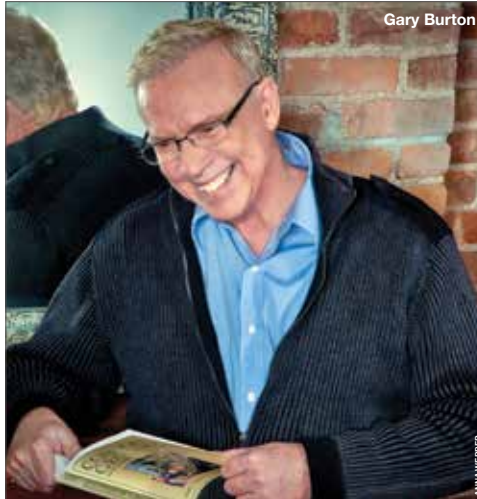
**Herbie Hancock** 2,102

Chick Corea	1,944
Robert Glasper	722
Craig Taborn	710
George Duke	543

# 77TH ANNUAL READERS POLL



Christian McBride



Gary Burton



Joey DeFrancesco

John Medeski	544
Lyle Mays	486
Larry Goldings	424
Hiroimi	400
Uri Caine	367
Adam Benjamin	324
Eddie Palmieri	267
Geoffrey Keezer	242
Jason Lindner	226
Pascal LeBoeuf	219
Patrice Rushen	196
Sam Yahel	184
Matthew Shipp	180
Gary Husband	155
Bernie Worrell	146

## Organ

<b>Joey DeFrancesco</b>	<b>2,476</b>
Dr. Lonnie Smith	1,510
Larry Goldings	985
John Medeski	850
Gary Versace	574
Carla Bley	433
Sam Yahel	386
Charlie Wood	356
Craig Taborn	313
Vito Di Modugno	309
Barbara Dennerlein	296
Mike LeDonne	242
Tony Monaco	214
Wil Blades	193
Dan Fogel	174
Amina Claudine Myers	157

Chris Foreman	145
Akiko Tsuruga	140
Matthew Shipp	130

## Guitar

<b>Pat Metheny</b>	<b>1,545</b>
Bill Frisell	762
John McLaughlin	602
Kurt Rosenwinkel	548
John Scofield	518
John Pizzarelli	515
George Benson	486
Jim Hall	477
Russell Malone	458
Pat Martino	448
Al Di Meola	403
Mary Halvorson	318
Bucky Pizzarelli	311
Julian Lage	308
Marc Ribot	277
Peter Bernstein	250
Ben Monder	244
Adam Rogers	235
Bobby Broom	216
Mike Stern	216

## Bass

<b>Christian McBride</b>	<b>1,607</b>
Esperanza Spalding	1,081
Dave Holland	722
Stanley Clarke	694
Charlie Haden	687
John Patitucci	504

John Clayton	423
Avishai Cohen	400
Larry Grenadier	324
Linda Oh	310
Victor Wooten	278
Gary Peacock	264
Rufus Reid	241
William Parker	230
George Mraz	226
Ben Williams	192
Ben Street	185
Brian Bromberg	168
Drew Gress	156
Scott Colley	150

## Electric Bass

<b>Stanley Clarke</b>	<b>1,194</b>
Marcus Miller	1,066
Esperanza Spalding	1,053
Victor Wooten	921
Christian McBride	878
Steve Swallow	816
John Patitucci	677
Richard Bona	333
Tim Lefebvre	294
Avishai Cohen	280
Bob Cranshaw	277
Pino Palladino	263
Derrick Hodge	254
Tal Wilkenfeld	224
Will Lee	223
Leo Traversa	208
James Genus	205
Jimmy Haslip	191

Kaveh Rastegar	191
Jamaaladeen Tacuma	187

## Violin

<b>Regina Carter</b>	<b>2,571</b>
Jean-Luc Ponty	2,030
Mark Feldman	664
Mark O'Connor	645
Zach Brock	473
John Blake	406
Mat Maneri	391
Michael Urbaniak	374
Didier Lockwood	299
Aaron Weinstein	236
Mary Oliver	234
Carla Kihlstedt	221
Jeff Gauthier	208
Jason Kao Hwang	208
Miri Ben-Ari	183
Svend Asmussen	180
Susie Hansen	167
Christian Howes	164
Diane Monroe	150
Rob Thomas	121

## Drums

<b>Jack DeJohnette</b>	<b>1,177</b>
Brian Blade	709
Roy Haynes	662
Eric Harland	487
Steve Gadd	450
Jeff "Tain" Watts	448

Jeff Hamilton	420
Terri Lyne Carrington	361
Antonio Sanchez	335
Billy Hart	274
Peter Erskine	271
Matt Wilson	261
Lewis Nash	256
Dave Weckl	248
Marcus Gilmore	239
Vinnie Colaiuta	223
Dennis Chambers	210
Joey Baron	201
Arnie Hoenig	201
Bill Stewart	180
Kenny Washington	180

## Vibes

<b>Gary Burton</b>	<b>1,945</b>
Bobby Hutcherson	1,559
Stefon Harris	700
Joe Locke	826
Warren Wolf	488
Steve Nelson	476
Jim Hart	470
Mike Manieri	455
Jason Marsalis	436
Terry Gibbs	430
Jason Adasiewicz	305
Chris Dingman	251
Matt Moran	234
Dave Samuels	220
Joe Chambers	170
Kenny Wollesen	170
Nick Mancini	161

*Affordable  
German Innovation*

**RÖY  
BENSON**  
WIND INSTRUMENTS



**Barrington**  
MUSIC PRODUCTS

*Positive  
Family  
Values*



**Barrington** music  
group

*Available from  
these fine dealers—*

Amazon.com  
BandDirector.com  
BarringtonInstruments.com  
Bertie's Music  
Dominic's Music  
Kohn's Music  
Olivas Music  
Music Factory Direct  
ProwindsDirect.com  
SavingsMall.com  
The Sax Depot  
Weinermusic.com  
Wright Music  
...and many more!

1-888-943-1452

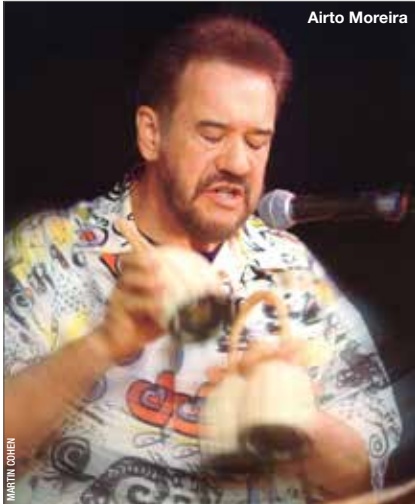
Barringtonmusicgroup.com  
Dealer Inquiries Invited

*L.A. Sax*

*One Bad Aax!*



# 77TH ANNUAL READERS POLL



Airtó Moreira



Toots Thielemans



Wayne Shorter

Khan Jamal	160
Mark Sherman	158
Peter Appleyard	143
John Metzger	143

## Percussion

### Airtó Moreira 1,358

Poncho Sanchez	1,231
Zakir Hussain	737
Dan Weiss	542
Marilyn Mazur	492
Trilok Gurtu	472
Giovanni Hidalgo	471
Bobby Sanabria	450
Cyro Baptista	435
Nana Vasconcelos	412
Mino Cinelu	348
Han Bennink	330
Pete Escovedo	314
Hamid Drake	307
John Santos	296
Kahil El'Zabar	287
Leon Parker	251
Susie Ibarra	215
Satoshi Takeishi	210
Famoudou	
Don Moye	201

## Miscellaneous Instrument

### Toots Thielemans (HARMONICA) 1,761

Béla Fleck (BANJO)	1,659
--------------------	-------

Steve Turre (SHELLS)	471
----------------------	-----

Joe Lovano (AULOCHROME)	498
-------------------------	-----

Grégoire Maret (HARMONICA)	488
----------------------------	-----

Howard Johnson (TUBA)	441
-----------------------	-----

David Murray (BASS CLARINET)	429
------------------------------	-----

Howard Levy (HARMONICA)	408
-------------------------	-----

Gary Versace (ACCORDION)	388
--------------------------	-----

Scott Robinson (BASS SAX)	373
---------------------------	-----

Richard Galliano (ACCORDION)	360
------------------------------	-----

Anouar Brahem (OUD)	308
---------------------	-----

Eric Friedlander (CELLO)	306
--------------------------	-----

Andy Narell (STEEL PANS)	300
--------------------------	-----

Dino Saluzzi (BANDONEÓN)	300
--------------------------	-----

Edmar Castaneda (COLUMBIAN HARP)	276
----------------------------------	-----

Peggy Lee (CELLO)	253
-------------------	-----

Bob Stewart (TUBA)	189
--------------------	-----

Rabih Abou-Khalil (OUD)	188
-------------------------	-----

Ken Vandermark (BASS CLARINET)	185
--------------------------------	-----

## Male Vocalist

### Kurt Elling 2,029

Tony Bennett	1,849
--------------	-------

Bobby McFerrin	1,233
----------------	-------

Gregory Porter	732
----------------	-----

Michael Bubl�	668
---------------	-----

Theo Bleckmann	573
----------------	-----

John Pizzarelli	469
-----------------	-----

Mark Murphy	409
-------------	-----

Mose Allison	388
--------------	-----

Andy Bey	352
----------	-----

John Hendricks	345
----------------	-----

Jamie Cullum	316
--------------	-----

Kevin Mahogany	304
----------------	-----

Freddie Cole	301
--------------	-----

Jimmy Scott	224
-------------	-----

Frank D'Rone	220
--------------	-----

Giacomo Gates	192
---------------	-----

Jos� James	189
------------	-----

John Boutt�	180
-------------	-----

Saalik Ahmad Ziyad	159
--------------------	-----

## Female Vocalist

### Diana Krall 1,832

Esperanza Spalding	1,316
--------------------	-------

Gretchen Parlato	936
------------------	-----

Cassandra Wilson	865
------------------	-----

Dianne Reeves	721
---------------	-----

Dee Dee Bridgewater	561
---------------------	-----

Karrin Allyson	416
----------------	-----

Roberta Gambarini	396
-------------------	-----

Tierney Sutton	372
----------------	-----

Ithamara Koorax	371
-----------------	-----

Melody Gardot	329
---------------	-----

Madeleine Peyroux	297
-------------------	-----

Luciana Souza	257
---------------	-----

Sheila Jordan	249
---------------	-----

Kate McGarry	242
--------------	-----

Liz Wright	221
------------	-----

Dee Alexander	215
---------------	-----

Patricia Barber	212
-----------------	-----

Ren� Marie	212
------------	-----

Jen Shyu	200
----------	-----

## Composer

### Wayne Shorter 1,084

Pat Metheny	1,040
-------------	-------

Dave Brubeck	833
--------------	-----

Maria Schneider	779
-----------------	-----

Wynton Marsalis	649
-----------------	-----

Bob Brookmeyer	529
----------------	-----

Benny Golson	437
--------------	-----

Terence Blanchard	363
-------------------	-----

Vijay Iyer	363
------------	-----

Ornette Coleman	348
-----------------	-----

Darcy James Argue	328
-------------------	-----

Henry Threadgill	312
------------------	-----

John Zorn	308
-----------	-----

Tom Harrell	305
-------------	-----

John Hollenbeck	304
-----------------	-----

Bill Frisell	301
--------------	-----

Gerald Wilson	300
---------------	-----

Carla Bley	297
------------	-----

Dave Holland	271
--------------	-----

Jason Moran	251
-------------	-----

## Arranger

### Maria Schneider 1,177

Wynton Marsalis	1,109
-----------------	-------

Bob Brookmeyer	440
----------------	-----

Allen Toussaint	688
-----------------	-----

Dave Holland	536
--------------	-----

Bill Holman	469
-------------	-----

Vince Mendoza	411
---------------	-----

Bob Mintzer	388
-------------	-----

Carla Bley	366
------------	-----

John Clayton	366
--------------	-----

Darcy James Argue	332
-------------------	-----

Gordon Goodwin	312
----------------	-----

Gerald Wilson	309
---------------	-----

John Zorn	280
-----------	-----

Claus Ogerman	272
---------------	-----

Gil Goldstein	264
---------------	-----

Slide Hampton	256
---------------	-----

Jim McNeely	248
-------------	-----

Guillermo Klein	241
-----------------	-----

Laurence Hobgood	228
------------------	-----

## Record Label

### Blue Note 1,920

ECM	1,431
-----	-------

Concord	593
---------	-----

Nonesuch	473
----------	-----

Verve	437
-------	-----

Mosaic	421
--------	-----

Criss Cross Jazz	369
------------------	-----

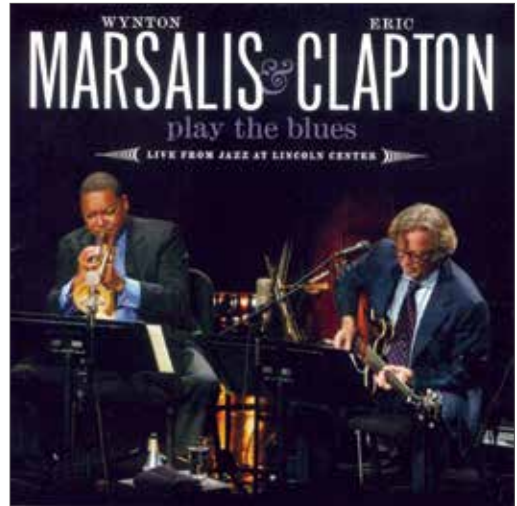
Sunnyside	289
-----------	-----

Mack Avenue	272
-------------	-----

Robert Glasper Experiment



MIKE SCHREIBER



ACT	232
Marsalis Music	232
Telarc	216
Clean Feed	212
Columbia Legacy	197
Jazz Legacy Productions	197
SmallsLIVE	192
Delmark	188
ArtistShare	184
HighNote	184

### Blues Artist or Group

<b>B.B. King</b>	<b>2,391</b>
Dr. John	1,029
Tedeschi Trucks Band	908
Buddy Guy	829
Eric Clapton	813
Taj Mahal	549
Keb Mo	464
James Blood Ulmer	457
The Black Keys	436
Robert Cray	344
Otis Taylor	297
Bettye LaVette	280
Carolina Chocolate Drops	257
Hubert Sumlin	209
Dave Specter	172
North Mississippi Allstars	140
Shemekia Copeland	136

David "Honeyboy" Edwards	132
Ronnie Earl & The Broadcasters	120
James Cotton	117

### Blues Album

<b>Wynton Marsalis &amp; Eric Clapton, <i>Play The Blues: Live From Jazz At Lincoln Center</i></b>	<b>2,032</b>
(REPRISE)	
Dr. John, <i>Locked Down</i>	1,628
(NONESUCH)	
Bonnie Raitt, <i>Slipstream</i>	1,153
(REDWING)	
Tedeschi Trucks Band, <i>Live: Everybody's Talkin'</i>	1,049
(SONY MASTERWORKS)	
Otis Taylor, <i>Otis Taylor's Contraband</i>	688
(TELARC)	
Joe Bonamassa, <i>Driving Towards The Daylight</i>	492
(J&R ADVENTURES)	
Cornell Dupree, <i>I'm Alright</i>	360
(DIALTONE)	
Joe Louis Walker, <i>Hellfire</i>	212
(ALLIGATOR)	
Samba Touré, <i>Crocodile Blues</i>	201
(RIVERBOAT)	

Gary Clark Jr., <i>The Bright Lights EP</i>	156
(WARNER BROS.)	
Lil' Ed & The Blues Imperials, <i>Jump Start</i>	152
(ALLIGATOR)	
Heritage Blues Orchestra, <i>And Still I Rise</i>	148
(RAISIN' MUSIC)	
Mary Flower, <i>Misery Loves Company</i>	133
(YELLOW DOG)	
Anders Osborne, <i>Black Eye Galaxy</i>	129
(ALLIGATOR)	
Sonny Landreth, <i>Elemental Journey</i>	121
(LANDFALL)	
Lurrie Bell, <i>The Devil Ain't Got No Music</i>	116
(ARLA BG RECORDS)	
Walter Trout, <i>Blues For The Modern Daze</i>	108
(PROVOGUE RECORDS)	
Janiva Magness, <i>Stronger For It</i>	101
(ALLIGATOR)	
Royal Southern Brotherhood, <i>Royal Southern Brotherhood</i>	93
(RUF)	

### Beyond Artist or Group

<b>Robert Glasper</b>	<b>768</b>
Norah Jones	709
Adele	656
Jeff Beck	596
Dr. John	509

Medeski Martin & Wood	496
Bob Dylan	453
Trombone Shorty	452
Björk	388
Paul McCartney	385
Dave Matthews Band	340
Tedeschi Trucks Band	324
The Roots	312
Peter Gabriel	308
Erykah Badu	261
Meshell Ndegeocello	261
Wilco	256
Mostly Other People Do The Killing	225
Pink Martini	221
The Black Keys	193

### Beyond Album

<b>Robert Glasper Experiment, <i>Black Radio</i></b>	<b>1,229</b>
(BLUE NOTE)	
Norah Jones, <i>Little Broken Hearts</i>	1,052
(BLUE NOTE)	
Tom Waits, <i>Bad As Me</i>	1,044
(ANTI-)	
Björk, <i>Biophilia</i>	652
(NONESUCH)	
Paul McCartney, <i>Kisses On The Bottom</i>	589
(HEAR MUSIC/CONCORD)	

Leonard Cohen, <i>Old Ideas</i>	584
(BMG)	
The Beach Boys, <i>The Smile Sessions</i>	477
(CAPITOL/EMI)	
The Roots, <i>Undun</i>	468
(DEF JAM)	
Peter Gabriel, <i>New Blood</i>	412
(REAL WORLD)	
Bruce Springsteen, <i>Wrecking Ball</i>	377
(COLUMBIA)	
Meshell Ndegeocello, <i>Weather</i>	341
(NAIVE)	
The Black Keys, <i>El Camino</i>	340
(NONESUCH)	
Wilco, <i>The Whole Love</i>	309
(DBPM/ANTI-)	
Galactic, <i>Carnivale Electricos</i>	281
(ANTI-)	
Mary J. Blige, <i>My Life II ... The Journey Continues (Act 1)</i>	276
(Geffen)	
Jack White, <i>Blunderbuss</i>	241
(THIRD MAN)	
Jay-Z and Kanye West, <i>Watch The Throne</i>	206
(DEF JAM/ROC-A-FELLA)	
Erik Friedlander, <i>Bonebridge</i>	192
(SKIPSTONE)	
Rufus Wainwright, <i>Out Of The Game</i>	181
(VERVE)	
Merle Haggard, <i>Working In Tennessee</i>	89
(VANGUARD)	

*EXPRESSIVE* *Creative*  
*Soulful* **I AM REAL**

**Jazz**

*Intriguing* *Beautiful* *Fun* *Entertaining*  
*Captivating* **AMERICAN**

Discover the Jazz in You.  
February 15-18, 2013

**MID-ATLANTIC**  
**JAZZ**  
**FESTIVAL**

**TICKETS ON SALE NOW!**

Visit [www.midatlanticjazzfestival.org](http://www.midatlanticjazzfestival.org) or call 1-888-909-6330

DOWNBEAT's 2012

# HOLIDAY GIFT GUIDE

## Kevin Mahogany

KANSAS CITY  
HOLIDAY



Historic Box Sets  
Preservation Hall  
Weather Report  
**PAGE 68**

DVD Gift Ideas  
Metheny, Zappa  
and more!  
**PAGE 70**

Stocking  
Stuffers for  
Musicians  
**PAGE 72**



# Holiday Chestnuts You Should Own

By Frank-John Hadley

This year, Santa's bag holds many new and reissued holiday-music releases that are soaked in sentimental slush. There are, of course, a few albums of palatable good cheer. Some of these recordings are full of such ringing sincerity that even the sourest of Scrooges are impressed.

On the Knoxville Jazz Orchestra's **Christmas Time Is Here** (band-released; 65:49 ★★★★★), the 25-piece juggernaut injects holiday favorites and surprising selections such as the spiritual "Children, Go Where I Send You" with swinging spirit. With ace trumpeter Vance Thompson conducting, KJO steers clear of mechanical yuletide routinism. Tenorman Will Boyd, with guests Dan Trudell on B3 and Tim Green and Greg Tardy on saxophones, displays inventive fluency at any tempo. Singing by Jill Andrews and two church choirs further gladdens the listener's heart.

Ordering info: [knoxjazz.org](http://knoxjazz.org)

Since 1965, millions of folks have made the **Vince Guaraldi Trio's A Charlie Brown Christmas** (Fantasy 34027; 49:52 ★★★½) part of their annual holiday. With Guaraldi's disposition for drawing out the light lyricism in familiar carols or his own compositions, the pianist merges jazz, pop and classical for delightful results. The newest edition of this classic includes two unneeded Thanksgiving ditties and a welcomed, informative essay by Guaraldi biographer Derrick Bang.

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

The David Diggs-produced **Shades Of Christmas (The Gold Label 82052; 49:48 ★★★)** includes Yellowjacket Russell Ferrante's trio, trumpeter Bobby Rodriguez and trombonist Bob McChesney, who gather around the tree for engaging treatments of predictable fare. Vocalist Halie Loren and pianist Matt Treder have recorded the perfect type of tender-hearted, jazz-tinged Christmas music to accompany tree trimming. **Many Times, Many Ways** (Justin Time 8553; 38:15 ★★★½) pleases for the duo's refined but not affected expositions of Christmas melodies.

Ordering info: [goldlabelartists.com](http://goldlabelartists.com); [justin-time.com](http://justin-time.com)

For nine years, drummer Denzal Sinclair, saxophonist Cory Weeds and B3 player Chris Gestrin have joined together under the name B-3 Kings for sold-out shows of Christmas-themed soul-jazz at Vancouver nightclub The Cellar. On **You Better Watch Out!** (Cellar Live 082511; 59:00 ★★★), they and guitarist Bill Coon respond with creative alacrity to wintry favorites and relative obscurities like "Bring A Torch, Jeanette Isabella."

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

On the offbeat compilation titled **Santa's Got Mojo 2** (Electro-Fi 3432; 43:55 ★★★), provocative singer Shakura S'Aida wants her ashes hauled ("Be My Santa Claus"), and Harrison Kennedy waxes emotional about a child awaiting Santa ("Hot Cider Cinnamon"). One-man-band

Paul Oscher makes no bones about the painful loneliness some people feel at Christmastime ("Christmas Blues").

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

Legacy's new Elvis Presley collection, **The Classic Christmas Album** (RCA/Legacy 88725; 46:12 ★★★½) takes a few tracks from previous Presley holiday albums and adds two tracks from the phony 2008 *Elvis Presley Christmas Duets* album. The performance for the ages is Presley's version of Charles Brown blues "Merry Christmas Baby," with James Burton out to kill on guitar.

Ordering info: [store.legacyrecordings.com](http://store.legacyrecordings.com)

Perhaps the most stirring Christmas gospel music release of the year is **Christmas With Earnest Pugh & Friends** (EPM Music 45; 45:57 ★★★½). Pugh's great voice, pliable over several octaves, is unshakable in its declarations of faith and its joy over the birth of Jesus. Lisa Knowles and six more lead singers are showcased, but the supporting r&b-gospel band sometimes undercuts the heaven-bound vocals.

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

Outside Santa's domain, singer Mama Doni honors Hanukkah with **Get Cooking!** (Behrman House; 53:22 ★★★½). Doni pairs a 128-page spiral-bound family cookbook with a 29-track CD of original songs, with lyrics set to pop, rock, folk, country, or Bo Diddley r&b. Pass the latkes. **DB**

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



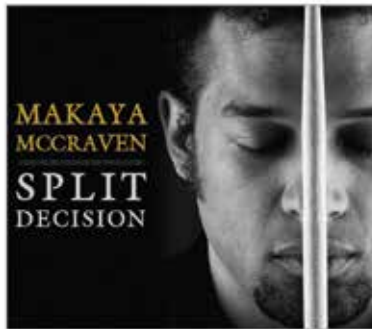


**Ark Ovrutski**  
*Sounds of Brasil*

"Ovrutski reveals a natural connection to Brazilian music throughout *Sounds of Brasil*, delivering a seamless collection of original jazz compositions that resonate with authenticity and excitement. As a composer, Ovrutski shows a deep connection to both jazz and Brazilian music, creating songs that bubble with rhythmic vitality and shine with harmonic depth."

—Chip Boaz, *Latin Jazz Corner*

Available at CD Baby and Amazon  
[www.arkovrutski.com](http://www.arkovrutski.com)



**Makaya McCraven**  
*Split Decision*

"A fresh take on the age-old piano trio, catapulted by McCraven's propulsive percussion into an orbit that few first-time groups ever achieve." —Neil Tesser

Available at CDBaby, iTunes, Amazon and everywhere.



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



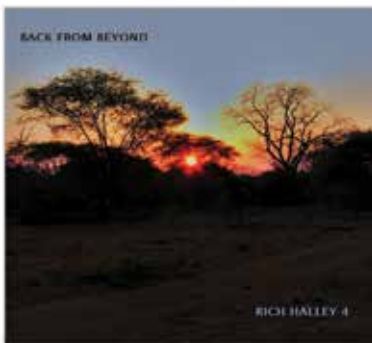
**Florencia Gonzalez Big Band**  
*Woman Dreaming of Escape*

*Woman Dreaming of Escape*, Florencia Gonzalez Big Band's new album, infuses jazz with many rhythms brought from the southern region of South America.

Described by the Boston Phoenix as "recalling the best of Mingus, Monk and Gil Evans."

Available at CDBaby, iTunes and Amazon.

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

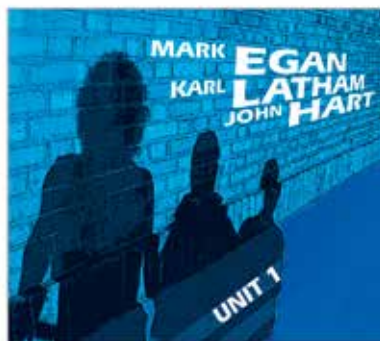


**Rich Halley 4**  
*Back From Beyond*

*Back From Beyond* continues the passion and creativity that brought *Requiem For A Pit Viper* critical acclaim. The music flows freely as emotions blossom and evolve. The Rich Halley 4 is about compositional group improvisation and this CD shows how and why.

★★★★ —*DownBeat*

Available on CDBaby, Amazon and iTunes.  
[www.richhalley.com](http://www.richhalley.com)



**Mark Egan, Karl Latham, John Hart**  
*Unit 1*

*Unit 1* is a power jazz trio with bassist Mark Egan, drummer Karl Latham and guitarist John Hart. They draw their inspiration from jazz, rock, funk and world music to create contemporary interpretations of jazz standards.



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



**Izzy Chait**  
*Winds of Change*

CD includes: 'If I Were A Carpenter,' 'Brother, Can You Spare a Dime,' 'September Song,' 'A Song For You,' 'Forever Young,' 'You Are So Beautiful,' 'I'm So Lonesome I Could Cry (Blues),' 'I'll Be Your Baby Tonight / Lay Lady Lay,' 'I'm So Lonesome I Could Cry (Country),' 'America The Beautiful'

To order: [izzychait.com](http://izzychait.com), [amazon.com](http://amazon.com), [cdbaby.com](http://cdbaby.com), [itunes.com](http://itunes.com).  
Or call 310-285-0182 and ask for Jodi.  
Become a fan of Izzy Chait & His Band on Facebook.



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

# A Kansas City Christmas

## KEVIN MAHOGANY LEANS ON K.C. SOUL FOR HOLIDAY ALBUM

By Eric Harabadian

It's no secret that Kansas City, Mo., has traditionally been a hotbed of jazz activity since the 1920s. Artists such as Count Basie, Bennie Moten, Jay McShann and Charlie Parker are just a few of the notable representatives that helped put that city on the map. Certainly one of that town's ardent, more contemporary sons who proudly carries the Kansas City torch is vocalist Kevin Mahogany. The versatile baritone has been deeply involved in the lexicon and culture of improvisation since he was 12 years old. He began as an instrumentalist, playing tenor and baritone saxophone and clarinet in big bands around the city. As one of the youngest gigging musicians on the venue circuit, Mahogany was in the spotlight early. The experience taught him not only about preserving the history and integrity of the music, but about being a professional and being able to adapt to various musical styles and situations. One of the latest in a soon-to-be extensive series of Mahogany releases is the vocalist's Christmas album, *Kevin Mahogany And The Kansas City Jazz Orchestra* (Mahogany Jazz).

On the disc, Mahogany is in his natural habitat, reuniting with fellow hometown musicians and bridging the gap between traditional fare and modern crossover interpretations. Of the 14 tracks, half are instrumental and half feature Mahogany with the ensemble. "Although I didn't start off singing with big bands, it was nice to be working with a big band again," Mahogany said. "I've done some Christmas tunes with bands in the past but not a full CD. So, in that sense it was a lot of fun. And working with a lot of these guys I know and grew up with was great, too."

Mahogany's robust and dulcet tones graced '80s r&b/jazz groups Mahogany and The Apollos, with an approach that was as much influenced by Marvin Gaye and Smokey Robinson as it was Al Jarreau, Joe Williams and Eddie Jefferson. In the '90s, he moved into more solo ventures, recording for various labels such as Enja, Warner Brothers and Telarc. In the mid-2000s, the singer focused on making the ultimate investment in his career by starting his own label, Mahogany Jazz.

"It's really just a matter of controlling the budget and more of what you're doing," Mahogany said. "It's just easier to handle things yourself. Even when you're on a major label, you end up doing a lot of the work yourself. You're putting the band together, selecting the songs and so forth. There's nobody to fall back on. Now, if the record's good, it's good because of me, and if it's bad, it's bad because of me, too."



Mahogany also reflected on making the switch from budding instrumentalist to accomplished singer. "I felt I reached a plateau as an instrumentalist," Mahogany said. "I was never gonna be Gerry Mulligan [laughs]. I really didn't see leading a group or band with my horn. I was in choirs throughout school and had always sung, so I turned my focus to that." While the shift in direction proved most beneficial, Mahogany acknowledges the benefits of starting out as he had. "I think it made a big difference having an instrumental background," he explained. "It makes it easier to understand what is going on around me musically and, ultimately, what I'm trying to do musically."

The Kansas City Jazz Orchestra is directed and conducted by saxophonist Kerry Strayer, who also did the majority of arranging on the album. Time-honored favorites like "Silent Night," "Let It Snow" and "Do You Hear What I Hear?" are present, but there are some welcome musical twists like a bossa nova-flavored "Christmas

In Rio" or the gutbucket, soulful tune "Santa's Blues."

"I really can't remember how we all ended up together working on this," Mahogany laughed. "I know me and Kerry were talking about it. The orchestra contacted me about doing a concert. I did some things with Kerry before. He did some arrangements for a benefit Christmas album to raise money for a charity in Kansas City."

Are there any challenges when tackling such well-known holiday chestnuts? "Yes, everybody has their favorite versions of a song," Mahogany said. "You could never approach their definition of how the song should be done. Consequently, you're just trying to do your best. We're just trying to make the tunes a little fresher, cleaner and, perhaps, newer sounding."

Production at Mahogany Jazz rolls on with a lot of exciting activity into 2013. "The Christmas CD is the second in a series of three," Mahogany said. "After the first of the year, we've got a lot more stuff ready to go."

DB



**Don Braden & Karl Latham**  
*Big Fun(k) Live*

Modern Jazz veteran saxophonist Don Braden revisits his Jazz/Funk roots on this hot live CD, co-led with super-grooving drummer Karl Latham, and featuring world-class bandmates Nick Rolfe on keyboards and Gary Foote of Blood, Sweat & Tears on bass.

More New CDs Releases:  
*Full Circle* featuring Don Braden with vocalist Vanessa Rubin, and *Come Together* with Don and Canadian vocalist Julie Michels.

Available now on CDBaby.com, iTunes.com, Amazon.com and more!



[www.BigFun-k.com](http://www.BigFun-k.com)  
[www.DonBraden.com](http://www.DonBraden.com)  
[www.KarlLatham.com](http://www.KarlLatham.com)



**Drew Paralic**  
*Wintertime Tunes Of Drew Paralic*

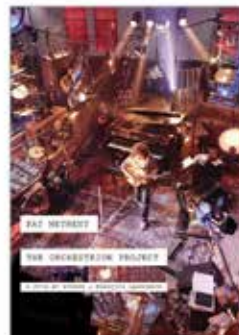
"Refreshing, original, organic ..."  
—*Brent Black, CriticalJazz.com*

"A congenial journey to a nostalgic past where melody ruled ..."  
—*Doug Simpson, Audiophile Audition*

Featuring: Elias Bailey, upright bass; Laura Kenyon, vocals; Mike McGinnis, horns; James Newman, Bennett Paster, David Pearl, piano; Vinnie Sperrazza, drums.

Composed & Arranged by Drew Paralic.

Available on iTunes, Amazon & CDBaby.  
[www.drewparalic.com](http://www.drewparalic.com)



**Pat Metheny**  
*The Orchestrion Project*

*The Orchestrion Project* features Pat Metheny on guitar performing with the Orchestrion, a vast collection of mechanical instruments that surround Pat in this atmospheric setting. The focus of the performance is the "Orchestrion Suite," a work written specifically for this combination and debuted on Pat Metheny's *Orchestrion* album released earlier in 2010. Available on 2DVD and 3D Blu-ray!



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



**Izzy Chait**  
*Straight from the Heart*

CD includes: 'Straighten Up And Fly Right,' 'On A Clear Day,' 'Blues In The Night,' 'Love Letters,' 'All The Way,' 'Don't Get Around,' 'Gershwin Medley,' 'I Thought About You,' 'Since I Fell For You,' 'All Of Me,' 'Once Upon A Time,' 'Blues Medley,' 'St. Louis Blues,' 'Please Dear,' 'Stranger'

To order: [izzychait.com](http://izzychait.com), [amazon.com](http://amazon.com), [cdbaby.com](http://cdbaby.com), [itunes.com](http://itunes.com).  
Or call 310-285-0182 and ask for Jodi.  
Become a fan of Izzy Chait & His Band on Facebook.

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



**The Jazz Corner Story**

Jazz history, stories, photographs and recipes from The Jazz Corner, Hilton Head Island, South Carolina.

*The Jazz Corner Story* includes great music (two live CDs), delicious recipes, descriptive stories, incredible photos...

Now you can take The Jazz Corner experience with you as a lifelong treasure for your home. Proceeds benefit The Junior Jazz Foundation, striving to Keep JAZZ Alive.



Available at Amazon.com, Starbooks.biz

[www.thejazzcorner.com](http://www.thejazzcorner.com)  
[www.thejuniorjazzfoundation.org](http://www.thejuniorjazzfoundation.org)



**Oscar Peñas**  
*From Now On*

"Oscar Peñas creates compelling music that flavors jazz with hints of flamenco and South American grooves, resulting in a highly original sound that transcends yet merges different genres, cultures and styles with fluidity, grace and power.

A guitarist with a classy, mahogany hued aesthetic."  
—*DownBeat*

"Endlessly creative."  
—*JazzTimes*

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

# Winter Weather

In the wake of the economic downturn, the days are gone when Sony Legacy would release such gorgeously packaged box sets as *Lady Day: The Complete Billie Holiday On Columbia 1933–1944* (which came with a fat booklet of notes and photographs, its CDs ensconced in 78-like sleeves) or *Miles Davis The Complete On The Corner Sessions* (an all-metal case embossed with raised *On The Corner* cartoon figures). For *Weather Report: The Columbia Albums 1971–1975*, the jazz-rock-electronic innovators Weather Report are afforded an off-yellow cardboard case with secondhand graphics containing a measly if beautifully annotated booklet and six mini LP-CD reproductions.

Visually, *The Columbia Albums* takes its cue from the EU-only Sony/BMG Legacy 2007 release *Weather Report Original Album Classics*. Where the new set includes Weather Report's first six albums, the EU collection was a greatest-hits package cherry-picking *I Sing The Body Electric*, *Sweetnighter*, *Black Market*, *Mysterious Traveler* and *Night Passage*. Both packages are similarly priced; how does the audio compare?



Remastered by Grammy winner Mark Wilder, *The Columbia Albums 1971–1975* was created using up-to-date, high-quality masters. Five of the six CD titles include bonus tracks culled from *Live & Unreleased*, a 2002 double-CD release; and 2006's *Forecast: Tomorrow*. Freshly organized, the bonus material is finally contemporaneous with its original album release.

The eponymous release *Weather Report* sounds utterly fantastic: detailed, warm, rich, exhilarating and as current sounding as the day it was released. In many ways, jazz and its offshoots have come full-circle, the practice of improvising within a democratic, collective-oriented stylistic palette a concept Weather Report pioneered and then exploited with inspired compositions and musicianship. Comparing the newly

reissued *I Sing The Body Electric* to its EU counterpart, the differences are stark: greater musical detail from high to low registers, and an overall wider, deeper musical presentation. The bonus material is also a revelation. A studio version of "Directions" is an excellent companion piece to the original's live version. DJ Logic's forgettable remix of "125th Street Congress" closes *Sweetnighter*; live versions of "Cucumber Slumber" and "Nubian Sundance" complete *Mysterious Traveler*; "Man In The Green Shirt" and "Directions / Dr. Honoris Causa" close *Tale Spinnin'*.

For Weather Report fans, completists and those who insist on the best possible audio reproduction, *The Columbia Albums 1971–1975* is a must-have.

—Ken Micallef

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

## Preserving 50 Years of New Orleans History

As a year of high-profile celebrations of Preservation Hall's golden anniversary came to a close this fall, Artistic Director Ben Jaffe contemplated not just the Hall's musical output, but also its meaning in both historical and personal terms. That exercise is clearly reflected in *Preservation Hall Jazz Band: The 50th Anniversary Collection* (Sony Legacy), a vast and carefully sequenced collection of 58 tracks.

The initial inspiration for the project began when Jaffe visited the Katrina-ruined Sea-Saint Studios in 2006. As a child, he had watched his father, Preservation Hall founder Allan Jaffe, record and produce music there, with artists such as Percy and Willie Humphrey and James "Sing" Miller at his side. As an adult and second-generation director of the Hall, Jaffe had continued to record at Sea-Saint. He returned a few months after the storm, discovering that while the studio

had flooded severely, the Preservation Hall master tapes had survived.



Jaffe proceeded to restore five previously unissued recordings from those tapes—"I Get The Blues When It Rains" (1986), "In The Evening (When the Sun Goes Down)" (1967), "Nellie Grey" (1986), "C.C. Rider" (1981) and "Precious Lord" (1970)—which now appear on the anniversary collection. Like all the tracks in the set, these recordings are listed along with detailed explanations of their relevance to the band, New Orleans jazz or Jaffe himself. For example, "I'm Alone Because I Love You," Jaffe explains, is included because the band has recorded it with three singers over the years: Sweet Emma Barrett, Harold Dejean and Clint Maedgen. "Part of our mission is to keep songs like this alive," he writes.

The intentionally non-chronological sequence helps highlight the value of reinterpreting

songs from a canon, allowing them to develop differently for different generations: A 2008 King Britt remix of "St James Infirmary" plays up the rhythm of Carl LeBlanc's banjo and Jaffe's bass. A few tracks later, '60s-era PHJB bandleaders De De and Billie Pierce's version of the song is melancholy, with Billie's haunting voice and De De's mournful cornet overshadowing the beats held down in part by bassist Chester Zardis.

Key PHJB leaders, from Barrett to Mark Braud, are also well-represented, with selections culled from different points in their careers. Meanwhile, Tom Waits, Pete Seeger and My Morning Jacket's Jim James highlight the PHJB's recent collaborative projects. As historian Bruce Raeburn observes in the liner notes, the collection is "kind of a family album" because of the musicians' familial experience and the Jaffes' actual bloodline. It seems fitting that the boxed set opens with a band introduction from Jaffe's father, while its final song, "Precious Lord," was played at Allan Jaffe's funeral. When his own time comes, Jaffe writes, he wants the same song played at his.

—Jennifer Odell

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



**Aaron Koppel Quartet**  
*Multiverse*

★★★★ —DownBeat

"There's always a twist when the forward-thinking guitarist Aaron Koppel is in the picture. The band has been together since 2004 and knows how and where to take chances." —Jon Ross, *DownBeat*

Available at CDBaby, iTunes, Amazon and everywhere.



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



**Knoxville Jazz Orchestra**  
*Christmas Time Is Here*

*Christmas Time Is Here* covers a lot of stylistic territory with twelve original arrangements, cameos by two choirs and a mesmerizing guest vocalist, plus star soloists Gregory Tardy, Tim Green, and Hammond B-3 organist Dan Truell.



[www.knoxjazz.org](http://www.knoxjazz.org)



**Vandoren**

The Vandoren M/O ligature combines lightweight construction with symmetrical tightening for unmatched clarity and response. Plus, its single-screw design allows for quick setup and easy on-stage reed changing. Available in a variety of finishes for saxophone and clarinet.



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



**Izzy Chait**  
*Live for the Holidays*

Recorded LIVE at the Jazz Bakery. CD includes: 'Winter Wonderland,' 'If I Only Had A Brain,' 'Silent Night,' 'Have Yourself A Merry Little Christmas,' 'Let It Snow,' 'What A Wonderful World,' 'If You Believe All That,' 'The Christmas Song,' 'Callin' All Angels,' 'Make Someone Happy,' 'Santa Claus Is Coming To Town'

To order: [izzychait.com](http://izzychait.com), [amazon.com](http://amazon.com), [cdbaby.com](http://cdbaby.com), [itunes.com](http://itunes.com). Or call 310-285-0182 and ask for Jodi. Become a fan of Izzy Chait & His Band on Facebook.



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



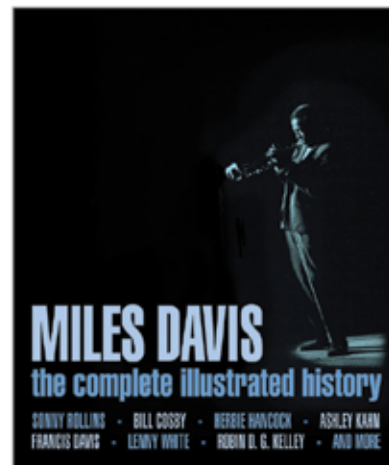
**Toots Thielemans**  
*European Quartet*  
90 yrs.

Last spring one of the world's famous jazz icons turned 90 years old! To celebrate this anniversary, this CD with all new recordings is now available.

Including bonus DVD Live in 2011



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



**MILES DAVIS**  
*the complete illustrated history*

SONNY ROLLINS • BILL COSBY • HERBIE HANCOCK • ASHLEY KAHN  
FRANCIS DAVIS • LENNY WHITE • ROBIN D. G. KELLEY • AND MORE

**MILES DAVIS**  
*The Complete Illustrated History*

*Miles Davis* is an amazing new book that chronicles the life and music of the most iconic jazz artist ever.

Written by an all-star team including Herbie Hancock, Sonny Rollins, Bill Cosby and more.

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

# The Eyes Have It

## DVDS FOR THE HOLIDAY SEASON

By John Ephland

It's one thing to listen to this music, as I did when guitarist Pat Metheny's *Orchestrion* album came out in 2010. In a film by Pierre and Francois Lamoureux, we discovered what was missing—mad scientist Metheny in his “orchestrion lab,” surrounded by real and created instruments, from piano to marimbas to percussion to long vertical strips of metal used as slide synths to little lights with mechanical devices on them. He animates yet another (acoustic) guitar for his sweet, soulful “Sueno Con Mexico.” Animated by all things symphonic—primarily Metheny's signature Ibanez hollowbody electric)—*The Orchestrion Project* (Eagle Eye 305299; 110 minutes ★★★★★) starts with a simple, sit-down version of the tuneful “Unity Village.” Metheny eventually stands to walk and pluck to his fiery, frolicking “Orchestrion Suite” and the quiet “Entry Point,” and many other compositions, all of them shot over two days in November 2010 at a church in Brooklyn. With active and measured camera work, from simple to ornate, the film is a spooky yet fascinating sight.

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

Recorded in May 2009 at the Mawazine Musique du Monde Festival in Rabat, Morocco, Al Di Meola's *Morocco Fantasia* (Inakustik 7003; 123 minutes ★★★) also serves as a travelogue, interspersed with shots of the city, most of it altered with cropped shots of people and time-lapsed photography. All eight songs are written by Di Meola except for Astor Piazzolla's explosive “Double Concerto.” Beginning with the zesty “Misterioso,” we meet the band, World Sinfonia, straightaway: accordion player Fausto Beccalossi, second guitarist Peo Alfonsi, bassist Victor Miranda, drummer Peter Kaszas and percussionist Gumbi Ortiz. Special guests add instrumental touches such as violin, oud and additional percussion. “Siberiana” offers another compelling mix of nimble, agile guitar solo work amidst the song's tight arrangement, the band deft at turning on a dime. The sheet music is a giveaway as to the music's intricacy, written with a high degree of interactivity in mind. By the time we get to “Gumberia,” the groove has set in and there's a veritable swing vibe. Extra features include rehearsals, a soundcheck, the *Mawazine Suite* (four parts), even a rooftop solo.

Ordering info: [in-akustik.de](http://in-akustik.de)

Not being a big Etta James fan, this reviewer is a convert. *Etta James Live At Montreux 1993* (Eagle Eye 392539; 160 minutes ★★★★★) is a mind-blowing visual tour de force, focusing primarily on a 1993 concert but also including clips

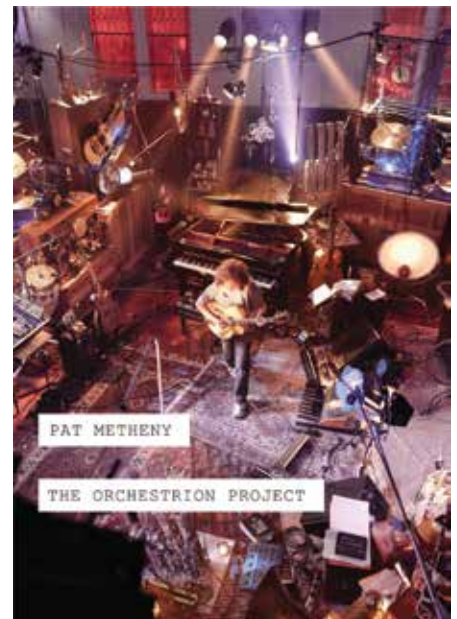
from five others. Beginning with the '93 concert, over 11 tracks, James' performance is a mesmerizing melding of sanctified church with rock 'n' roll. Her cutting tunes “A Lover Is Forever” and “How Strong Is A Woman” are definitive. By contrast, the earliest show finds James rougher, raunchier, the camp meeting now a bordello as she stares at her audience (and the camera), the personification of what she sings, with repeated moments of dwelling and letting the music simmer. With songs such as “Drown In My Own Tears,” “I'd Rather Go Blind” and a medley that includes “At Last,” each show finds James in the company of top-notch bands, featuring horn sections with Herbie Mann, David “Fathead” Newman, Lew Soloff and Howard Johnson. While every single song is not sung perfectly, it doesn't matter: This woman was in charge, leading her merry bands of men in a series of shows that define what it means to be a blues singer.

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

**From Straight To Bizarre: Zappa, Beefheart, Alice Cooper And L.A.'s Lunatic Fringe** (Sexy Intellectual 568; 161 minutes ★★★★★½) is an in-depth look at Frank Zappa's early attempts at being an entrepreneurial A&R man. Beginning with Bizarre and going to Straight, we are treated to a large number of talking heads who either reported on the scene, are Zappa biographers, or were members of some of the bands. Zappa is featured with his Mothers of Invention and also in clips commenting on some of the bands he signed, like the all-female GTOs, Tim Buckley, Lenny Bruce, Lord Buckley, Wild Man Fischer and even the a cappella gospel collective The Persuasions. This was the late '60s and early '70s, a time when Alice Cooper was just getting started, Captain Beefheart was signing on to join his old friend Frank and Zappa himself was between labels. Rough edges abound, Zappa's endlessly getting distracted by his own career leading to the eventual demise of his experiment.

Ordering info: [chromedreams.co.uk](http://chromedreams.co.uk)

Another vital piece of rock history comes a bit later, with the meetup of blues legend Muddy Waters and most of The Rolling Stones at **Checkboard Lounge Live In Chicago 1981** (Eagle Vision 305529; 106 minutes ★★★★★½). Also featured are blues legends Buddy Guy and Junior Wells. It's a long strip of live footage, the camera shots coming from behind the long tables that aim toward the stage. This footage goes places that Martin Scorsese's film of the Stones, *Shine A Light*, couldn't go, with all the rough edges and none of the slickness. Following opening cuts



PAT METHENY

THE ORCHESTRION PROJECT

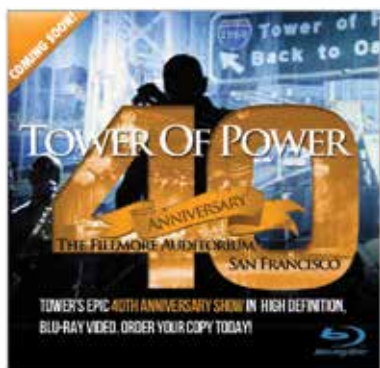


from the backup band, Waters—and eventually Mick Jagger, Keith Richards, Ron Wood (no Charlie Watts or Bill Wyman) and Ian Stewart—join up and kick ass through lively renditions of classics like “Mannish Boy,” “Got My Mojo Working” and “Baby Please Don't Go.” A big part of the fun comes from watching a party where anything could happen—and did.

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

Savion Glover's **Fours: Live At The Blue Note** (Half Note; 4553; 65 minutes ★★★★★) is a film about the tap-dance monster's recent series of shows at New York's Blue Note club. Joining Glover in four separate segments are McCoy Tyner, Eddie Palmieri, Roy Haynes and Jack DeJohnette. Glover's offstage, engaging comments provide segues between sets. The first two performances feature a house band, while Haynes pares things down and saxophonist Marcus Strickland, DeJohnette and Glover go at it one-on-one. Lighting is a problem with all the performances, and the camera work early on makes it hard to focus. Glover's very percussive tap dancing doesn't get the attention it deserves until we get to the drummers, where simple face-offs accent why this project made sense. Haynes is hot and highly interactive, while DeJohnette and Glover end the film with the best segment overall. DeJohnette's sprawling drumset doesn't keep the two from uncanny eye-to-eye contact in a strong display of improvisation and passion. **B+**

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



**Tower of Power  
40th Anniversary Blu-Ray**

Tower of Power's epic 40th anniversary show in high definition, Blu-Ray video is the ideal holiday gift for fans of the TOP band in the world.

The band's performance, which was filmed at the Fillmore Theater in San Francisco, features such hits as "You're Still A Young Man," and "What Is Hip?"

Order through their website  
[www.towerofpower.com](http://www.towerofpower.com)



**Charles Xavier  
Xmas Vibe**

"A project deserving of a wider audience." —*JazzTimes.com*

DownBeat calls Charles Xavier a "Rara Avis."

One of the first holiday music treasures available in 5.1 surround sound, *Xmas Vibe's* creative interpretations of holiday songs are a welcome departure from traditional covers of Christmas standards.



Available at  
**amazon.com** **iTunes**

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



**'In the Funk Zone' DVD  
by George Garzone**

Noted Jazz Educator, Jody Espina has established JodyJazz as a Jazz Education publishing powerhouse. The new instructional DVD by George Garzone titled 'In the Funk Zone' features an all-star line-up including Mike Stern, John Patitucci and Kenwood Dennard and has been described as "Game Changing" by numerous industry publications.



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



**Truth Revolution  
Records Presents:  
Together—Musical Warmth  
for Winter Holidays**

*Together* features TRR artists and more! This holiday album will bring the Holidays home for years to come.

Visit [www.truthrevolutionrecords.com](http://www.truthrevolutionrecords.com)  
From our family to yours,  
"Happy Holidays!"



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



**Roger Svedberg & Friends  
A Tribute To Milt Jackson  
Vol. I and Vol. II**

Vibist Milt Jackson's influence is one of the major forces of Jazz. Fellow vibist Roger Svedberg and friends honor him with a string of hits associated with Jackson's great career.

*A Tribute to Milt Jackson* was recorded live at the intimate jazz club Glenn Miller Cafe in Stockholm, during a couple of inspired nights in January.

"Vibist Svedberg's friends—a cooking sextet" —*DownBeat Magazine*

"Inspired and joyful—the tribute must be a treat for all Milt fans."  
—*The Culture Magazine*

[www.musicrow.se/rogersvedberg](http://www.musicrow.se/rogersvedberg)



**Wes Montgomery  
Echoes Of Indiana Avenue**

As heard on NPR and seen in the Wall Street Journal! A collection of newly discovered studio and live performances from Wes Montgomery recorded 1957-1958 in Indianapolis.

Available as a CD digi-pak with 24 page booklet and 180 gram deluxe 2 LP edition.



[www.resonancerecords.org](http://www.resonancerecords.org)



### AMERICAN RAG

Fender has reintroduced its original-era model guitars with period-correct designs based on the blueprints of the designers who created them. The company's American Vintage series features thick-and-slim necks for that 1950s and 1960s feel, along with maple and rosewood fingerboards, vintage-style frets and pickups to reflect each ax's specific year. **Ordering info:** [fender.com](http://fender.com)



### PATRIOTIC PERCUSSION

Latin Percussion's Americana series cajons are constructed entirely in the United States using hand-selected, 11-ply, plantation-grown Baltic birch, selected for its durability and resonance. The series features three handmade models: String Style, Snare Style and traditional Peruvian Style. Each cajon delivers a rich, satisfying tonal range. **Ordering info:** [lpmusic.com](http://lpmusic.com)



### HUMIDITY CONTROL

Vandoren's Hygro Reed cases are compact enough to fit in just about any woodwind instrument case. Each Hygro case features space for six reeds, a sponge to maintain optimal humidity and a disc that indicates when it's time to add water. The HRC10 holds clarinet or alto and soprano sax reeds, and the HRC20 holds bass clarinet or tenor and baritone sax reeds. **Ordering info:** [dansr.com](http://dansr.com)



### SPIRAL OF CONTROL

Alesis' Vortex is a USB "keytar" controller with a layout of touch-sensitive keys and pads on its body and radical octave and pitch controls on its neck. It has traditional MIDI and USB MIDI onboard, so keyboardists can use the Vortex with software instruments and synths on Mac or PC. An embedded, MIDI-assignable accelerometer lets players roam the stage and control virtually any parameter by moving the instrument. **Ordering info:** [alesis.com](http://alesis.com)



### DIZZY'S SELECTION

RS Berkeley's Dizzy Gillespie Legends series trumpet mouthpiece is an exact reproduction of Gillespie's silver-plated model. Crafted by brass mouthpiece maker Greg Black, the piece features silver plating, a round rim contour, medium-wide rim thickness, a #24 bore (.152 inches/3.86 mm) and shallow-bowl cup depth. **Ordering info:** [rsberkeley.com](http://rsberkeley.com)



### BLAST FROM THE PAST

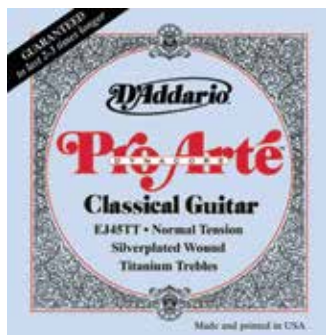
Jazz fans who coveted Gretsch's retro-reminiscent Renown57 kits will rejoice in the series' brand-new bop configurations. The Renown57 bop kits feature a Renown Chevron design, rack tom mounted from the bass drum on a Gretsch ball-socket, single-tom holder and standard maple specifications for punchy, full tones. They come in Motor City Red, Motor City Blue and Motor City Black. **Ordering info:** [gretschdrums.com](http://gretschdrums.com)





### BEST OF BOTH WORLDS

The Hybrid Stainless Steel alto and tenor saxophone mouthpieces from Bari Woodwind feature a best-of-both-worlds design. The hard rubber mouthpiece delivers improved projection, and the stainless-steel chamber adds audible mass that goes far beyond the abilities of traditional hard rubber. Both models are available in a range of facing lengths. **Ordering info:** [bariwoodwind.com](http://bariwoodwind.com)



### CLASSICAL BEAUTY

D'Addario Pro-Arté DynaCore strings are constructed using multi-filament stranded-core material and a new winding technique, which creates a rounded tone and improves string life. Each treble string is laser-sorted for bright, consistent intonation. **Ordering info:** [daddario.com](http://daddario.com)



## ZOOM'S DOUBLE THREAT

The Zoom Q2HD takes the hand-held camcorder to new levels, featuring onboard mid-side stereo recording and live streaming capabilities. In addition, the Q2HD Handy Video Recorder includes an upgraded camera sensor and an enhanced user interface for capturing and sharing great-looking videos.

With its condenser microphones in 30- to 150-degree mid-side stereo configuration, the Q2HD provides natural depth and accurate imaging by giving users control over the stereo field's width. The Q2HD also functions as a USB microphone when connected to a computer or iPad.

The Q2HD displays audio meters, so you can quickly set and monitor the levels. Use the analog-type mic gain wheel to dial in the perfect amount of gain, or use auto gain control.

With the new lens and imaging sensor, the Q2HD captures exceptionally clean video that's compressed with the industry-standard H.264 video codec. The unit also has a larger aperture than its predecessor, which allows more light into movies. It comes with a 2GB SD card for up to 40 minutes of HD video.

You can choose from three different lighting settings, all of which have been improved from the Q2HD's predecessor. When your shoot is complete, plug the Q2HD into your Mac or PC via USB cable (included in the optional APQ-2HD accessory package), and download your movies for editing and sharing.

Simply connect the Q2HD to your computer via USB cable and start streaming in real-time. The Q2HD's streaming function is compatible with Ustream Producer, Flash Media Live Encoder, Skype and other popular streaming applications.

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



**Stan Getz at Nalen**  
with Jan Johansson  
**Live in the Swedish Harlem**  
With Jan Johansson (p), Daniel Jordan (b),  
William Shipp (d)

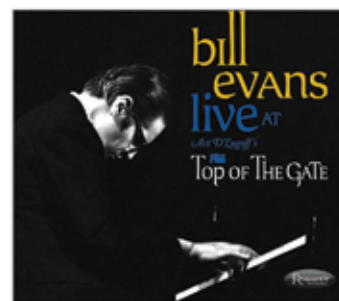
**Stan Getz at Nalen**  
with Bengt Hallberg  
With Bengt Hallberg (p), Daniel Jordan (b),  
Egil Johansen (d)

Unreleased Getz, lost for 52 years!!  
An excellent gift for all Getz fans.  
Sensational recordings of Stan Getz  
at the famous "Harlem" jazz scene  
in Nalen, Stockholm from 1959.  
Excellent sound quality!  
The classiest kind of straightahead jazz!!

More than 10,000 jazz titles available.  
We are your specialists of hard-to-  
find titles. Your jazz record store  
open 24 hours 365 days.

**JAZZ messengers**

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



**Bill Evans**  
**Live at Art D'Lugoff's**  
**Top of the Gate**

Double CD set containing 17  
previously unreleased recordings  
by legendary pianist Bill Evans with  
bassist Eddie Gomez and drummer  
Marty Morell! Recorded on  
October 23, 1968, at the legendary  
Village Gate Jazz Club in NYC.

Available as 2 CD digi-pak with  
booklet, and 180 gram 3 LP box set.



[www.resonancerecords.org](http://www.resonancerecords.org)

# Miles Of Files

Another book on Miles Davis? The folks behind *Miles Davis: The Complete Illustrated History* (Voyageur Press) have come up with two distinct angles. First, of course, there are the photographs. Also included are some big (and not so big) names to write copy to accompany different sections of the book. Among the scribes: Sonny Rollins, Bill Cosby and Herbie Hancock. The names of writer Francis Davis and Davis biographer Ashley Kahn also grace the cover.

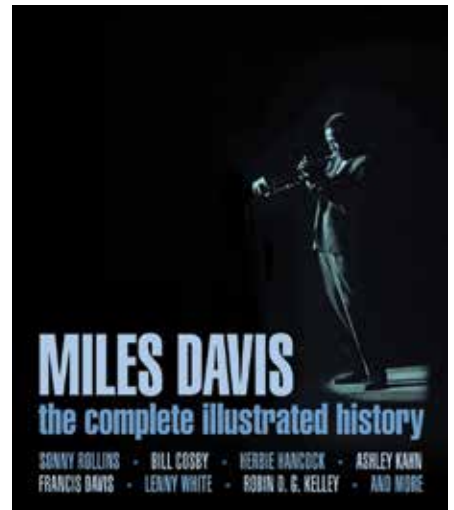
What we don't see until we are just inside the book are the names of some of the more notable and prolific photographers whose shots were the putative drivers to this whole endeavor. Archival photos come courtesy of Francis Wolff, William Gottlieb, Bob Willoughby, William "Popsie" Randolph, Lynn Goldsmith "and more." Needless to say, there are lots of photographs, most of them familiar to those who have read and seen many of the books and articles about Miles Davis.

Between the introduction and afterword—including an index—are eight chapters, organized chronologically, beginning with "The Young Artist: 1926–1948" and a nice remembrance from former colleague and friend from Davis' early years

Clark Terry ("There Was A Time"). The book concludes with "Tutu And Farewell: 1986–1991" as well as essays by journalist Greg Tate ("Miles In The 1980s") and former bandmate, saxophonist Dave Liebman ("Timing"). Of particular interest is a chapter that includes an article by impresario George Wein entitled "Miles, Newport, And The Business Of Jazz." One chapter, "Kind Of Blue: 1958–1963," covers years when Davis performed at Wein concerts but also went through various critical business and artistic transitions.

At the end of the day, this book pegs its novelty in the Miles Davis canon of books with the words "The Complete Illustrated History." Indeed, and despite the ambitious shepherding of big names on the textual front, the book ultimately rises or falls on the strength of its photographs (there are some illustrations, including magazine, program, label logos and album covers). Graphically, this 224-page book has the trendy look and feel of a magazine pictorial. No doubt, one could flip through this book and get a speed-dial history of the man, the text supporting the photos instead of the other way around.

Rare items include great early studio shots of Davis with Howard McGhee (Davis on piano),



Jackie McLean, Stan Getz and Percy Heath (Davis again at the piano). Later, an aerial shot appears from the CBS-TV program Davis filmed with his *Kind Of Blue* band and Gil Evans' orchestra. There's also a shot of Davis' band with Dave Holland, Jack DeJohnette and Chick Corea. There's the complete photo of the now-famous cover to the album *Jack Johnson* (and a new U.S. postage stamp) with Gary Bartz. A smattering of rare images of the always stylish Davis from his last stretch during the 1980s and early '90s closes out what is clearly the flashiest chronicle (thus far) of the Prince of Darkness. —John Ephland

# Experience Hendrix

Steven Roby's *Hendrix On Hendrix: Interviews And Encounters With Jimi Hendrix* (Chicago Review Press) takes a page from Chris DeVito's similarly titled interview book about John Coltrane. Instead of striving to be a comprehensive source of Hendrix interviews (DeVito included every Coltrane interview in existence), Roby presents a curated look at the guitarist's life through articles in magazines and newspapers; radio and television interviews; and the occasional court transcript.

The interviews and articles start in 1966 as Hendrix, a young Seattle transplant, is getting his feet wet in Europe, and end with the last interview he gave before he died in 1970. For a quick reference, Roby also offers a Quotable Hendrix reference section, where the guitarist expounds on everything from money and ambition to relationships.

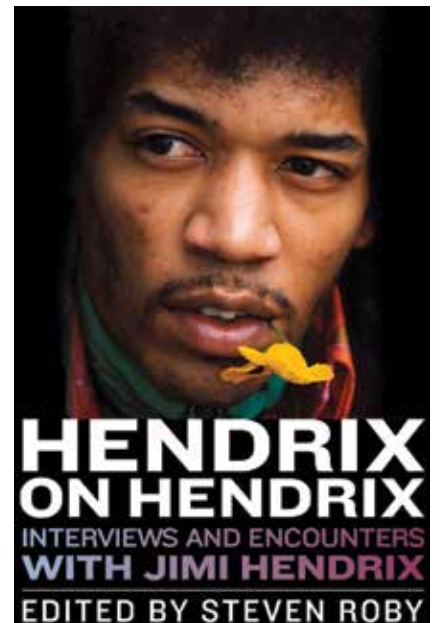
Taken as a whole, the interviews piece together the important details of Hendrix's life. Roby has been careful to select pieces that rarely backtrack over well-worn material; everything here presents something new. Each interview or article is preceded by a few interesting para-

graphs of context.

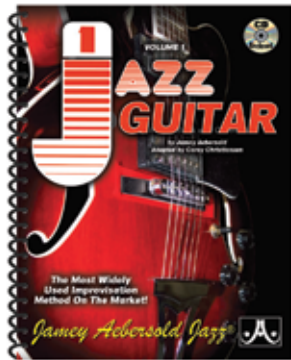
The only other material Roby adds is an insightful interview with Hendrix confidant Eric Burdon. Burdon serves as an interpreter for Hendrix, filling in ideas from the interviews and offering details on the guitarist's untimely death. Hendrix could provide cryptic, nonsensical answers just as easily as he could open up about his life and dreams and hardships. For these frank interviews, Hendrix tended to show preferential treatment.

"It is always a plus if the reporter was a woman and the interview took place in a hotel room or at his flat," Roby writes in the introduction. In fact, one of the most fascinating interviews—Jane de Mendelssohn's 1969 chat—happened under exactly these circumstances. Roby has done his homework, composing a thorough, thoughtful look at an enigmatic performer. The book excels in providing a portrait, through Hendrix's own words and the filter of other journalists, of the guitarist as a lonely musician, beset by hangers-on, trying to deal with fame and success.

Countless writers and interviewers in the collection cover Hendrix's predilection for smashing instruments and generally being vio-



lent on stage; in this book, however, Hendrix comes across not as a showman, going through the motions of burning his guitar or wrecking his amplifiers, but as a lost, intensely frustrated musician, trying to make the world hear what exactly he heard in his head. —Jon Ross



### How To Play Jazz & Improvise For Guitar!

Guitarist and author Corey Christiansen has adapted Jamey's iconic "Vol. 1 – How To Play Jazz And Improvise" specifically for guitarists! The large spiral bound book includes TAB and other "guitaristic" information and the CD includes a guitar, bass and drum rhythm section. Only \$19.95



Jamey Aebersold Jazz  
1-800-456-1388  
[www.jazzbooks.com](http://www.jazzbooks.com)

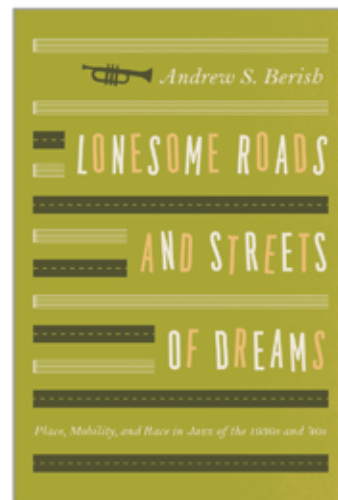


### Riccardo Fassi New York Pocket Orchestra Sitting in a Song

Riccardo Fassi, pianist, composer, and longtime collaborator of Lacy, Rudd, and many other N.Y. musicians, presents his new CD featuring Alex Sipiagin, Dave Binney, Gary Smulyan, Andy Hunter, Antonio Sanchez, and Essiet Essiet.

New music from an original composer that shows his personal way with a dream band!!

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



### Andrew S. Berish Lonesome Roads and Streets of Dreams: Place, Mobility, and Race in Jazz of the 1930s and '40s

"This is an outstanding book."  
—David Ake, University of  
Nevada, Reno



Paperback: \$30  
[www.press.uchicago.edu](http://www.press.uchicago.edu)



### Subscribe to DownBeat for the Holidays!

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

Celebrating more than 75 years of covering ever-evolving jazz styles while focusing on the heart of the music, DownBeat is your best source for everything jazz.



Call or log on to subscribe!  
800-554-7470  
[www.downbeat.com](http://www.downbeat.com)



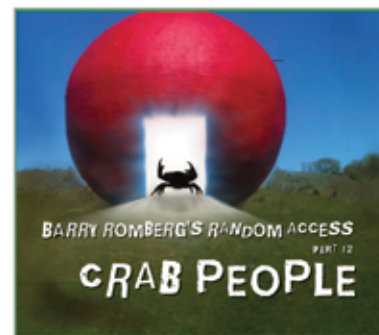
### Allen Vizzutti Ritzville

Ritzville, Allen Vizzutti's newest jazz release, presents a multifaceted artist in command of many styles.

Artfully recorded in a world class studio, the CD features Chick Corea, Stanley Clarke and all original compositions by trumpeter Vizzutti.

Uplifting, masterful, melodic and fun, Ritzville will speak to jazz listeners of all ages.

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



### Barry Romberg's Random Access Crab People

Romhog Records presents the new double CD from the award-winning group Barry Romberg's Random Access featuring Ben Monder and Ravi Nairpally.

"Jawdroppingly good"  
—Wire magazine

Available at CD Baby and  
[www.barryromberg.com](http://www.barryromberg.com)  
[www.myspace.com/barryromberg](http://www.myspace.com/barryromberg)

# THE LEGENDS AND LIONS OF 2012

Visit [www.Downbeat.com/Concord](http://www.Downbeat.com/Concord) to stream and download tracks from the Concord Music Group!



**Marcus Miller**  
*Renaissance*



**Christian Scott**  
*Christian Atunde Adjuah*



**Rachael MacFarlane**  
*Hayley Sings*



**Kurt Elling**  
*1619 Broadway: The Britt Building Project*



**Chick Corea & Gary Burton**  
*Hot House*



**Al Jarreau**  
*Al Jarreau and the Metropole Orkest Live*



**Lee Ritenour**  
*Rhythm Sessions*



**Fourplay**  
*Esprit De Four*



**Mike Stern**  
*All Over The Place*



**David Benoit**  
*Conversation*



**Chick Corea Eddie Gomez Paul Motian**  
*Further Explorations*



**Esperanza Spalding**  
*Radio Music Society*



**Otis Taylor**  
*Otis Taylor's Contraband*



**Steve Tyrell**  
*I'll Take Romance*



**Jeff Lorber Fusion**  
*Galaxy*



**Peter White**  
*Here We Go*



**Idina Menzel**  
*Live Barefoot at the Symphony*



**John Pizzarelli**  
*Double Exposure*



**Manuel Galbán**  
*Blue Cha Cha*



**Gerald Albright & Norman Brown**  
*24/7*



**Arturo Sandoval**  
*Dear Diz (Every Day I Think of You)*



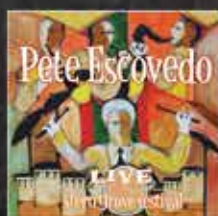
**Curtis Stigers**  
*Let's Go Out Tonight*



**Poncho Sanchez and His Latin Jazz Band**  
*Live in Hollywood*



**Ninety Miles**  
*Live At Cubadisco*



**Pete Escovedo**  
*Live from Stern Grove Festival*

CONCORD  
MUSIC GROUP



**Peter Cincotti**  
*Metropolis*



**Shemekia Copeland**  
*33 1/3*

Available at

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

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



TELARC

HEADS UP  
ENTERTAINMENT

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

Inside ▶

- 81 | Jazz
- 86 | Blues
- 89 | Beyond
- 92 | Historical
- 99 | Books

# REVIEWS ▶

Chick Corea (left) and Gary Burton



## Chick Corea/Gary Burton

### *Hot House*

CONCORD JAZZ 33363

★★★★★

From the first track of this sparkling album—a happily retrieved standard with a zigzag opening favored by Art Tatum, called “Can’t We Be Friends”—Chick Corea and Gary Burton sound like a couple of dapper old pals having a playful reunion. Forget the atmospheric color fields of *Crystal Silence*. *Hot House* is all about swingin’, boppin’, straightforward storytelling and having one hell of a good time.

Corea and Burton share a sibling-level simpatico, the way they deal with narrative and surprise. Corea takes on the rhythmic chores more often than his four-mallet compadre, chugging and churning under Burton’s ebullient cascades. On a couple of tracks (“Once I Loved,” “Eleanor Rigby”) the room feels a bit crowded, but for the most part, these 10 sorties are masterfully clear.

I particularly enjoyed the soft-shoe vibe of “Can’t We Be Friends” (no surprise Burton started out as a tap dancer), on which Corea’s solo fleetingly recalls the fourths of Bix Beiderbecke’s “In A Mist.” Burton’s solo on “Chega De Saudade” is a sonic textbook on how to judiciously balance a roller coaster of scales with punctuations that keep the story interesting. Most players take the album’s title track—Tadd Dameron’s unlovely chromatic descent through the changes of “What Is This Thing Called Love”—at the loping pace favored by Charlie Parker, but this impetuous pair spits it out at a scorching tempo, with a crisp hint of a Latin attack. They get so excited after the head they both start soloing at the same time, but it feels fine. Burton fondly caresses the melody of the little-played Dave Brubeck ballad “Strange Meadow Lark.” The duo cuts right to the odd heart and soul of Thelonious Monk’s “Light Blue,” my favorite track, though the stretched time and complex textures of “My Ship” are luxurious, as well.

Both Burton and Corea enjoy improvising on classical music, and what bebopper doesn’t love the crisp clarity of Mozart? According to Burton’s notes, as an afterthought, they decided to close the album with a cute caper with string quartet, “Mozart Goes Dancing”—a preview, says Burton, of next year’s project. So even as you enjoy this extraordinary musical conversation, be assured there is more to come.

—Paul de Barros

**Hot House:** Can’t We Be Friends; Eleanor Rigby; Chega de Saudade; Time Remembered; Hot House; Strange Meadow Lark; Light Blue; Once I Loved; My Ship; Mozart Goes Dancing. (74:35)

**Personnel:** Chick Corea, piano; Gary Burton, vibraphone; Harlem String Quartet (10); Ilmar Gavilan, Melissa White, violin; Juan Miguel Hernandez, viola; Paul Wiancko, cello.

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



**Kurt Elling**  
**1619 Broadway: The Brill Building Project**

CONCORD JAZZ 33959

★★★★½

Two memories from this summer's Newport Jazz Festival: Kurt Elling bending the shape of "Come Fly With Me" into something personalized and provocative, and Elling beaming through the wry lines of Kenneth Pachén's "Job" while onstage with the Claudia Quintet + 1. The singer is a nimble actor. He has to be; a large part of his job is storytelling.

Something similar happens on *1619 Broadway*, Elling's stroll through tunes overtly and tangentially associated with the Brill Building and its myriad writers. The nuances he's been honing throughout the course of

**Donny McCaslin**  
**Casting For Gravity**

GREENLEAF 1028

★★★★★

On *Casting For Gravity*, saxophonist Donny McCaslin develops the approach he explored with a similar band on *Perpetual Motion* in 2011, combining his own accomplished post-bop horn and an electric/electronic matrix.

"Stadium Jazz" seems to put some of the ambition directly on the table—a quest for a music that can muscle its way into the hearts of an audience raised on the enormous, rather than the intimate. That it works as well as it does is due mainly to McCaslin's great band. Mark Giuliana is extraordinary at pumping pneumatic beats without losing subtlety. The brontosaurian sound of bassist Tim Lefebvre, fuzzed out or slapping, adds a live dub element. Largely in the background, but constantly changing the atmosphere, Jason Lindner chooses synthetic sonorities that can create friction or slickly decorate. McCaslin's tunes have range. "Losing Track Of Daytime" is a Rhodes-driven funk with an abrasive hiccup. On "Bend," the most aggressive track, the rhythm section creates tension against a halt-

ing theme played in tandem by McCaslin and Lindner. Sometimes the slick elements and the rough ones sit together uncomfortably, but that seems deliberate, as if to make them comment on one another.

Those acting skills arise in a handful of performances. A spin on Sam Cooke's "You Send Me" conjures Brian Eno producing an M-BASE track, and in moments along the way Elling seems to be interpreting the lines of a script, like he's seducing his honey in shadows of a barroom. The album opens with a spin through "On Broadway" that carries the emotional oomph of an onstage soliloquy. One sacred text is left as is, and that too is a smart move. On the Coasters' "Shopping For Clothes," as Elling rolls through the her-ringbone suit repartee with his salesman pal Christian McBride, those thespian chops are front and center.

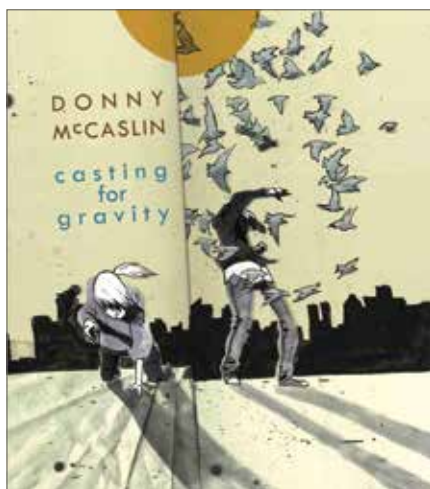
Revoicing classic chord changes, injecting new perspectives into ancient material, *1619 Broadway* takes a few listens for its strategies to unfold, and some arrangements work better than others, but its imagination is irrefutable.

—Jim Macnie

**1619 Broadway: The Brill Building Project:** On Broadway; Come Fly With Me; You Send Me; I Only Have Eyes For You; I'm Satisfied; A House Is Not A Home; Shoppin' For Clothes; So Far Away; Pleasant Valley Sunday; American Tune; Tutti For Cootie. (56:59)

**Personnel:** Kurt Elling, voice; John McLean, guitar; Laurence Hobgood, piano; Clark Sommers, bass; Kendrick Scott, drums; Christian McBride, voice (7); Joel Frahm, tenor saxophone (4, 7); Ernie Watts, tenor saxophone (5, 8); Tom Leur, alto saxophone (11), tenor saxophone (2, 4, 11); Key Palmer, trumpet (11), flugelhorn (2, 4, 11).

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

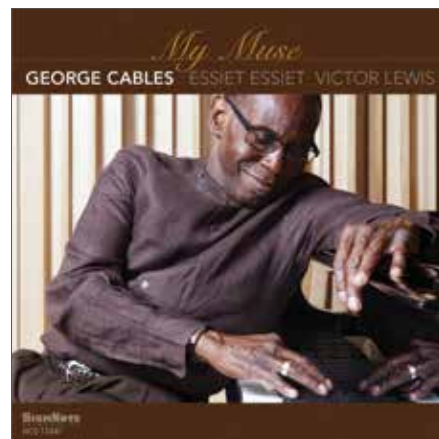


—John Corbett

**Casting For Gravity:** Stadium Jazz; Says Who; Losing Track Of Daytime; Alpha And Omega; Tension; Praia Grande; Love Song For An Echo; Casting For Gravity; Bend; Henry. (63:51)

**Personnel:** Donny McCaslin, tenor saxophone; Jason Lindner, electric and acoustic pianos, synthesizers; Tim Lefebvre, electric bass; Mark Giuliana, drums; David Binney, vocals, synthesizer (1).

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



**George Cables**  
**My Muse**

HIGH NOTE 7244

★★★★½

George Cables is a journeyman pianist who has never been less than a dependable sealant and anchor behind such presiding leaders as Art Blakey, Dexter Gordon and Art Pepper. He always pulls his own weight with a smart, well-observed refinement.

The mix of originals and standards is not unlike Cables' previous trio CDs for Steeple-Chase and other small labels, except that the occasion here is in remembrance of Helen Wray, his longtime friend and soulmate. This perhaps explains the cluster of pieces dedicated to her. "Helen's Song" has been a pillar of his repertoire since 1984 and an evident favorite. It unfolds in flowing, subtly sloped chord movements that reflect deep examination and authority. "Lullaby" is a reflective and tranquil pool of chords that ripple with a whisper but no clear melodic center. The most engaging of the Wray tunes is the title track, "My Muse." It sways from the first note with funky gentility that sustains a simple but elongated theme of charm and surprise.

Like a really good midnight piano-bar player, Cables takes his time roaming the classic standards. There is a romantic, out-of-tempo spaciousness at first. He pauses to stretch out an extended arpeggio here or linger over some privileged harmony there, then catches up a few bars later. After the first chorus, he drops into tempo, most of which are lingering and lonely. "You're My Everything" is the brightest of the ever-greens. After a couple of sly front choruses separated by a brief repeated refrain, it slips into 4/4 drive, letting Cables break into a straight-ahead swing that's like a rush of fresh air.

If Cables has a distinct signature, he writes here in invisible ink but with a lovely anonymity.

—John McDonough

**My Muse:** Lullaby; You're My Everything; You Taught My Heart To Sing; Helen's Song; My Muse; My One And Only Love; But He Knows; The Way We Were; My Old Flame; Hey, It's Me You're Talkin' To; I Loves You Porgy. (61:18)

**Personnel:** George Cables, piano; Essiet Essiet, bass; Victor Lewis, drums.

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

# The Hot Box

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

<b>Chick Corea/Gary Burton</b> <i>Hot House</i>	★★★★	★★★½	★★★	★★★★
<b>Kurt Elling</b> <i>1619 Broadway</i>	★★★	★★★½	★★★½	★★★½
<b>Donny McCaslin</b> <i>Casting For Gravity</i>	★½	★★★★	★★★	★★½
<b>George Cables</b> <i>My Muse</i>	★★★½	★★★★	★★★½	★★★★

## Critics' Comments

### Chick Corea/Gary Burton, *Hot House*

Tee-off track full of bracing sparkle, and "Hot House" has great close-quarter dialog, especially when the guys are tweeting twos. Despite some stately interludes, this is a delightful and buoyant reunion. Smart set list uses familiar tunes as a foil for fresh invention and a road map to where the surprises are buried. —John McDonough

Pianist and vibraphonist both at places in their lives where they don't have to prove anything to anyone. Doesn't stop Corea from throwing a lot of grease onto the flame, razzdazzling the rococo arrangements. Burton sounds lovely, his burnished tone and detailed articulation acutely placed against the pianist's octane imagination. —John Corbett

The depth of their interplay can be gauged by the emotion that's born of their precision. Yep, there's an academic vibe to a bit of this, but it's usually trumped by the joy of the collaboration. —Jim Macnie

### Kurt Elling, *1619 Broadway: The Brill Building Project*

A loosely enforced license for Elling to tackle 11 pop gumdrops jazz has mostly ignored. A bit of hokum and much good singing. But there was a reason why jazz and pop split, and these songs help explain why the divorce papers were signed in the '60s. "Tutti" is pure vocalese, closest to the singer's métier, and farthest from the Brill Bldg. —John McDonough

As we've long known, Elling's voice is one in a million: buttery, textured, infinitely capable and assured. What he does with it doesn't always thrill me, but here, stretching into some funkier terrain and less familiar material, he sounds very convincing and less unctuous than elsewhere. For the instrument alone, it's a pleasure. —John Corbett

Elling is in sterling, stentorian voice for this project, which plays out like a sort of Brechtian radio drama, both seduced by and alienated from its subject. Audaciously, the singer reinvents familiar tunes like "On Broadway," "I Only Have Eyes For You" and "You Send Me," which dams nostalgia while creating a sense of reverie and reverence for a commercial hub that was also a clearing house for American creativity. —Paul de Barros

### Donny McCaslin, *Casting For Gravity*

Neo-fusionist McCaslin shouts, bellows and generally fulminates against an often-maniac rhythm section stuck in high gear. The emotional chill of his sound and harsh staccato phrasings become tiresome. Much heaving, shapeless energy, proving that blowing is to playing as throwing is to pitching. —John McDonough

The macho grooves can be a bit tiresome, but you truly have to give it up to the collective pummel Team McCaslin brings to this beaut. In some ways it's Weather Report rocketed into the future, in other ways it's a potpourri of math-jazz run amok. —Jim Macnie

Love the title, but in an ironic way it feels appropriate to this nervous, searching music, which never lands on serious ground. Except for "Praia Grande," the rockish beats, chattering, chop-salad tenor saxophone solos and synthesizer/keyboard curlicues and atmospherics feel forced and tense. —Paul de Barros

### George Cables, *My Muse*

Cables is an unassuming pianist and leader, but he's got more to offer than most flashy folk. Even working a tired tune like "The Way We Were," he finds a way to phrase the melody that brightens its faded charms. In the venerable tradition of piano trios, un-reconstructedly conventional, this one's superb. —John Corbett

Like many, I sleep on him too much. So this nod to his lifelong sweetie is nice reminder of the grace that marks his playing. Everything is subtle here, the touch, the interplay, and even the tunes are marked by a pacific feel. It just woos you. —Jim Macnie

One of the under-sung pianists of his generation, Cables invariably delights, with his singing lines, fluid technique and quixotic twists of mind. My Muse finds him in a romantic mood, lavishing praise on his late partner, Helen Wray. Some may find the odd flourish and swell too sweet; to me, it feels just right. —Paul de Barros



**BARI**

BREATHE COOL  
*Hybrid*  
BLOW SMOKE

Never before has a mouthpiece created such a pure explosion of smooth projection.

Hybrid is a classic combination of a vintage metal chamber tamed by a hard rubber shell.

SCAN CODE  LEARN MORE

MADE IN USA 

[www.BariWoodwind.com](http://www.BariWoodwind.com)  
Bari Woodwind Supplies, LLC  
A Division of The Cavanaugh Company



**Javon Jackson**  
*Lucky 13*

SOLID JACKSON RECORDS 1002  
★★★★

Of the many thrilling tenor players who emerged two decades ago, Javon Jackson is one of those who get lost in the shuffle. There's no disputing his improvisational agility or his abilities to deliver magnetic melodies and emotional heft. Perhaps it's Jackson's seemingly effortless deliveries or his staunch commitment to the post-bop model that prevent him from garnering more

**Ivo Perelman/Matthew Shipp/Gerald Cleaver**  
*The Foreign Legion*

LEO RECORDS 643  
★★★

**Ivo Perelman with Sirius Quartet**  
*The Passion According To G.H.*

LEO RECORDS 642  
★★★★½

Brazilian saxophonist Ivo Perelman has built a reputation as a fierce and uncompromising musician. He is prolific again, a sign of regained creativity, and these two new recordings testify that he has found a new focus and a new approach to channel his ebullient nature.

Pianist Matthew Shipp and drummer Gerald Cleaver have recently become frequent collaborators of Perelman's. Both of them avoid being too demonstrative and keep themselves to commentaries, accents, or adornments. They support more than they push Perelman, which is compounded by the fact that they hardly get any solo space. On the other hand, the saxophonist is left, right and center, but without ostentation. Squealing is often his tool of choice to express a lyricism that never falters and prevents abstraction from getting cerebral. And the beauty of Perelman's tone shines when he imbues his line with mystery.

Perelman had already experimented with the string quartet in the late 1990s. This time the musicians are more connected to the classi-

acclaim. Or it could be that despite any context, some listeners can't shake the ghost of Joe Henderson from their listening. Whatever the case may be, it's obvious that those oversights haven't soured his musicianship.

For his 13th disc as a leader, Jackson reconnects with the legendary Les McCann on a few tracks. McCann's appearances on the classic "Compared To What," the ballad "With These Hands" and "Amazing Grace" add a world-weary soulfulness to the proceedings, especially via his emotive singing. In turns, Jackson pairs down his improvisations and zeroes in on the soulful contours of the melodies, placing heavier emphasis on his robust tone.

Still the best moments on *Lucky 13* are when Jackson puts the spotlight squarely on his saxophone playing and compositions. "Sun Up" with its mid-tempo bounce, lulling melody and Jackson's sanguine tone is delightful. The tenor titan delivers a poignant tribute to Pharoah Sanders on the sinewy "Mr. Sanders" without resorting to shrieking mimicry. —*John Murph*

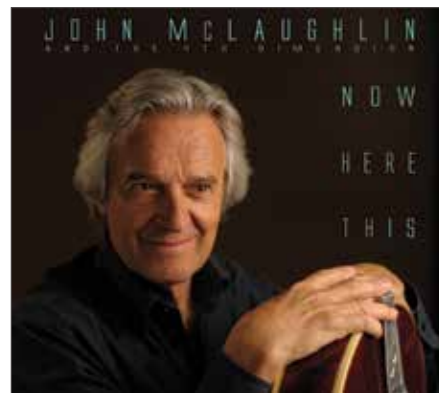
**Lucky 13:** Don't Worry 'Bout A Thing; Lelia; T.J.; Mr. Sanders; Compared To What; With These Hands; Sun Up; 88 Strong; Amazing Grace. (48:18)  
**Personnel:** Javon Jackson, tenor saxophone; Joel Holmes, piano (1, 2, 3, 4, 6, 8); Corcoran Holt, bass (1, 2, 3, 4, 6, 8); McClelleny Hunter, drums (1, 2, 3, 4, 6, 8); Les McCann, Fender Rhodes and vocals (5, 6, 9); David Gilmore, guitar (5); Calvin Jones, bass (5); Rudy Royston, drums (5).  
**Ordering info:** [javonjackson.com](http://javonjackson.com)



cal world, which translates into a less competitive matchup. Although the string players make some use of extended techniques, it remains rather marginal, and they create a multidimensional backdrop through a system of layers. Perelman's phrases are profound and soul-searching with a pervasive sense of longing. Compared to *The Foreign Legion*, the seething activity displayed in *The Passion According To G.H.* makes for a more stimulating experience and delivers a stronger impact. —*Alain Drouot*

**The Foreign Legion:** Mute Singing, Mute Dancing; An Angel's Disquiet; Paul Klee; Sketch Of A Wardrobe; An Abstract Door. (46:23)  
**Personnel:** Ivo Perelman, tenor saxophone; Matthew Shipp, piano; Gerald Cleaver, drums.

**The Passion According To G.H.:** Part 1; Part 2; Part 3; Part 4; Part 5; Part 6. (49:29)  
**Personnel:** Ivo Perelman, tenor saxophone; Gregor Huebner, violin; Fung Chern Hwei, violin; Ron Lawrence, viola; Jeremy Harman, cello.  
**Ordering info:** [leorecords.com](http://leorecords.com)



**John McLaughlin And The 4th Dimension**  
*Now Here This*

ABSTRACT LOGIX 37  
★★★★½

At 70, the king of fusion guitar has found his mojo. Whether it's the new pungent-toned Paul Reed Smith electric guitar he is now playing or the inspiration he's getting from his young charges in the 4th Dimension Band, McLaughlin is killing it with renewed vigor. His unparalleled chops, along with the remarkable band chemistry displayed on this pulse-quickening outing, takes *Now Here This* a notch above 2010's *To The One* on the Richter scale. The writing and playing are far more aggressive here, with McLaughlin at times harkening back to his old Mahavishnu days.

The agenda is clear with the hard-hitting, no-holds-barred opener, "Trancefusion," fueled by Ranjit Barot's thunderous, power-precision drumming and bassist Etienne M'Bappe's incredibly tight unison lines with keyboardist Gary Husband. The intensity level picks up with the slamming "Riff Raff," which features a toe-curling McLaughlin solo that is more aggressive and unapologetically chops-laden than anything he's recorded in 20 years. "Echoes From Then" incorporates an odd-time blues riff that recalls Mahavishnu's classic "Dance Of Maya," while the arpeggiated motif from the mellow "Guitar Love" also triggers memories of those tumultuous times from four decades ago.

On the other end of the dynamic spectrum, McLaughlin offers flute-like guitar-synth on the lyrical "Wonderfall" and dabbles in tamer fare on the grooving, engaging "Not Here Not There," a crossover tune that sounds like a page from the recent book of Carlos Santana. The brief guitar-synth showcase "Take It Or Leave It," which sounds like an outtake from his mid-'80s Mahavishnu outfit, seems like an afterthought. Fusion fans will salivate over McLaughlin's exhilarating unison lines with Husband and M'bappe on "Call And Answer." —*Bill Milkowski*

**Now Here This:** Trancefusion; Riff Raff; Echoes From Then; Wonderfall; Call And Answer; Not Here Not Now; Guitar Love; Take It Or Leave It. (50:00)

**Personnel:** John McLaughlin, guitar, guitar-synth; Gary Husband, piano, synthesizer, drums; Etienne M'Bappe, electric fretted and fretless basses; Ranjit Barot, drums.  
**Ordering info:** [abstractlogix.com](http://abstractlogix.com)



## Brass In The Pocket

Nick Roseboro's *Passageway* (Truth Revolution Records 004; 53:12 ★★★) starts with a fluttery passage, not a florid set of notes, but an a cappella trumpet voice; raw and exposed, Roseboro's sound is close to cracking, but never quite breaks down. This bare, exposed and earthy trumpet sound also starts off "Aspects," the second track on the album, setting up the tune as not a dynamic display of trumpet wizardry, but an exhibit of unbridled emotion. Roseboro is capable of fancy trumpet licks and roller-coaster runs, but for most of the disc, he lays back, emoting through his horn.

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

Philip Dizack enlisted a string quartet and two separate trios packed with masterful accompanists for *End Of An Era* (Truth Revolution Records 006; 46:46 ★★★½). For Dizack, everything seems deliberate and methodical. After an arpeggiated intro by pianist Aaron Parks on the opening number, the tune moves into atmospheric string swells. Tenor saxophonist Jake Saslow adds a few moving lines under Dizack's melody, which is propped up by the strings. "Grow," a jerky, stop-time melody, fueled by Rhodes, offers a nice contrast between Dizack's two trumpet styles—tenacious and sensual.

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

Many of the 12 tunes on Marquis Hill's *Sounds Of The City* (Self Release; 61:06 ★★★) have Hill front and center on flugelhorn or trumpet. But Hill doesn't mind relinquishing the spotlight. On "Clearfield's," Hill and the excellent alto saxophonist Christopher McBride take a back seat to what becomes a two-minute piano solo. Later, "Like Lee" takes this same approach with a breezy, snappy melody that sounds a bit like the ending credits music for a game show. Hill is back on the swinging swagger of "Inner City Blues," taking a vertiginous solo. Benny Golson's "Stablemates" closes the packed disc, which shows Hill's range as a composer and inventiveness as a player, but most of all, his unselfishness.

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

After the noisy release of the raucous, and a bit silly, "Dwayne's Brain," the opening number on Partyka Brass' *The Day After Christmas* (Mons Records 874533; 73:28 ★★★), the sometimes solemn, classically based tunes on the rest of the recording seem a bit muted. But the reserved nature of beautifully arranged tracks next to thundering displays of ensemble firepower is engaging and thoughtful. The band, led by bass trombonist/tuba player Ed Partyka, is a continuation of the work he began with Carla Bley on her 2009 album *Carla's Christmas Carols*. Though Partyka's title invokes the holidays, this set of



James Morrison

COURTESY JAMES MORRISON

tunes isn't tied to any specific season. At different times mournful, celebratory, introspective and tongue-in-cheek—the fanfare-like "Little Late Song," the rhythmic, pulsing "Circular Ruins"—this collection is an enjoyable combination of choral-like classical brass and jazz.

Ordering info: [monsrecords.de](http://monsrecords.de)

*Steppin Back* (Self Release; 68:37 ★★★), by Joel Behrman, ends with a letter to Louis Armstrong in the form of "The Faithful Hussar." Here, Behrman is in full anachronistic mode, setting his modern jazz aesthetic aside, focusing on swing. Behrman has a bright, shining trumpet voice, with soaring long tones set off by a bit of wispy vibrato; his double-time solos have little ornamentation aside from the occasional trumpet peal. His range is wide enough that he can reach explosive high notes and still go down to the lower reaches of his horn. This is on display on his three-part *Justice Suite* in the middle of the disc. Each head-solo-head track can stand on its own, but together, they show that Behrman can expand his idea of the standard jazz tune even as he looks to his forebears.

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

Multi-instrumentalist James Morrison's *Snappy Too* (Self Release; 63:45 ★★★) is purely a studio album; even though the album's charts are played by a big band, only Morrison and drummer Jeff Hamilton entered the studio. Through overdubs and studio magic, the two have created an enjoyable big-band album; this is a feat Morrison also accomplished more than two decades ago with bassist Ray Brown and guitarist Herb Ellis. Morrison is a flashy, ornamental trumpet player with a smooth tone. His liquid phrasing flows throughout his entire stratospheric range, most often punctuated, at the end of phrases, with a wide, fast shake. **DB**

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

**BARI**  
BREATHE FIRE  
*Hybrid*  
BLOW SMOKE

Never before has a mouthpiece created such a sinful explosion of heat and projection.

Hybrid is the union of a stainless steel chamber tamed by a hard rubber shell.

SCAN CODE  LEARN MORE

MADE IN USA 

[www.BariWoodwind.com](http://www.BariWoodwind.com)  
Bari Woodwind Supplies, LLC  
A Division of The Cavanaugh Company

## Grass Roots

### Grass Roots

AUM FIDELITY 075

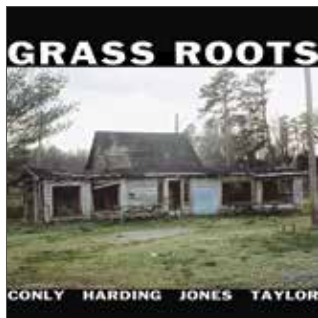
★★★★½

The opening minute of *Grass Roots* is one of the most inviting and warmly joyful introductions I've ever heard to an album that deals mostly in free playing. "Hotttness" thrives on the tension between ecstatically played and loosely structured themes and all-out group improv. Altoist Darius Jones composed "Hotttness," and it takes full advantage of this quartet's alto/baritone, bass/drums setup, building memorable themes that hang oddly in the air, themes that would be weighted too heavily by the presence of a piano or guitar building out the chords. Toward the end of the song, Chad Taylor's beat morphs into a snappier, funkier shape, and Alex Harding becomes almost a Bobby Byrd to Jones' James Brown, shouting encouragement from the wings.

As lyrical as this group can be, though, their music has rougher shades as well, as heard most clearly on the two spontaneous group compositions. "Ricochet" is nasty, full of honking and overblowing, "Hovering Above" is more alien, dominated by the intimately recorded sounds of breath flowing through mouthpieces, fingers on strings and drumsticks dragged across drum heads.

—Joe Tangari

**Grass Roots:** Hotttness; Lovelorn; Ricochet; Schnibbett; Flight AZ 1734; Whatiss; Hovering Above. (58:51)  
**Personnel:** Sean Conly, bass; Alex Harding, baritone sax; Darius Jones, alto sax; Chad Taylor, drums.  
**Ordering info:** [aumfidelity.com](http://aumfidelity.com)



## Joe Morris Quartet

### Graffiti In Two Parts

ROGUE ART 0039

★★★★½

In recent years, Joe Morris has been striving to do justice to multi-instrumentalist Lowell Davidson's legacy and to showcase his music through the unearthing of old tapes, like in this case, or performing his compositions. Davidson is mostly known for a piano album he recorded in the 1960s for ESP-Disk'. Following this album, he was said to have completely disappeared. Nothing could have been further from the truth. Until his passing, he remained active in the Boston circuit, although few people paid attention. This session led by Morris was recorded in 1985 and is divided into two epic sections punctuated by an ultra-short encore. Davidson is featured on drums in the first part before switching to bass, while the overlooked violinist Malcolm Goldstein and cornet player Lawrence "Butch" Morris round out the band.

There is empathy between the musicians who carefully react as the improvisation process unfolds. Davidson and Goldstein are the main voices on "Part I," which relies on the contrast created by the drum kit's extended sonic palette and the violin's higher register. Meanwhile, Butch Morris delivers his lines with parsimony while Joe Morris' banjo uke provides unusual colors and some spikiness. "Part II" has more unity of sound and cohesiveness while eliciting more participation from the cornet player. This is in part due to Davidson's decision to focus on bowing his bass. Ultimately, the performance suffers from a lack of dynamics as well as scarcity in terms of change of pace. From the same token, to fully appreciate the details of each musician's contributions, this recording will have to be played loud.

—Alain Drouot

**Graffiti In Two Parts:** Graffiti-Part I; Graffiti-Part II; Tag. (69:59)

**Personnel:** Joe Morris, guitar, banjo uke; Lowell Davidson, drums, aluminum acoustic bass; Malcolm Goldstein, violin; Lawrence D "Butch" Morris, cornet.  
**Ordering info:** [rogueart.com](http://rogueart.com)



## Maceo Parker

### Soul Classics

RAZOR AND TIE 83364

★★★★½

As it did on Maceo Parker's 2007 Ray Charles homage, *Roots And Grooves*, the WDR band backs the saxophonist's ensemble on this beautifully recorded live set captured at the Leverkusener Jazz Festival in Germany. This time, the horn legend embarks on a tour of his favorite milestones in the history of soul, from staples like Stevie Wonder's "Higher Ground" to lesser-known gems like Harold Melvin and the Blue Notes' "Yesterday I Had the Blues." Three Parker originals round out the offerings, though the disc's highlights admittedly come in the form of old favorites.

Isaac Hayes' "Do Your Thing" features a slow, simmering sax groove that underscores Parker's unerring feel for r&b. Christian McBride bounces his way through the "Soul Power" bass line before standing down and letting a high-register sax and single-beat drum breakdown build tension. And McBride fans may find themselves fast-forwarding to tracks where he expertly rides that thin line between funk and soul courtesy of the bassist's deep, dirty solos and exchanges with drummer Cora Coleman Dunham.

At times, the nostalgia itself feels like the main attraction: a meandering jazz flute here, an '80s-styled synth riff there. But a window into the sparks through the years that lit Parker's creative fire has substantial merit that goes beyond style.

—Jennifer Odell

**Soul Classics:** Papa's Got A Brand New Bag; I Wish; Yesterday I Had The Blues; Higher Ground; Do Your Thing; Rock Steady; One In A Million; Soul Power; Announcement; Come By And See. (57:29)  
**Personnel:** Maceo Parker, alto saxophone, vocals; Christian McBride, bass; Cora Coleman Dunham, drums; WDR Big Band.  
**Ordering info:** [razorandtie.com](http://razorandtie.com)



## Katharina Weber/ Barry Guy/Balts Nill

### Games And Improvisations

INTAKT 203

★★★★½

Don't let the name fool you: No one is playing around on this record. Katharina Weber is a seasoned improviser, albeit one with no background in jazz, and György Kurtág, the principal composer, is a contemporary and friend of György Ligeti.

The album alternates between free interpretations of his pieces and free improvisations by Weber and her confederates. English bassist Barry Guy's background, which encompasses both an enduring partnership with Evan Parker and a deep engagement with the early classical repertoire, has prepared him well for this project. He brings a subtle but irresistible rhythmic drive to the music, and he's also the session's unabashed champion of virtuosity. He has an extraordinary knack for wrenching simultaneous sounds from his instrument, each of which has its own space. Weber and percussionist Balts Nill tend towards transparency, never letting their extrapolations obstruct a view of the music's timeless architecture. The structures subscribe to no particular school of composition, classical or otherwise. Kurtág's music, as rendered here, is a series of concentrated expositions of sonority and shape.

—Bill Meyer

**Games And Improvisations:** Bluebell; Improvisation I; Falling Asleep; Improvisation II;(Thus It Happened...); Improvisation III; Palm Stroke; Improvisation IV; Hommage à Sverák; Silence; Improvisation V; Play With Infinity; Improvisation VI;

**Dialog For The 70th Birthday Of András Mihály (Or: How Can One Answer To The Same 4 Sounds with Only 3);** Improvisation VII; Stubbunny; Improvisation VIII; Gor Georg Kröll's Birthday; Improvisation IX; ...Waiting For Susan>>>. (47:06)

**Personnel:** Katharina Weber, piano; Barry Guy, bass; Balts Nill, percussion.  
**Ordering info:** [intaktrec.ch](http://intaktrec.ch)



**Brad Mehldau Trio**  
*Where Do You Start*

NONESUCH 532029

★★★★

Brad Mehldau is the anti-virtuoso. Where most pianists speak through big contrasts in volume and flashy display, he whispers so softly that one almost misses his message. But his ideas are as deep as those of any other improvising musician, precisely because of the limits he accepts and his mastery of the options he reserves to himself.

First, Mehldau is a stupendous technician. In particular, he is unmatched in terms of hand independence; where even the best of his generational peers fall into patterns of left-hand accompaniment beneath right-hand extemporizing, Mehldau is equipped to let each hand speak for itself. There are moments on *Where Do You Start* where he plays like two horn soloists, each blowing simultaneously, untethered to and yet aware of what the other is doing. Characteristically, Mehldau makes these statements without any razzle-dazzle. His improvisations happen mainly in the middle of the keyboard, within maybe a two-and-a-half-octave span. You'll hear no muscular, thundering octaves or gazelle-like velocity as he stretches out. Instead, you'll hear what happens when an inventive and expressive musician engages with his material, takes his time and lets his statements evolve at their own pace.

The theme underlying *Where Do You Start* is that each selection, aside from the aptly titled "Jam," is a cover, thus distinguishing this project from his previous all-original *Ode*. He does pick some exotic material here, from his 7/8 treatment of "Got Me Wrong" by Alice In Chains to



the rock chestnut "Hey Joe," the only item here that doesn't get far off the ground beyond the simple five-chord sequence and solos anchored to the root of each change. But the songs are not the point; it's more about Mehldau's process and the empathy with which Larry Grenadier and Jeff Ballard support it.

In this respect, *Where Do You Start* thrills as much as it informs. Listen to the construction of his solos on Clifford Brown's "Brownie Speaks," with its wry minor seconds and ninths in cadences and solo lines, or to the way both of his hands break into simultaneous solos on "Airegin." On Elvis Costello's "Baby Plays Around," for 10 minutes, Mehldau plays som-

berly and deliberately, in simple voicings, going out of tempo and leading to a long and eloquent solo cadenza, rich in muffled bass and free-flowing creation.

These moments pass, inviting us to stop and savor. But in conformity with the notion of saying the most through implication and suggestion, the emotional peak of *Where Do You Start* comes with the last track. On the Johnny Mandel-Marilyn Bergman-Alan Bergman title song, the trio drifts at a dignified, dreamlike pace. At one point, toward the end of the bridge, the bass and drums hold back as Mehldau plays a painfully beautiful fermata; his pedaling is exquisite, his timing in moving back into tempo is flawless. This is arguably the most gorgeous few seconds on the album—and the clearest demonstration of Mehldau's aesthetic that softness speaks more enduringly than extroversion.

—Bob Doerschuk

**Where Do You Start:** Got Me Wrong; Holland; Brownie Speaks; Baby Plays Around; Airegin; Hey Joe; Samba E Amor; Jam; Time Has Told Me; Aquelas Coisas Todas; Where Do You Start? (7:29)  
**Personnel:** Brad Mehldau, piano; Larry Grenadier, bass; Jeff Ballard, drums.  
**Ordering info:** [nonesuch.com](http://nonesuch.com)



**LOU PALLO**  
*Thank You Les*

An authentic, intimate look at Les Paul by those who worked closest with him. Star-studded cast includes Steve Miller, Keith Richards, José Feliciano, Billy F. Gibbons, and more.



**MILES DAVIS**  
*Swiss Radio Days Vol. 31*

Recorded by the Swiss government-supervised Swiss Broadcasting Corporation, this CD features The Miles Davis Quintet in 1960 with John Coltrane on his last tour as a member of the group. On CD for the very first time!



**SOUTH FLORIDA JAZZ ORCHESTRA**  
*Trumpet Summit*

A modern big band comprised of many of the best jazz and studio musicians in the southeastern United States, the SFJO's eclectic repertoire includes original compositions and new arrangements influenced by their diverse musical experiences.



**DIANA KRALL**  
*Stepping Out*

A Diana Krall classic, and the release that launched one of the most popular artists on the jazz scene today. Krall is a highly acclaimed artist who has received numerous nominations and two Grammy® Awards since *Stepping Out* was released.



AVAILABLE AT:



CHECK OUT THESE AND OTHER GREAT TITLES!

AND FINE RETAILERS EVERYWHERE

[www.allegro-music.com](http://www.allegro-music.com)

**Hafez Modirzadeh**  
*Post-Chromodal Out!*

PI 144  
★★★★

For years, Iranian-American saxophonist Hafez Modirzadeh has devoted his energies to developing a system to allow for improvising to bridge the gaps between different global scales. He made great strides toward that endeavor on his excellent 2010 album *Radif Suite*, where he and his frontline partner, Iraqi-American trumpeter Amir ElSaffar, navigated commonalities in between the Iranian dastgah and the Iraqi maqam—both a collection of modes and patterns, which each employ microtonal intervals that can sound strange to Western ears. Modirzadeh has expanded his reach on his stunning *Post-Chromodal Out!*, which uses a pair of extended suites that act as improvisatory vehicles unencumbered by intervals exclusive to any given tradition.

The core sound of the band, particularly the rapport between the horn players, recalls the copacetic relationship between Ornette Coleman and Don Cherry. The quarter tones they often play don't sound too far removed from old-fashioned blue notes. It's much harder to play those tones on an instrument like the piano, so for this project Modirzadeh radically retuned a piano with three-quarter tones set within the instrument's equal temperament. Vijay Iyer gamely handles the daunting task, melding free-jazz clusters and dark melodicism, while relinquishing the piano's typical autonomy over non-tempered instruments.

—Peter Margasak

*Post-Chromodal Out!*: Weft Facets; Wolf & Warp. (73:46)

**Personnel:** Hafez Modirzadeh, alto and tenor saxophones; Amir ElSaffar, trumpet; Vijay Iyer, piano; Ken Filiano, bass; Royal Hartigan, drums; Danongan Kalanduyan, Filipino kulintang (4, 5, 17); Faraz Minooei, Persian santur (8, 10, 17); Timothy Volpicella, electric guitar (16, 17).  
Ordering info: [pirecordings.com](http://pirecordings.com)



**Debbie Davis**  
*It's Not The Years, It's The Miles*

THREADHEAD RECORDS  
★★★

Vocalist Debbie Davis offers a comprehensive sampling of the music she's lent her voice to in New Orleans outside of her gig with the Pfister Sisters. This wide variety of concepts—which includes standards, an Amy Winehouse cover and originals from her collaborators—combines well in large part because of Matt Perrine's hand in their arrangements. Davis also has a deeply rooted working relationship with each of guests, which lends a unifying zeal to the project.

Davis, who also plays a mean ukulele, sings with a big, bluesy voice that soars over tunes like Paul Sanchez's "Mexico" as if it might ascend into the stratosphere, alighting onto the extended ends of each line she interprets. On "Mama Goes Where Papa Goes," she performs with a dollop of theatricality and a sense that if nobody were listening, she might breathe twice the power into her voice, like a driver testing the upper limits of the speedometer on an open road.

—Jennifer Odell

*It's Not The Years, It's The Miles*: It's Not The Years, It's The Miles; Mama Goes Where Papa Goes; Things We Said Today; Don't Be Sure; Mexico; You Can't Say I Didn't Try; You'd Be Surprised; Everything Right Is Wrong Again; You Know I'm No Good; Trouble In Mind; Two Crested Caracaras; I'm Looking At You. (51:28)

**Personnel:** Debbie Davis, vocals, ukuleles; Matt Rhody, violin; Richard Scott, accordion, piano; Alex McMurray, guitars, banjo; Matt Perrine, bass, sousaphone, trombone; John Cleary, piano, backing vocals; Carlo Nuccio, drums; Tom McDermott, piano; Anthony Cuccia, percussion; David Boswell, trumpet; Paul David Longstreth, piano; Paul Sanchez, guitar; Jesse Moore, backing vocals; Eric Pollard, backing vocals; Todd Duke, guitar; Duke Hietger, trumpet; Evan Christopher, clarinet; Aurora Nealand, alto saxophone; Gerald French, drums; Sam Craft, violin; David Rebeck, viola; Jack Craft, cello; Albert Fish, oboe; Bobby Lounge, vocal, piano; Mark Bingham, guitars; Zack Smith, whistle.

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



**DESTINATION BRAZIL!**

**Samba meets Jazz workshops**

**MARCH 23-31, 2013**

**PARATY, BRAZIL**  
Trip options to Rio & Salvador, Bahia

**NILSON MATTA**  
Artistic Director

**BRAZILIAN & JAZZ CLINICS, ENSEMBLES, JAMS**  
VOCAL & INSTRUMENTAL • ALL LEVELS

**2013 Faculty - To Be Announced**  
2012 Faculty: Leny Andrade, Arturo O'Farrill, Steve Wilson, Pascoal Meirelles, more...

**PERSONALIZED ATTENTION - INQUIRE ABOUT SCHOLARSHIPS**

American Airlines | Hotel Coxixo Paraty - RJ | Prefeitura de PARATY

Alice Schiller, Executive Director | Luisa Matta, Production Director - Brazil

**SambaMeetsJazz.com 888.435.4003**  
[alice@SambaMeetsJazz.com](mailto:alice@SambaMeetsJazz.com)

**Brubeck Brothers**  
**Quartet**

*Lifetimes*  
BLUE FOREST 12004  
★★★

With four Dave Brubeck compositions and Paul Desmond's "Take Five" on the program, sons Chris and Dan Brubeck, and bandmates pianist Chuck Lamb and guitarist Mike DeMicco, aren't straying far from home here.

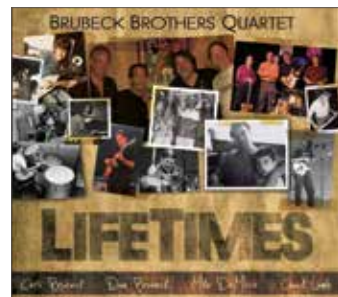
Still, they enliven everything they play. In fact, everything but papa Dave's gentle "My One Bad Habit"—a showcase for Chris' bass trombone—literally bounces, driven by Dan's hyperactive drumming. This culminates in a spirited "Take Five," dressed up in second line finery—a Louisiana spin Dan developed while backing his father and Gerry Mulligan.

Together for nine years, the quartet has roots that stretch back much further, so Dave Brubeck's early '90s "Jazznians" feels right under their fingers, arranged as a piece of bright and busy fusion, with fast, clean guitar licks by DeMicco. He and Lamb fit hand in glove, seamlessly supporting each other on a feather-light "Kathy's Waltz" and the guitarist's hard-charging "Prezence."

Chris Brubeck's fretless electric bass and Dan Brubeck's crisp cymbal work form the band's sonic signature, but even with their names up front and a book filled with their father's music, there's no mistaking that this is a group effort. In fact, *Lifetimes* could benefit from a little less democracy and a lot more friction. Despite the dominant up tempos, everything seems a bit too studied and orderly, with not a hair out of place.

—James Hale

*Lifetimes*: The Duke; Jazznians; Kathy's Waltz; Go Round; Prezence; The Girl From Massapequa; My One Bad Habit; Take Five. (55:32)  
**Personnel:** Mike DeMicco, guitar; Chuck Lamb, piano; Chris Brubeck, bass trombone, electric bass; Dan Brubeck, drums.  
Ordering info: [brubeckbrothers.com](http://brubeckbrothers.com)



## Sheila Jordan/Harvie S *Yesterdays*

HIGH NOTE 7234

★★★★

Considering the artistry, musicianship and entertainment that Sheila Jordan and Harvie S deliver on *Yesterdays*, it's a wonder it has taken around two decades for it to be released. This live set is simply captivating. The packaging lists the concert date as circa 1990, although there's a clue that suggests the recording was made after 1994. Regardless of when it was made, *Yesterdays* is not to be missed.

Although these standards have been done innumerable times by countless musicians, Jordan gives them her individual treatment (partly resulting from the liberties she takes with the melodies) that lesser singers cannot achieve. Each one of Jordan's utterances—whether hushed whisper, soft coo, or excited exclamation—is sculpted, nuanced and emotive, and it's this kind of quality that horn players work hard to emulate.

The Fats Waller Medley, which contains "Honeysuckle Rose" and "Ain't Misbehavin'," demonstrates why Jordan and Harvie S are an ideal match: Aside from their musical rapport, their mutual embrace of spontaneity, joy and playfulness creates a sense that each performance is unique and special. Jordan's rapid-fire recitative of "Honeysuckle's" lyrics is perfectly matched with Harvie S's elastic-time bass work. Things are not all fun and games, however, as "Lazy Afternoon" is dark and evocative.

—Chris Robinson

**Yesterdays:** Yesterdays; Better Than Anything; The Very Thought Of You; You Don't Know What Love Is; It Don't Mean A Thing (If It Ain't Got That Swing); Fats Waller Medley (Honeysuckle Rose/Ain't Misbehavin'); Mood Indigo; Waltz For Debby; I Concentrate On You; Lazy Afternoon; Blue Skies; Fred Astaire Medley (Lets Face The Music And Dance/Cheek To Cheek/I Could Have Danced All Night). (55:11).

**Personnel:** Sheila Jordan, vocals; Harvie S, bass.

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



## Mock no NuClear

### *Drop It*

NOBUSINESS 37

★★★★½

There's something to be said for having to make do. Perhaps this combo would not have come together in New York, Amsterdam or Chicago, since its members could all have found more sympathetic accompanists. But how many people play jazz at all in Lithuania? Probably not enough for anyone to play only with like-minded accompanists, and that's not necessarily a bad thing.

Bandleader Liudas Mockūnas combines a robust free-jazz attack with a highly developed grasp of extended techniques that more often find traction in European free improvisation. His closest comparisons would be fellow Northern Europeans Mats Gustafsson and Martin Küchen, since he weds brawn and grace with similar aplomb, but he also has a tender vibrato neither of them employ. Keyboardist Dmitrij Golovanov sounds quite enamored of the Chick Corea who showed up for *Friends*. He's willing to let a little dissonance into his runs, but not enough to break their flow, and he sounds quite at home playing squelchy rhythms on an electric piano that sounds rather incongruous in the same company as Mockūnas' impassioned solo turns. Principal drummer Dmitrij Aleksa has the flexibility to hold it together whether confronted with voluptuous textures, impetuous blowing or an imperious tango.

—Bill Meyer

**Drop It:** Prelude; Prelude Variation 1; The Cursed (Prelude Variation 2); The Dark Side/The Bright Side (The Bright Side Is Dedicated To Andrew Hill); How To Earn Money; Elephant Tango; Drop It; Take It. (50:53)

**Personnel:** Liudas Mockūnas, soprano, tenor, bass saxophones; Dmitrij Golovanov, piano, keyboard; Marijus Aleksa, drums; Vytytis Nivinskis, bass (5, 6); Darius Rudis, drums (7).

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



# CJO Jeff Lindberg's Chicago Jazz Orchestra

2012-2013 Season Featuring

**The Grand Wazoo and Other Delights: A Tribute to Frank Zappa**  
with Ernie Watts, Mark Wood, and Dave Morgan  
Saturday December 29, 2012, 7:30 pm  
Harris Theater for Music and Dance  
Tickets at [harristheaterchicago.org](http://harristheaterchicago.org)

**A Tribute to Art Farmer**  
with Randy Brecker and Art Davis  
Saturday February 9, 2013, 7:30 pm  
Evanston Jazz Festival  
Tickets on sale Dec. 1 at [ethsjazz.com](http://ethsjazz.com)

**A Tribute to Ray Charles**  
with Perrian Jordan, Dee Alexander,  
Yvonne Gage and Joan Collaso  
Saturday February 16, 2013, 8:00 pm  
Wentz Concert Hall  
Tickets at [finearts.northcentralcollege.edu](http://finearts.northcentralcollege.edu)

**Celebrating Cole Porter**  
with Kurt Elling  
Wednesday April 3, 2013, 7:30 pm  
Pick-Staiger Concert Hall  
Tickets on sale Nov. 16 at [pickstaiger.org](http://pickstaiger.org)



34 years of great Chicago jazz

Find out more at  
[www.ChicagoJazzOrchestra.com](http://www.ChicagoJazzOrchestra.com)  
[facebook.com/chicagojazzorchestra](https://facebook.com/chicagojazzorchestra)  
[@chijazzorchestra](https://twitter.com/chijazzorchestra)



# Catfood Records

New Album by Barbara Carr



*Keep the fire burning*  
BARBARA CARR

**Keep The Fire Burning**  
Soul Legend Barbara Carr  
is back and better than ever.

Downbeat rating ★★★★★

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

**CITY HALL** Distributed by  
**City Hall Records**

*The Blues Foundation*  
Help build the Blues  
Hall of Fame

# CD OUT NOW

QUESTIMONTABLEWSCRIELABTEREASND



OUT NOW on DeSoto  
Sound Factory  
[desotoinc.com](http://desotoinc.com)



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

DESOTOINC.COM

## Blues | BY FRANK-JOHN HADLEY

### Strength Meets Pyromania

**Michael "Iron Man" Burks: *Show Of Strength* (Alligator 4951; 62:11 ★★★★★)** Michael Burks came into his own while recording his fourth album for Alligator, completed last spring just before his unexpected death. The man's strengths were considerable, not sacrificed in the least to cranked-up heat and volume. His guitar fashioned prose of a rare type: earthy but searching, its poignancy mirrored by his rich, full-bodied singing voice. Supported by his crackerjack band, this Arkansan celebrated the individual human spirit whether it meant working through the heartache of his slow-sizzling original "Since I Been Loving You" or bringing dry humor to soul singer Charlie Whitehead's gem of a cheating song, "Can You Read Between The Lines?" Burks' excellent singing voice and guitar even elevated the everyday shuffle "What Does It Take To Please You?" His version of Charlie Rich's "Feel Like Going Home" sends shivers down the backbone of empathic listeners. Burks wielded a power comparable to Son Seals.

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

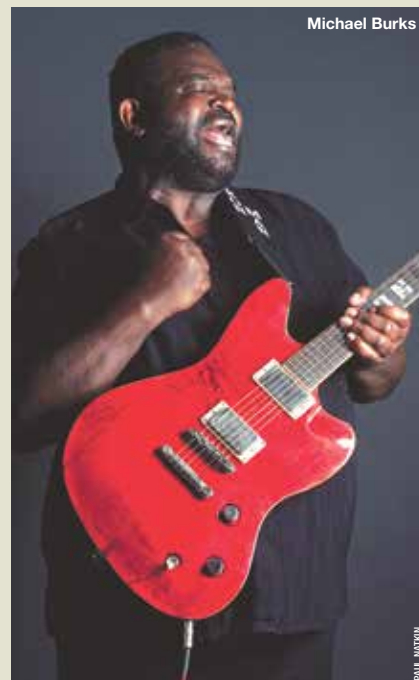
**Butch Thompson & Pat Donohue: *Vicksburg Blues* (Red House 257; 59:00 ★★★)** Butch Thompson, a pianist and part-time clarinetist, and Pat Donohue, a singer and guitarist, may be fixated on blues and jazz of the first half of the 20th century, but the duo isn't stuffy or mawkish about it. Their appraisals of 14 songs from the past, especially a restoration of barrelhouse piano originator Little Brother Montgomery's "Vicksburg Blues," have a winning dramatic definition. Just as clear and distinct in emotional outlay are performances of their own old-time tunes. It's obvious they love spreading the word about Montgomery, Blind Blake, King Oliver and their other heroes.

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

**The Chris O'Leary Band: *Waiting For The Phone To Ring* (VizzTone VTFR 002; 54:20 ★★★)** For several years a member of Levon Helm's Barnburners, Chris O'Leary is an efficient singer and harmonica player whose second album makes obvious his sure way with Chicago and West Coast blues and Louisiana r&b. Not one of the 13 songs he wrote is memorable but neither do any of them disappoint in the moment. A musician with a healthy sense of humor, O'Leary fronts an OK band that has a secret weapon in Chris DiFrancesco, whose baritone saxophone gives the group sound a darkly resonant dimension.

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

**Juke Joint Jonny: *Pure And Simple* (Blues Leaf 9848; 46:39 ★★★)** Juke Joint Jonny's stock in trade is singing gruffly and playing good slide guitar on original material in the fashion of historical country blues and



Michael Burks

r&b. Recording on both coasts, the middle-aged New Jerseyite probes various emotional states without fuss or pretense, never remiss in his role as an honest entertainer. Bay Area pianist Mitch Woods and Miami-based guitarist Albert Castiglia are the best known of his helpful sidekicks.

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

**Taj Mahal: *The Hidden Treasures Of Taj Mahal* (Legacy 8287682294; 77:28/53:48 ★★)** One man's treasure is another man's trash. These two discs of lost tracks from 1969-'73, one filled with Mahal studio sides and the second a concert taped at Royal Albert Hall, are pretty bad for a variety of reasons, particularly his pitch-challenged and indecisive singing. Only the three tracks from an Allen Toussaint-produced session avoid the abyss. The London concert is good to hear ... once. Go instead for the Columbia studio set *Happy Just To Be Like I Am*, from the same time in his career.

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

**Dennis Jones: *My Kinda Blues* (Blue Rock; 53:34 ★★★)** Dennis Jones, fronting bands since the late 1990s, uses his Stratocaster like a stun gun built with high amps. His urgency is far more credible than that of the general lot of guitar pyromaniacs because there seems to be a lot of heart and soul behind his every phrase. His vocals are just as peppery and believable. Jones' compositions don't pull any punches about his disdain for texting, for two-timing women and for self-righteous Blue Staters. Though certainly aware of how Jimi Hendrix burned the midnight lamp, Jones is his own man.

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

**Jon Irabagon's Outright  
*Unhinged***

IRABBAGAST RECORDS 002

★★★★★

**Jon Irabagon/Mike Pride/  
Mick Barr**

***I Don't Hear Nothin' But  
The Blues Volume 2:  
Appalachian Haze***

IRABBAGAST RECORDS

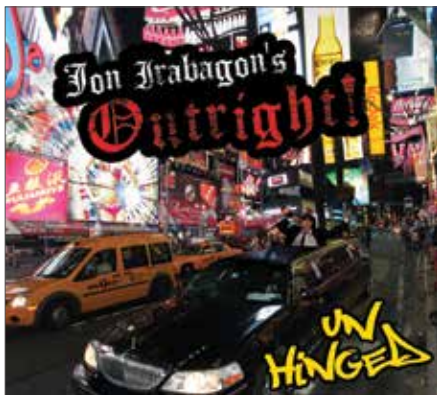
★★★★½

Unhinged indeed, Jon Irabagon is a nut, but a prolifically talented one.

Avoid fright at over-the-top egocentric artwork, festooned with goofy images of Irabagon's kingpin cane getting fondled in the back of a limo while his tenor sups cognac. Or for that matter, the somewhat pretentious dedication to protean German painter Gerhard Richter.

Though Richter's work bespeaks a more placid persona, his disregard for stylistic boundaries has resonance with Irabagon's versatility, a hallmark of the saxophonist's tenure in outrageous jumpcut quartet Mostly Other People Do The Killing. The 28 members of his Outright Jazz Orchestra fade in on "Silent Smile (Urban Love Song)" after a lovely bass intro from John Hébert. The mellow vibe jars with the hip-hop sexism of the CD art until the fabulously tart atonal mélange gathers intensity, conjuring the neon mosaic of Times Square. The massed orchestra cut out to frame not-so-mock cadenzas from the leader's tenor. Irabagon feigns tastelessness and disregard for niceties, dabbling with extended techniques, but covertly he's a class act. The core group of *Unhinged* is top drawer with Ralph Alessi, Tom Rainey, Hébert and Jacob Sacks, not a dissolute gangsta among them. Guest guitarist Glenn Alexander, the "shredder" referred to in notes, performs his rock fusion cameo on "Kremzeek," with Sacks on electric harpsichord, then Rhodes. The sincere "Mourning In America" begins with a piquant, strangulated reveille from Alessi, tidal low notes, key pops and rippling runs from the leader. Then it's programming anarchy again from Chris Cash on "Camp Douglas 3." "Take Five" forgoes the cheese you expect. Entirely unrecognizable from Paul Desmond's groove, it conveys the shimmering gravitas of John Coltrane's "Alabama."

The saxophonist's superhero fixation alluded to on *Unhinged* is blatant on *I Don't Hear Nothin' But The Blues*, recorded six months earlier in December 2011. This time Irabagon is depicted as Doc Holliday-style Wild West vigilante, throwing back shots with cowboys Mike Pride and Mick Barr before they take the law into their own hands. Some may deign to dismiss the almost 50 minutes of unrelenting skronk that constitutes the session as sophomoric, or at best testoster-



one overload. But Herculean would be better. Though Irabagon doesn't cycle breath the entire time, he hardly spares the horses, and this may rank even by his own standards as a monumental tour de force. Completely dominating the mix is the monstrous killer hornet of Barr's guitar. Barr's concept is flat as a pancake; he's more like a freight train through a china chop than a bull, and he all but buries Irabagon and Pride. It's a full 23 minutes before there is even a slight lull, then Pride builds the energy still higher. Irabagon ultimately latches on to the particulars of Barr's assault. In the meantime he screams canopies and detonates depth charges, at 27 minutes opting for blood vessel-perforating harmonics that sync with Barr, with impossible intensity. Half an hour in, Pride's ridiculous nose flute enters. Irabagon's valiant efforts to find common ground between wooden reed and metal guitar string take listeners on an exhilarating ride.

—Michael Jackson

**Unhinged:** Camp Douglas; Charles Barkley; Lola Pastillas; Camp Douglas 2; Silent Smile (Urban Love Song); Kremzeek; Mourning In America; Camp Douglas 3; Take Five; Parker Posey. (63:43)

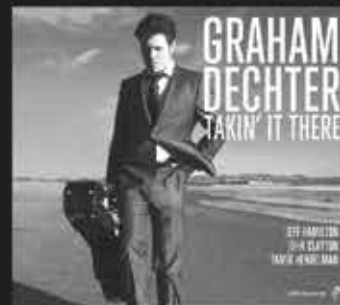
**Personnel:** Jon Irabagon, tenor saxophone; Ralph Alessi, trumpet; Jacob Sacks, piano, organ, electric harpsichord, clavinet, Fender Rhodes; John Hébert, acoustic and electric bass; Tom Rainey, drums; Glenn Alexander, guitar (6); Chris Cash, programming (1, 4, 8); Eivino Opsvik, acoustic bass (9); Mike Pride, percussion (3); The Outright Jazz Orchestra: Jennifer Beattie, voice; Fung Chern Hwei, violin; Leigh Stuart, cello; Kurt Knuffke, cornet; Jacob Garchik, slide trumpet; Kevin Neal, Rick Parker, John Yao, trombone; Alejandro Aviles, flute; Rob Wilkerson, alto saxophone; Ingrid Laubrock, Joe Natale, Jake Saslow, Grant Steinhauer, tenor saxophone; Jean-Brice Godet, Josh Sinton, bass clarinet; Mark Small, accordion; Nathan Kuruna, theremin; Matt Grason, berimbau; Richie Miletic, 5-string banjo; Jesse Lewis, acoustic guitar; Terence McManus, electric guitar; Shawn Conley, Moppa Elliott, Eivind Opsvik, Marcos Varela, acoustic bass; Peter Brendler, electric bass; Sam Kulik, assorted percussion and found objects (5).

**I Don't Hear Nothin' But The Blues Volume 2:** Appalachian Haze: I Don't Hear Nothin' But The Blues Volume 2: Appalachian Haze. (47:58)

**Personnel:** Jon Irabagon, tenor saxophone; Mike Pride, drums and nose whistle; Mick Barr, electric guitar.

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

**Capri Records  
New Releases**



Graham Dechter, Jeff Hamilton, John Clayton, Tamir Hendelman

"*Takin' It There* captures Dechter with the same illustrious cast from his debut recording *Right on Time* exploring a program of well-selected standards, jazz classics and originals. Steeped in the jazz tradition, he's a commanding player who has found a sleek, incisive and ebulliently expressive voice of his own."



4 Weeks @ #1 on JazzWeek Charts!

CURTIS FULLER

Curtis Fuller, Keith Oxman, Al Hood, Chip Stephens, Ken Walker, Todd Reid

"★★★★ *Down Home* pops with funky, swaggering horn lines, tight compositions and lots of soul"

Jennifer Odell - *DownBeat* Oct 2012

**Acclaimed 2012 Capri Releases**

**Jeff Hamilton**  
*Red Sparkle*

**Gary Smulyan**  
*Smul's Paradise*

**Mike Wofford/Holly Hofmann**  
*Turn Signal*

**Stephanie Nakasian**  
*Show Me the Way*

**Joe Gilman**  
*Relativity*

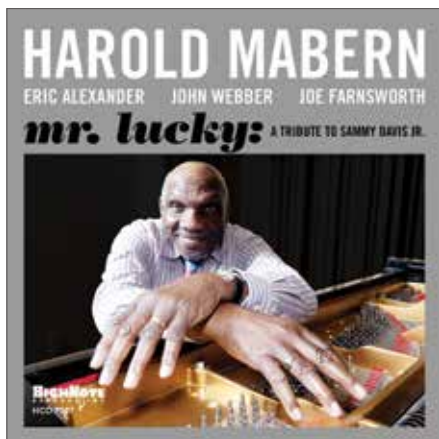


**Records Ltd.**

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



City Hall Records  
101 Glacier Point, Ste. C  
San Rafael, CA 94901  
(415) 457-9080 Fax (415) 457-0780  
[www.cityhallrecords.com](http://www.cityhallrecords.com)



**Harold Mabern**  
*Mr. Lucky: A Tribute To Sammy Davis Jr.*

HIGHNOTE 7237  
 ★★

For those who don't remember or are too young to fully appreciate Sammy Davis Jr., the theme of this album may not be clear. All of these songs, with one exception, were associated with the incomparable entertainer, actor, dancer, vocalist, television host and multi-instrumentalist.

But maybe before informing themselves about Davis and his legacy, the uninitiated listener might give *Mr. Lucky* a spin and savor what it offers on its own terms. Every track, regardless of tempo, feels happy. Much of this stems from Mabern's lightness of touch and

temperament. There's a lot of high end in his solos, with licks and lines dancing toward the top of the keyboard. Sometimes the dance is a little overdone; on "The People Tree," he hangs onto the dotted-eighths of the motif a little too long in some sections. But you can't really blame him; it's hard to set aside their skipping, *tra-la-la* feel.

Throughout the album, Mabern's playing is assured but not terribly adventurous. Certain elements crop up repeatedly—a spare voicing of second, fifth and tonic moving up and down, for instance. Some of his unaccompanied intros seem a little unfocused; there's no reference to the theme during his rumination at the top of "Hey There," and the four bars that lead into "What Kind Of Fool Am I?" have a *pro forma* flavor. Even so, Mabern never loses his agreeable, upbeat feel.

Eric Alexander plays with an impressive mix of tunefulness and adventure. On each of his tenor choruses, he references the written material then slides effortlessly in and out of double-time on "As Long As She Needs Me." On "I Gotta Be Me" he's even more exciting, with the added touch of ending most of his phrases somewhere other than on the tonic.

Mabern's "Soft Shoe Trainin' With Sammy," is actually the closest reflection of the elegance, class and joy that characterized Davis' terpsichorean style.

—Bob Doerschuk

**Mr. Lucky: A Tribute To Sammy Davis Jr.:** The People Tree; As Long As She Needs Me; Soft Shoe Trainin' With Sammy; Hey There; I've Gotta Be Me; Mr. Lucky; What Kind Of Fool Am I?; Night Song; Something's Gotta Give. (53:48)  
**Personnel:** Harold Mabern, piano; Eric Alexander, tenor saxophone; John Webber, bass; Joe Farnsworth, drums.  
**Ordering info:** [jazzdepot.com](http://jazzdepot.com)



**TB4Q**  
*Empire*

TUB THUMPER 004  
 ★★½

I like the cover art to this CD, but the graphics don't make crystal whether the band is known as TBQ or TB4Q or in fact TB4Q Empire. It's even less clear what this band wants to be.

The music begins with a doleful New Orleans-klezmer-blues. However harrowing frontman JB Biesmans' near death climbing accident (mentioned in liners), perhaps a "Funeral March" isn't the ideal opener here, despite the best efforts of blues guitarist Enrico Crivellaro. Is this an acid-jazz combo? If so, a quixotic one. They remind a bit of The Brooklyn Funk Essentials, but that band was exceptionally good at style-mixing. Biesmans tackles it all: soprano saxophone on "Water Under The Bridge," sinewy baritone on "Barok In Blue" and breezy flute on "Eighty Six" with its 6/8 undercurrents.

"Bird's Idea" must reference bassist Bird Stevens, because Charlie Parker would want the scabbly, overlong tenor solo to stop. Plus, can the cat-clapping woodblocks give it a rest, too? With all his focus on horns—and he does have tricks up his sleeve—check the intro to "Five Four" with its echoes of Ben Webster and r&b gasps on "Chillax'n." It is a shame not to hear more of Biesmans' vocals, since his Joe Cocker-meets-Bill Withers shtick on "How Long Does It Take?" has character. George Benson-styled guitar licks from Mo Gomez and quacking Rhodes from Dr Basie J help authenticate the retro feel here. The lively descarga of "Mau Mau," with backing vocals that sound like something Harry Belafonte deployed in the '50s, suggest this gang are a lot of fun, they could just use a producer to separate wheat from chaff.

—Michael Jackson

**Empire:** Funeral March; Water Under The Bridge; Eighty Six; Mau Mau; Five Four; How Long Does It Take?; Roses In Red Water; Chillax'n; Hallowed; Empire; Blossom; Dim Time; Bird's Idea; Snowfall; Barok In Blue. (50:56)  
**Personnel:** JB Biesmans, vocals, flutes, woodwinds, harmonica; Bird Stevens, bass, guitar, percussion, backing vocals; Dr Basie J, keys, backing vocals; Mo Gomez, guitar, backing vocals; Marc G, drums, percussion; Franky Gomez, drums, backing vocals, percussion; Enrico Crivellaro, guitar.  
**Ordering info:** [tb4q.com](http://tb4q.com)

**Sam Rivers/Dave Holland/Barry Altschul**  
*Reunion: Live In New York*

PI 45  
 ★★★★★½

For Sam Rivers, free-jazz was the apex of an exploration of diverse elements including the blues, bebop and contemporary classical music. His New York loft venue Studio Rivbea was one of free-jazz's most nurturing environments during the '70s, and one of the most-loved ensembles to play there was his own trio with bassist Dave Holland and percussionist Barry Altschul. But paths diverge, and they stopped playing together in 1982.

This reunion concert took place at Columbia University's Miller Theatre at the end of a weeklong celebration of Rivers' music, and the participants honor their past by doing just what they did back in the day. They jump right in, guided by freedom not as a command for music to sound a certain way, but as license for them to play whatever they decided to play in the moment. Sure, there's bristly blowing led by Rivers' burly but adroit tenor sax, propelled by Holland's sturdy and elegant lines, and contoured by Altschul's light-fingered cym-



bal play. But there's also a point where Rivers' piano flows easily from Cecil Taylor-evoking tumult into a cheery Latin dance. Everyone shines; Holland jumps in with a clear-headed lack of inhibition that he would do well to display more in his own ensembles, and Altschul's exacting touch raises the question of why he hasn't had a higher profile since this trio parted company in the '80s.

—Bill Meyer

**Reunion:** Live In New York; Disc One: Part One; Part Two; Part Three; Part Four; Part Five (51:52). Disc Two: Part One; Part Two; Part Three; Part Four (36:19).  
**Personnel:** Sam Rivers, saxophones, piano; Dave Holland, bass; Barry Altschul, drums.  
**Ordering info:** [pirecordings.com](http://pirecordings.com)



## Dean Martin Cultivated A Personified Cool

No one has a monopoly on cool, which comes in many faces and forms, all fleeting in their passing particulars but immutable in their consistent message. To be cool is to have mastered the art of indifference.

**Dean Martin: The Collected Cool (Universal 001681900; 51:18/48:27/50:07 ★★★)** invites us to consider the easygoing singer as an avatar of a particular cool, circa 1960. Not the Beatnik Cool of Bleecker Street or the Village Vanguard, but the upscale Establishment Cool of Madison Avenue and the Copa, now fashionable again through "Mad Men," which has transformed William H. Whyte's once dowdy and conforming "Organization Man" into dapper Don Draper.

Perhaps Martin was the organization man's secret alter ego. He cultivated indifference early as protection against the small-time Mafioso of Steubenville, Ohio, then fashioned it into art. This collection gives glimpses of that evolution in the '50s, and then its leisurely drift into self-parody by the '70s. Martin's relaxed, baritone croon was straight out of Bing Crosby, but with a slight Southern slur that seemed to imply a flippant wink that mocked its own lazy charm. But as long as he played romantic relief hitter and straight man to Jerry Lewis, he was eclipsed as a singer by his partner's manic mayhem. By the time they split in 1956, he had logged just two major hits ("That's Amore," "Memories Are Made Of This") and had only two albums in the catalog.

The first of four discs in *Collected Cool* covers Martin's Capitol years and reflects the feverish hunt for a hit single. It's an inconsistent pastiche of movie songs, duets (one each with Lewis and Nat Cole), novelties and Italian pasta like "Volare" and "An Evening In Roma." It leads with a limp series of canned announcements that offer nothing. If the intent was a private peak behind the scenes, why not the hilarious Martin-Lewis promotional blurbs for the 1953 film *The Caddy*, which give a sense of their rhythms as a team?

After floundering as a single, Martin understood that being a singer wasn't enough. He had to find a stage persona that would define a public Dean Martin and wrap everything he did in a believable, character-driven appeal. He didn't have to look far. For years friends who saw behind the Martin-Lewis act found Martin the really funny one—a smooth, smart, subtle, detached, irreverent, lovable rogue. To that he added bandleader Phil Harris' pose as the amiable drunk. Thus emerged Dean Martin, coolest of the cool in a haze of J&B. "Direct from the bar," became his standard intro. It worked.



The second CD covers his years with Reprise starting in 1962 and continues in the greatest-hits mode. By then Martin's post-Lewis nonchalance had ripened to a peak. I saw him that year with Frank Sinatra and Sammy Davis Jr. Not only was he the comic engine of the trio; I thought I heard in the legato silkiness of his phrasing something of Lester Young. The problem was he had grown too cool for his own music. The songs themselves became targets of his immaculately tailored apathy, props to be mocked in his couldn't-care-less act. "When You're Smilin'" became "When You're Drinkin.'" He would break off a song after half a chorus, as if bored with it. This was the Martin that thrived on a nightclub floor nestled before an audience of 500 and that is perfectly caught on disc three in a Lake Tahoe show where nothing is played straight.

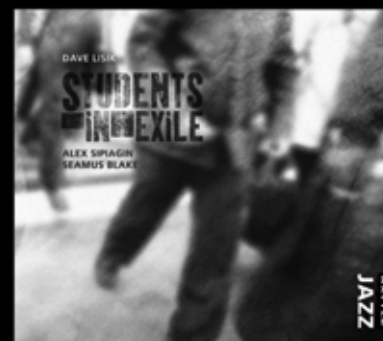
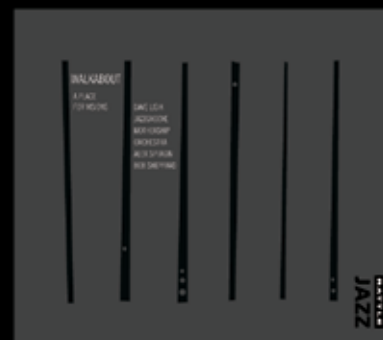
But if such self-mockery blocked any chance of him being taken seriously as a singer, the magnificent bel canto baritone on the combo version of "Everybody Loves Somebody" reminds us that was his free choice, not a sealed fate. The Martin who continued recording a mix of ballads, novelties and later country tunes for Reprise seemed to exist in a decidedly less cool parallel universe where he duets with Conway Twitty. Too bad the collection overlooked Martin's 1962 witty pairing on "Sam's Song" with Davis.

The fourth disc is a DVD—Martin in London in 1983, still with that wayward gleam in his eye and moving with blasé grace across the stage. Now he only had to mumble a lyric to get a hand. Fans will enjoy the DVD and the Tahoe gig, each showcasing Martin in high solo flight. As for the Capitol and Reprise material, you have to dig deep to find the promised cool. Worse still, the lack of any liner commentary, dates or personnel is a major defect. Given the expensive packaging, it's also very *un-cool*. **DB**

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

## TWO NEW ALBUMS FROM DAVE LISIK ON

RATTLE  
JAZZ



### WALKABOUT: A PLACE FOR VISIONS

The Jazzgroove  
Mothership Orchestra  
(Australia's premiere  
jazz orchestra)

Featuring  
Alex Sipiagin  
and Bob Sheppard

### STUDENTS IN EXILE

Featuring  
Alex Sipiagin  
and Seamus Blake



[www.rattle.co.nz](http://www.rattle.co.nz)

RATTLE

partyka brass  
**the day after  
 christmas**



"One of Europe's leading  
 arrangers and band leaders"

Also available:



"Songs of Love Lost"



"Overcast"



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



**Tia Fuller**  
*Angelic Warrior*

MACK AVENUE 1068  
 ★★★★★½

As Tia Fuller declared clearly with the title of her previous disc, this saxophonist/flutist resumes making decisive steps in mapping out a solo career firmly rooted in modern jazz with this bristling followup, *Angelic Warrior*. She pretty much picks up where she left off, changing her working ensemble only slightly with Rudy Royston replacing Kim Thompson on drums, adding Shirazette Tinnin on percussion on a few cuts and inviting guest appearances from Terri Lyne Carrington, John Patitucci and Dianne Reeves.

From the blistering opener, "Royston's Rumble," Fuller shows that her aggressive jazz

chops haven't diminished due to her long tenure in Beyoncé's band. With Royston furiously tousling underneath his wife Shamie Royston's equally percussive piano accompaniment, Fuller powers her searing alto improvisations with daredevil velocity. Throughout, she proves as rhythmically astute to handle the most convoluted phrases as well as melodically savvy to deliver memorable material.

Also, she's always demonstrated burgeoning talents as a composer, even back when she recorded regularly with trumpeter Sean Jones. Several compositions like the title track, featuring Carrington's ebullient yet paramilitary rhythms, and the breezy "Simplicity" nod discreetly to Wayne Shorter, especially in the way some of her passages build from small cells and through her keen use of contrapuntal melodies.

The leader employs her special guests strategically, too; she gives them plenty to work with without making their contributions sound superfluous. Such is the case on "Descend To Barbados," on which Patitucci supplies silvery electric-bass counterpoint melodies alongside Fuller's piquant melodies, all while her regular rhythm section buoys the song with a slippery Caribbean vibe. Both Carrington and Patitucci show up on the suspenseful mash-up "Show In Love/All Of Love."  
 —John Murph

**Angelic Warrior:** Royston's Rumble; Ralphie's Groove; Angelic Warrior; Lil' Les; Body And Soul; Descend To Barbados; Ode To Be (Interlude); So In Love/All Of You; Tailor Made; Core Of Me; Simplicity; Cherokee; Ode To Be (Outro). (64:43)

**Personnel:** Tia Fuller, alto saxophone, soprano saxophone, flute; Shamie Royston, piano, Fender Rhodes; Mimi Jones, acoustic bass; Rudy Royston, drums; Shirazette Tinnin, percussion (2, 6, 9); Terri Lyne Carrington, drums (3, 8, 12); John Patitucci electric/piccolo bass (1, 2, 4, 6, 9), acoustic bass (8); Dianne Reeves, vocals (8).

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

**Medeski Martin & Wood**  
*Free Magic: Live*

INDIRECTO RECORDS 14  
 ★★★★★½

*Free Magic: Live* opens with tinkering simultaneously leaning in several directions. A melodic toots and interjections that sound birthed by pawnshop accordions and out-of-tune violins fill vast spaces. The improvised sequence, actually anchored by a balafon, recalls the "Space" interludes the Grateful Dead performed. Something tangible in the form of the beginning of a melody is within reach, but the musicians aren't in any rush to get there before committing sins of indulgence.

The transgression corroborates Medeski Martin & Wood's links to the jam-band scene, and the backlash such membership inspires. Ironically, this live disc—captured during an acoustic tour in 2007—is the album most likely to persuade audiences that usually shy away from the trio's trademark noodling to take another listen. Yes, there's a pots-and-pans drum solo from Billy Martin during "Where's Sly" that practically begs for the appearance of rising drum throne and dry-ice fog. Yet the unplugged approach and John Medeski's tran-



sition from vintage keyboards to a real piano, instill conduct rooted in the blues. Nowhere is the organic grounding more evident than on a piano-driven version of Charles Mingus' "Nostalgia In Times Square" segueing into Sun Ra's "Angel Race," which wraps hard-bop grooves and chewy bass lines into one tidy package.  
 —Bob Gendron

**Free Magic:** Live; Doppler; Blues For Another Day; Free Magic/ Ballade In C Minor; "Vergessene Seelen"; Where's Sly; Nostalgia In Times Square/Angel Race. (66:45)

**Personnel:** John Medeski, piano, prepared piano, struti box, melodica, mylotica; Billy Martin, drums, percussion; Chris Wood, basses.

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



### Roberto Gatto/Alessandro Lanzoni/Gabriele Evangelista *Replay*

PARCO DELLA MUSICA 40  
★★★★½

Veteran Italian drummer Roberto Gatto has constructed a career from a variety of materials. He's played supporting roles for Art Farmer and Joe Lovano, led recording dates that featured Michael Brecker and John Scofield, composed for film and worked as artistic director for a music festival in Rome. On the piano trio outing *Replay*, Gatto takes a similar approach, exploring jazz from three views: standards, compositions by each band member and free improvisation.

Rounded out by bassist Gabriele Evangelista and pianist Alessandro Lanzoni, the trio is at its best when maneuvering through original charts. "Hat," by Evangelista, begins life as a sad, moaning hunk of solo bass, then morphs into a pensive ballad marked by dark, sparkling piano runs and subtle, song-first stickwork. The intro of Lanzoni's "Levra" is something of a creepy lullaby, but the composer's clear lines and rich harmonies brighten things up as the song progresses. On top of brushes and a bare-bones bass line, Lanzoni delivers the melody of "Replay" with care and emotion. And Gatto's "Valse Laconique" skews mysterious, framing sharp solos with a subtly unsettled head.

Also winning are the two group improvs included on *Replay*. Where so much free music is noisy and abrasive, "Impro 1" is quiet, thoughtful and more-or-less tonal. "Impro 2" is darker and more threatening, but it, too, steers clear of clichés, extracting abstraction from conventional ideas. Also notable are the lengths of these pieces: "Impro 1" finishes up around the two-minute mark, and "Impro 2" is less than 90 seconds long.

On standards, the trio could be any three-some playing; when free improvising or issuing its own compositions, there's no mistaking Gatto and company. —Brad Farberman

**Replay:** Ana Maria; Double Rainbow; Mushi Mushi; Impro 1; Pannonica; Hat; Impro 2; Levra; Surrounded By Frame; Valse Laconique; Replay; The Hands. (57:27)

**Personnel:** Roberto Gatto, drums; Alessandro Lanzoni, piano; Gabriele Evangelista, bass.

**Ordering info:** [auditorium.com/pdm\\_records](http://auditorium.com/pdm_records)

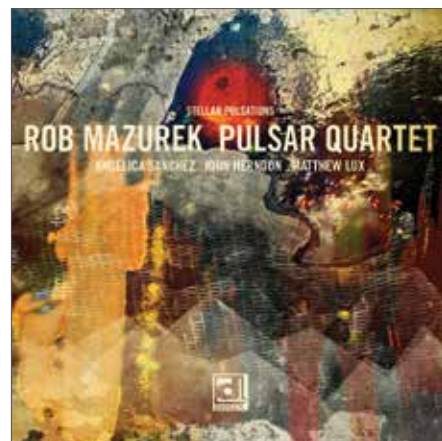
### Rob Mazurek Pulsar Quartet *Stellar Pulsations*

DELMARK 2018  
★★★★½

Rob Mazurek's Pulsar Quartet is a pared-down version of his Exploding Star Orchestra, featuring long-time collaborators Matthew Lux and John Herndon, along with relative newcomer Angelica Sanchez, whose piano becomes the glistening heart of the music on *Stellar Pulsations*.

Mazurek's titles oddly refer to the seven non-Earth planets of our solar system rather than anything to do with stars, but the pulsations of the album title are quite present. One of the most beautiful passages comes at the end of "Magic Saturn," where it's easy to imagine Lux's spacey bass ostinato and Sanchez's tiny notes dropped into yawning silences as a sonic metaphor for interstellar drift.

Credit Mazurek for resisting the obvious tendency to make his Mars composition warlike—"Spiritual Mars" is instead a striking slow burn that gives the melody to the bass and relies on Sanchez to keep it anchored while the drums and cornet sink into a quiet frenzy. Mazurek's recordings always have a strong sense of atmosphere, and here it's as thick as the atmospheres of the gas giants—Lux's job on "Primitive Jupiter" is to create a low-end rumble that underscores the planet's volatility.



Mazurek is adept at building striking contrasts into his compositions, and "Spanish Venus" features a simple but very effective one, as the rhythm section never deviates from a set pattern, while the piano and cornet play almost without a tether, freely flowing together over rigid backing. It's unpretentiously thoughtful writing. Even with its conceptual framework, *Stellar Pulsations* is similarly unassuming, an album of quiet intensity that imbues the vast distances it covers with warmth.

—Joe Tangari

**Stellar Pulsations:** Primitive Jupiter; Magic Saturn; Spiritual Mars; Spiral Mercury; Spanish Venus; Twister Uranus; Folk Song Neptune. (47:32)

**Personnel:** Rob Mazurek, cornet; Angelica Sanchez, piano; Matthew Lux, bass guitar; John Herndon, drums.

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



**MR. TUBA**  
Harvey Phillips  
The autobiography of a titan of the tuba  
"Possibly the greatest tuba player of all time."—*New York Times*  
hardcover \$32.00 ebook \$27.99

Revised and Expanded Edition  
**Jelly Roll, Bix, and Hoagy**  
Gennett Records and the Rise of America's Musical Grassroots  
Rick Kennedy  
Traces the colorful history of one of America's most innovative record companies  
paperback \$25.00 ebook \$21.99



**THE JAZZ LIFE OF DR. BILLY TAYLOR**  
DR. BILLY TAYLOR  
with Teresa L. Reed  
hardcover \$25.00 ebook \$21.99



PRE-ORDER NOW

800-842-6796  
[iupress.indiana.edu](http://iupress.indiana.edu)

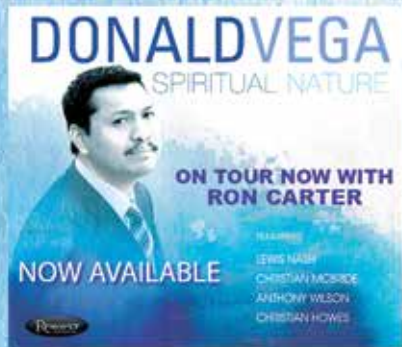




**INDIANA UNIVERSITY PRESS**  
INDIANA UNIVERSITY



&  
Donald Vega  
Salute  
Ron Carter  
for his induction  
into Downbeat's  
Hall of Fame!



Also Available from  
Resonance Records:

Bill Evans  
Live at Art D'Lugoff's  
Top of The Gate

Album Download includes digital booklet

Wes Montgomery  
Echoes of Indiana Avenue

Album Download includes digital booklet

Visit [www.resonancerecords.org](http://www.resonancerecords.org)  
for a complete catalog listing.



Available on  
iTunes  
[iTunes.com/ResonanceRecords](http://iTunes.com/ResonanceRecords)



**SUBSCRIBE**  
877-904-JAZZ

## Historical | BY KEVIN WHITEHEAD



Charles Mingus

COURTESY LEGACY RECORDINGS

### Charles Mingus' Gospel Truths

For Charles Mingus, composer with outsize ambitions, major label dates afforded major opportunities: to spend more time shaping music in the studio, or to expand instrumental resources. Witness five albums included in the 10-CD *The Complete Columbia & RCA Album Collection (Columbia/Legacy 88697 97959 ★★★½)*, starting with 1957's *Tijuana Moods* on RCA, for sextet. Tijuana, Mexico, is a border town, like Nogales, Ariz., where Mingus was born, and he had a genius for border-hopping. At Atlantic in the '50s he mixed gospel jazz with Lennie Tristano counterpoint. Mingus also heard possibilities in Spanish music for bypassing conventional harmonies before Miles Davis' flamenco sketches, and here applies the same raucous multi-vectorism and improvised counterpoint to Latin rhythms and Spanish modes as to his churchy music.

As always, the dynamism starts with the bass. Mingus prodded in a way even the greats before him didn't. His notorious cajoling wasn't limited to verbal abuse and sucker punches: His bull fiddle could run players over, too. The other MVP, the other half of his heartbeat on most sessions here, is quietly cooking drummer Dannie Richmond, with his tight triplet drive, who faithfully shadows the bassist's gloriously flexible tempos.

Mingus moved to Columbia in 1959, and recorded the classic *Mingus Ah Um* for four-horn septet with trombonist Jimmy Knepper, tenor saxophonist Booker Ervin and alto saxophonist John Handy. "Better Git Hit In Your Soul" and "Boogie Stop Shuffle" are the rollicking Atlantic years redux; "Goodbye Pork Pie Hat" is one of the greatest jazz eulogies. Slap bass on "Jelly Roll" honors jazz's two-beat roots and Morton's compact orchestrations. These players return for *Mingus Dynasty* six months later, often revisiting the same territory: more 6/8 gospel, handclaps and verbal exhortations. There are also two tunes from Duke Ellington's book, and the spritely "Far Wells, Mill Valley" for tenet, with its beautiful,

flutey scoring.

Two CDs' worth of alternate, incomplete and rehearsal takes from the above sessions were included over the protests of the composer's trustee Sue Mingus, who denounces their inclusion in her booklet notes. Some of those leftovers aren't bad, but there are too many *Tijuana Moods* scraps though they shed light on the laborious recording process. The more welcome rarities are 1957's third-stream "Revelations" for 16 musicians and a one-off blues duet with Dave Brubeck.

Mingus' big projects could run away from him; the best sustained realization of his orchestral scores is *Let My Children Hear Music* from 1971, much of it arranged by Sy Johnson, who also wrote some "connective tissue." "Allegro Ma Non Troppo," an orchestration of Mingus' piano solo "Myself When I Am Real," brings back the Spanish tinge; "Taurus In The Arena Of Life" is a bullfight turned rueful waltz; "Hobo Ho" spotlights James Moody's pleading blues tenor. For all the imposing weight of his lines and harmonies, Mingus depended on soloists to thicken the texture and give voice to multiple viewpoints.

Johnson also worked on *Charles Mingus And Friends In Concert* from '72, which reprises much of the same music, along with some oldies, and boasts guests including saxophonists Gene Ammons and Lee Konitz. Mingus impetuously invited too many players, but it comes together rather well. The band's pretty much in tune, and not too heavy on its feet. It's better than Mingus thought at the time.

The box's sixth album is 1989's posthumous *Epitaph*, the biggest of Mingus' big pieces, painstakingly assembled from myriad familiar and unfamiliar bits by "Revelations" conductor Gunther Schuller. Sterling players abound—Michael Rabinowitz memorably plays five bassoon choruses on "Wolverine Blues"—but it's relatively flat. We get the notes but rarely the passions of the man.

DB

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



**Joshua Abrams**  
*Representing*

EREMITE 58  
★★★★

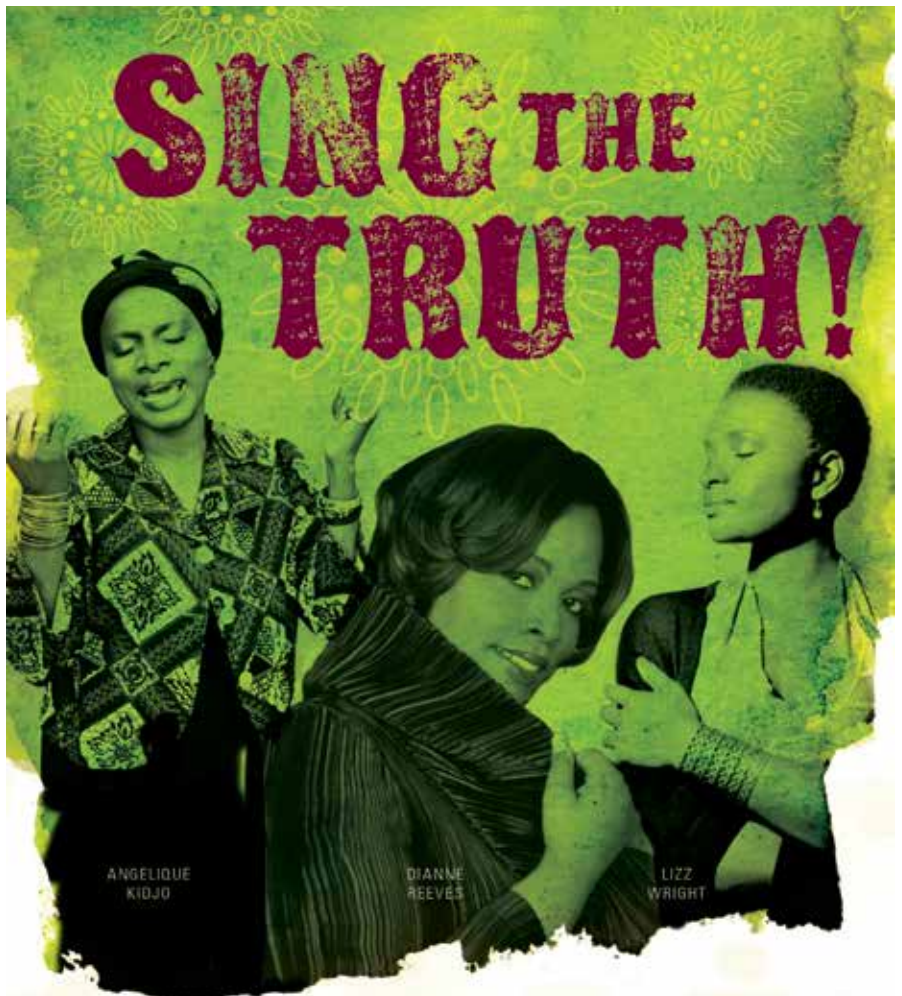
On the second album (an LP-only release) by his Natural Information Society, Joshua Abrams, one of Chicago's most broad-minded players, continues forging his own take on ritual music, much of it built around a single chord and inspired by trance music from around Africa. This time around Abrams doesn't use his main instrument—the bass—at all, instead crafting deep lines using the dry-toned, three-string Moroccan guimbri, which can't help but give the results a taste of Gnawan music. But his savvy choice in collaborators, varied rhythms and effectively lean arrangements leaves little doubt that on *Representing* he's carved out his own sonic world.

For "San Anto" Abrams enlisted the iconoclastic saxophonist David Boykin to unfurl tightly coiled tendrils of craggy free-jazz, while on "Moon Hunger" the reedist served up tender, shimmering long tones across dissipated harmonium washes to create an entirely different mood. Across both sides of the record, though, the grooves are always hypnotic and circular, laying a warm, mesmerizing foundation for subtle melodic and textural exploration. There's a touch of psychedelic rock in the chiming guitar patterns Emmett Kelly plays on "Sound Talisman," a kind of post-Braxton complexity to the jagged patterns of massed winds on "The Ba," and a touch of hydroplaning funk in the licks of guitarist Jeff Parker on "Cloud Walking." It's a terrific collection that stands easily on its own, but it's all the more stunning that Abrams is able to borrow from far-flung musical cultures without ever infringing upon any of them. —Peter Margasak

**Representing:** San Anto; Representing; Moon Hunger; Sound Talisman; Sungazer; The Ba; Enter Mountain Amulet; Cloud Walking. (37:00)

**Personnel:** Joshua Abrams, guimbri, organ, MS20, harps, bells, harmonium, MPC; Chad Taylor, gong (1), drums (2); David Boykin, tenor saxophone (1, 3); Emmett Kelly, electric guitar (4), acoustic guitar (7); Mikel Avery, drums (4, 5); Lisa Alvarado, gong (4), harmonium (7, 8); Tomeka Reid, cello (5); Nicole Mitchell, flutes (6); Jason Stein, bass clarinet (6); Jeff Parker, electric guitar (8); Michael Zerang, tambourine (8).

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



**Friday, January 18, 8:00**

SCP Jazz series

**Dianne Reeves** vocals  
**Angelique Kidjo** vocals  
**Lizz Wright** vocals

Dianne Reeves returns to Symphony Center in a program honoring the music and spirit of great female artists. Reeves, along with stellar vocalists Angelique Kidjo and Lizz Wright, will perform the music of three legends—Miriam Makeba, Abbey Lincoln and Odetta—along with songs made famous by Billie Holiday and other jazz greats.



**SYMPHONY CENTER PRESENTS**

312-294-3000 • CSO.ORG

Artists, prices and programs subject to change.

The SCP Jazz series is sponsored by:

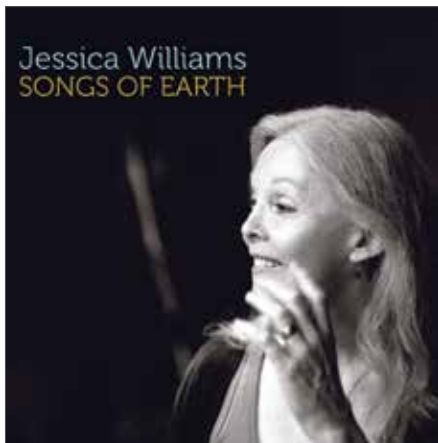
BMO Harris Bank

Media Support:

CHICAGO SUN-TIMES DOWNBEAT WBEZ91.5

TODAYS TOP PLAYERS TRUST US WITH THEIR SOUND

www.RSBerkeley.com  
View Our Latest Products At The NAMM Show | Booth # 4406



**Jessica Williams**  
*Songs Of Earth*

ORIGIN RECORDS 82619  
★★½

It takes guts to walk out onstage with nothing but a piano, your imagination and trust that you can bring the two together in fruitful combination. On *Songs Of Earth*, Jessica Williams takes up this challenge, which was recorded live over several nights at the Triple Door in Seattle. The album overall casts a mood of somewhat sad reflection. Minor keys predominate. Certain technical devices crop up again and again—tremolo octaves in the left hand, a sus-four lick that scampers quickly toward the top of the keys. But the more engaged you get with Williams’ improvisations, the more problematic the experience becomes.

**Ratchet Orchestra**  
*Hemlock*

DRIP AUDIO 00820  
★★★

The odd and mostly lovable Montreal-based Ratchet Orchestra defies easy-does-it categorization. This “orchestra,” with roving compositions and improvisation-lined game plan, is unequal parts new music chamber ensemble, avant-garde little big band, free-range amblescape by noted Montreal “out” cats and some X factors as-yet defined. Bassist Nicolas Caloia is the principle creative culprit, devising scores, mixing musical models and leading the massive, 30-plus member orchestra, with horns, strings and rhythm section denizens. Quality control isn’t always what might be hoped for, but the feeling and idealism are infectious.

On *Hemlock*, Caloia’s games begin with the opening cracked fanfare of “Winnow,” a restless yet somehow peaceable piece based on ascending motifs. The epic numbers include the self-deconstructing mini-suite “Dusty,” the languid impressionistic lay of “Safety”—whose harmonic sense of safety arrives at the final, almost uncomfortably normal resolving

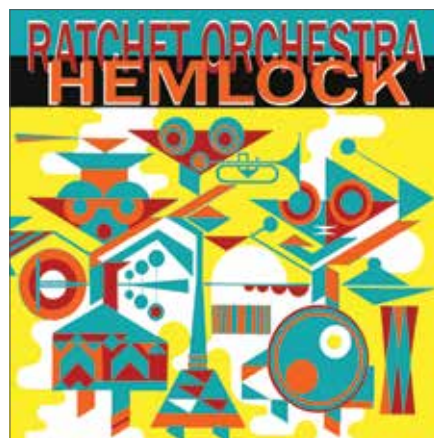
In her liner notes, Williams describes “Poem” as “one piece that I actually notated.” She also came up “very sketchily” with “Little Angel” and devotes the one non-original track on *Songs Of Earth* to John Coltrane’s “To Be.” It’s interesting, then, that “Poem” and “To Be” especially come across as very extemporaneous. “Poem” is anchored on a 3/4 left-hand minor ostinato, which Williams plays kind of mournfully.

“To Be” feels invented on the spot. Williams encourages this impression by starting with a left-hand drone and modal scatterings in the right hand, both of which she uses liberally on the other tracks. We settle into a triplet left-hand ostinato and an increasingly minor-key feel. There are a few majors here and there, but the entire 10-minute performance is colored by the inevitability of a switch to the minor. An unexpected major five-and-a-half minutes in leads to a more complex tapestry of expression.

Despite its ambitious length, “To Be” exposes the same range of expression Williams employs throughout *Songs Of Earth*. She does sometimes add extra flavoring, most noticeably on “Montoya.” Yet she also mirrors much of what she does elsewhere through liberal rubato, another left-hand octave tremolo. Even her appropriation of modal elements identified with Spanish music harks to “The Enchanted Loom,” where the device feels almost self-consciously applied.

—Bob Doerschuk

**Songs Of Earth:** Deayrhu; Poem; Montoya; Joe And Jane; Little Angel, The Enchanted Loom; To Be. (54:18)  
**Personnel:** Jessica Williams, piano.  
**Ordering info:** [origin-records.com](http://origin-records.com)



chord. The album’s compact teasers—toying palate-cleansers, if you please—range from the Ornette Coleman-meets-marching band and waltz-time feel of “Yield” and the conceptual confection of the one-minute “Kick,” built around the convoluted recitation and twist-ups of beat poet Brion Gysin’s hepcat haiku, “kick the habit, man.”

—Josef Woodard

**Hemlock:** Winnow; Dusty; Yield; Wish Part 1 and 2; Kick; Safety; Hemlock, Part 1 and 2. (52:55)  
**Personnel:** Nicolas Caloia, bass; Ratchet Orchestra, ensemble.  
**Ordering info:** [dripaudio.com](http://dripaudio.com)



**Michael Feinberg**  
*The Elvin Jones Project*

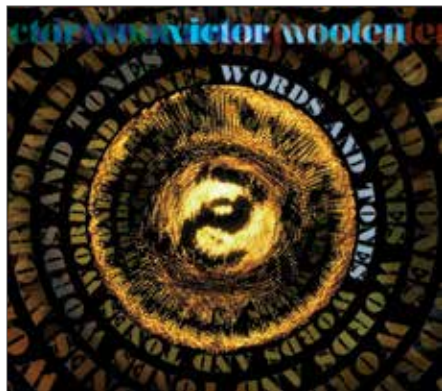
SUNNYSIDE 1325  
★★★

Bassist Michael Feinberg’s *The Elvin Jones Project* started out as an exploration of Feinberg’s favorite bass players, but ended up in Jones’ lap, or drum chair. While Feinberg is a talented player, and his crew here is equally up to the task, the overall effect is one that suggests an inside knowledge of the drummer’s story.

Starting off with “Earth Jones,” one gets the feeling that this might be a more impressionistic release—more experimental ’70s than straightahead ’60s with Leo Genovese’s dreamy Rhodes and the tune’s gentle if insistent pulse, furthered along by Feinberg’s simple yet eloquent lines. But then “Miles Mode” is a kindly slap and we’re back in the 1960s, with a true-to-form rendition of that classic, featuring Genovese again, this time invoking the spirit of McCoy Tyner even as he lays down his own imprint. Billy Hart’s playing, while echoing his friend Jones, remains his own. In the end, the drummer’s more nuanced playing, while similar, works better with this varied material than Jones’ robust and potentially explosive style might have. On “Taurus People,” Feinberg and Hart forgo pulse, the bass interacting with the drums freestyle as Genovese’s acoustic piano seems to steer the music further into straightahead territory. Without a solo, per se, this may be Feinberg’s best moment on *The Elvin Jones Project*, the format open enough to let his playing run things even as he remains the bottom-end driver. The funky Frank Foster-penned “Unknighted Nations” is the lone rock-oriented blues piece here, the highlight being a tuneful Hart drum solo. From here on out, the CD continues with visits to a more balladic style with “It Is Written” and “Nancy,” the former featuring guitarist Alex Wintz along with what became trumpeter Tim Hagans’ best contributions to the project.

—John Ephland

**The Elvin Jones Project:** Earth Jones; Miles Mode; Taurus People; It Is Written; The Unknighted Nations; Nancy With The Laughing Face; Three Card Molly. (49:00)  
**Personnel:** Michael Feinberg, bass; George Garzone, tenor saxophone; Tim Hagans, trumpet; Leo Genovese, piano, Fender Rhodes; Bill Hart, drums; Alex Wintz, guitar.  
**Ordering info:** [sunnysiderecords.com](http://sunnysiderecords.com)



**Victor Wooten**  
*Sword And Stone*

VIX RECORDS

★★½

**Victor Wooten**  
*Words And Tones*

VIX RECORDS

★★

Victor Wooten's new albums are two sides of the same coin: *Sword And Stone* is mostly instrumental, while *Words And Tones* (sword and stone respelled) features most of the same tunes sung by female vocalists. Employing over a combined 60 musicians and never using the same personnel and instrumentation configuration twice, both albums, especially the vocal one, are at times fuzzy conceptually and over-produced. Too many musicians, too many instruments, too many ideas.

*Sword And Stone* is the stronger and least muddled of the two albums, although it can't help itself from meandering. The tunes are often catchy, especially the title track and "Brooklyn." "Love Is My Favorite Word" is a playful samba, but it's light and a little watered down. "Keep It Low," with vocals from Wooten, is a head-scratcher, as it inexplicably features 13 bass players. The somewhat unfortunate "Still Your Baby" is a family affair, and Kaila Wooten's vocals were processed to almost sound like a talking doll; it doesn't work. Wooten flashes his bass chops on the slow funk of "Say Word," on which he is joined by drummer J.D. Blair. His brief tenor bass solo track, "H.O.P.E.," is quite lovely.

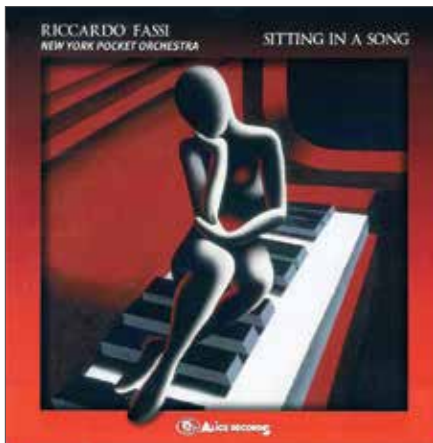
*Words And Tones*, which includes a small army of singers and most of the instrumentalists from its counterpart, is frankly a bit messy. Almost every song features a different lead vocalist, helping to create inconsistency. Save for "I Can't Make You Love Me" (originally recorded by Bonny Raitt) and a cover of Stevie Wonder's "Overjoyed," Wooten wrote or co-wrote all the lyrics. Positive lyrics that celebrate love, family and places are always great in theory, but as they appear on *Words And Tones* they're sometimes too obvious, superficial and a bit trite. *Words And Tones* comes off like the musical equivalent of a well-pro-

duced film shot during a large family reunion. This is especially the case on "Heaven," which includes numerous singers, many of whom are Wooten's family. Full of enthusiasm and good vibes, it's obvious that its participants enjoyed recording the album. Wooten is to be commended for his generosity in sharing the recording experience with his family and giving numerous people the opportunity to record. Although diehard Wooten fans will probably flock to *Words And Tones*, it's nothing a casual fan or those unfamiliar with Wooten would seek out.

—Chris Robinson

**Sword And Stone:** Sword And Stone; Love Is My Favorite Word; Pass Me Not, O Gentle Savior; Get It Right; A Woman's Strength; It's All Right; Love To Hear U Laugh; Say Word; Be What U Are; H.O.P.E.; Brooklyn; Still Your Baby; Merlin; Keep It Low. (62:33)  
**Personnel:** Victor Wooten, basses, cello (6, 7), viola (5, 7), keyboards (8, 12), vocals (14); Meshell Ndegeocello, bass (4); Steve Bailey, trombone (1, 2, 11), bass (1, 6, 9, 14); Marcus Rojas, tuba (11); Roy Wooten, cajon (7, 14), drums (9); Darrell Tibbs, percussion (6, 7, 9, 11); J.D. Blair, drums (3, 5, 8).

**Words And Tones:** Listen And Be Silent; Sword And Stone; Love Is My Favorite Word; A Woman's Strength; I Can't Make You Love Me; Brooklyn; Say Word; Be What U Are; Get It Right; When U Grow Up; Overjoyed; Heaven; It's All Right; Love To Hear U Laugh. (69:13)  
**Personnel:** Victor Wooten, basses, keyboards (7, 10), vocals (9, 10, 12), cello (11, 14), viola (14); Additional personnel include: Meshell Ndegeocello, vocals (9), bass (9); Marcus Rojas, tuba (6); Joseph Wooten, keyboards (9, 11, 12), vocals (9, 12); Darrell Tibbs, percussion (8, 13, 14); J.D. Blair, drums (4, 5, 7, 11, 12); Deric Watson, drums (6, 9, 12); Adam Wooten, vocals (1, 10, 12), drums (13); Kaila Wooten, vocals (1, 3, 9, 10, 12); Sandra Williams, vocals (6, 9, 14); Divinity Roxx, vocals (7, 9, 12).  
**Ordering info:** [vixrecords.com](http://vixrecords.com)



**Riccardo Fassi New York Pocket Orchestra**  
*Sitting In A Song*

ALICE RECORDS

★★★★

“The Hawk,” a tune from keyboardist Riccardo Fassi’s *Sitting In A Song*, toys with a dub reggae groove. Bassist Essiet Essiet plucks a stuttering line; drummer Antonio Sanchez fires rim shots; Fassi’s buttery Rhodes emits staccato chords; and the horns—trumpeter Alex Sipiagin, trombonist Andy Hunter, alto saxophonist Dave Binney and baritone saxophonist Gary Smulyan—deal an idea that nods to Bob Marley’s “Lively Up Yourself.” And yet “The Hawk” never touches down in Trenchtown; from Essiet’s rubbery solo bass digression to a passage that sees Hunter and Sipiagin impro-

vising simultaneously, the piece never succumbs to formula, or tradition. The same could be said of *Sitting In A Song*; the album positions familiar elements—jazz harmony, twisting melodies, swing—in ways that feel fresh.

A lifelong resident of Italy, Fassi wrote the pieces on *Sitting* with the members of his “New York Pocket Orchestra” in mind. In 2009, after working the music out at the 55 Bar in Manhattan, Fassi and his associates ventured out to a Brooklyn studio, where the disc was brought to life.

The most acrobatic song of the set, “Random Sequencer” places spiraling, harmonica-like horn harmonies over crunchy Rhodes riffs and a metronomic rhythm. “Seven Loops” snakes unpredictable brass-and-alto-sax lines around dense bass-and-bari-sax chattering in anticipation of smart, questing solos from Sipiagin and Binney. And “Twelve Mirrors” uncages Smulyan over Sanchez’s steady time and Essiet’s walking, but only after the full ensemble has successfully navigated a series of complex, lurching figures.

Fassi is a dynamic player, too. His shining moment as pianist is the gorgeous title track, a solo performance that leaves the listener wondering how much was written out and how much was simply waiting to be discovered.

—Brad Farberman

**Sitting In A Song:** Random Sequencer; Twelve Mirrors; The Hawk; Seven Loops; Sitting In A Song; Summer’s Solstice; Shuffle Bone; Moving Line; Berlin; Dionysia. (72:06)

**Personnel:** Riccardo Fassi, piano, Rhodes piano; Alex Sipiagin, trumpet, flugelhorn; Dave Binney, alto saxophone; Gary Smulyan, baritone saxophone; Andy Hunter, trombone; Essiet Essiet, bass; Antonio Sanchez, drums.

Ordering info: [alicerecords.it](http://alicerecords.it)

**Michael Bisio/Matthew Shipp Duo**  
*Floating Ice*

RELATIVE PITCH 1005

★★★★

Matthew Shipp has an interest in the sweet science of boxing, and it doesn’t surprise given his knuckle-dusting duck ‘n’ dive pianism. He’s partial to the pugilist’s braggadocio, but like Muhammad Ali, the posturing is just that, an attempt to draw attention to his talent. Shipp’s music is speedball attack and shadow boxing.

“Holographic Rag” has Shipp taking fairly wild and unpredictable swings, and it starts punch-drunk. Bassist Michael Bisio spars leaning forward, absorbing the hits but moving around the ring, gloves tight. The pianist has such kaleidoscopic range and feverish intensity, it’s as if this could be his last bout, his last chance as a contender, and he’s determined to KO or be KO’d. Bisio’s rampant energy stokes this. Just before the nine-minute mark on “Holographic Rag,” both musicians’ parallel universes collide as if one were striding atop the other’s Lonsdale boots.

“Decay” is more intriguing from the out-



set, with Bisio’s whinnying arco Smees to Shipp’s sinister Captain Hook, as the latter messes inside the piano looking for clues. Bisio’s cover photograph of a crystallized tree after an ice storm neatly suggests the multifarious tendrils in the music, which peaks decisively during “The Queen’s Ballad.” Bisio springs out of his corner with a vengeance on “Swing Laser;” Shipp’s knuckles spasmodically pursuing him.

—Michael Jackson

**Floating Ice:** Floating Ice; The Queen’s Ballad; Swing Laser; Disc; Supernova; Holographic Rag; Decay. (57:18)

**Personnel:** Michael Bisio, bass; Matthew Shipp, piano.

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



**Joe Fiedler’s Big Sackbut**  
*Joe Fiedler’s Big Sackbut*

YELLOW SOUND LABEL 566843

★★★

Joe Fiedler’s Big Sackbut is a low brass quartet consisting of Fiedler, Ryan Keberle and Josh Roseman on trombone, and Marcus Rojas on tuba. On this album the group rips, dances and converses through 10 tracks in a quasi-third-stream fashion that balances composition and improvisation equally.

All of the arrangements and the bulk of the compositions are Fiedler’s. He adeptly mixes polyphonic with homophonic textures, writes lush harmonies and presents several compelling antiphonal call and response sections. Solos and composed sections segue and flow seamlessly, and Fiedler gives little pockets of space where players can inject a quick solo statement. His writing is most effective when simultaneous solos are mixed with written parts, as on “Mixed Bag.” The disc’s other standout track is Willie Colon’s romping “Calle Luna, Calle Sol,” which has a ton of forward energy.

The quartet is so tight that they sound like one big, polyphonic low-brass organ. Each trombonist kills it. Solos are divvied up evenly and each player brings an individual approach to phrasing, sound and melodic line. They are equally at home whether playing soft balladic and chorale passages or ratcheting things up when more snarl is required. Rojas’ bass lines hold everything together and never waver. During his great unaccompanied introduction to “Ging Gong,” he taps his horn and hums while playing, getting a didgeridoo type drone.

Despite how well written, arranged and performed the music on this album is, it becomes a bit monotonous after a while. The tempi are all in the medium range, forms begin to be a little predictable, and except for the few instances where mutes are used, each piece uses the same timbral palette. It all gradually blurs together.

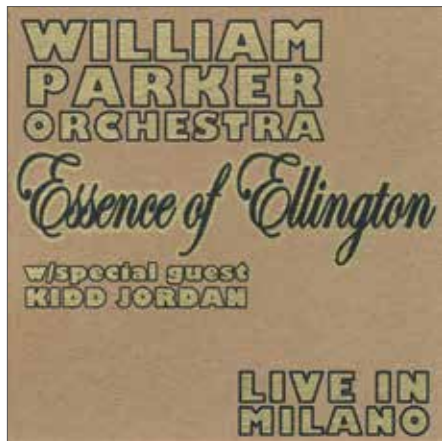
—Chris Robinson

**Joe Fiedler’s Big Sackbut:** Mixed Bag; The Crab; Don Pullen; A Call For All Demons; #11; Calle Luna, Calle Sol; Blabber And Smoke; Ging Gong; Does This Make My Sackbut Look Big?; Urban Groovy. (60:49)

**Personnel:** Joe Fiedler, Ryan Keberle, Josh Roseman, trombone; Marcus Rojas, tuba.

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





**William Parker Orchestra**  
*Essence Of Ellington/Live In Milano*  
 CENTERING 1008/1009  
 ★★★★★

William Parker has said that when he and his brother were kids, they put on *Ellington At Newport* and pretended to play along on make-believe saxophones. Duke Ellington didn't just play music; he provided a vehicle for transcendence. Parker has always aimed to accomplish something similar with his own music; more than once he's challenged his musicians to levitate the bandstand, and he wasn't necessarily speaking in metaphor.

Parker says that the way to emulate the masters is not to imitate them, but to find one's own way of playing music. The band then launches into a 20-minute-long original entitled "Portrait Of Louisiana." Saxophonist Kidd Jordan pulls out all the stops, starting at the top with a near-operatic display of high-energy vibrato that parries the brass players' advances like an Olympic fencer, while drummer Hamid Drake switches from generating full-steam propulsion to plucking fractured, unstable surfaces out of the air. The music is dynamic and thrilling, like Ellington's, but doesn't sound much like anything he ever did.

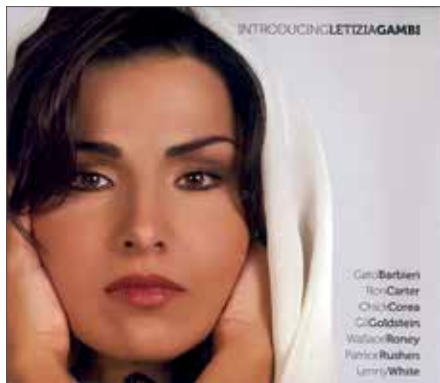
"Sophisticated Lady" reveals another facet of Ellington that Parker holds dear—the songster. Singer Ernie Odoom blends the unctuous phrasing of a mid-20th century crooner with cosmic stream-of-conscious recitations and passages of unhinged scatting that owe more to Sun Ra's space vocalists than Ellington's slick singers. A purist might be appalled, but Parker knows that to make something new, you sometimes have to break something dear to you; he also knows that Ellington's material can stand up to anything. —Bill Meyer

**Essence Of Ellington:** Disc One: Introduction by William Parker; Portrait Of Louisiana; Essence Of Sophisticated Lady; Sophisticated Lady; Take The Coltrane (71:14). Disc Two: In A Sentimental Mood; Take The "A" Train/Ebony Interlude; Caravan; The Essence Of Ellington (63:31).

**Personnel:** William Parker, bass; Hamid Drake, drums; Dave Burrell, piano; Kidd Jordan, tenor saxophone; Steve Swell, trombone; Willie Applewhite, trombone; Dave Sewelson, baritone saxophone; Sabir Mateen, clarinet and tenor saxophone; Rob Brown, alto saxophone; Darius Jones, alto saxophone; Ras Moshe, soprano and tenor saxophone; Roy Campbell: trumpet, flugelhorn; Matt Lavelle, trumpet; Ernie Odoom, voice.

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

**SUBSCRIBE**  
**DownBeat.com | 877-904-JAZZ**



## Letizia Gambi

### *Introducing Letizia Gambi*

JANDOMUSIC

★★½

Letizia Gambi is a Neapolitan ingénue with a pleasant alto voice and a moderate affinity for emotional communication. Drummer Lenny White produced and anchored all of the ensembles on this, her recorded debut. The results are a mishmash of styles: a little jazz, a little pop, a little funk, a little disco and even a little opera. Despite the presence of some A-list jazz instrumentalists, Gambi delivers an over-produced pastiche that never amounts to a great deal.

Gambi emotes, often to excess, when she sings. Her rhythm is not especially arresting (she doesn't swing), and White gives her easy tempos. The vocal phrasing flows better when sung in Italian, while the English is stilted. Mildly

## Bettye LaVette

### *Thankful N' Thoughtful*

ANTI- 87195

★★★½

The Rolling Stones were mostly right. It's the singer, not the song. That proves true the majority of the time vocalist Bettye LaVette is involved. While the soul veteran couldn't pull off British rock classics on 2010's misguided *Interpretations*, she returns to her trademark gritty form on *Thankful N' Thoughtful*, a personal effort that coincides with her recently released autobiography. The r&b rawness LaVette conjures follows the pain-and-suffering trajectory she's traced since launching her late-career comeback. The set features wrenching interpretations of tunes by the likes of Tom Waits, Sly Stone and Beth Nielsen Chapman.

LaVette's disarming phrasing and ability to make every note she envelops sound fully absorbed remains singular. Her grumbles and aches suit the lonesome settings and contemplative themes, occasionally giving the impression she's crooning the farewell song at a loved friend's funeral mass. Expressing her affinity for emptiness and reflection, fractured readings of Bob Dylan's "Everything

impressive melodic forays in the upper register on a syrupy recasting of "O Sole Mio" indicates that Gambi has some pop potential.

White buoys the ensembles with discreet string charts, and uses horn soloists sparingly. The use of Hector Del Curto's bandoneon always conjures an Old World feel, but on a flaccid smooth-jazz tune like "A Time," you wonder why it's there.

The use of jazz royalty is especially disappointing in that they seldom get to stretch out in anything other than cameos. Roney's trumpet provides some melodic interest to the otherwise dull "You Are So Special." Gato Barbieri takes a chorus with his patented fire-roasted tone on "The Question Of U," and even quotes himself on the *Last Tango In Paris* soundtrack. Far too often, though, studio players could've done their contributions.

If the songs themselves are anything special, they are often neutered by chart and tempo. Gambi is mostly given to singing/reciting pillow talk confessions that come across like so many pages of somebody else's diary. —Kirk Silsbee

**Introducing Letizia Gambi:** Secret Tears; Appocundria; And I Think Of You; Soli; You Are So Special; A Time; 'O Sole Mio; The Question Of U; Passione; Bachelorette; The Love Of Your Life; My Town; Munasterio 'E Santa Chiara/In a Sentimental Mood; Yo Soy El Sur. (70:08)

**Personnel:** Letizia Gambi, Gennaro Sica, vocals (9); Jisoo Ok, cello (2, 3, 7, 13); Mick Danielson, Leonardo Suauz, Paz Shmuel Katz, Ron Lawrence, Daniel Miller, strings (2, 4, 5, 6, 7, 11, 12, 14); Wallace Roney, trumpet (5); Max Ionata, soprano saxophone (1); Gato Barbieri, tenor saxophone (8); Antonio Faraó (1), Chick Corea (2), Patrice Rushen (3, 7, 13), Vince Evans (6), Axel Tosca (8, 14), Pete Levin (9), Carlos Franzetti (12), piano; Gil Goldstein, piano, accordion (4, 5, 11); Hector Del Curto, bandoneon; Nick Moroch, guitar; Dario Rosciglione (1), John Benitez (2, 4, 5, 8, 9, 14), Dave Finch (3, 6, 11, 12), Ron Carter (7, 13), bass; Lenny White, drums; Pedro Alvarez, Jair Sala, percussion (2); Miki Richards, Gregory Russell Clark, background vocals (3, 8, 9).

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



Is Broken" and Neil Young's "Everybody Knows This Is Nowhere" spark with fresh perspectives. So does a reconfigured "Dirty Old Town," recast to portray the down-and-out times of her Detroit hometown.

—Bob Gendron

**Thankful N' Thoughtful:** Everything Is Broken; I'm Not The One; Dirty Old Town; The More I Search (The More I Die); I'm Tired; Crazy; Yesterday Is Here; Thankful N' Thoughtful; Fair Enough; Time Will Do The Talking; Everybody Knows This Is Nowhere; Dirty Old Town (Slow Version). (50:18)

**Personnel:** Bettye LaVette, vocals; Jonathan Wilson, guitars, banjo; Glenn Patscha, piano, keys, backing vocals; Jennifer Condos, bass; JJ Johnson, drums, percussion; Douglas Wieselmann, reeds; Steven Bernstein, brass.

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



## Louis Sclavis Atlas Trio

### *Sources*

ECM 2282

★★★★

Each of the selections on French clarinetist Louis Sclavis' Atlas Trio's *Sources* fall between a visit and a visitation. Most of the tunes end in a major key, but despite the pulse found on the brisker ones, everything ultimately sounds like one elongated thought: more classical than jazz.

"Dresseur De Nuages" is a soft floater with unison lines abutting loose strands of notes that seem to wander off but somehow stay connected. Sclavis' bass clarinet mingles with Benjamin Moussay's piano in a haunting dance of a dream. This piece highlights what appears to be the raison d'être of *Sources*: bereft of standard chord changes, of even bars or measures, that suggestion of a visit does indeed become a visitation, the hint of earthier spirits from Gilles Coronado's muted electric guitar plucks and Moussay's later, subdued electric bump on keyboards notwithstanding.

The group-composed "Outside Of Maps" is aptly titled as it lingers around the edges of free, open improvisation, with no pulse to speak of, no harmonic center.

Beginning and ending *Sources* are bouncier fare that include this rarefied trio with heightened levels of interaction. Coronado's single, somewhat raucous guitar lines suggest a bit of funk as Moussay and Sclavis seem to chase each other along more unison lines with "Pres D'Hagondange." There's almost a swing feel to this relatively jazzier tune. Likewise with the closer, Coronado's "Sous Influences," where Sclavis' puckish bass clarinet intro gives way to what might serve as a closer in a live setting, Moussay and Coronado joining in with more funk, both of them going electric, quixotic, tasteful in their support and eventual overtaking of the music.

—John Ephland

**Sources:** Pres D'Hagondange; Dresseur De Nuages; La Disparition; A Road To Karaganda; A Migrant's Day; Sources; Quai Sud; Along The Niger; Outside Of Maps; Sous Influences. (57:51)

**Personnel:** Louis Sclavis, bass clarinet, clarinet; Benjamin Moussay, piano, Fender Rhodes, keyboards; Gilles Coronado, electric guitar.

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

## How Johnny Hartman Finally Broke Through

If you're not yet 40 and know Johnny Hartman at all, it's probably because you found him second-hand through John Coltrane or in the 1995 movie *The Bridges Of Madison County*. In that film, director Clint Eastwood handed Hartman the role of a lifetime—as the interior emotional essence of a brief-encounter romance. Unfortunately, this breakout moment came 12 years after his death.

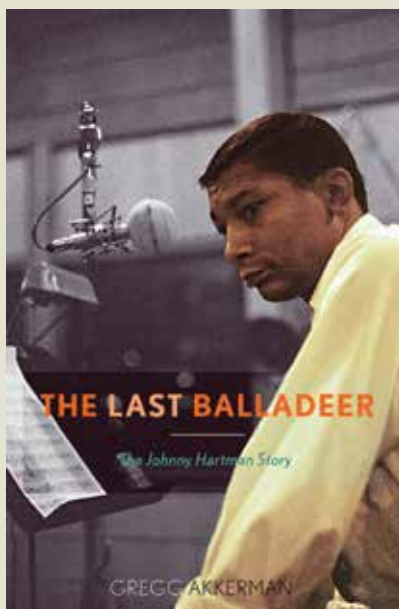
In the 30 years since Hartman's passing, his legacy has ascended. This gap is what Gregg Akkerman proposes to repair in *The Last Balladeer: The Johnny Hartman Story* (Scarecrow Press), a major work on a man whose life was lived in the minor leagues of the jazz and pop world.

From the first page forward, we await the arrival of a life crisis to drive the story and bring it drama. But it never comes: no drugs, no alcohol, no sex, no arrests, not even tax problems. Instead, Hartman's life was, like that of many men of the jazz world, remarkably ordinary and inordinately respectable. But there was that singularly plush baritone voice of his and its seductive power to turn any song into pillow talk. It was a gift to equal Bing Crosby's or Frank Sinatra's. Yet it takes Akkerman 153 pages to nail the theme that pervades Hartman's story: "With music this good, why wasn't he more popular?"

Stardom eluded Hartman in a series of frustrating near-misses. His Chicago childhood and service in World War II led to his first important step into music after the war. Soon Hartman was touring with Earl Hines and getting a taste of the big time, if not the big money. It obliged him to fill the formidable shoes of Billy Eckstine, who had preceded him with Hines and defined the romantic black crooner of the '40s and '50s. There would be no digressions for Hartman into blues, r&b, or the church. His fate as a crooner was fixed, Akkermann writes, his "content to focus on clear enunciation, excellent pitch, and a relaxed delivery."

In 1948, Hartman moved on to the Dizzy Gillespie big band. Gillespie put Hartman before hip jazz crowds, while Hartman's way with a ballad helped Gillespie broaden his audience. By the time he finally launched as a single in the fall of 1949, he was being noticed. Success should have come quickly, right?

And therein lies the essential drama and tension inherent in Akkerman's account. There would be many flirtations with success, including a record contract with RCA Victor. But Victor couldn't decide whether to pitch him as a crossover pop or r&b singer. The silent issue was race. His intimate, romantic



voice was made for the great standards of the American Song Book. Problem was, Akkerman writes, "White audiences in the early 1950s were still troubled by hearing a black man sing love songs." It meant that in American culture a black performer was either a "jazz" or a "blues" singer. Only Nat Cole seemed to slip that leash.

"Even if [Hartman] didn't consider himself a jazz singer," Akkerman writes, "he was economically chained to the jazz industry." He also quotes Hartman: "I was trapped in jazz and couldn't get out of it."

Yet Hartman hit his most sustained career peak with his 1963 Impulse! session with John Coltrane (*John Coltrane And Johnny Hartman*), which sold well by jazz standards and secured him five more albums for the company and its parent, ABC. He was also voted Male Jazz Vocalist of 1965 by DownBeat critics. It was a Pyrrhic victory, though, because it only cemented him more deeply into the cult jazz niche and pushed opportunities in network TV variety shows even further beyond his reach.

The popularity that Hartman might have wished for himself in life arrived posthumously, driven partly by the enduring appeal of his album with Coltrane, and *Bridges Of Madison County*. That film's soundtrack album sold 250,000 in the first month, Akkerman says, more copies perhaps than Hartman had sold over his entire career.

Akkerman examines the artistic successes and professional failures of Hartman's career in extensive and compassionate detail. He has dipped deeply into contemporary press accounts and filled them out with extensive interviews for a first-rate work. In the end, Hartman emerges as a man content with his life, career and family, and remarkably un-bitter. In short, a true romantic. **DB**

Ordering info: [rowman.com/scarecrow](http://rowman.com/scarecrow)

**SHER MUSIC CO.**  
The Finest in Jazz & Latin Publications

### New Books!

## THE REAL COOL BOOK

Five-horn octet transcriptions of 14 West Coast 'cool jazz' classics!

## Method for Chromatic Harmonica

by Max De Aloe

Endorsed by Toots Thielemans, Hendrik Meurkens, etc. CD included!

## AFRO-PERUVIAN PERCUSSION ENSEMBLE

by Hector Morales

Includes instructional DVD with 70 video examples!

For more details:

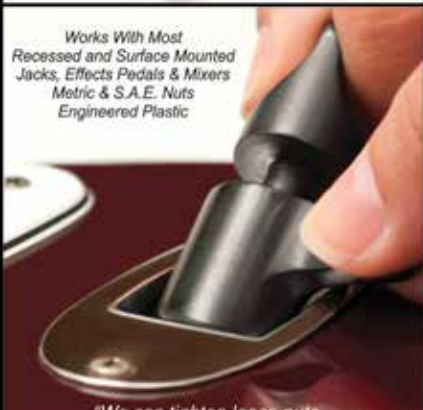
[SherMusic.com](http://SherMusic.com) 800.444.7437

## BULLET™ GUITAR JACK TIGHTENER

Patented Grip-Tip™ holds Jack while tightening, preventing damage to wiring and solder joints!



Works With Most Recessed and Surface Mounted Jacks, Effects Pedals & Mixers  
Metric & S.A.E. Nuts  
Engineered Plastic



"We can tighten loose nuts, but we can't do anything about your drummer."

BIGROCK  
MFG. USA  
PAT. PEND. © 2010

**ALLPARTS**  
(713) 466-6414

[www.allparts.com/bullet](http://www.allparts.com/bullet)

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 | MASTER CLASS BY TONY MONACO



### Tritone Substitutions and Dominant 7ths

At this point in my career, teaching has become very important to me. I've learned a lot from listening to records, and most of my theory was learned from playing experience. Not having gone to music college and not having a traditional piano background, I feel it is my responsibility to educate myself and then turn around and teach it, too.

I have been filming and producing educational DVDs (and now offer digital downloads) for my online educational portal for approximately 12 years. I have learned so much from the process. Listening to many artists during my 40-plus years as a musician has taught me one thing, and that is that many great musicians can be defined by the way they resolve the ii7-V7-I progression. As an organ player, I quickly learned how to play a variety of bass lines appropriate for this commonly occurring chord progression.

There are five concepts for building bass lines:

- 1) Patterns.
- 2) Notes of the appropriate scale.
- 3) Chromatic notes (the in-between ½ steps used to get from one point to the next when there are more beats than notes of the scale).
- 4) ½ step below the intended landing root (leading tone).
- 5) ½ step above the intended landing root.

This is called tritone substitution, where the traditional V7-I progression becomes ♭II7-I. It's one of the first chord substitutions we learn in jazz, and it essentially means that any dominant seventh chord can be substituted by another dominant seventh chord whose root is a tritone

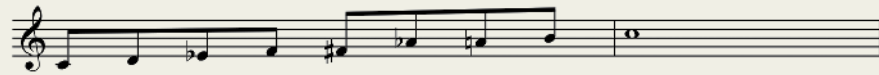
(six semitones) away.

Many times you'll hear keyboardists or guitarists play something like this when going from the I7 chord to the IV7 chord on a blues. For example, this progression within an F blues would be: F7-B7-♭7. Never really needing to understand the theory behind this, it felt like a natural chord progression to me. While playing the F7, I just would move the bass to B (½ step above) then resolve to ♭7. It became so natural that I never even had to think about it being a tritone substitution. While giving a weeklong clinic in Italy several years ago, I was asked to explain tritone substitutions. I started to discuss the bass line concepts, and then I froze as I realized, "What else do I say?" I'm sure I turned red because I didn't really know.

One of the blessings in playing music is that you never stop learning. I never will know it all. It definitely helps keeps the magic alive for me, and keeps me humble as well. That night I went online and looked it up. I definitely wanted to know for myself the theory behind it and to present it clearly to the class.

The simple definition is that two different dominant seventh chords whose roots are a tritone apart share the same third and flat seventh, enharmonically speaking. So, for example, a C7 chord (C-E-G-♭B) has E (third) and ♭B (flat seventh); a G♭7 chord (G♭-B♭-D♭-E) has B♭ (third) and E (flat seventh). Both C7 and G♭7 share the same two notes: E and B♭. Of course, you can see the third of one is the flat seventh of the other, and vice versa. Also note that the roots C and G♭ are a flattened fifth interval apart, which is a tritone.

Example 1



Example 2



Example 3



I really was excited to make this discovery, because it meant that in the flat-seventh world of turnarounds, the total number of keys was cut down in half. Just understanding this, my mind was stimulated and new growth began. The next day I was excited to share the information, as I was armed with a clear answer. I confidently clarified the subject to my students.

After returning home, I really zoned in on my newfound information, as new things were already entering my playing. I had played tritone substitutions practically my whole life, but now had a better understanding of the concept.

In practicing, when I added the fifth of C7 (G), I discovered it was the flat ninth of G $\flat$ 7, and the fifth of G $\flat$ 7 (D $\flat$ ) was the flat ninth of C7. Together it spelled ... diminished! I wanted to take it further. I already understood that a diminished seventh chord has balance in the fact that its arpeggio continues upward or downward evenly in minor thirds. Thus, C7 is the tritone to G $\flat$ 7, and E $\flat$ 7 and A7 are also related—not only as tritones, but also because their third and flat seventh are the fifth and flat ninth of C7 and G $\flat$ 7. I started to understand what it meant when I'd hear pianists say, "There are really only three keys." If one diminished chord is related to four dominant sevenths, and there are basically three diminished seventh chords (that repeat themselves as the root note moves up or down by minor thirds), then 3 x 4 = 12—as in the 12 notes of the chromatic scale, the 12 major keys and the 12 minor keys. I could feel myself getting closer to a deeper understanding.

I've always loved using ii7-V7s, even when the chart has only a dominant seventh chord written. C7 in just about any chart can be preceded by the ii7 chord (Gm7-C7). This led me to wonder, if C7 and G $\flat$ 7 are tritone substitutions for each other, could I play them both as two individual ii7-V7s?

Organists who play left-hand bass usually

voice all the colors in their right hand. I like to play Gm9 (B $\flat$ /D/F/A) as my ii7-V7 voice (omitting the root). I just move the F down  $\frac{1}{2}$  step to E to change it to the C7 (a C13, actually, which shares the same dominant quality). If I then move my bass to G $\flat$ , could I make that the V7 of another ii7-V7? Trying D $\flat$ m9 to G $\flat$ 7, I discovered a whole new world. My newfound harmony of Gm9-C7/D $\flat$ m9-G $\flat$ 7 became a new way to reharmonize so many places in any tune.

Another important discovery I made during these harmonic explorations was the use of the diminished scale in improvisation over dominant seventh chords.

Since there are only three basic diminished seventh chords (each with four different names, depending on the starting point), there are similarly only three diminished scales. The formula we'll look at here will use the whole-step/half-step scale formula.

Examples 1-3 above show the three diminished scales available for use with dominant seventh chords for improvisation. They introduce a variety of tone colors, extensions and altered notes to the dominant seventh chord. Think of starting the whole-step/half-step scale formula from the fifth of the chord.

This lesson should help you understand the relationship behind tritone substitutions and colorful diminished harmonies and how to apply it in appropriate situations. This approach will add to your current library of melodic and harmonic improvisation skills when playing over dominant seventh chords.

**ROBERTO'S WINDS**

**RW SAXES**

**TRY IT FOR 5 MINUTES AND YOU'LL WANT IT FOR LIFE.**



**THE RW PRO SERIES**

**Perfectly Balanced. Perfectly Priced.**

*RW Saxophones. Play Better.*

**WWW.ROBERTOSWINDS.COM**

149 West 46th Street  
New York, NY 10036

Toll free: (888)-7676-SAX  
Phone: (212)-391-1315

ORGANIST TONY MONACO IS A CLINICIAN AND ONLINE INSTRUCTOR WITH STUDENTS IN JAPAN, DENMARK, ITALY, THE UNITED KINGDOM, BRAZIL, CANADA AND THE UNITED STATES. HE PERFORMS AS A LEADER WORLDWIDE. MONACO RECENTLY RELEASED HIS EIGHTH ALBUM, *CELEBRATION*, ON HIS OWN LABEL, CHICKEN COUP RECORDS (AFFILIATED WITH SUMMIT RECORDS). VISIT HIM ONLINE AT B3MONACO.COM AND CHECK OUT HIS EDUCATIONAL PORTAL AT MOTHERHENMUSICED.COM.

# Freedom to DREAM

5 Cymbal Lines,  
One Sound Price!



"DREAM has created the perfect balance of classic sounds and modern aggressiveness."

Richard Irwin  
- Nikki Yanofsky



www.dreamcymbals.com

## Woodshed | PRO SESSION BY LOU PALLO

### Sittin' In & Playin' Standards

So many musicians come out to see me on my gigs leading Les Paul's Trio at The Iridium in New York and fronting my own trio at Rupperts in Riverdale, N.J. Many of them are rock guitar players who are interested in learning what changes to play over standards from the 1930s, '40s and '50s. I tell them that if they learn a few of these old tunes, many of which follow an AABA 32-bar form, they can easily relate one to another. That way, if they find themselves sitting on a gig but don't have music in front of them, they'll have a fighting chance.

For starters, learn the basic chords at the heart of every key: the I, IV and V, and also the relative minor (vi). To figure out what key a standard is in, look to the last chord of the song—that's usually your key, with very few exceptions.

The next step is to learn the cycle of fifths and the cycle of fourths and get a feel for how standards use that kind of harmonic movement to get from one point of a song to the next.

Now, let's say we're playing a tune in the key of G that starts on a G chord and moves to a B7 (a common first step in many old standards). From that point, there are lots of possibilities as to what the next chord will be. You could go to the relative minor (Em), or you might go to an E7. From the Em or E7, you might follow a cycle of fourths—to an A, a D and right back to G.

The same basic principles apply to tunes that are in a minor key, like "Autumn Leaves." Let's say we're playing it in Em, the relative minor of G. The tune starts on an Am (the IV of Em) and goes to D7, G and Em; from there it moves to C (the IV of G), takes a chromatic step down to B7 (the V of Em), then goes back to the Em to complete the first "A" section. The entire pattern is based on a similar concept of cyclical movement.

One thing I haven't mentioned yet is that the II chord in many standards can be a minor chord or a major chord. If you're following a cycle whose roots are B-E-A-D-G, the third chord could be an Am instead of A major leading into the D. That's where substitutions come in.

If you want to play some prettier-sounding chords in place of your V chord (D7, still in the key of G), you can play Am-D7 as a substitution (Am7 and Am6 also work nicely). If you come across a G chord for two measures followed by a D7 for two measures, you could instead play Am for two beats, D7 for two beats, Am again, back to D7, and then land on the G—which gives the harmony a little movement and makes it sound nice and smooth. Other valid substitutions for a G major chord are Gmaj7 and G6, and also the relative minor, Em.

Another important tool for finding your way



Lou Pallo (left) with Les Paul

through standards is to learn some basic turnarounds, which tend to come at the end of the "A" sections of AABA tunes. The first "A" is going to lead you back to the second "A" of the form, and there are many interesting ways to get there. In the key of G, the simple turnaround from the first "A" section would be to play G for two measures, Em for two measures, Am for two measures and D7 for two measures before returning to G (note the use of the cycle of fourths). Or, you could play Bm7, to E7, to Am7, to D7 and back to G.

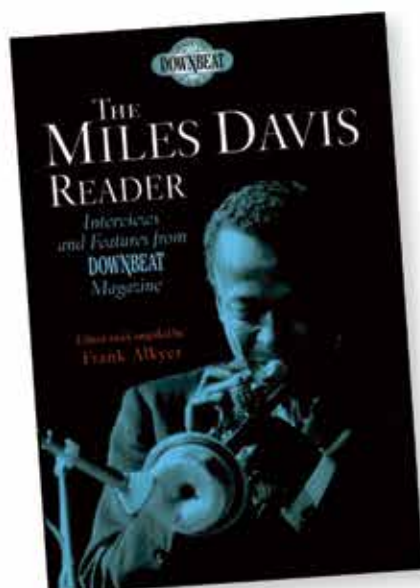
At the end of your second "A" section, you have to finish the phrase and lead into the bridge. The best turnaround to play here is to go from the I (G) up to the IV (C) and back to G. A more interesting-sounding option would be to play a G7 before the C, followed by a B<sub>7</sub>dim back down to G before heading into the bridge. There is no need for a turnaround after the bridge. And the chords to your last "A" section are likely going to be similar to those in the second "A."

My final piece of advice for guitarists who want to sit in is to memorize the bridges to some well-known standards, as these same bridges will appear in dozens, even hundreds, of other tunes. If we're on the bandstand, coming out of the second "A," I might look around and yell out, "I'm Confessin' coming up!" Right away, everybody knows we're going into that particular bridge. If you know the bridge to that tune, and can recognize it when you hear it, then you'll be all set to play the bridges on about 40 percent of all standards you encounter.

If you're going to sit in and you don't know the song, keep your ears open for these types of familiar patterns and chordal movements. Follow these bits of advice, and you can't go wrong. You might hit some wrong changes along the way, but you'll at least be in the ballpark. **DB**

LOU PALLO, WHO WORKED ALONGSIDE LES PAUL FOR 27 YEARS, IS A GUITARIST BASED IN NEW JERSEY. HIS MOST RECENT CD/DVD WITH LES PAUL'S TRIO, *THANK YOU LES* (SHOWPLACE MUSIC PRODUCTIONS), FEATURES GUEST GUITARISTS KEITH RICHARDS, STEVE MILLER, SLASH, JOSÉ FELICIANO, BUCKY PIZZARELLI, FRANK VIGNOLA, BILLY F. GIBBONS, ARLEN ROTH, NOKIE EDWARDS, BOB LEIVE, TOMMY DOYLE, JON PARIS AND JOHNNY A.

# Give DownBeat For the Holidays



## 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*.

You can pass the book along to the DB fan in your life, or keep it for yourself! (We promise not to tell.)

With every gift subscription, we'll send you a specially designed card to give to your music fan.

Call **1-877-904-5299** or  
Click on the **Give A Gift** button at **[downbeat.com](http://downbeat.com)**

## Ted Nash's Expertly Crafted Alto Sax Solo on 'Organized Crime'

Ted Nash's latest CD, *The Creep* (Plastic Sax Records), is the freshest sounding recording by an alto saxophonist that I have heard in a long time. Track one, titled "Organized Crime," is a composition that came about from a film that Nash acted in and wrote the score to. The film is still in production and features a free-jazz alto player loosely based on Ornette Coleman, so Nash wrote a few pieces to suggest Coleman's music, and "Organized Crime" is one of them. Nash says, "It has a strong form, but allows for a lot of freedom. I also wanted it to be bluesy and melodic. I think a lot of people overlook the blues and melody when dealing with free-jazz."

Instead of the traditional 12-bar blues song form, Nash doubles it up and the improvisation section is over a 24-bar form. "Organized Crime" follows the conventional blues form, but with unconventional changes. In the alto sax key, the changes are eight bars of C#7, four bars of E7, four bars of C#7, two bars of D7, two bars of E7, then four bars of C#7. During the statement of the melody, the first C#7 is actually only six bars long, creating a harmonic and melodic elision into the E7. But during Nash's four choruses of blowing, the first C#7 becomes an eight-bar phrase.

The lineup on *The Creep* is a quartet of alto sax, trumpet, bass and drums—no piano. An ensemble without a comping member tends to allow the soloist to open up harmonically and play with a more "free" approach.

Nash starts his solo with a melodic motif that he repeats and slightly alters four times before going on (note his use of the "palm D" fingering). By the third occurrence of the motif, Nash is already stretching the harmonic boundaries by implying a tritone substitution (bar 5). He solidifies his harmonic intentions by arpeggiating a G major triad in the beginning of bar 7.

In measure 19, Nash uses an articulation pattern that I refer to as "the Coltrane." This pattern is a shape-oriented phrase where the player, within a four-note cell of eighth notes, slurs the first two notes, tongues the third, and tongues the fourth, slurring into the next two notes of the next four-note cell. Think "Giant Steps" with the 1-2-3-5 pattern that John Coltrane liked to play.

In measures 21-22, Nash utilizes an articulation pattern that I call "the Cannonball." Within the four-note cell, the player tongues the first two notes, and then creates a slur into the last three notes. After decades of transcribing Cannonball Adderley's solos, I have found that he loved this shape.

In measures 27-28, 39 and 59-60, Nash uses an articulation technique that I call "sub-

tongue" (sometimes referred to as "muffle-tongue," "dun-tongue" and "tongue on reed technique"). This occurs when the tip of the tongue touches the tip of the reed, but the note still sounds. It's a nice, almost "ghosting" effect.

Also reminiscent of Adderley is Nash's usage of vibrato on long notes at the ends of phrases. It's a "terminal vibrato" effect where vibrato is added at the end of the note, which gives the phrase forward motion (see bars 20, 29, 45, 55, 72, 85, 93).

In measures 66 and 68, Nash introduces a harmonic fingering technique (also known as fake or false fingerings) where an A is sounding, but a D is actually being fingered. The harmonic A has a different timbre than a regular A, so it's a nice repetitive sonic effect.

Nash's improvisation on "Organized Crime" is an expertly crafted solo, loaded with harmonic and melodic twists and turns and advanced techniques. His highly individual voice on alto saxophone is something to be dealt with and revered for a long time to come. **DB**

MILES OSLAND IS DIRECTOR OF JAZZ STUDIES AND PROFESSOR OF SAXOPHONE AT THE UNIVERSITY OF KENTUCKY. HIS STUDENTS AND ENSEMBLES HAVE WON MULTIPLE DOWNBEAT STUDENT MUSIC AWARDS.







# RW REEDS

10 REEDS PER BOX.  
EACH ONE A KEEPER.



100% FRENCH CANE

Uniquely Designed For  
Consistent Response.

TENOR SAX  
ALTO SAX  
SOPRANO SAX  
Bb CLARINET

*RW Accessories. Play Better.*

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

149 West 46th Street  
New York, NY 10036

Toll free: (888)-7676-SAX  
Phone: (212)-391-1315

Sheet music for saxophone, featuring measures 51 through 96. The music includes various chord markings (E7, C#7, D7, ST, P, D7, SIMILE) and performance instructions such as "THIRD CHORUS" and "FOURTH CHORUS".

51

55

58

62

67

71

75

79

83

88

92

96

## Eastman AR905CE Archtop

*Boutique Quality, Bargain Price*

Eastman's AR905CE Uptown Deluxe is the company's premier 16-inch archtop model, a prime example of the fine workmanship that guitarists have come to expect from this Beijing-based builder.

From the moment you first open the deluxe hardshell case, the quality of the AR905CE shines through. The materials are all hand-selected from Eastman's private reserve of premium AAA tone woods, and it really shows. The guitar's tasteful natural nitro-cellulose finish highlights the highly flamed maple back and sides and shows off its tight-grained spruce top. The 16-inch body has a depth of 3 ¼ inches and features a Venetian-style cutaway reminiscent of the great Selmer guitars of the 1930s.

The design of the AR905CE is classic, with a tailpiece, adjustable floating bridge and pick-guard all made from solid ebony. The body, neck and headstock are all bound in figured maple, which is nicely echoed by the bound f-holes cut into the top. The neck is carved from figured maple and accented by two inlaid strips of ebony. The fingerboard, also ebony, is clean, utilizing

only dot position markers inlaid into the neck's wood binding.

As with all Eastman jazz guitars, the AR905CE is hand-carved from all solid wood. Standard details—such as tap tuning of the tops and hand shaping of the braces—really show in the responsiveness of this guitar, which is even capable of holding its own as an acoustic instrument. When amplified, the AR905CE produces a smooth, thick jazz tone with surprisingly good detail and clarity. The pickup's tone and volume control wheels are cleverly mounted to the pick-guard's underside, keeping them hidden from view but easily accessible when needed. The playability of the AR905CE is great right out of the box with excellent intonation and an extremely good setup.

Retailing for \$3,550 (with a street price of around \$2,800), the AR905CE is simply a well-made guitar built in the tradition of the finest archtop guitar makers. Eastman continues to push the boundaries of affordable quality.

—Keith Baumann

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



## RW Pro Series Saxophones

*Precision, Tone & Good Looks*

The RW Pro series of saxophones from Roberto's Winds are high-performing step-up horns that are built in Taiwan and adjusted in New York by one of the world's finest woodwind repair specialists, Roberto Romeo.

The keywork on the RW Pro series is very similar to what you would find on a Selmer Mark VI or other instruments that follow that template. The horns have a slightly larger bell and bore, which gives them a sound and a response more reminiscent of vintage American-made saxophones like old Conn and King models.

On the cosmetic side, the RW Pro series saxophones offer some striking finishes to choose from, including gold lacquer, black nickel, silver, double-silver, red brass, vintage and unlacquered. In addition to looking incredibly cool, the different finishes influence each instrument's tone production in subtle ways; the silver and double-silver, in particular, impart a noticeably darker tone than some of the other finishes, making them suitable for classical playing.

I play-tested a black nickel alto, silver tenor, silver baritone and gold lacquer soprano (with straight and bent neck pipe options) from the RW Pro series. All of the saxophones were respon-



sive and produced a good, textured sound. I was encouraged by the clear, full tone I could get in the higher register. I didn't have to sacrifice tone for range in the lower reaches of these

saxophones, where players often find themselves struggling against tendencies to honk.

"A lot of new instruments that are in the same price range as the RW Pro series tend to lose a little bit of the sparkle once you get above your high D," said Alberto Cebollero, sales manager for Roberto's Woodwinds. "With our horns, you have a very shiny, bright-sounding high register that's well in tune, as well."

Another appealing quality of the RW Pro series saxophones was their ability to take everything I could put into them. As I increased the power of my air column, the horns responded with more vibration, more overtones, more sound spread and more volume. If you have the chops of an experienced player and like to blow hard, you'll find these instruments are awfully fun to play. You can achieve lots of dynamic extremes, tonal shadings and other cool unique saxophone effects without having to work too hard.

The RW Pro series saxophones are a great value for advanced players and serious college students who need a horn for gigs and studio work but don't want to pay top dollar for a vintage Selmer Mark VI.

—Ed Enright

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

## Jamey Abersold's *Jazz Guitar Volume 1* *New Tools for Jazz School*

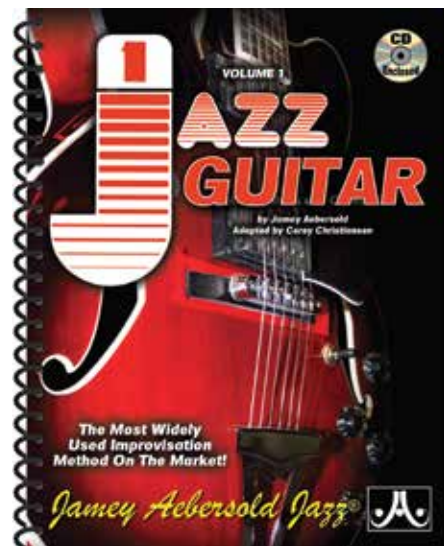
Jamey Abersold is a pioneer in the field of jazz education and one of the most prolific publishers of instructional materials in the world. Abersold has dedicated himself to teaching the fundamentals of jazz improvisation and his book *How To Play Jazz And Improvise* has gained international acclaim, helping countless aspiring musicians take their first steps into the complex world of jazz. Based on his highly successful improvisation method, Abersold has released *Jazz Guitar Volume 1*, a new version of the *How To Play Jazz And Improvise* book rewritten specifically for guitarists.

Jazz guitarist Corey Christiansen is responsible for adapting the book for guitar. As with all Jamey Abersold Jazz publications, *Jazz Guitar Volume 1* includes a companion CD featuring Christiansen plus a world-class rhythm section providing backing tracks for the various exercises in the book. In true Abersold style, there is a strong emphasis on fundamentals; patience, practice and diligence are all stressed.

Major scales are the first challenge presented in the book, which are laid out in various fingerings and also shown in the two most commonly used modes, Dorian and Mixolydian. Play-along exercises are next, and the student is run through a series of drills beginning with simple whole-note scales played over minor-seventh chords. As the book moves along, the complexity is gradually increased as new scales, modes, melodic phrases and rhythms are introduced in order to develop both fretboard mastery and the player's ear.

Throughout the book, there is a strong emphasis on playing over chord changes, introducing some basic jazz theory and presenting some solid examples in print and on the CD. There is no doubt that these exercises, along with the numerous insightful tips offered by Abersold, are a highly effective learning tool for the aspiring jazz guitarist.

For those looking to develop their chording skills, Jamey Abersold Jazz has also released



*Easy Jazz Guitar*, which focuses primarily on chord voicings. Utilizing standard tunes, this book-and-CD package presents sample chord arrangements for both straight rhythm playing as well as comping.

—Keith Baumann

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

## Korg Kronos *Do-it-all Hardware Synth*

The Kronos grew directly out of Korg's flagship Oasys workstation, and in many ways has eclipsed its venerable ancestor at a more affordable price point.

Like the Oasys, the Kronos is based around Korg's HD1 synthesis engine, which combines sample-based synthesis with wave sequencing, but it also contains seven other synth expansion instruments that you can mix and match to create the most diverse palette available in any hardware synth today. It's designed to be expandable, not only in libraries, but in completely new engines. Kronos X, released this summer, adds some RAM and a larger SSD; owners of the original Kronos can upgrade fully to the new model.

The HD1 engine is deep and complex, although it's fairly easy to use. But let's look at the other included expansions. The SGX-1 Premium Piano expansion includes a non-looped multi-sampled Steinway D and a Yamaha C7, both of which sound incredible, and are treated in various ways to offer 32 presets that you can edit further to create that one piano tone that you love.

The EPI instrument models electromechanical keyboards and includes three Rhodes and three Wurli varieties. It has a full array of amazing-sounding amps and effects to put them through, too. I wish there had been a few other



flavors to build on, but I cannot complain about the tones. Then we come to the AL1 virtual analogue synth. This synth engine can generate some convincing and fat analog-type sounds, but it is not for the timid user—with so many choices, it can be hard to dial things in quickly. Thankfully, Korg has included a ton of great sounds that can get you started.

The STR1 plucked string synth models all manner of plucked, hammered and bowed instruments—everything from violin to clav to sitar. This is an area where Korg had really taken a step forward, as nothing in the company's lineup outside of the Oasys could sound like this before. The MOD7 is a modular synth that has a strong basis in FM synthesis but incorporates sampling and waveshaping, along with additive and subtractive synthesis. This may be the most unique and deep aspect of the Kronos altogether.

Korg also includes its most recent incarnation of the CX3 engine, which sounds very good as clonewheels go, and you can use the front panel sliders as drawbars. Lastly, the vintage

sounds do not end at the AL1, as Korg has included the MS20EX and PolySixEX instruments. As a former PolySix owner, I spent hours tinkering with it—and it sounds just like I remember.

There are simply too many functions of the Kronos to list. I haven't even mentioned the full Karma 2 arpeggiator/performance generator, the full sampler, the 16-track hard-disk recorder, the well-designed sequencing engine, or the myriad of great-sounding effects available on the Kronos—not to mention that it can function as a MIDI and audio interface for your computer. The only drawback is that it takes a long time for it to start up—a pretty small complaint considering all the Kronos does once it's powered up.

Consider this a quick overview to illustrate how amazing this synth is in preparation for a review of the expanded Kronos X in the near future. I would recommend this board to any serious player or programmer who wants a do-it-all workstation that will last a long time.

—Chris Neville

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



ROBERTO'S  
WINDS

## RW LIGATURE

**LIBERATE YOUR REEDS.**



### THE AMAZING RW LIGATURE

**BETTER ATTACK.  
BETTER HARMONICS.  
BETTER RESPONSE.**

*RW Accessories. Play Better.*

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

149 West 46th Street  
New York, NY 10036

Toll free: (888)-7676-SAX  
Phone: (212)-391-1315

## Toolshed | GEAR BOX

### TOTAL DIVA

Aria has upgraded its Aria Diva LED music stand lights to be 50 percent brighter than before. The lights boast newer LED technology to further increase light output. The Aria Diva consumes one-tenth the power of traditional stand lights. The lights stay cool to the touch and last 100,000 hours. **More info:** [arialights.com](http://arialights.com)



### DOUBLE TIME

The new Dual Sustain Single Pedal (DDSP) can sustain two keyboards simultaneously. Designed for keyboards, synthesizers and workstations that use one pedal to sustain two units, the DDSP has two lines coming from the mold of the pedal and easily connects to every brand of keyboard. **More info:** [dssp-pedal.com](http://dssp-pedal.com)

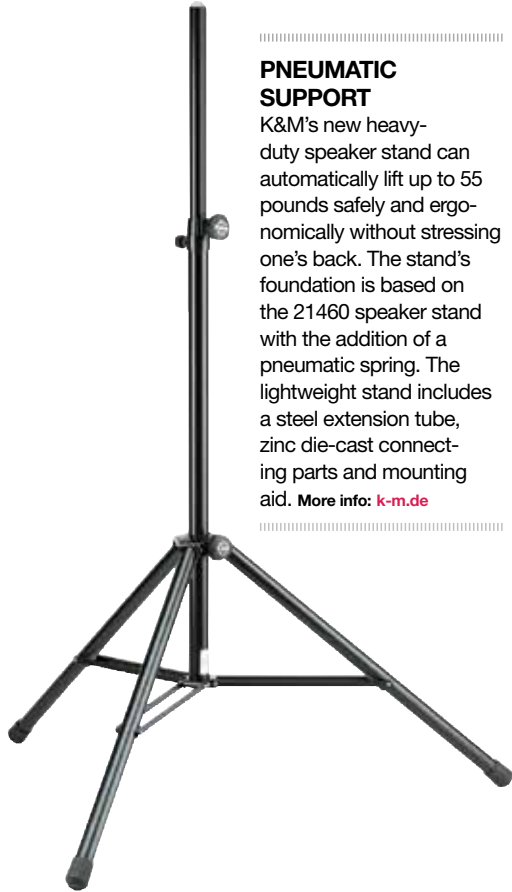
### HANDMADE HAND DRUMS

Manuel Rodriguez and Sons has released handmade cajons, including the Cajon Flamenco Sonacai (pictured). The instrument's body is made of fiber VLC in black, and the top is constructed of birch plywood with ebony or brown imbuia finishing. The back is made of birch plywood with beech finishing. **More info:** [guitars-m-r-sons.com](http://guitars-m-r-sons.com)



### BOOST RVB UPDATE

Tech 21 has updated its Boost RVB analog reverb emulator pedal, changing the former rumble control to modulation. This modulates the pre-delay of the reverb for additional dimension. With the recent expansion of its Boost pedals, Tech 21 has also changed the look of the Boost RVB to feature a clean boost function for up to 9dB of added volume. **More info:** [tech21ny.com](http://tech21ny.com)



**PNEUMATIC SUPPORT**

K&M's new heavy-duty speaker stand can automatically lift up to 55 pounds safely and ergonomically without stressing one's back. The stand's foundation is based on the 21460 speaker stand with the addition of a pneumatic spring. The lightweight stand includes a steel extension tube, zinc die-cast connecting parts and mounting aid. **More info: k-m.de**

**SOUND REDUCER**

Auralex Acoustics designed its UtiliTek sound absorbers based on input from leading contractors and system integrators. The UtiliTek panels are fabric-covered and acoustically absorptive to reduce unwanted room reflections and reverb. Featuring a recycled absorbent core, the lightweight panels are composed of class-A fire-rated materials.

**More info: auralex.com**



**HOT OFF THE PRESS** THE WORLD'S BEST PLAY-A-LONGS AND JAZZ BOOKS.  
**JAMEY AEBERSOLD JAZZ®**

**VOLUME 133**  
**DOWN BY THE RIVERSIDE**  
 15 DIXIELAND CLASSICS!  
Jamey Aebersold Jazz, Inc.

**VOL. 133**  
**DOWN BY THE RIVERSIDE**

The newest jazz play-a-long from Jamey Aebersold contains 15 dixieland classics. A true homage to roots and tradition of American jazz!

V133DS (BK/CD) ..... \$16.90

**THE WYNTON KELLY COLLECTION**  
 by MICHAEL MULLER

25 transcribed solos of Wynton's most sought-after original improvisations. Spiral bound.

WKC (BOOK) ..... \$24.95

**USE DB2012 FOR FREE\* SHIPPING AT CHECKOUT** \*U.S. STANDARD/GROUND SHIPPING ONLY

*Why not play with the best?*  
**www.jazzbooks.com**  
 aebersoldjazz • 1-800-456-1388

The acoustic bass that moves with you

Esperanza Spalding

**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](http://www.davidgage.com)

**The Czech-Ease**  
www.czech-ease.com

mouthpieces for soprano sax only!

VIA CORO  
 custom / vintage / new / rebalanced  
 guaranteed specialist  
 every one a player  
 read what players are saying

**sopranoplanet™.COM**

## Souza Lima's 30-Year Brazilian Beat

In its primitive stages, the Conservatorio Musical Souza Lima was a modest, small-time school, hosting limited lessons in ear training and classical theory. Overshadowed by the vast cityscape of São Paulo, Brazil, the institute has managed to retain its homey, neighborhood feel, but not its strict classical repertory. Thirty years later, Souza Lima is “the oasis in an urban jungle” for Brazil’s most promising young jazz musicians, according to saxophonist Dave Liebman. Students range from degree-seekers to 8-year-old kids coming in for lessons.

“It’s very much the model of a Third World country’s school, where you have a local school in addition to an accredited place,” Liebman said.

Liebman was formally introduced to Souza Lima when the jazz-education organization he founded, the International Association of Schools of Jazz (IASJ), held its annual meeting at the conservatory last year. Hosting IASJ is just one recent example of how Souza Lima has tried to advance its curriculum and overall educational philosophy—and embrace globalization—over the last three decades.

“We want to expand our population of international students and offer more international programs,” said Lupa Santiago, academic dean of the Conservatorio Musical Souza Lima.

The initial step toward Souza Lima’s international expansion was its partnership with the Berklee College of Music in 2000. Eight years earlier, Souza Lima established its contemporary music program as well as the first of three additional satellite locations throughout São Paulo.

Fast-forward to 2012, and Souza Lima boasts an impressive offering of undergraduate classes for all instruments and voice, group classes in subjects such as harmony, analysis and counterpoint, an all-ages conservatory program and two summer programs. The faculty is a who’s who of Brazilian artists who further underscore the country’s mastery and appreciation of musical technique.

“It’s probably the most musical culture in all the world as far as naturally gifted people,” Liebman said. But for the country that birthed bossa nova and Antônio Carlos Jobim, American jazz is another animal entirely. “In a way, [American music] is very advanced,” Liebman said. “Harmonically, it’s learning a music that’s very foreign to them.”

For Souza Lima students of the 21st century, the ability to access information on American and Western European music via the Internet has piqued their natural curiosity in learning about bebop and fusion.



“Students will ask, ‘What did Miles and Coltrane do?’” Liebman explained. “There’s an inquisitiveness to learn something that we’ve already accepted as mundane here in America.”

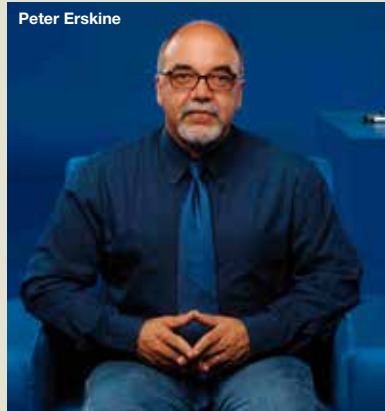
Liebman also attributed Souza Lima’s success to the entrepreneurial talents of its founder, Antonio Mario da Silva. “To get funding in a place like Brazil, a country with such a long economic history, with the Olympics and everything that’s going on there—that’s quite an accomplishment,” he said.

For the 30th anniversary, the Souza Lima faculty plans to take a multi-pronged approach to spending these funds. The school is publishing a series of educational materials focusing on Brazilian music, including a special-edition book by famed bossa nova composer Roberto Menescal. Another initiative, a program called “Berklee On The Road,” features a four-day improvisation program for 100 students on the Conservatorio Musical Souza Lima campus. The camp will consist of jam sessions and concerts spearheaded simultaneously by Berklee and Souza Lima instructors.

Santiago and da Silva have also been instrumental in collaborating with jazz education associations outside of IASJ, especially within Latin America. The school plans to host forthcoming international meetings organized by the Congress of Latin American Schools of Music (CLAEM) and the International Rhythmic Studies Association (IRSA).

“[Our mission is] to offer practical and scholarly learning experiences, to enable students to be part of the music field in a global society, contributing with a creative spirit, integrity and values,” Santiago said. “It is growing fast, and we want to keep the college growing, too.”

—Hilary Brown



**Erskine Says:** University of Southern California Professor of Practice and Director of Drumset Studies Peter Erskine has released a collection of educational DVDs. Recorded at the DrumChannel.com studio and produced by Don Lombardi, *Peter Erskine: Everything I Know, A Work In Progress* is a series of video lessons inspired by the drummer’s master classes and pedagogy.

Details: [usc.edu](http://usc.edu)

**Inspired by Ray:** The Berklee College of Music hosted a symposium Sept. 21–23 dedicated to exploring the career, musicality and broad influence of Ray Charles. “Inspired By Ray: The Ray Charles Symposium” included performances by bluegrass artist Ricky Skaggs, guitarist John Scofield and singer-songwriter Raul Midón, as well as a panel discussion with authors and journalists. Details: [berklee.edu](http://berklee.edu)

**Cedar Theatre:** The Juilliard School kicked off its jazz season on Oct. 1 with “The Music Of Cedar Walton,” a series of ensemble performances centered around the pianist’s original compositions. A week earlier, the NEA Jazz Master coached a Juilliard master class to explain the arrangements.

Details: [juilliard.edu](http://juilliard.edu)

**Jazz at the Sandbar:** The University of New Orleans’ Fall 2012 Jazz @ the Sandbar Series began on Oct. 3 with a performance by pianist and educator Ellis Marsalis, who performed with New Orleans-based guitarist Brian Seeger’s combo of young composers. The Wednesday-night concert series also includes performances by saxophonist Derek Douget and pianist Jonathan Lefcoski.

Details: [uno.edu](http://uno.edu)

**New Ensemble:** Five Towns College has created two new ensembles for high-school students that will commence during the 2012–2013 school year. Both the Jazz Ensemble and the Jazz Guitar Ensemble meet once a week. Details: [ftc.com](http://ftc.com)

DOWNBEAT'S 36<sup>TH</sup> ANNUAL  
**STUDENT**  
MUSIC AWARDS



Apply Online to the  
36th Annual Student Music Awards

For details and to apply, go to  
[downbeat.com/sma](http://downbeat.com/sma)

or contact Sue Mahal at 630-941-2030 or [sma@downbeat.com](mailto:sma@downbeat.com)

# 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. All ads are prepaid, no agency commission. Check, 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 by MAIL:** DownBeat Classifieds, Att. Maggie Giovatiski-Cuprisin, 102 N. Haven Road, Elmhurst, Illinois, 60126. **EMAIL:** maggie@downbeat.com or **FAX:** (630) 941-3210.

## ALBUMS & VIDEOS

**PRINCETON RECORD EXCHANGE**  
BLUE NOTE | PRESTIGE | RIVERSIDE  
MOSAIC | MORE JAZZ | ECT

**WE make SELLING your  
CDs, DVDs & LPs EASY!**  
HIGH PRICES PAID SINCE 1980  
Visit us online at [PREX.com/sell](http://PREX.com/sell)  
Call us at 609-921-0881

**140,000 Titles in Stock!**

20 South Tulane Street      
Princeton, NJ 08542

### FOR SALE

Jazz Mark recordings which include these artists: Carl Fontana, Frank Rosolino, Chet Baker, Frank Strazzeri and the big bands of Bill Potts, Bill Perkins and Al Porcino. Contact Bill Craig at (870) 862-5480 or email [bcraig15@sbcglobal.net](mailto:bcraig15@sbcglobal.net).

### CIMP RECORDS, CADENCE RECORDS

Over 1,400 labels 34,000 LPs/CDs/Books stocked  
[www.cadencebuilding.com](http://www.cadencebuilding.com), 315-287-2852

### WWW.EASTWINDIMPORT.COM

Japanese import CDs & LPs: Venus, Marshmallow, Sawano and more! We ship worldwide.

### RARE JAZZ LP AUCTIONS

All instrumental styles plus vocals and Latin. Free lists sent worldwide. Armand Lewis, P.O. Box 4834, N. Hollywood, CA 91617. Fax: 818-762-3563, e-mail: [mrbluenote@peoplepc.com](mailto:mrbluenote@peoplepc.com)

### WWW.JAZZLOFT.COM

Jazz, Avant-garde, Blues & Modern Classical CDs & DVDs. Over 1000 titles of new VINYL in all genres! CD & Vinyl Accessories plus Space-Saving CD & DVD Sleeves. Music for people who listen.

**International Jazz Artist Donna Singer**  
Holiday CD available at iTunes, CD Baby and Amazon.com

"Donna Singer is a first call vocalist ... with an effervescent spirit and impeccable phrasing." -@CriticalJazz



[www.donna-singer.com](http://www.donna-singer.com)

**CATS PAW RECORDS** Celebrating our 20th Anniversary; featuring Jerry Weldon, Bobby Forrester, Mac Chrupcala, Ray Alexander, Bob Hinz, Michael Rabinowitz, Bob Hardwick, Bob Gallo and many others. Visit [www.catspawrecords.com](http://www.catspawrecords.com) to view our catalogue of great Jazz artists.

### JAZZ LPs NEEDED

for private collector. Phone: (415) 665-1792

**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](http://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](mailto:gjazz@tds.net)  
[www.gjazz.com](http://www.gjazz.com) [www.vinyljazz.com](http://www.vinyljazz.com)

## WEBSITES

**MusiCity.com**  
Instruments and accessories, brass, percussion, woodwinds, strings  
Custom Sheet Music Storage Boxes, Jazz ensemble music stands  
Domestic and International shipping  
WEB-BASED SINCE 1999  
[www.MusiCity.com](http://www.MusiCity.com) - 800-777-7871

### WWW.LIVEJAZZONTHE TUBE.COM

Swing, BeBop, HardBop, straightahead, inside-outside; It's all here - Internet Television at its finger popping best! (215) 548-5894  
[WWW.THESHOWBIZBOOK.COM](http://WWW.THESHOWBIZBOOK.COM)  
Stay connected free worldwide.

## LESSONS

**ONLINE JAZZ LESSONS.** Study all styles & aspects of jazz improvisation and saxophone with Jeff Harrington, Berklee Professor, MIT Affiliated Artist, Harvard University MLSP Instructor. Visit [jeffharrington.com](http://jeffharrington.com). Email: [lessons@jeffharrington.com](mailto:lessons@jeffharrington.com). 617-332-0176. PO Box 590476, Newton Center, MA 02459

**STUDY JAZZ PIANO ONLINE**  
[www.JazzPianoOnline.com](http://www.JazzPianoOnline.com)

## INSTRUMENTS & ACCESSORIES

**SERVICES FOR MUSICIANS**  
**HAND FACINGS FOR CLARINET AND SAXOPHONE** by Wolfe Taninbaum, creator of the Otto Link WT facing. See [WWW.FOCUSEDFACINGS.COM](http://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](mailto:Velfka@gmail.com)

  
Chicago's Best Store for Saxophones & all other Woodwinds. Great Selection. Expert Repair.  
www.pmwoodwind.com  
847-869-7049

**JOE SAX**  
Woodwinds

Known worldwide for expert repair

Always a great selection of used instruments

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

(800) 876-8771 (607) 865-8088  
Fax (607) 865-8010

### SERIOUS CD STORAGE

Save space by replacing bulky jewel boxes with the Jewelsleeve. Call for a free sample at 1-800-863-3312 or visit [www.jewelsleeve.com](http://www.jewelsleeve.com)

## PROMOTION & PUBLISHING

  
**Saskia Laroo**  
on Trumpet  
Straight ahead and Funky  
USA Cell: +1 (860) 869-9531  
NL Cell: +31 (65) 571-3113  
[trompet@saskialaroo.nl](mailto:trompet@saskialaroo.nl)  
[www.saskialaroo.nl](http://www.saskialaroo.nl)

## BOOKS & MAGAZINES

### MAGAZINES AVAILABLE

Thirty years of Cadence, 20 years of Coda plus many Jazz Journal, Jazz Times, etc. If Interested, call Bob at (847) 662-0252



# DB Buyers Guide ▶

ACT Music ..... 23 <b>actmusic.com</b>	Creative Perspective Music..... 67 <b>bigfun-k.com</b>	JodyJazz Mouthpieces..... 39, 71 <b>jodyjazz.com</b>	RS Berkeley ..... 93 <b>rsberkeley.com</b>
Aleph Records ..... 11 <b>alephrecords.com</b>	Cristina Morrison Music..... 97 <b>cristinamorrison.com</b>	JSR Productions..... 28 <b>koorax.com</b>	Sabian ..... 43 <b>sabian.com/en</b>
All Parts ..... 99 <b>allparts.com</b>	Czech Ease..... 109 <b>czech-ease.com</b>	Knoxville Jazz Orchestra ..... 69 <b>knoxjazz.org</b>	Sam Ash..... 100 <b>samash.com</b>
Allegro Music ..... 83 <b>allegro-music.com</b>	D'Addario..... 7 <b>daddario.com</b>	LaBella Strings..... 28 <b>labella.com</b>	Samba Meets Jazz..... 84 <b>sambameetsjazz.com</b>
Antigua Winds ..... 41 <b>antiguapro-one.com</b>	DeSoto Sound Factory ..... 86 <b>desotoinc.com</b>	MACSAX..... 10 <b>macsax.com</b>	Samson..... 116 <b>samsontech.com</b>
Ark Ovrutski Music ..... 65 <b>arkovrutski.com</b>	Dream Cymbals..... 102 <b>dreamcymbals.com</b>	Mid-Atlantic Jazz Festival ..... 62 <b>midatlanticjazzfestival.org</b>	Sher Music..... 99 <b>shermusic.com</b>
Bari Mouthpieces ..... 79, 81 <b>bariwoodwind.com</b>	Drew Paralic Music..... 67 <b>drewparalic.com</b>	Mons Records ..... 90 <b>monsrecords.de</b>	Soprano Planet..... 109 <b>sopranoplanet.com</b>
Barrington Musical Instrument Inc. .... 59 <b>barringtoninstruments.com</b>	Eagle Rock Entertainment ..... 67 <b>eaglerockent.com</b>	Musikoz..... 67 <b>oscarpenas.com</b>	The Jazz Corner ..... 67 <b>thejazzcorner.com</b>
Berklee College of Music ..... 17, 19, 21 <b>berklee.edu/downbeat</b>	Eastman Saxes..... 27 <b>eastmanmusiccompany.com</b>	New School ..... 8 <b>newschool.edu</b>	Theo Wanne Mouthpieces..... 33 <b>thewanne.com</b>
Butman Music ..... 2 <b>igorbutman.com</b>	ECM Records ..... 29 <b>ecmrecords.com</b>	NS Designs ..... 38 <b>thinkns.com</b>	Tower of Power..... 71 <b>towerofpower.com</b>
Cannonball Music..... 15 <b>cannonballmusic.com</b>	Florencia Gonzalez Music..... 65 <b>florenciagonzalez.com</b>	P. Mauriat Saxophones ..... 5, 115 <b>pmauriatmusic.com</b>	Truth Revolution..... 71 <b>truthrevolutionrecords.com</b>
Cape Town Jazz Festival ..... 12 <b>capetownjazzfest.com</b>	Happy Note Records..... 71 <b>happynoterecords.com</b>	Pazz Productions ..... 97 <b>gracekellymusic.com</b>	University of Chicago Press ..... 75 <b>press.uchicago.edu</b>
Capri Records..... 87 <b>capirecords.com</b>	HighNote Records..... 22 <b>jazzdepot.com</b>	Rattle Jazz ..... 89 <b>rattle.co.nz</b>	Vandoren..... 3, 69 <b>WeAreVandoren.com</b>
Catfood Records ..... 86 <b>catfoodrecords.com</b>	Indiana University Press ..... 91 <b>iupress.indiana.edu</b>	Resonance Records..... 71, 73, 92 <b>resonancerecords.org</b>	Vic Firth ..... 35 <b>vicfirth.com</b>
Challenge Records ..... 69 <b>challengerecords.com</b>	Izzy Chait Music..... 65, 67, 69 <b>izzychait.com</b>	Riccardo Fassi Music..... 75 <b>riccardofassi.com</b>	Village Place Music..... 75, 97 <b>vizzutti.com</b>
Chicago Jazz Orchestra ..... 85 <b>chicagojazzorchestra.com</b>	J.J. Babbitt..... 47 <b>jjbabbitt.com</b>	Rich Halley Music..... 65 <b>richhalley.com</b>	Voyageur Press..... 69 <b>voyageurpress.com</b>
Chicago Sessions..... 65, 69 <b>chicagosessions.com</b>	Jamey Aebersold.... 75, 109 <b>jazzbooks.com</b>	Rico Reeds ..... 95 <b>ricoreeds.com</b>	Wavetone Records..... 65 <b>markegan.com</b>
Chicago Symphony Center ..... 93 <b>cso.org</b>	Jazz at Lincoln Center ..... 32 <b>jalc.org</b>	Roberto Winds ..... 101, 105, 108 <b>robertoswinds.com</b>	William Paterson University ..... 51 <b>wpunj.edu</b>
Columbia College Chicago..... 4 <b>colum.edu/music</b>	Jazz Messengers..... 73 <b>jazzmessengers.com</b>	Roger Svedberg Music..... 71 <b>myspace.com/rogersvedberg</b>	Zildjian..... 9 <b>zildjian.com</b>
Concord Music Group.... 76 <b>concordmusicgroup.com</b>		Romhog Records ..... 75 <b>barryromberg.com</b>	

**Statement Of Ownership, Management, And Circulation As Required By 39 USC 3685.** 1. Publication Title: Downbeat 2. Publication Number: 0470-770 3. Filing Date: 10/01/12 4. Issue Frequency: Monthly 5. Number Of Issues Published Annually: 12 6. Annual Subscription Price: \$34.95 7. Complete Mailing Address Of Known Office Of Publication: 102 N. Haven Rd, Elmhurst, IL 60126-2970 8. Complete Mailing Address Of Headquarters Or General Business Office Of Publisher: Same As Above 9. Full Names And Complete Mailing Addresses Of Publisher, Editor And Managing Editor: Publisher-Frank Alkyer, Address Same As Above; Managing Editor-Bobby Reed, Address Same As Above 10. Owner: Kevin Maher, 102 N. Haven Road, Elmhurst, IL 60126-2970 11. Known Bondholders: None 12. Tax Status Has Not Changed During Previous 12 Months 13. Publication Title Downbeat 14. Issue Date For Circulation Data Below: October 2012 15. Extent And Nature Of Circulation Consumer Music Magazine (Jazz) 15A. Total Number Of Copies: Average No. Of Copies Each Issue During Preceding 12 Months (12 Mo. Avg.) 38,777 Actual No. Copies Of Single Issue Published Nearest To The Filing Date (Actual) 48,464 15B. Paid Circulation 15B(1). Mailed Outside-County Paid Subscriptions Stated On Form 3541: Total Number Of Copies: 12 Mo. Avg.-11,279; Actual-16,353 15B(2). Mailed In-County Paid Subscriptions Stated On Form 3541: Total Number Of Copies: 12 Mo. Avg.-0; Actual-0 15B(3). Paid Distribution Outside The Mails Including Sales Through Dealers And Carriers, Street Vendors, Counter Sales And Other Paid Distribution Outside Usps: Total Number Of Copies: 12 Mo. Avg.-9,007; Actual 8,836 15B(4). Paid Distribution By Other Classes Of Mail Through The Usps: Total Number Of Copies: 12 Mo. Avg.-2,361; Actual- 2,329 15C. Total Paid Distribution: 12 Mo. Avg.-22,647; Actual-27,518 15D. Free Or Nominal Rate Distribution 15D(1). Free Or Nominal Rate Outside County Included On Form 3541: Total Number Of Copies: 12 Mo. Avg.-0; Actual-0 15D(2). Free Or Nominal Rate In-County Copies Included On Form 3541: Total Number Of Copies: 12 Mo. Avg.-0; Actual-0 15D(3). Free Or Nominal Rate Copies Mailed At Other Classes Through Usps Total Number Of Copies: 12 Mo. Avg.-0; Actual-0 15D(4). Free Or Nominal Rate Distribution Outside Of Mail 12 Mo. Avg.-15,359; Actual- 20,147 15E. Total Free Or Nominal Rate Distribution Outside The Mail: 12 Mo. Avg.-15,359; Actual-20,147 15F. Total Distribution: Total Number Of Copies: 12 Mo. Avg.-38,006; Actual-47,665, 15G. Copies Not Distributed: 12 Mo. Avg.-771; Actual-799 15H. Total Number Of Copies: 12 Mo. Avg.-38,777; Actual-48,464 15I. Percent Paid: 12 Mo. Avg.- 60%; Actual- 58% 16. Publication Statement Of Ownership: Publication Required. Will Be Printed In The December 2012 Issue Of This Publication.

## James Carter

For his second Blindfold Test, saxophonist James Carter appeared in front of an audience at the NRC Jazz Cafe on July 6 at the 2012 North Sea Jazz Festival, in Rotterdam, Holland. Still soaked in sweat after performing with his organ trio (featuring singer Gregory Porter as guest) earlier in the evening, an energized Carter settled into the listening session by saying, “It’s cool to be among the pantheon of greats who were in the hot seat. The Blindfold Test is a hip rite of passage.” Carter and Gary Smulyan are co-winners in the Baritone Saxophone category of this year’s DownBeat Readers Poll (see page 57).

### Zoot Sims

“Too Close For Comfort” (*Zoot Sims In Copenhagen*, Mobile Fidelity Sound Lab/Storyville, rec’d 1978) Sims, tenor saxophone; Kenny Drew, piano; Niels-Henning Ørsted Pedersen, bass; Ed Thigpen, drums.

I’m stumped, but I really like this. I’ve acquired that it’s “Too Close For Comfort,” and that it’s in the key of C. Whoever the tenor is, [it’s someone who is] Lesterian or Zoots-ish or Al Cohn-ish. Then there’s honking at the bottom that reminded me of Harold Ashby, but this has a pop to it. There’s ornamentation on the C sharp, which is certainly indicative of Lester Young. I’m guessing now, but I’d say Zoot. [after] Of all the names I dropped, I felt like all the information in the tune was coming through Zoot, particularly on the tones and timbres being used on the upper register.

### The Horace Silver Quintet

“The Kicker” (*Song For My Father*, Blue Note, rec’d 1965) Silver, piano; Joe Henderson, tenor saxophone; Carmell Jones, trumpet; Teddy Smith, bass; Roger Humphries, drums.

This is definitely Joe Henderson. Wow. I’m tripping. I played this song in a jazz session sometime last year, but I never knew the name of the tune. I played along with the rest of the guys who knew it, just soloing and feeling the vibe. But I never did get the title. Joe’s tone was immediately identifiable. There was a roundness in it, and he had the concepts and ideas which resulted in that punch and push. [after] The name is “The Kicker”? Well, that certainly kicked me.

### David Murray & Mal Waldron

“Free For C.T.” (*Silence*, Justin Time, rec’d 2001) Murray, bass clarinet; Waldron, piano. I could just see him playing this, oh, yeah. Playing on the big licorice, as I like calling the bass clarinet. It’s David Murray, though I’m not sure who the pianist is. Immediately what hit me about David’s playing was the air-flow and the vibrato he uses, particularly in the lower register. I grew up listening to that sound in my formative years—David, Eric Dolphy and, to a lesser degree, Harry Carney’s bass clarinet takes on “Shadowy Sands” and sometimes “Sophisticated Lady.” Plus there were the bass clarinet sounds in cartoon music by Carl Stalling and on shows like “The Flintstones.” I like what David is doing here. In the upper register he pinches a lot—almost like pinching your nose and tightening your embouchure. His phrasing is really similar to his tenor, especially on ballads.

### Branford Marsalis Quartet

“Brews” (*Four MFs Playin’ Tunes*, Marsalis Music, 2012) Marsalis, soprano saxophone; Joey Calderazzo, piano; Eric Revis, bass; Justin Faulkner, drums.

It’s Steep. That’s what they call Branford. He comes from that lineage of soprano saxophone players like Hodges, Bechet, Trane—the cats you can immediately identify. Branford is also quite emulated. At the beginning of this song, it threw me a little, but once we got deeper into it, I could hear those Branfordisms like those little tails he plays. And then you can hear him getting ready to seriously take flight. I like that.



### Donald Harrison

“Treme Swagger” (*This Is Jazz: Live At The Blue Note*, Half Note, 2011) Harrison, alto saxophone; Ron Carter, bass; Billy Cobham, drums.

This sounds recent. I love where it was going. It’s kind of a Lou Donaldson, Funky Butt, second-line form that’s so soulful. Just when you think the saxophonist is ready to settle into a key, he picks up and moves somewhere else. There’s a cool enigma going on, but it finally gets back to the C. The alto player is like Lou or John Handy. There’s a bit of Gary Bartz, too. But I think I might be talking out of turn. The rhythm section is funky as heck. The drums set a vibe. All he needed was a whistle, and I would have been in a line to get a po’ boy. My guess: Sonny Fortune? [after] Well, I was definitely on course with New Orleans. That makes sense it was Donald [Harrison]. You can hear the alternate fingers in the middle register he uses. And it was soulful.

### Gerry Mulligan

“Capricious” (*Jeru*, Columbia Legacy, rec’d 1962) Mulligan, baritone saxophone; Tommy Flanagan, piano; Ben Tucker, bass; Dave Bailey, drums; Alec Dorsey, congas. Mulligan comes to mind because of the baritone saxophone. It has the immediate, grabbing tone—and the ideas definitely sound Mulliganesque. It sounds like the late ’50s or early ’60s. He’s running that much of the horn and has the bossa nova groove that permits him to play the cut [rather] than just punctuating. It was really happening. It was indicative of the time. Was that Hank Jones on piano? [after] It was Tommy Flanagan? Well, a Detroit guy. I need to be shot for that.

### Joe Lovano Us Five

“Birdyard” (*Bird Songs*, Blue Note, 2011) Lovano, aulochrome; James Weldman, piano; Esperanza Spalding, bass; Otis Brown III and Francisco Mela, drums.

OK, you can turn it off right now. This is a dead giveaway. Of course, it’s Lovano, but what gives it away is the aulochrome. François Louis came up with the instrument, even though the idea goes back to 2500 B.C. in Egypt, where there was a dual-column instrument that had two reeds. François perfected it so that you don’t have to play multiple horns like Raasaan Roland Kirk. He took it a step further, where he used two soprano saxophones together so that they could play unison, but also, one of the horns can play dissonance. What Lovano did was really cool. I’d love to get a hold of one, but they’re not commercially available. **DB**

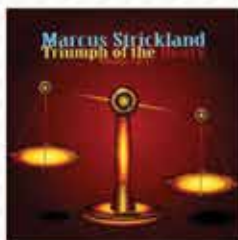
THE “BLINDFOLD TEST” IS A LISTENING TEST THAT CHALLENGES THE FEATURED ARTIST TO DISCUSS AND IDENTIFY THE MUSIC AND MUSICIANS WHO PERFORMED ON SELECTED RECORDINGS. THE ARTIST IS THEN ASKED TO RATE EACH TUNE USING A 5-STAR SYSTEM. NO INFORMATION IS GIVEN TO THE ARTIST PRIOR TO THE TEST.

## Marcus Strickland

*Soprano, Alto and Tenor  
Saxophonist.*

Heralded as laying down some of the most intelligent and impassioned music of our generation, Marcus Strickland's intensely beautiful and innovative album "Triumph of the Heavy" is a definitive statement from this now world-renowned saxophonist.

Marcus plays : **PMXA-67RX**  
**PMXT-66RUL**



Marcus Strickland  
Triumph of the heavy (Vol 1 & 2)  
Available now on iTunes

*P. Mauriat*  
PARIS  
Go for the Sound

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

Now this time, don't rush...



**Q2HD**

INTRODUCING THE ZOOM Q2HD HANDY VIDEO RECORDER.

Brilliant stereo recording and HD video... Now with live streaming.

Peter Erskine uses the Q2HD to record all of his students, even the famous ones.

© 2012 Zoom | photo: Neil Zlozower | zoomfx.com

**ZOOM**