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MARCH 2013

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Dancing Around the Bones

BY JOSEF WOODARD

Guitarist and singer Ben Harper frequently has sought out the counsel of older, wiser musicians, including harmonica master Charlie Musselwhite. When the pair worked on a session with John Lee Hooker, the seed of a collaborative project was planted, and the newly released *Get Up!* (Stax) is the gleaming result. DownBeat brought these kindred souls together for a conversation about Chicago blues lore, American musical heroes and the “will of the music.”



Cover photo of Ben Harper (left) and Charlie Musselwhite shot by Danny Clinch

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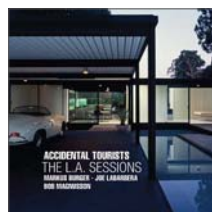
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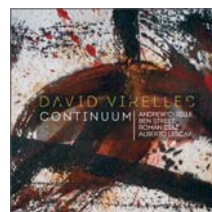
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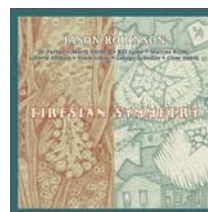
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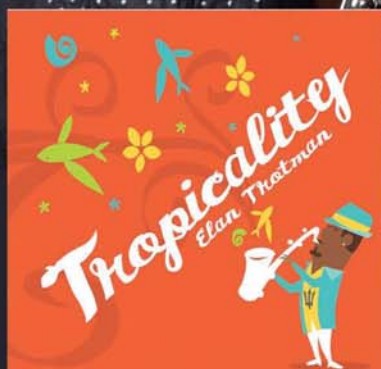
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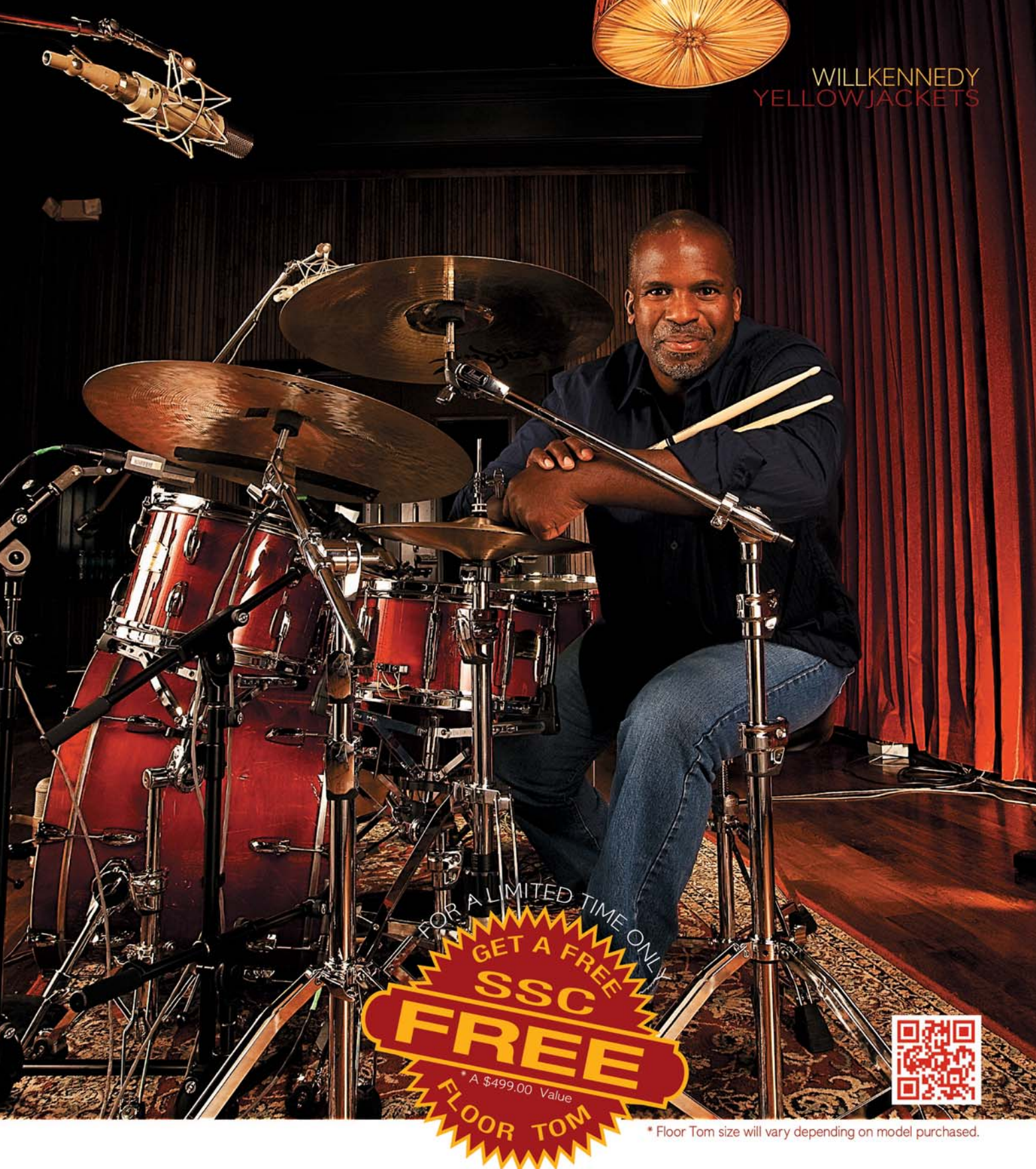
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First Take > BY BOBBY REED

Seeking the Source

Youngsters make me jealous. Every year, as I read through DownBeat's International Jazz Camp Guide—perusing the lists of amazing faculty and artists in residence—I become deeply envious of teenagers who attend these camps.

Campers have the opportunity to study with the world's best jazz educators, and to play with some of the most talented musicians of all time. Jazz camps aren't just for kids, of course; there are camps open to musicians of all ages and abilities. But the logistics of taking a couple of weeks off to attend a summer camp are often easier to handle when you're still in high school and not tied down to a full-time job.

I also get jealous when I read about the progressive academic activities covered each month in our Jazz On Campus section. For example, saxophonist Wayne Shorter and pianist Herbie Hancock recently became professors at UCLA's Thelonious Monk Institute of Jazz Performance. Not only will they work with the young musicians who are Monk Institute Fellows, they will also lead master classes that are open to all UCLA students. Taking a class with Shorter or Hancock would be a dream come true for a jazz fan of any age. What's it like to sit in a room with the eloquent, enigmatic Shorter? To find out, turn to page 34 for a glimpse into the mind of a genius.

Because of their many accomplishments, it's tempting to view Shorter, 79, and Hancock, 72, as titans on pedestals—surrounded by youngsters bowing in supplication, hanging on their every word. But it's important to remember that both of them remain working musicians who continuously practice, sweat and struggle with creative endeavors. In that sense, they share common ground with their students. Reflecting on what he and Shorter will gain from their professorships, Hancock said, "The gift of inspiration in the classroom that develops from the master-apprentice relationship enhances our personal creativity on the bandstand and in the recording studio." So the masters benefit as well.

There are two strikingly similar quotations in this issue of DownBeat: Singer-songwriter Ben Harper and drummer Lewis Nash both discuss the quest to personally interact with musicians who are "the source" (i.e., older, wiser artists who helped shape the music of today). Throughout his life, Harper has strived to learn lessons from blues masters, including harmonica wizard Charlie Musselwhite, with whom he collaborated on the new album *Get Up!* Nash, who played with jazz masters as a youngster, is now "paying it forward" through the events at an arts center and performance space in Phoenix that bears his surname.

Jazz and blues have survived—and will continue to thrive—because they foster intergenerational connections. Those connections perpetuate tradition, but they also give youngsters something to rebel against. These art forms avoid stagnation because there's always going to be a new artist who comes along to blow up the system with his or her audacity, ideas and virtuosity. Shorter and Hancock each shared the bandstand with a fellow named Miles. They certainly could teach us a few things about having an intimate view of—and having an essential hand in—altering the course of America's greatest art form.



Wayne Shorter
with pianist
Danilo Pérez

LEIN KATZ/DETROIT JAZZ FESTIVAL

DB

A young woman with glasses and headphones is playing drums. She is wearing a dark blue jacket over a patterned shirt. The background is dark with some bokeh lights.

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A Capital Idea

Thank you for publishing "Jazz Capital," John Murph's fantastic article on Washington D.C., included in your Jazz Venue Guide (February). There are so many talented musicians in the D.C. area now.

Also, D.C. has become the jazz educators' capital of America. Local high school students are fortunate to have Duke Ellington School of the Arts to hone their craft. Young musicians also have the opportunity to study and play with jazz masters in many outstanding programs, such as The Washington Jazz Arts Institute, Blues Alley Youth Orchestra, Jazz Academy of Music and Capital Jazz Project (Washington Performing Arts Society). These excellent youth ensembles ensure that D.C.'s rich jazz legacy will continue.

HELEN HAGERTY
WASHINGTON, D.C.

Disagreement in Washington

I must strongly label as false an assertion that writer John Murph made in "Jazz Capital," an article on Washington D.C. that was included in your Jazz Venue Guide (February). Murph states that in the late '90s "a frightening lull took hold" in the local jazz scene, partially due to "the booking changes at Blues Alley." As the person who booked Blues Alley's entertainment for 15 years (starting in early 1990), I would say that from the spring of 1997—when Doc Cheatham played the last gig of his life on the Blues Alley stage—through my final week there in March 2005, the booking pattern remained the same as it had been for years.

We were honored with appearances every year—or at least every other year—by Branford Marsalis, Kenny Garrett, Joshua Redman, Donald Harrison, Roy Hargrove, Cyrus Chestnut, McCoy Tyner, Ahmad Jamal, Danilo Pérez, Mike Stern, Nancy Wilson and many more. During that period, major artists made rare, small-club appearances with us: Chick Corea, Gary Burton, Diana Krall, Chucho Valdés and John McLaughlin. Not one of names listed above played any of the venues mentioned in Murph's article during the time period I have described.

RALPH F. CAMILLI
BETHESDA, MD.

Venue Love

In your Jazz Venue Guide (February), I was happy to see Kuumbwa Jazz Center listed among your "best places to hear live jazz" in the San Francisco Bay Area. However, your characterization of Kuumbwa as an organization that supports community-based groups misses the mark when it comes to why this is such a great place. Kuumbwa is



small and unpretentious, but what makes it remarkable is the talent it attracts. Think "Village Vanguard"—but in a town of 50,000 with no airport. In January of this year, Kuumbwa booked the Joe Lovano Us Five and Billy Cobham. February will bring Allen Toussaint, Kurt Rosenwinkel and Chris Potter. March kicks off with Ladysmith Black Mambazo. It's like this month after month.

MICHAEL MILLER
SANTA CRUZ, CALIF.

Why No Dakota?

In your Jazz Venue Guide (February), The Artists' Quarter in St. Paul, Minn., was the only jazz club listed for the Twin Cities area. How could you *not* list the Dakota Jazz Club in Minneapolis? To me, this was a major omission.

DAVID KING
DAVEYLKING@GMAIL.COM

Editor's Note: The Dakota (dakotacooks.com) should have been included. The club presents Stacey Kent on Feb. 13–14 and the SFJazz Collective on March 19.

Corrections

- In the February issue, the review of the album *Belezas* (AAM) by Carol Saboya incorrectly described Antonio Adolfo as a guitarist. He is a pianist.
- In the Blues column in the February issue, the review of the album *What Is Hip?* (Soulvax) by Soul Vaccination misspelled the name of musician Bruce Conte.

DOWNBEAT REGRETS THE ERRORS.

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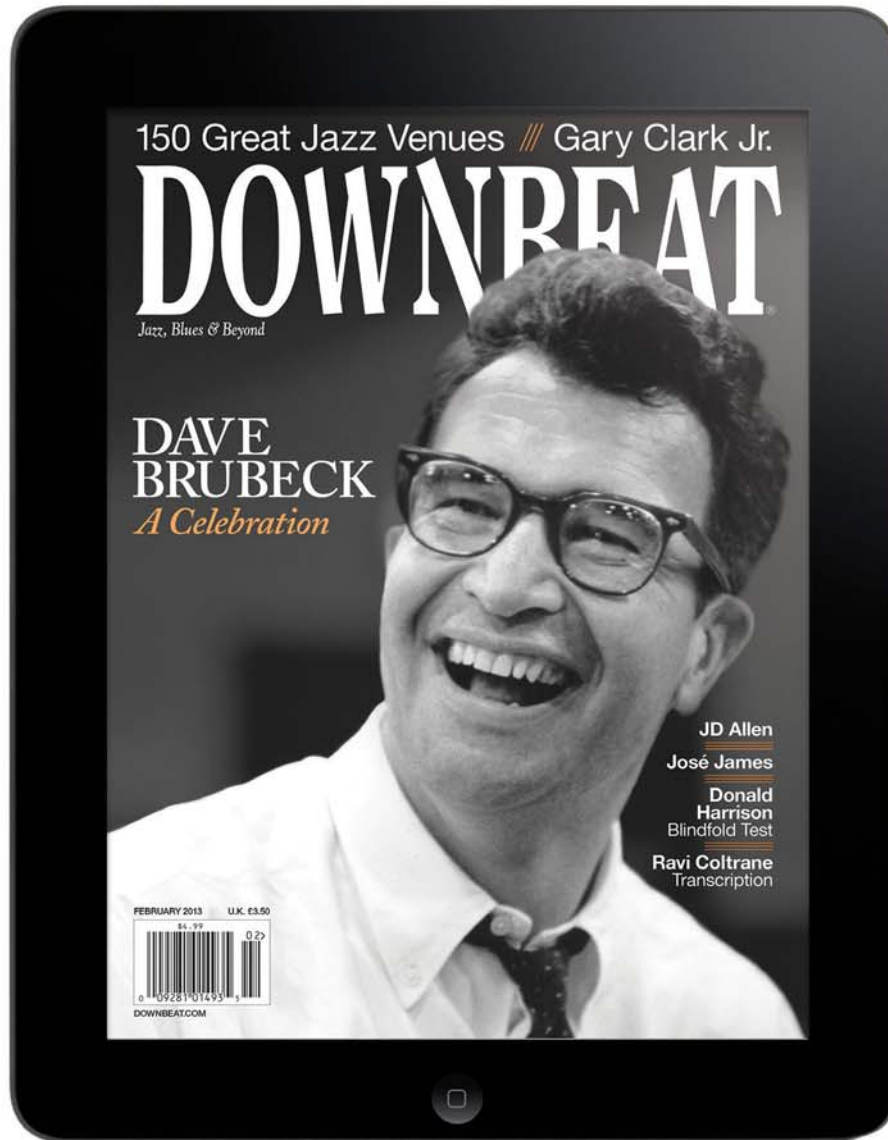
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Beat

The Threshold of Revolution

Sony Music Releases Second Volume of the Miles Davis 'Bootleg Series'

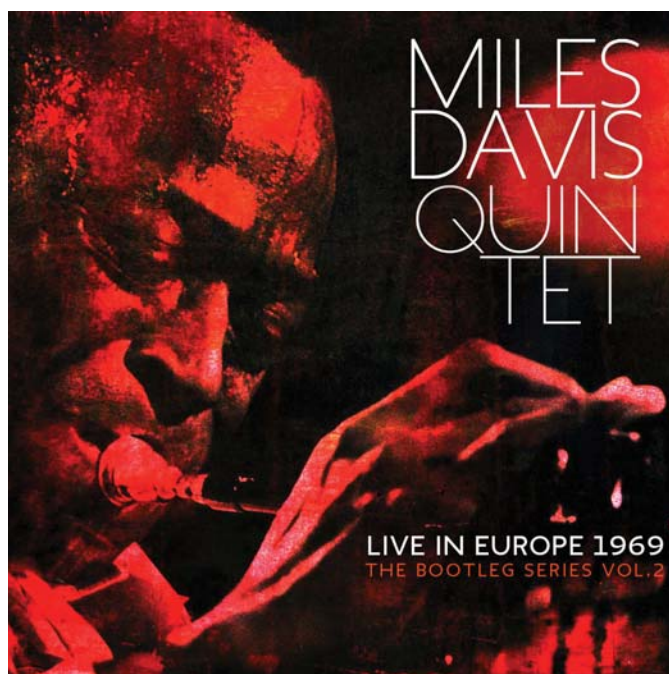
When Sony Music unveiled its \$1,200, 43-CD Miles Davis uber-box a couple of years ago containing, well, *everything*, all that really got bigger was the box. It was a ramped-up package of eight previous reissues with no new music.

Then Sony hit an unexpected gusher—the vaults of Europe's state-run broadcast networks, which have supported, recorded and archived touring American jazz musicians since the end of World War II, including Davis. Bits and pieces of Davis concerts had seeped out through unauthorized bootleg editions and circulated underground among elite collectors. But this was a history that only compounded their allure and subliminally amplified Davis' cachet as an outlaw artist. So when Columbia Legacy brought this underground strike to the surface in September 2011, the collection of quintet recordings was titled *Live In Europe 1967: The Bootleg Series Vol. 1*.

In January, *Live In Europe 1969: The Bootleg Series Vol. 2* was released. Unlike its predecessor, which captured an established quintet at its height, the three CDs and one DVD catch an under-documented interlude of transition from July to November of that year. Wayne Shorter, who appears on *Vol. 1*, is still in the band, but Herbie Hancock, Ron Carter and Tony Williams are gone. In their places are Chick Corea, Dave Holland and Jack DeJohnette.

The first two CDs offer consecutive sets from the Antibes Jazz Festival on July 25–26. The first, according to *The Jazz Discography* by Tom Lord, has appeared in recent years on a Japanese Sony release (SRCS-6843) and in part on a label called Gambit. The second was previously unreleased. The material melts together so completely, the audience rarely seems to know when one tune ends and another begins. The “compositions” are often so accommodating to the moment, they operate beyond the reach of expectation. Davis plays open horn throughout, sometimes intimate and lyrical but more often ripping and aggressive with sounds of abrasive distortion.

The third CD picks up another previously unavailable set recorded in Stockholm on Nov. 5. Davis' open trumpet is captured more naturally here, although one of the songs, “Masqualero,” is incomplete. Two days later, the quintet was videotaped at the Berlin Philharmonie, the audio



of which has been issued on a Gambit bootleg. The DVD version here shows Davis and company not only pushing at the frontiers of music but fashion as well, regaled as he is in black leather with long strings of fringe and dripping with sweat.

What makes this collection of special interest is that these July and November performances bracket the recording sessions in August that produced *Bitches Brew*, still one of the most influential (and controversial) recordings of the last 50 years. The set lists here suggest that Davis was using his concert gigs to break in the new material he would soon record, though he still clung to a few audience favorites such as “No Blues,” “Round Midnight” and “Milestones.” The quintet delivers two early versions of “Bitches Brew” (without the echoing reverb of the LP); the first known recording of “Spanish Key”; two passes through “Miles Runs The Voodoo Down,” which the quintet had been playing since June; and Shorter’s “Sanctuary,” which went back to the last days of the second quintet.

With *Live In Europe 1969: The Bootleg Series Vol. 2*, produced with expertise by Richard Seidel and Michael Cuscuna, the listener gets a big piece of Davis' mind at the threshold of the last event in jazz history worthy of the word “revolution.”

—John McDonough

Marcus Miller



Miller Time: Legendary bassist, composer, producer and two-time Grammy winner Marcus Miller has debuted “Miller Time,” his new show on SiriusXM’s Real Jazz, featuring music and anecdotes about the many stars with whom he’s worked, including Miles Davis, Herbie Hancock and longtime writing partner Luther Vandross. The two-hour show airs every Sunday at 6 p.m. EST and Tuesdays at midnight.

Blues News: The Blues Museum project in St. Louis has moved into a public phase after receiving a \$6 million contribution from Pinnacle Entertainment Inc. and Lumiere Place Casino. Financial backers said the museum project is firmly positioned to open as planned in 2014.

Donation Invitation: In celebration of the Symphonic Jazz Orchestra’s 10th Anniversary, and to match the funds of its recently announced \$10,000 National Endowment for the Arts grant, the SJO is asking patrons to donate via Paypal in support of their organization. The SJO has commissioned and performed seven new works from such esteemed composers as George Duke, Lee Ritenour, Darcy James Argue, Lesa Terry and Charles Floyd and reached more than 30,000 young people across Los Angeles through public education initiatives.

Goodbye to Gruntz: Pianist, composer and big-band leader George Gruntz died in Basel, Switzerland, on Jan. 10 at age 80 following a long illness. Gruntz, who rose to fame as the pianist in the European Rhythm Machine, was known for his work with the George Gruntz Concert Jazz Band as well as many commissioned works with orchestras and symphonies around the world. He collaborated with such artists as Rahsaan Roland Kirk, Dexter Gordon, Chet Baker, Don Cherry and Phil Woods and served as the artistic director of Jazzfest Berlin.

Caught

CJO Tips Hat to Zappa

Jeff Lindberg, artistic director of the Chicago Jazz Orchestra (CJO), had always been toying with the idea of presenting the music of late rock composer Frank Zappa. The CJO has the reputation of focusing on a less controversial repertoire that includes Count Basie, Duke Ellington and Ahmad Jamal. But on the evening of Dec. 29, Lindberg’s plan came to fruition at Chicago’s Park West.

Titled “The Grand Wazoo and Other Delights: A Tribute to Frank Zappa,” the project brought the CJO together with some out-of-town guests: tenor saxophonist Ernie Watts, who appeared as the “mystery horn” on Zappa’s album *The Grand Wazoo* in 1972; violinist Mark Wood from the Trans-Siberian Orchestra; trumpeter Jack Schantz, who inspired Lindberg after carrying out a similar project with the Cleveland Jazz Orchestra; and bass player Dave Morgan, who was assigned to write the arrangements or, as he put it, “organize the material.” Morgan explained that he mainly “transcribed Zappa recordings and combined them to fit the instrumentation of the CJO.”

The program spanned a good stretch of Zappa’s recorded output, from *Hot Rats* (1969) to *Them Or Us* (1984). It did not take long to realize that the musicians had plenty of time to properly rehearse the material as they navigated through the tricky “Echidna’s Arf (Of You)” with ease and gusto. All parties involved must have done a fair amount of preparation to be able to gel so quickly as an ensemble.

Unfortunately, and despite the fact that it kept improving as the evening progressed, the sound marred some of the performances: Ed Harrison’s marimba and Rob Clearfield’s electric keyboard sounded too harsh, and some soloists were miked too closely—Watts’ first solo got off to a bumpy start. As for the arrangements, they were mostly effective with the major exception of “Blessed Relief,” where the ensemble sounded a bit thin. That being said, some of Zappa’s own re-workings were not always that convincing, either.

The concert provided some moments for the jazz lover to relish. Trombonist Tom Garling, Watts and trumpeter Marquis Hill brought their jazz sensibility to “Black Napkins,” which Zappa had once performed with a bona fide jazz horn section. Watts’ solo was his strongest of the night, an unlikely cocktail of thoughtfulness and mere insanity.

Ernie Watts at Chicago’s Park West



It was followed by “Big Swifty” from 1972’s *Waka/Jawaka*. The piece showcased the most interesting contribution by Morgan, who ingeniously wove into the tune’s fabric riffs from Thelonious Monk’s “Brilliant Corners,” while the quote from Bizet’s *Carmen* was Zappa’s idea. The piece concluded with a jaw-dropping maracas solo by Harrison and an inspired effects extravaganza from Wood.

Morgan and the CJO also made the case that the iconoclastic and politically incorrect Zappa was actually responsible for truly beautiful music with a lovely rendition of “Twenty Small Cigars” and a hair-raising reading of the “Waka/Jawaka” final segment.

Using the same ax as Zappa and making use of a wah-wah pedal were guitarist Chris Siebold’s only concessions to mimicry. To Siebold’s credit, he did not make any attempt at sounding like the man himself, but a few pyrotechnics excesses verged dangerously on self-indulgence. Seeing him battling with Wood’s violin on “Eat That Question” was definitely a highlight, though.

The band opened the show with “Peaches En Regalia” and chose another Zappa staple as an encore. “Sofa” was an ideal way to put the final touch on a fun evening and worthy tribute.

—Alain Drouot

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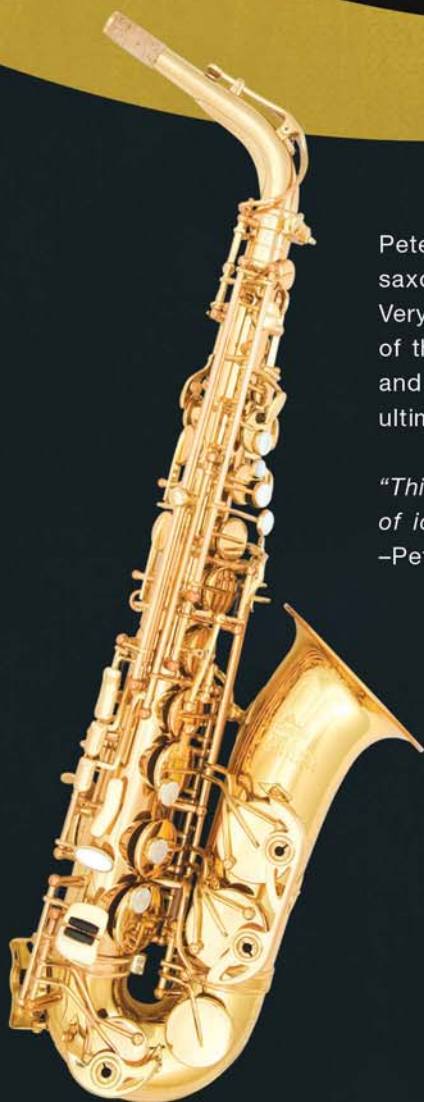
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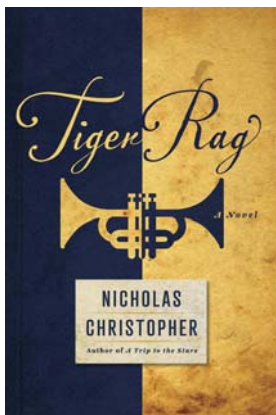
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Tiger Rag Riffs on Bolden's Lost Recordings

Who was Charles “Buddy” Bolden? That is the question that is posed by author Nicholas Christopher in his sixth and most personal novel, *Tiger Rag* (Dial Press), named for one of Bolden’s compositions penned in the early 1900s. The book is part fact, part fiction and infused with sophisticated mystery and intrigue.

Spanning eras from turn-of-the-century New Orleans to Roaring 1920s Chicago to contemporary Manhattan, *Tiger Rag* focuses on the life and legacy of Bolden—who was often cited by such musical giants as Louis Armstrong, Sidney Bechet and Duke Ellington as the inventor of the modern jazz art form. The legendary cornet player was given immense credit for being the first musician to fuse ragtime, blues and field-hand music together with classic New Orleans sounds and record direct to phonograph cylinder. But as the novel unfolds, the prized Edison cylinder he recorded, including his most famous tune, “Tiger



Rag,” had essentially vanished.

“My intent was to take Bolden’s myth and the mystery around it and keep to a lot of the facts,” Christopher said. “But I also wanted to try and reinvent the myth at the same time and make it a mystery. The whole business of the Edison cylinder, [according to] friends of mine who are jazz musicians, is kind of a holy grail. If that cylinder survived today, it would be very hard to play it.”

The story opens in early 1900s New Orleans at a Bolden recording session and follows him through the exploits of his relatively short career run, from roughly 1900–1907. He suffered from mental illness, possibly schizophrenia, and was believed to have medicated his condition with alcohol. As a result, Bolden was diagnosed with acute alcoholic psychosis at age 30 and was admitted to the Louisiana State Asylum, where he remained until his death at age 54.

Half of the book focuses on a prominent doctor and her once promising jazz pianist daughter, fresh out of rehab, embarking on a road trip to New York. What they find on their journey is more than they bargained for when ghosts from their own cryptic family history are connected to the search for Bolden’s long-lost Edison cylinder.

“I spent four years working on this book,” Christopher said. “Donald Marquis’ book *In Search of Buddy Bolden: First Man of Jazz* told me a lot of things about Bolden I needed to know in order to invent the story. In my search, I kept reading where a lot of musicians that heard Bolden play said they never heard anybody play like him before. What that meant was that he was fusing certain strains of American music and making it completely different for the guys after him.

“I think it will be cool for jazz people to read about Bolden and get interested in him because he’s such a mythic figure,” the author continued. “We don’t know a lot about him, but I tried to take the facts and use them as points to connect the dots. It was fun to combine fiction and early history.”
—Eric Harabadian

Montreux Jazz Festival Founder Claude Nobs Dies

Claude Nobs, founder of the Montreux Jazz Festival and jazz archivist who brought the genre to a new contingent of international music fans, died on Jan. 10 in Lausanne, Switzerland, from injuries sustained during a cross-country skiing accident on Christmas Eve in nearby Caux-sur-Montreux. He was 76.

Nobs created one of the most iconic and eclectic festival programs in the world, one that gained overnight success and increased in popularity due to his passion for jazz along with his warm, friendly demeanor.

After World War II, Nobs pursued careers in the culinary arts and accounting and eventually took a position with the Montreux office of tourism. In June 1967, Nobs visited the New York offices of Atlantic Records. From his travels to the United States, he believed that a music festival would help generate American interest in the then-little-known Montreux region on the shores of Lake Geneva, Switzerland. Nobs was always intent on preserving jazz, through both the Montreux Jazz Festival and his own highly regarded collection of recordings, which includes 30,000 CDs, 47,000 LPs and 10,000 78s (acquired from George Shearing in the mid-1960s). The festival gained critical acclaim for its status as a destination where labels and artists could congregate and record, among them Sonny Rollins, Etta James and Ella Fitzgerald.

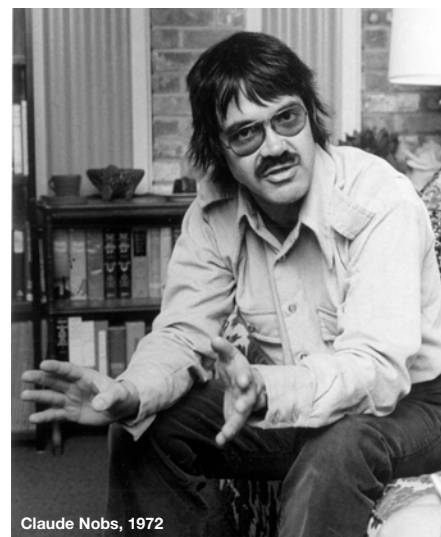
“The idea was to have the sound best in the hall and to keep the testimony for history,” Nobs told writer John McDonough in an October 2006

article for DownBeat. “I always thought there would be a way to have a record with video on it, so I kept all the early black-and-white videos.”

Also among Nobs’ recording subjects was Miles Davis, who in 1991 allowed the festival producer to record Gil Evans’ arrangements from *Birth Of The Cool*, *Sketches Of Spain*, *Miles Ahead* and *Porgy & Bess*, which the trumpeter performed for Montreux’s 30th anniversary. The concert was billed as “L’Evenement” (The Event) and was initially conceived by Nobs’ longtime friend and co-producer of the Montreux Jazz Festival since the 1990s, Quincy Jones.

Jones released a statement regarding Nobs’ death: “There are no words to express the deep sorrow and hollowness in my heart that comes with news of Claude Nobs’ passing. Claude was a valued and trusted friend and brother to me for close to 40 years, but he was a valued and trusted friend to jazz and the artists who create it for his entire lifetime. It would be that love and appreciation for our music and the musicians that created it that would lead him to take over the Montreux Jazz Festival, and build it into what I consider to be the Rolls Royce of music festivals.”

Nobs, who occasionally took the Montreux stage to play harmonica, was also widely known for including rock and pop acts into the festival’s programming. He would later become personally acquainted with Roberta Flack and Aretha Franklin, whose first European tour occurred at Nobs’ request. Nobs was an influential proponent of rock music outside of the festival as well



and was name-dropped in the 1973 Deep Purple hit “Smoke On The Water.” The song refers to a fire during a 1971 Frank Zappa concert at the Montreux Casino where Nobs rushed to save concertgoers; he was memorialized as “funky Claude” within its lyrics. Nobs became director of the Swiss branch of Warner, Elektra and Atlantic Records in 1973, allowing him to introduce rock artists at Montreux, including Led Zeppelin, David Bowie and Pink Floyd.

In 2006, DownBeat honored Nobs with a Lifetime Achievement Award for his contributions to the jazz community.
—Hilary Brown



John Medeski (front) with Marc Ribot and Chris Wood

Caught

Medeski Martin & Wood Host Blue Note Residency

People often hesitate to file Medeski Martin & Wood under jazz because the 22-year-old trio is capable of so much more. On 2000's all-acoustic *Tonic*, for instance, the band—keyboardist John Medeski, drummer Billy Martin and bassist Chris Wood—swings through Bud Powell's "Buster Rides Again" one moment and Jimi Hendrix's "Hey Joe" the next. On 2009's *Radiolarians III*, it tackles everything from dub reggae ("Gwyr Mi") to Latin music ("Jean's Scene") to delirious, organ-fueled funk ("Walk Back").

This flexibility makes MMW more than the bane of listeners who prefer genre labels; it makes them *the* ensemble to sit in with. With that notion in mind, the triumvirate settled into New York's Blue Note from Dec. 11–16 with different fourth players—percussionist Aiyb Dieng, guitarists Nels Cline and Marc Ribot, saxophonist Bill Evans, and multi-reedist Marty Ehrlich—scheduled to join up over the course of the first five nights. (Dec. 16 was billed as "pure MMW.") Each evening proved a valuable lesson on how to be a good host, and each musician not named Medeski, Martin or Wood was a different kind of guest.

At the early set on Dec. 12, Cline was the new kid at school, thoughtfully toeing the line between blending in and sticking out during his voyage with MMW. During a run through the midtempo groover "Henduck," Cline fit right in with a sweeping, staccato riff. He had taken charge earlier in the set, issuing a heroic solo that ranged from abstract, pedal-induced burbles and shimmers to soulful wah-wah shredding. After a long, experimental stretch where Cline emitted ethereal tones over bells, bird calls and a distorted two-note keyboard line, Martin concluded the quartet's first outing by walking up to a mic and saying, "Aw, man."

The following night, fellow six-stringer

and longtime MMW accomplice Ribot was the old friend who always knows what the other is thinking. When MMW summoned up the down-and-dirty Ray Charles hit "Lonely Avenue," Ribot was on it, contributing appropriately messy blues-rock licks. And when the trio produced the slow-building, deceptively simple "Dracula," the guitarist waited for just the right moment to unleash an ecstatic, stinging, totally committed improvisation. Ribot not only augmented the band; he became a part of the root.

At the late set on Dec. 14, saxophonist and early '80s Miles Davis sideman Evans was the life of the party; the performance was, in a word, fun. During an unaccompanied, eyes-closed tenor solo that followed the trio's patented medley of Thelonious Monk's "Bemsha Swing" and Bob Marley's "Lively Up Yourself," the members of MMW each sneaked on a bandana, Evans' perpetual head covering of choice. When the saxophonist emerged from his searing sermon, there was nothing but the sound of laughter. Other moments from the performance were conversely serious: When Evans, on soprano, engaged Martin in a drums-and-sax dialogue, it was no joking matter.

On the trio-only final night, after a week of boundless, gleeful exploration, the musicians stretched out even more. During the late set, after a freewheeling upright bass solo to start things off, MMW breezed from the Middle Eastern passages of John Zorn's "Agmatia" to the reggae-meets-soul tune "Amish Pintxos" to a fusing of Charles Mingus' "Nostalgia In Times Square" with Sun Ra's "Angel Race" to the celebratory funk of the closer "Chubb Sub."

It was a long week, but likely not long enough to indulge all of MMW's diverse sonic interests.

—Brad Farberman

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ROB MAZUREK OCTET
Skull Sessions

Rob Mazurek was just voted International Musician of the Year by *Musica Jazz Italy*. *Skull Sessions* combines two of Rob's groups: *Sao Paulo Underground* and *Starlicker* plus more, and features drummer John Herndon (of Tortoise), flutist Nicole Mitchell and vibraphonist Jason Adasiewicz among others.



DYLAN RYAN / SAND
Sky Bleached

Timothy Young (guitar), Devin Hoff (bass), Dylan Ryan (drums). "I had the idea to write songs for a jazz band that had elements of Black Sabbath, the Cure, Jaco-era Joni Mitchell, and free jazz, reflecting the different things I grew up on. It reflects the fact that I am playing jazz, but that I wasn't born in 1945." — Dylan Ryan.



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Anderskov Expands Sonic Landscape of Danish Jazz

Few musicians embody the exciting growth of the Danish improvised music scene over the last couple of decades better than pianist Jacob Anderskov, a true musical polymath whose work as a composer, bandleader and label owner has vibrantly expanded the sonic landscape of Copenhagen. Although he played his first instrument, the violin, from age 7 through high school, focusing on classical music and Scandinavian folk traditions, he gravitated toward jazz at 11 when he also picked up the piano. "I don't know exactly why jazz pulled me in like that," he said. "But I always was in for the improvisation aspect of it, even before I had any idea of styles or any grasp of how much great, progressive music was already out there to find."

Anderskov eventually studied at Copenhagen's prestigious Rhythmic Music Conservatory (where he now teaches as an associate professor), and while he continued following classical ideas on his own, he said he knew that he would end up playing jazz and improvised music. Fellow Danes guitarist Pierre Dørge and saxophonist John Tchicai both exerted a strong influence on his musical ideas early on. In the late '90s, Anderskov fell into the orbit of younger musicians such as saxophonist Lotte Anker and bassist Peter Friis Nielsen, who helped shake up the Copenhagen scene, and he also spent a year in New York from 1999–2000 taking private lessons. These experiences opened up his conception beyond Denmark's once deeply mainstream jazz sensibility and forged his own network of colleagues.

In 2003 Anderskov co-founded (along with Stefan Pasborg, Mark Solborg and Jeppe Skovbakke) the important and increasingly diverse ILK Records, which has released most of his music and embraces a deliberately category-free aesthetic. "It was definitely a spiritual more than a practical or commercial vibration that tied us together," Anderskov said. "Looking back, I think ILK has had an immense impact on Danish creative music, and it is hard to imagine the last 10 years without it." The albums he's made since then reveal a deeply curious, restless artist fiercely devoted to exploration. Anderskov's collaborative choices bear witness to those open-minded sensibilities. He has engaged in a variety of duo projects over the years with a wide range of partners, including Brazilian percussionist Airtó Moreira, Danish electronic improviser Jakob Riis and German free-jazz saxophonist Frank Gratkowski. More recently, he released *Phone Book* (ILK Music), a superb collection



Jacob Anderskov

of duets with saxophonist Laura Toxværd (a member of his band Anderskov Accident). "I don't really think of any of [these projects as] styles," Anderskov said. "For instance, I don't consider myself able to play Brazilian music, but when I play with Airtó, we are able to make music from this planet together, rather than me playing Brazilian music."

Anderskov's arranging finds an excellent vehicle in the grooving yet probing septet Anderskov Accident, where all kinds of exciting collisions and counterpoint occur within his knotty tunes. He deploys a more schematic feel with his largely improvised quartet Agnostic Revelations—a combo with old American cohorts bassist Michael Formanek, reedist Chris Speed and drummer Gerald Cleaver—which recently released the superb *Granular Alchemy* (ILK Music).

He also formed Jacob Anderskov's Strings, Percussion & Piano, which will release its eponymous debut on ILK this spring. Anderskov sees it as "a translation of my 'regular approach' onto a new setting"—with three classical string players who play written parts and don't improvise and drummer Peter Brun. "I want all of [my band] to be mysterious, highly irrational yet highly structured," he said. "Honest, contemporary and with grand gestures when they're needed." Anderskov will play in Washington D.C. in March with Agnostic Revelations, with saxophonist Ellery Eskelin filling in for Speed.

DB

Jimi Hendrix



RICHARD PETERS © AUTHENTIC HENDRIX LLC

People, Hell & Angels Ventures Outside Hendrix Experience Project

The latest nugget to surface from the deep Jimi Hendrix archives reveals an even more adventurous side to the venerable guitarist. On *People, Hell & Angels* (Experience Hendrix), a series of previously unreleased tracks recorded in 1968-'69, Hendrix forgoes the Experience project in favor of a more creative group of players, specifically Buddy Miles and Billy Cox. John McDermott, the album's co-producer and Experience Hendrix archivist since 1995, discusses how these initial recordings of the Band Of Gypsies reflected Hendrix's innovative new direction.

How was this release conceived?

It's definitely been part of a plan. Our catalog has undergone a lot of tumult over the decades. What we've tried to do since 1995 is restore the works that Jimi authorized and released and add new releases which deepen someone's appreciation and understanding of what he was doing at the time. For us, this is the record to showcase what Jimi was doing outside of the original three-man Experience. These are the recordings to best articulate that.

What did Hendrix accomplish here that he didn't accomplish with the Experience?

He came to success in a time when bands didn't work outside of what was successful for them. The idea of being able to say, "I want to pursue a different approach, so I'm going to use Buddy Miles and Billy Cox," that wasn't happening. Hendrix understood that he had taken the Experience concept to a specific place but had been building up these ideas which came out on *Electric Ladyland* under [producer] Chas Chandler. This desire to experiment was part of Hendrix's process. For someone who didn't know how to read or write music, that was his creative protocol.

The album includes an Elmore James tune and personnel from the "chitlin' circuit." Is there also a greater investment in his blues roots?

That's the common language for Cox and Miles. The British Invasion was lovingly trying to recreate blues songs; Hendrix was trying to write new ones. This guy just loved Elmore James. He wasn't trying to mirror what had been done, but instead take it to a different place.

That's what makes "Bleeding Heart" so cool. Cox and Miles intuitively knew where he was trying to go. The Experience was hired to be his band. Culturally, it was a different feel. The blues root is there, and you hear it in a lot of the music he's doing in '69 and '70, too. That's deep Delta Blues in my book.

Are we hearing Hendrix the producer?

[Engineer] Eddie Kramer provided the technical foundation and structure of the session. The one constant in the Hendrix library is the trust between Hendrix and Kramer. Ultimately what Eddie was able to do with Jimi is push him to stay focused, so that if he stepped away and wanted to take home a rough mix and study it, coming back the next time wasn't going to be like starting from scratch again, but more about refining.

Did the album coincide with the creation of Electric Lady Studios in 1970?

Jimi was very aware of what he was developing by that time. He knew he was building up an archive of material. It was probably a crisis of confidence to say, "OK, well, what of this is my next step?" By the time he got to Electric Lady and started recording [*First Rays Of The New Rising Sun*], it sounded great. It energized his whole outlook.

—Hilary Brown

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Scott Robinson *Superhero Sounds*

Scott Robinson is nothing if not versatile. “Tenor saxophone has always been my main thing,” the first-call sideman and leader of his own new projects says upon returning to New York after concerts in Prague. “That’s home base, and then everything else revolves around it.” Everything else means all the other instruments he plays so skillfully: the rest of the saxophone family, including the 6-foot-tall contrabass, along with assorted flutes, clarinets and percussion, plus several brass instruments and the eerie-sounding theremin. The most recent studio evidence of his resourcefulness is the new Scott Robinson Doctette album, *Bronze Nemesis* (Doc-Tone).

“What attracts me to a wide spectrum of instruments,” Robinson explains, “is my love of a wide spectrum of music and a large spectrum of sounds. Sometimes I’m thought of as an instrument collector. I know instrument collectors, and they’re very prideful of ownership of this or that instrument. But for me it’s really not that way. I think of these things as sounds that are colors on the palette.”

Based in New York since the mid-1980s, Robinson is no stranger to the DownBeat polls. These days, he receives votes for his creative efforts on the bass saxophone. “That’s my main specialty instrument. I’ve been playing it since I was a boy. It has a very wide range of expression. People don’t understand the instrument or are often afraid that it’s some big gargantuan noise. It can be that, but it [also] can be one of the most delicate and melodic instruments.” Solid proof: “It’s Magic” from his 1997 album *Thinking Big* (Arbors).

Robinson matches up well with Vinny Golia and J. D. Parran on another new album, *Creative Music For 3 Bass Saxophones*, self-issued by his ScienSonic label. “It’s an original piece that I wrote that is somewhat modular in construction,” he says. “It’s kind of a set of little tonal gestures and structures that serve to frame improvised sections.” This bold jazz outing, among other ScienSonic releases, is certainly a departure from the mainstream jazz that Robinson has been identified with for decades. But he’s no dilettante, having gone exploring in the past with Anthony Braxton and members of the Sun Ra Arkestra. And now he’s committed to expanding the ScienSonic catalog with titles featuring other free-thinkers like pianists Emil Viklicky and Frank Kimbrough. “My belief is that music of an adventurous nature, music from an avant-garde perspective, is something that no listener should be afraid of. Come on in, the water’s fine!”



Bearing the imprint of Doc-Tone Records (a subsidiary of ScienSonic), *Bronze Nemesis* is Robinson’s homage to Doc Savage, a heroic character in pulp adventure fiction of the 1930s and ’40s who captured his imagination as a kid. Here the Doctette sets musical moods appropriate to the titles of a dozen Doc Savage novels, such as “Land Of Always-Night,” “Mad Eyes” and “Weird Valley.”

“What makes Lester Dent’s Doc Savage so interesting is that he’s not a superhero in the sense of having superhero powers,” says Robinson. “His abilities are all human but developed to the highest possible level through years of scientific training. For me, this is a very fascinating idea: What is the potential of a human being if you dedicate *all* your abilities, not only physical strength but memory and other subtle things? In a way, this is what we try to do in music. We try to go past our boundaries and reach for something a little bit more than what we were able to reach the last time.”

He adds, “I was fascinated to find that John Coltrane was a Doc Savage fan as a boy. It makes me wonder if some of the intensive practice regiment that he was known for was in keeping with the Savage idea.”

Robinson wrote the *Bronze Nemesis* music

about 10 years ago for a concert sponsored by the Jazz Composers Collective in New York. “So I needed guys who could swing and play melody,” he recalls, “but who also could take it out into the outer zones, because the music calls on all these qualities.” Robinson enlisted trumpeter Randy Sandke, now-deceased bassist Dennis Irwin [replaced by Pat O’Leary], drummer Dennis Mackrel and pianist Ted Rosenthal.

“Scott has done a wonderful job of combining both modern and mainstream jazz sensibilities along with all kinds of unorthodox sounds and instruments, a more avant-garde approach,” says Rosenthal. “He’s thought about it very hard and put it together in a way that incorporates a lot of diverse musical elements, but in a way that comes together as a whole.”

With *Bronze Nemesis* out, the reassembled Doctette performed late last year to a sold-out audience at New York’s Jazz Standard. Now Robinson is hoping to take the ensemble beyond Manhattan—but with modifications.

“The music is designed so it could also be stripped down to a fairly basic instrumentation,” he says. “It’s impossible to go on the road with all the stuff that we took to the Jazz Standard.”

—Frank-John Hadley

Elina Duni

Melancholic Joy

The first thing one notices is the primacy of Elina Duni's voice. It's a voice that's both relaxed and slightly pensive—relaxed with a deliberate delicacy for slower material, yet pensive for what lies beneath the surface of such calm, beautiful music. One is reminded of artists who say that it's the ballads, songs that unfold more gradually, that are the hardest to play.

Nursing a cold in the wake of a whirlwind tour of the States and Europe, Duni still manages to speak almost as if singing, her English flavored by an Albanian-cum-Swiss accent, her attention to the questions on a par with the way she approaches a song's lyrics. When asked about her remark regarding all improvised music being "a jazz state of mind," she says that there is no need to play anything "the same way twice."

"There is always a structure with the tune," she adds. "But what happens in the solo parts, in the introductions and in the outros, can change suddenly. One of us can play something in a different way and we will follow. We *feel* to bring new ideas, which means the arrangements are not stuck. Sometimes I might sing things a little bit differently; as time goes by and I listen to the CD, I don't sing in the same way. It has something to do with confidence, and the belief that we have known each other."

The CD in question is *Matanë Malit* (*Beyond The Mountain*) by the Elina Duni Quartet, recorded with pianist Colin Vallon, bassist Patrice Moret and drummer Norbert Pfammatter. It's Duni's first album for ECM, but her third overall, following two on the Meta label, *Baresha* (2008) and *Lume Lume* (2010).

The band's métier during its current tour has been to play music from the new CD alongside selections from the first two. "It's been wonderful, a great experience," Duni says about the tour, which attracted especially enthusiastic crowds in the Balkans. "People are hungry there for this kind of music, because there is none," she says. "Acoustic music, mixed with electronic sounds mixed with some folk elements. And poetry. And the people dance to this music."

Duni was born in Albania and by age 5 was singing on stage. By 1992, the 10-year-old was living in Switzerland, still her home today. Journeys through classical, blues and jazz standards led to studies at Bern's Hochschule der Künste, where she met future duo partner Vallon. She recalls a moment in 2004 when he asked her, "Why don't we do something different? Why should we play jazz standards like everybody? Why not play traditional folk songs and treat them like jazz standards?" Her response? "OK."

Duni refers to Vallon as "the heart" of the



quartet project. "Without his ideas, I wouldn't be here," she explains. "The sound of the quartet, what he brings, his sound, all his research, his arrangements. Everyone's important, but he is the soul of this band."

Duni sees the new album as an extension of the first two, which, in part, dealt with her childhood. But there are other subjects, too. "*Beyond The Mountain* goes beyond the folk songs," she says. "It has forbidden songs, like 'Erë Pranverore [Spring Breeze].' So, I get deep down into Albanian history. The music doesn't explode. It's less jazzy, but it's very intense. I feel the music has come to the point where I wanted it to, and it's the most personal one."

The aptly titled "Erë Pranverore" is distinctive, in part, because of its gaiety. Other songs, all of them from traditional sources, traffic more in the realm of the blues.

So, is there sadness inherent in this material? "It is sadness," Duni attests, but adds, "I think it is more melancholy. The Balkans are a place where the joy is melancholic, and where the melancholy can be joyful. In the Balkans, we have a way of singing our suffering—it's like a kind of therapy."

As for that "spring breeze," Duni explains that "Erë Pranverore" was originally sung by Albanian vocalist Vaçe Zela, a key influence. "Her voice is part of my childhood," she notes. "This is a pop song, composed in 1962. You could not perform it because it was too jazzy, and the lyrics were too sensual; it was against the 'good morality.' So, it was performed only once and then it was forbidden, prohibited."

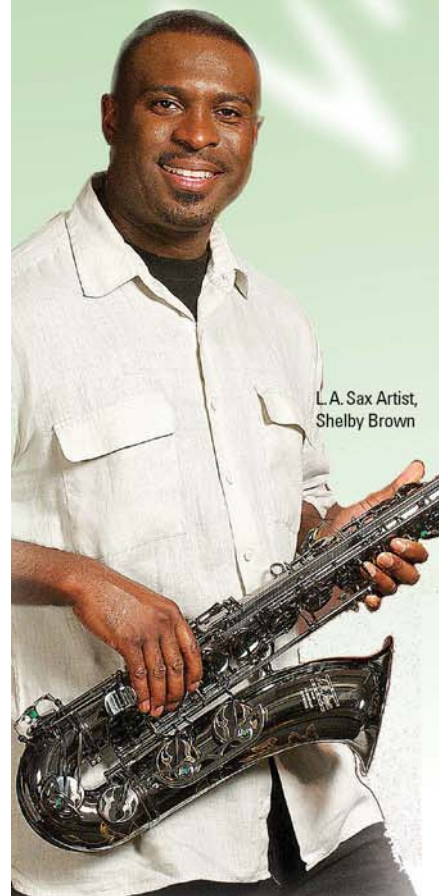
For Duni, 2013 is a time for introspection and creativity. "I want to go on writing, and see what comes," she says. "To become more public. And to have time to let things mature."

—John Ephland

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Kelly Joe Phelps

Don't Stop the Process

Guitarist Kelly Joe Phelps has re-examined his faith and taught himself to play bottleneck slide. Both processes have been inspiring experiences that reveal themselves on his 10th recording as a leader, the solo album *Brother Sinner And The Whale* (Black Hen Music).

Phelps, who first made his mark playing free-jazz in the Pacific Northwest during the 1980s, eventually became known in folk and roots music circles for his lap slide playing. But he set the instrument aside nearly 10 years ago in favor of his Martin acoustic. He started wanting to play slide again around the same time he was preparing to go into the studio with producer Steve Dawson last year. But once Phelps picked it up, he encountered the same obstacles that led him to set it down in the first place.

"I decided, why don't I just try to play bottleneck?" Phelps recalled, on the day of his solo performance at the 2012 Montreal Jazz Festival. "So I sat in my basement and played for 10, 12, 14 hours a day. I realized early in the

process that if I worked hard enough at the bottleneck, I could do all the same-sounding stuff as the lap style. And being able to use my left-hand fingers outside of the slide to fret notes, that's going to completely erase the limitation on note choices, chord choices, voice-leading things, contrapuntal stuff."

As he went to work on new material, Phelps found himself writing old-school-style gospel tunes. He had been studying the Bible much more closely in recent years but had no intention to record a gospel album.

"I said to Steve, 'It looks like I'm on my way to making a gospel record—is that the right thing to be doing?' And he said, 'Don't stop the process, just go after it.' So I didn't, and he was right. When I stayed in that direction, the ideas kept coming." With song titles like "I've Been Converted" and "The Holy Spirit Flood," the CD builds on all of Phelps' lyrical, compositional and technical strengths.

Brother Sinner And The Whale presents a



whole new sound for Phelps, who developed his bottleneck technique using a bronze slide.

"It's quite heavy, which makes it a little harder to control," he said. "But the prize for working that out is a really nice round, dark tone. The slide feels heavy and fat, and the note produced by it feels the same way, which I absolutely love." —Ed Enright

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Matthew Silberman *Cerebral Explorations*

Matthew Silberman will never be accused of living the unexamined life. The saxophonist has been turning the microscope inward for as long as he can remember, mining his subconscious as he refines his jazz voice—one of the most reflective, and reflexively complex, on the Brooklyn scene.

His explorations have taken him from the inner sanctum of the womb—where this son of an opera-singing mother insists his musical experiences began—to the outer edges of the North American continent. His search for meaning (and a paycheck) has led to collaborations with everyone from tasseled strippers on the Bowery to Los Angeles-based stalwarts like bandleader Jeff Clayton.

But it wasn't until the past year or so that Silberman, 31, mustered the nerve to lay it all out in a recording of his own. The result is *Questionable Creatures* (DeSoto Sound Factory), a provocative debut whose completion, he recalled over drinks in his sparsely appointed Brooklyn home, was far from preordained.

In the summer of 2009, Silberman was in the throes of an existential crisis. Five years on from his student days at New York's New School for Jazz and Contemporary Music, he was struggling in the high-art, low-pay world of the workaday bohemian. At the same time, he was fighting embouchure problems, unable to play his tenor without pain or fatigue.

The situation was not unknown to Silberman, who had been seeing counselors off and on for years, partly to deal with technical issues but also to bolster the self-analysis in which he routinely engaged. Still, the problems seemed to grow more urgent, finally coming to a head one night on the bandstand at Fat Cat in the West Village.

"I was on the verge of quitting or committing suicide," he says.

Instead, he battled back. Enlisting the aid of veteran saxophonist and teacher John Purcell, he began to reconstruct his technical apparatus. With that came the repair of his psyche, which in turn emboldened him to take the chance, more than two years after hitting bottom, of opening himself to critical assessment with the release of *Questionable Creatures*.

So far, the critics have been kind. But as a commercial venture, the album has some risky components, starting with the cover art. In an intense series of discussions with illustrator Sandra Reichl, Silberman made it clear that he did not want standard representational imagery to adorn the CD cover. So Reichl produced a symbol-laden work that mirrors the paintings of Dali, whose *Nature Morte Vivante* occupies a



prominent place in Silberman's living room. For better or worse, Silberman was thus identifying his work with that of the Surrealists.

Like the album's cover art, its music presents potential challenges in the marketplace, embracing a difficult aesthetic that reflects the workings of the mind. The aesthetic is at its knottiest in "Dream Machine," where Silberman steers conspicuously clear of linear narrative, mimicking thought patterns by rearranging thematic elements. The intent, he said, was to apply to music William S. Burroughs' literary cut-up method.

For all his modernist tendencies, Silberman's somewhat gauzy invocation of youthful pleasures on the beach suggests a romantic streak. It also serves as a kind of metaphor for the easy fluidity to which he aspires in his art. "We want our music to flow like water," he says; and that has inspired him to name his new group Water Wins.

That ensemble, Silberman said, will have new instrumentation, substituting a piano for two guitars. (The sax, bass and drums will remain.) And, even as it continues to draw on the largely personal material from *Questionable Creatures*, it will likely incorporate greater dissonance and atonality into the mix, a response to the increasing volatility in politics today. But many of the old verities will still apply, chief among them attention to the workings of the mind.

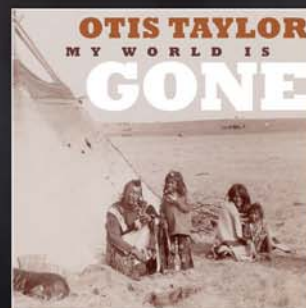
"As a human being," he said, "I don't think you can *not* be influenced by what's happening in the political situation. It will come out on some level, even if it's the subconscious. That's where music and art come from." —Phillip Lutz



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Rocker Ben Harper (left) and blues titan Charlie Musselwhite collaborated on the new album *Get Up!*

By Josef Woodard // Photography by Danny Clinch

BEN HARPER & CHARLIE MUSSELWHITE

Dancing Around the Bones



In an October afternoon, a brittle Southern California sun is beaming down on the funky, industrial neighborhood in Santa Monica where Ben Harper hangs his life and music. On this day, we are awaiting the arrival of Charlie Musselwhite, flying down from his home in Northern California to give the first official interview of the promotional phase for *Get Up!* (Stax), a long-awaited, powerful album linking Harper to the blues harmonica master.

Harper, having just returned from a triumphant solo concert at Carnegie Hall, gives me the 10-cent tour of The Machine Shop, a spacious and elaborately renovated former manufacturing facility that has become his home and work space. In the large area devoted to the “band room,” vintage and modern guitars, amps, drums and a pump organ are at the ready. Elsewhere, ramps and paraphernalia signal Harper’s sporting life as a skateboarder and surfer. A children’s room, for when his kids come over, is dubbed the “presidential suite,” in honor of framed photographs signed by President Barack Obama and Bill Clinton. Off in another corner, country singer Natalie Maines of the Dixie Chicks is working on an album.

Musselwhite shows up, a Zen-toned gentleman in his usual blues sartorial style and slicked-back hair. The entourage heads out to the comforts of a restaurant in downtown Santa Monica to chow down and talk up the musical matter very much at hand in these artists’ lives. The conversation touches upon Chicago blues lore, true blue night music, American musical heroes of various ages and epochs, and what Musselwhite calls the “will of the music.”

In jazz and blues, more so than in the youth-

centric ramparts of the pop music world, the idea of younger musicians paying respects to older, wiser artists is standard procedure—an idea Harper has been invested in since his formative years. In part, it was the natural path of being for a young singer-guitarist whose grandparents ran the esteemed Folk Music Center in Claremont, Calif., where famed folk and blues musicians would flock to perform. Roots awareness was in the genes and in the house (long before it became hip for pop stars to toss around the term “roots”).

Before and after working his way into a major-label record deal, a healthy pile of radio hits and large-scale following, Harper set his sights on a more underground, rootsy cultural turf. He sought out the counsel and company of great older musicians, including Chicago bluesman Louis Myers, gospel king Solomon Burke, country bluesman Brownie McGhee, vocal group the Blind Boys of Alabama (with whom he made the 2004 album *There Will Be A Light*) and, yes, Charlie Musselwhite. Many years ago, when the pair did a session with John Lee Hooker (1917–2001), the seed of a collaborative project was planted. And now, *Get Up!* is the gleaming, soulful result.

In one sense, this project represents a younger artist respectfully working with a respected elder

(Harper was born in 1969, Musselwhite in 1944). In another sense, age hasn’t got much to do with it. They are musical brethren, deep in the cause. Commonalities exist between the musicians’ stories and passions: Both have some Cherokee blood in the genetic mix, and both have avidly studied traditional music from previous eras. Musselwhite grew up in Memphis, cut his teeth in Chicago blues clubs and wound up in the Bay Area in the thick of the “Summer of Love” music scene.

Harper has long been a strong student and role model, a flexible singer and fine guitarist (especially on slide), traversing blues, folk, rock, reggae, soul and gospel. *Get Up!*, Harper’s first album for the Stax label after a long affiliation with Virgin, is the rootsiest of the 12 discs he has released since 1994. It also ranks amongst his finest work to date, which he proudly professes, without a hint of self-promotional lip service. To hear him tell it, the Musselwhite factor weighs in heavily, in sync with Harper’s own maturing talent. He has delivered something from the heart, and—in its modern, personalized way—the album conveys the heart of the great American blues tradition.

Still, this is not the brand of conventional blues outing some might expect, with I–IV–V chord progressions galore and free-range guitar and harmonica solos. Instead, Harper has crafted a

smart, varied song set, from acoustic bluesy pieces (“Don’t Look Twice,” “You Found Another Lover [I Lost Another Friend]”) to crunching blues-rock moments (“I Don’t Believe A Word You Say,” “Blood Side Out”) and gospel fervor (“We Can’t End This Way”). Harper’s voice is bold and vulnerable, finding a soulmate in Musselwhite’s signature blues harp tones and riffs.

Over a long lunch, Harper was often in a listening, deferential state with Musselwhite, like a protégé seeking wisdom from a master. And the transfer of wisdom ranged from blues philosophy lessons to the proper way to eat barbecue—an essential blues life lesson. Late in the afternoon, Harper asked, “How were those ribs?”

“Wow, they were great,” Musselwhite enthused. “When that first bone came up by itself, I knew I was in for a treat. I just pulled all them bones up and had a mess of meat there.”

Harper replied, “That’s how you did it. You just got rid of the bones. I’ll do that next time. I just kept dancing around the bones.” He paused, then added, with a soft laugh, “That’s not a bad record title, either: *Dancing Around The Bones*. That might get a little risqué, I guess.”

A list of album title ideas may be in order: There is more than a small portion of possibility that fans will be hearing more from this cross-generational musical partnership.

DownBeat: There is a long tradition of interaction between generations in music, especially in blues, jazz and folk. You two seem like a prime example.

Charlie Musselwhite: Yeah, it’s a good sign. I approve.

Ben Harper: Hear, hear. It’s hard not to, isn’t it?

CM: We just spark off of each other. It’s totally natural, and easy in the saddle. There’s a nice flow with every tune; it all makes sense. Everything just fell in place.

The seeds of this collaborative album go back to a John Lee Hooker session, right?

CM: When did we meet?

BH: We met at the Sweetwater [in Mill Valley, Calif.]. I was opening up and you were playing with John Lee. I think that was in ’95, and then again in Australia, we connected, in ’96. But it was that John Lee session where we hit a note.

CM: Yeah, that’s where we locked in. Well, we both had such respect for John Lee, so it was great to be together backing him up.

Was it at that point that you talked about the prospect of doing something together?

CM: No, but whenever we’d talk or see each other, we’d say, “We gotta do something. We gotta get together.” That was always there. I did the [2004] album *Sanctuary* and one tune was [the Harper composition] “Homeless Child,” and Ben was on it. That kept me on the road for a long time.

BH: To hear Charlie do that song really gave it weight. He took it to the top of the shelf there. What an honor.

CM: And it’s timely. It relates to today, to America now, and then. That’s what the blues is. The blues is about what’s going on. That’s not strictly a blues, but it has the same logic as the blues.

Some people consider the blues to be historical music. That’s one of its aspects, but it’s also about current events and sensations, isn’t it?

CM: Yeah, even if there wasn’t any music called the blues, we’d still have the blues [laughs]. Just read the newspaper. Lucky for us, we have a way to express that feeling through music. If we didn’t have that, the feeling would still be there. It turns out that I-IV-V is a nice way to package that up.

BH: The feeling. It turns out, as history has proven, people need a place to put their emotions, constantly. They figure the blues is as good as any place.



CM: That is the place.

BH: That’s the place [laughs]. That’s where I put mine.

CM: If you do a tune with I-IV-V and use the blues scale and all that, that’s not going to make it blues, with that feeling. On the other hand, B.B. King could sing “Mary Had A Little Lamb,” and you know you’re listening to the blues. It’s the feeling.

Speaking of that, it’s a bit surprising to find the lack of I-IV-V traditionalism on this new album, except for the finale, “All That Matters Now.”

CM: To me, it’s really unique. It’s a new way to be traditional, honoring what has come before—but it’s valid and current and making a statement, just like blues always has.

When did this album technically begin and how long was the process of it coming into being?

CM: It started when we were born [laughs].

BH: That’s the truth, though. He makes a great point. It’s a good thing we talked about making this record for so long. He was ready. I wasn’t. I had to earn my stripes. It came to life when it was meant to come to life. It has taken me a lifetime to make this record. We’ve been on [this path], and I do feel that my life’s course has been to make this record. It’s like it has been out

there waiting. Music was coming for us as much as we were coming for it.

CM: I call it following the will of the music. If you tune into it, it will take you where it wants to go. It plays you like you play your instrument. It’s like a sculptor has a block of rock, and he knocks away the parts that aren’t in the plan.

BH: The will of the music. Love that.

Ben, did you write a lot of these songs with Charlie’s sound and musical voice in mind?

BH: They couldn’t be but what they are. The songs musically complete themselves by the instrumentation. Because I write isolated, any song can go any number of ways. But I’ve always said there’s only one right way, and the only right way to bring these songs to life was the way we had with him, as far as bringing them to the front of the line.

You’re from different places and age sets, but there are points of overlap. Have you both addressed that?

CM: I think we have the same tastes.

BH: Same tastes. I’m one part a kid in the candy shop, one part closet ethnomusicologist and the other part ... well, there’s another part [laughs]. Trust me.

CM: That sounds like me, too. I like the adventure of finding new tunes, even though the tune might be 80 years old, some old gem that nobody’s heard before.

BH: I’m the last generation that had to go diving for records. It was my music, and I heard it and connected with it.

I heard Mississippi John Hurt play when I was 16 years old, and it hit me in a way that it had never done before. It was a formative time in my life, musically and creatively. There was no turning back. When you’re feeling the blues, roads are going to lead you to the cats.

So you end up with three Charlie Musselwhite records, three Little Walter records, three Muddy Waters records and Robert Johnson. You end up with the pillars, if you’re really in the right place, which I was. The next thing you know, you have a collection of Shanachie records and Arhoolie records. You’re digging through the bins and looking for that sensation of “Ah” when you find the good stuff. Then there’s that moment of truth when you slip it out of the jacket and it’s clean. You’ve found a clean version of Blind Willie Johnson on vinyl, and you rejoice. You hear trumpets and violins.

It’s that same passion that I’ve committed to meeting my heroes. I would go to Chicago and hang out with Louis Myers. I would go up to Oakland and meet Freddie Roulette and Brownie McGhee. I’d spend weekends with Brownie in his garage, giving out candy to neighborhood kids, meeting his family and running errands to Home Depot with him. Taj Mahal heard me play, and that was my first paying gig, as a musician, in Taj’s band. I was in my twenties, playing slide guitar with Taj. I thought my life was going to climax there. I was thinking, “You mean there’s more?”

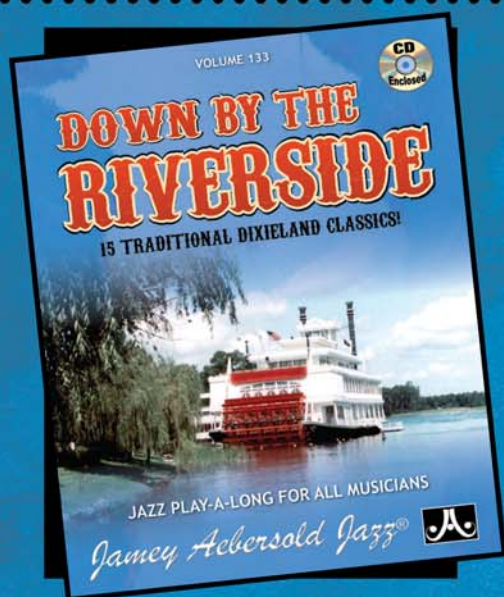
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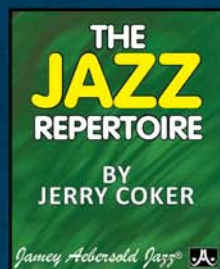
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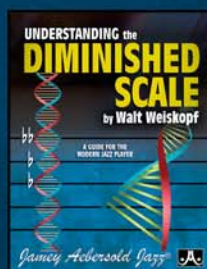
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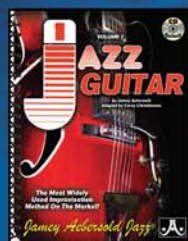
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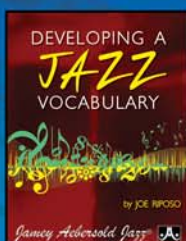
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In a little way, it has all been downhill. I've been veering further from the blues, and blues is what means the most to me, musically. That's where the source is for me. I've been veering closer to that source in my musical endeavors. Again, that's why it has taken me a lifetime to get here.

Does this album, then, represent a full-circle scenario for you?

BH: Yes. I'll never forget sitting in John Lee Hooker's living room, going through his records there on the floor and noticing how many of Charlie's records were in John Lee's collection.

So John Lee was listening to what I was listening to, and what Charlie was listening to.

CM: It's interesting that nobody was pushing blues on us, but we recognized it. Even if we didn't know what it was before we heard it, when we heard it, we recognized it. It resonated. You knew that on your own, without somebody pushing it or selling it to you. In that sense, we both took the same path. We heard it, we recognized that it meant something to us, and it drew us in. So we had to go after it.

Charlie, was it a similar story with you in that

you headed to Chicago on a musical search?

CM: I was just looking for a job. I had no clue that there was this big blues scene there. Then I discovered Shaker's Lounge and Sergio's Lounge and the whole blues scene. I started hanging around all the clubs. One thing led to another and here we are talking about it.

So it wasn't like you were seeking musical heroes when you trekked to Chicago?

CM: I was, but that's not why I went. I was living in Memphis and grew up in Memphis. When I was a little kid, I would hear street singers downtown, singing for tips, and they fascinated me. I was following them around, just to listen. I'd look all around downtown until I found the street singers. I would just be fascinated with the songs and lyrics and the people and the music. Later on, I got to know Furry Lewis and Will Shade and Gus Cannon, and a lot of people who played the blues. I didn't know that I was preparing myself for a career. I loved the music and I loved being around it and learning it. I didn't have any idea it would lead anywhere. I just had to play it.

For you, was the blues harp your original music, or did you lead into that?

CM: The guitar was around the same time. When I got to Chicago, there were tons of guitar players, but not that many harmonica players. I was getting offered work on the harmonica. My guitar playing sort of leveled off to where I was at when I left Memphis, whereas my harmonica playing kept getting better.

In Chicago, in a lot of the blues bars on the jukebox, there would be Jack McDuff and Grant Green and this jazz-blues style stuff. I started getting ideas for riffs on the harp, listening to that. That's where I got "Christo Redemptor" [from his 1967 solo debut, *Stand Back!*]. The first time I heard that, I thought, "That's amazing."

You took blues harp to a new level, in terms of what could be done on the instrument. Was that something you set out to do?

CM: Yeah, I guess so. I really loved the traditional style. Listening to that stuff was totally satisfying. My idea was that if you played the blues, you played *your* blues. You played how you feel and express how you feel, not just memorized what your heroes have done. Although that's a good way to learn, you shouldn't stop there [laughs].

To open up the harmonica, I would listen to horn players, or any lead instrument. If I could hear a riff or a line that I thought would fit on the harmonica, I would try to adapt that. That taught me the instrument. I wanted to quit thinking about the harmonica as just being a harmonica. I'm pretty sure Little Walter was doing the same thing. If you listen to Little Walter's earliest recording, you could tell he was heavily influenced by Sonny Boy Williamson. Then, as he goes along, he sounds more and more like [saxophonist] Illinois Jacquet.



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MOUTHPIECES FOR ALL CLARINETS AND SAXOPHONES

Whether by accident or fate, you landed in two musical hot spots: the Chicago blues scene and then the Bay Area in the late '60s.

CM: Going to Chicago was just looking for a job—not having anything to do with [the city's] music [scene]. Going to California, I resisted at first. My first album came out and I got all these calls: “Come play here; come play there.” Somebody offered me a whole bunch of work in San Francisco, for really good money. I figured, “I guess I’ll go out there and make that good money, then come back to Chicago.” I got on a plane and got to San Francisco. After 10 minutes, I realized, “I ain’t goin’ back to Chicago.”

They weren’t playing me on the radio in Chicago, but they were on the underground radio. I got work and the whole thing evolved into a career, thanks to the hippies and underground radio and people like Bill Graham, who booked these crazy shows at the Fillmore. People would go because they knew he put together the coolest shows. It might be Albert King and Ravi Shankar and Mississippi John Hurt. It could be that diverse, but it always worked.

That was a golden age in terms of bringing different worlds of music together, wasn’t it?

CM: Oh yeah, it was something else. I would go down to Haight-Ashbury and see all these tie-dyed clothes. It was better than going to the zoo. I’d be down there in my black suit and white shirt, hair slicked back and my horny-toed shoes. Every once in awhile, somebody would say, “Man, you’re weird.” Here’s this guy with purple hair and tie-dyed clothes, telling me I’m weird [laughs].

Whereas, Ben, when you came of age as a music fanatic, you had to actively seek out music, right?

BH: Did I ever! It was like, “OK, who’s left? Blind Joe Hill? OK, great. He’s in L.A. I’ll go to him.” It was my mission. I’d go to the source, everywhere I could. My family owns a store, open to this day, called the Folk Music Center, there since 1958. It was world music before world music was called “world music.” Even though it was down in Claremont, 16 miles out of L.A., it gained a reputation as being the only place you could get a sitar that was in tune, or a djembe that was properly strung, or a selection of harmonicas. I was raised in that environment.

My grandparents also had a club called the Golden Ring. Everybody came through there. J.B. Hutto, Reverend Gary Davis, Mississippi Fred McDowell, Sonny Terry and Brownie McGhee, they’d all come through. The way I reconnected with Brownie was that he loved my grandma. In the blues folk tradition, you just stayed at peoples’ houses. Hotel? No. They’d stay at my grandparents’ house when they played at my grandparents’ club.

CM: I always loved [McGhee’s] singing. It kills me. He had a great voice. Real mellow, never straining. How’d you meet Louis [Myers]?

BH: My grandparents were known for paying fair prices to musicians who wanted to sell

instruments, or trade. Louis came in, looking for an electric guitar. He had an old Gibson A model, a real round Gibson with the oval sound holes, which I still have. He couldn’t believe I had an Aces [Myers’ band] record. Through that connection and me being a relentless, blues-fanatical kid, at the age of 20 or 21, either he invited me or I invited myself to come to Chicago. He said, “You got a place to stay.”

CM: Did he take you around to all the clubs?

BH: Yes, he did. I met his brother, Dave, and I met their mom. He did two solo shows at Rosa’s and I teched for him, did all the strings and tuned

him up, and went to Checkerboard Lounge and met all his friends. I don’t remember their names, but what a cast of characters. I lost some significant money playing poker at Checkerboard.

CM: Did he take you to Theresa’s [Lounge]?

BH: Yeah, we went to Theresa’s and Wise Fools [Pub]. I remember he went to Kingston Mines. Somebody owed him some money. He got his money.

CM: It’s interesting that you got exposed to world music as a kid. When I was in Memphis, I was looking for blues records. I’d go to the Salvation Army and they had stacks of 78s, and



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they were only a nickel. Anything that had the word “blues,” I would buy it, no matter what it was. I noticed things that looked interesting and I’d get those, too. So I discovered Arabic music, Greek music, and it sounded like blues to me. That opened me up to thinking that every culture has this musical feeling. Blues is a human thing. It’s interesting that we were both exposed to what we call “world music” now.

You think about the power of blues and gospel music, cornerstones of American music. Even many a lame pop hit on the radio, once analyzed, has roots in blues and gospel.

BH: Yeah, blues and gospel—they’re the same thing. You just throw God in the mix.

CM: Every time you hear a rock guitarist bend a string, it came from blues. You know that Pops Staples learned the guitar from Charley Patton? I love that.

BH: That’s like learning soccer from Pelé or baseball from Babe Ruth. That’s just crazy. All of a sudden, you start realizing, “Wait a minute, Big Brother and the Holding Company, that’s blues. Led Zeppelin, that’s blues.” Then this world gains infinite dimensions. You hear African music. Wait a minute, that’s how big the blues is? Holy shit.

Will blues purists wonder what’s going on with your album?

BH: I think blues purists would be more challenged about the Black Keys. Because I am a blues purist [laughs], so I think we might be all right in that realm.

With so little blues on modern rock radio, at least there is the Black Keys, a nice nod in the blues direction, don’t you think?

BH: Yeah. And Adele, quiet as it’s kept, is more blues than pop [sings, “We could have had it all” from Adele’s “Rolling In The Deep”].

CM: Who’s Adele?

BH: Adele is a female singer from England who is just storming the airwaves. You’re as bad as me, asking about Adele. That proves what blues purists we are. She’s more blues than anything out there. She blows the house down. It’s r&b soul that has become the new pop.

So there is hope yet for the radio.

BH: But don’t kid yourself. It’s not by accident, like it used to be. There were musical accidents back in the day. Now, if you get through on radio, someone is hammering someone to death. Even with some of my songs in the past that have been “hits,” I have seen the hammer it has taken. John Henry has nothing on the hammer it takes to get a song to radio.

Ben, do you have a special feeling for projects such as the collaboration with the Blind Boys and now this one with Charlie, connecting with a hero?

BH: Yeah, it’s like Charlie said, following the will of the music. We didn’t miss a beat. We just went in and it went.

CM: I felt comfortable immediately. It has a logic to it like blues has a logic. Blues just makes sense to me. I remember trying to play country music, and I just could not get the hang of it. But blues made so much sense to me. I just laid into it, effortless. But country—I couldn’t hear it. I love old hillbilly music. Country music is more syrupy. All you’ve gotta do is have a cowboy hat and a guitar and sing through your nose. Hillbilly music is good stuff. Have you heard of Charlie Feathers? Charlie learned guitar from Junior Kimbrough over in Holly Springs [Mississippi]. Charlie couldn’t read or write. He was just a great singer. He was kind of a hillbilly rockabilly guy.

BH: Then again, so was Ray Charles, at times.

CM: Oh man, he did some great country music. He knew how to deliver.



Did you ever play with him?

CM: No, I never did, that I recall. Unless it was during my drinking years.

You had some lost years there, in the '70s and thereabouts, didn't you?

CM: Oh, yeah.

BH: Still looking for them. Haven’t found them yet [laughs].

CM: Wherever they are, I’ll leave them there.

BH: You and me both, man.

CM: Yeah, you never know what’s twisting in the wind out there, ready to bite you in the butt when you least expect it.

BH: Charlie, talk to me briefly about the blues and nightlife, and how interconnected they are.

CM: They go hand in hand. If you get off of work, and want to go out and socialize and relax, the blues is there to reflect your ups and downs. The blues is your buddy when you’re up and your comfort when you’re down. It’s like a celebration, waiting for you at the end of the day, with the blues and a beer. Dancing, good-timing, socializing. The music and the people and the place all constitute one spirit. You walk in there and you become part of it, and everything is OK. Until the next morning.

BH: Have there been moments where you experienced a musician and it was so deep, you just thought, “Oh my God...” and were just jumping up and down?

CM: The first time I saw Howlin’ Wolf. I had

his records and thought they were great. So I’m down in Chicago and I found out where he was playing, a club called Silvio’s, at the corner of Lake and Kedzie. I walked in there and wasn’t prepared. Even with the music I had heard, he was way more in person than you could possibly get on record. He was so powerful, with his voice and playing and his band. Wow.

At one point, Wolf started getting up and by the time he got all the way up, he was like the Rock of Gibraltar—this massive man singing the heaviest fucking blues you ever heard. He totally nailed it, and totally satisfied that part of you that wanted to get that blues hit. Everybody was sitting there like they were in church or something. Wolf had them in the palm of his hand. It was like he had left the planet or something. He was transcendent: That’s the word.

Ben, to turn your question back on you, have there been particular life-altering epiphany moments in your life as a musician and music fan?

BH: Yeah, one of them’s sitting right here, being in the studio with Charlie and John Lee Hooker. Lightning may as well have struck twice. After I did that, I went out and sat on the curb for about an hour. Everyone said goodbye and I just sat there.

CM: John had a presence. [If] he walked in the room behind you and you didn’t even see him, you *felt* like something had happened.

BH: Hearing Charlie’s harp and John’s voice, it was almost too much for me to play.

I was in the thick of that, as a player, but let me give you an example of another experience. I would go up and visit Brownie and he’d never pick up his guitar. Finally, one weekend, he said, “Would you go get my guitar?” I got his guitar and he starts in on, “I got a woman, sweet loving kind every day...” He spent the next two hours riffing and handing me his guitar. I didn’t want to touch it, but he said, “No, if you’re sitting here, you gotta play.”

That’s that moment, for me. You don’t know if you’re melting, or levitating. Everything else is gone. Your ears get hot and you think, “What the hell is happening to me?” You’re switching your physics.

Another one of those moments was with Solomon Burke. I wrote a song for him for his last record. He said, “Harper, I want you here. You can point to me, because the phrasing is a little bit different.” We both had headphones on and he said, “Now you point when you want me to start.” I’d point and there would be that voice. Whew.

CM: What do you call it in Buddhism when the teacher gives something to the student? Transmission. That’s what I was thinking about with Brownie. It wasn’t just the guitar playing, but this deeper thing, on another level.

BH: I know what you’re saying. It was the fact that I had to earn it, listen and talk. It was like he was saying, “You have to go somewhere with me first.”

CM: The way you describe Solomon and the way he wanted you there: He didn’t want to just show up to be a singer. This was on another level, something personal and spiritual.

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Wayne Shorter

Negotiating with the Unexpected

By Josef Woodard /// Photo by Robert Ascroft

Rain was coming down hard, 'round midnight at Belgium's Gent Jazz Festival last July, but those under the massive festival tent didn't seem to mind the stormy weather, considering that the mighty, enigmatic Wayne Shorter was heating up the performance zone. The saxophonist was in fine, venturesome form on this night.

Right before the stage was passed to Shorter and his band, with pianist Danilo Pérez and bassist John Patitucci (and, on this night, Jorge Rossy substituting for drummer Brian Blade), the project co-led by Dave Douglas and Joe Lovano, Sound Prints, served up its Shorter-influenced songbook. Musically and in their between-song comments, the Sound Prints players paid homage to the man coming up next, who, on a night like this, is a hard act to precede *or* follow.

Consensus opinion, informal and otherwise, had it that Shorter's fiery set, by turns structured and free—moment to moment and module to module—was the Gent Festival's highlight.

Clearly, something is happening lately in the long, wandering musical life of Shorter, whose striking concert album, *Without A Net* (Blue Note), is his first new release in eight years and his strongest recorded statement yet with this unique quartet, a highly skilled laboratory and interactive team of heroes. The past dozen years have seen moments when a concert might strain under the ambiguous "Where's Wayne?" syndrome, but Shorter and his band now have reached a new ensemble understanding and sharpness of being. The leader continues honing his blend of improvisation and composition, keeping his bandmates, his listeners and himself ever on their toes.





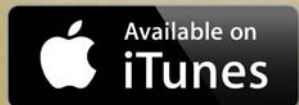
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Shorter, 79, has certainly earned his stripes as one of the undeniable jazz greats of the past 50 years. He hit the scene boldly as a member of Art Blakey's Jazz Messengers, and released his leader debut in 1959. Shorter was a crucial figure in the classic Miles Davis Quintet of the second half of the '60s, and then co-founded the Promethean musical vehicle that was Weather Report—the best and most artistically inclined thing that ever happened in the fusion realm. Between and after his high-profile band settings, Shorter has built up an intriguing, if sometimes erratic, solo career as a leader, and has winked at the pop world with solos on records by admirers Steely Dan and Joni Mitchell. His influence looms large over jazz of the past half century.

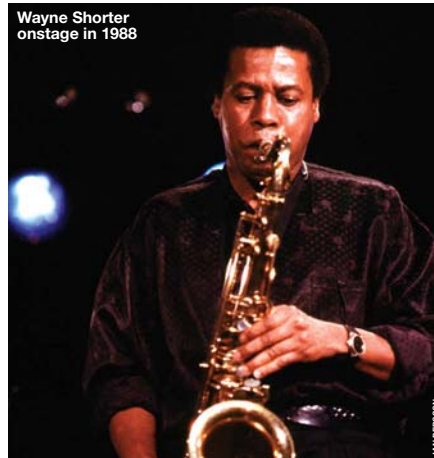
Even so, he remains a mysterious traveler of a jazz musician—one who never fit neatly into any single category and who has consistently heeded the poetic path of the searcher. With his distinctive voice on tenor and soprano saxophone, he remains one of the great composers in jazz history. Despite the mystery that surrounds him (or perhaps because of it), Shorter has a huge following and can sell out concert halls around the globe. In the 2012 DownBeat Readers Poll, he topped both the Soprano Saxophone and Composer categories.

Shorter's singularity and refusal to play by pat rules, of whatever system or scene, goes back to his childhood in Newark, N. J., when he was known as "Weird Wayne." (Details on this and other intriguing aspects of his life are examined in Michelle Mercer's excellent 2004 biography, *Footprints: The Life and Work of Wayne Shorter*.)

It's more than just record company hype that *Without A Net* is Shorter's first album for Blue Note in 43 years. His 11 official albums for Blue Note during the '60s—from 1964's *Night Dreamer* through 1970's *Odyssey Of Iska*—amount to a powerful body of work and an original songbook that has fueled the *Real Book* repertoire and set a template for successive waves of neo-hard-bop musicians to this day. *Without A Net* fills in some blanks and touches on many aspects of his musical sensibility. In addition to newer tunes, from his Weather Report days we hear a fresh take of the song "Plaza Real." The sole "standard" is "Flying Down To Rio," though that is hardly a standard. Reflecting Shorter's growing recent interest in "chamber jazz" and classical music, the album includes a live recording, from Disney Hall in Los Angeles, of the 23-minute piece "Pegasus," written for his quartet and the contemporary wind ensemble Imani Winds—a fruitful collaboration and hint of things to come in Shorter's musical output.

Shorter has suffered his share of personal tragedy, including the death of his daughter Iska at age 14 in 1986. A decade later, his wife, Ana Maria, and his niece Dalila Lucien died in the crash of TWA Flight 800 on July 17, 1996.

At the time, he had recently released the Grammy-winning album *High Life* (Verve), his last foray into synthesizers and groove-lined music. Change was in the air and in his life:



Wayne Shorter
onstage in 1988

Shorter reconnected with Herbie Hancock, his friend, musical comrade and fellow practitioner of the Nichiren Buddhist practice. Shorter relocated from his longtime home in Los Angeles to Florida, and launched his current acoustic quartet in 2000. He returned to Los Angeles six years ago and currently lives there with his wife, Carolina, in a house perched in the twining streets high above Sunset Boulevard.

Visitors are greeted by a stunning view of the city below and the Pacific Ocean beyond. Seated in his living room, Shorter offered a generous and typically nonlinear interview.

DownBeat: You tend to be plugged into the real world and keep tabs on current events, while simultaneously existing in your own poetic alternative world. Do you see it as two interactive layers of existence?

Wayne Shorter: Yeah, it's like not keeping a blind eye and having your own world, your so-called artsy-fartsy world. To be removed from that, to be too ethereal for that kind of stuff, isn't right. You've got to get right in the middle of it, and when you're doing what you're doing, you can make a response to it.

Lately, I've been talking to kids about, "What do you think about after the music lessons?" I always try to tell them to play what you wish for—not the notes, but what you wish for. In the pop world, they're always writing those songs about finding the girl and wishing for this and that, moon spoon and all of that.

But how about wishing for what you would like the world to be like? And then it would be not like, "I know music, I know bebop, I know progressive, I know my chord changes." You'd be coming up with something that sounds like, "I wish for courage, for fearlessness and to be noble."

You're back on the Blue Note label now, four-plus decades after those classic '60s albums. Do you reflect back on them now?

The Monk Institute is now at UCLA, and I was part of a master class there last week. When something like that happens, I go back, but in general, when I'm around here, I don't go over things. I have some collections downstairs, with all those—I don't like the word "tunes"—but

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all those musical pieces lined up in alphabetical order. Occasionally, I'll go in there a look at things, and say, "What happened over here? What was that? Did it go like that?" But I'm not really attached. You've got to be attached in the businesslike way, but to only be sentimental is not healthy.

Where did the notion of making music your life enter your life's story?

I had no thought to be a musician. I was an art major. In fact, there's a thing I did back here. *[He gets up and returns with a sculptural bust.]* When I was 15, in high school, I did a sculpture.

It's Nefertiti as a young woman. I spent the rest of the time playing hooky.

But that's how I got into music class. This teacher was a disciplinarian, Achilles D'Amico. He tried to adopt me. It was like Music 101 or whatever. He had three records on his desk. He said, "Music is going to go in three directions." He held up the album called *[Voice Of The Xtabay]* by Yma Sumac. The second one was *Le Sacre du Printemps* [*The Rite Of Spring*, by Stravinsky], and the third one was by Charlie Parker. He said these were the three directions music was going in, with the Latin, the classical and the jazz. It was going that way, but for us

kids, it was an awakening.

When I look back on it, people ask why I talk about classical music. I say Mozart was jazz. He had the cymbal beat going [*sings the theme from Symphony No. 40*]. To me, the meaning of jazz is "I dare you." It doesn't say, "How dare you." Some people try to convince me to come back into the fold and say, "How dare you."

Those three records represent three strains of your work from early on until now.

Actually, I was listening to the radio a lot. Before I got into his class, I was thinking about Charlie Parker and Bud Powell and this thing called bebop. When my father came home, every night around 7:30, he'd put the radio on and there was Martin Block's "Make Believe Ballroom." [On one show] Martin Block said, "We're going to try something different tonight. This is called bebop. Write in to us and let us know what you think about it." He played Charlie Parker, "Now's The Time," and then Monk and then Charlie and Dizzy and a Dizzy big band thing.

My mother and grandmother spent money to get me a clarinet. I still have it. I used to hang out in the library, reading about Chopin, George Sands and Beethoven. That was formulating. Now, I look back about music and bebop and the stuff that Shostakovich and Debussy and everybody did, and the way Art Tatum played [*sings a fast trill*] and taking chances and feeling really good about yourself. It's that daredevil stuff.

They surprised you. That was teaching me that you can't stereotype nothing. It's always ... *surprise*.

One comment you made at UCLA had to do with blending the roles of composer, soloist and bandmate in a unified situation. Is that a core concept in your present band?

Yeah, that's something we've been working on. We're in that kind of territory, but not making that the goal. Otherwise, we could get stuck in that, and it would be expected. It would be an instituted behavior pattern that's expected. So no one has to know what's *not* coming [*laughs*].

But I think negotiating with the unexpected in other aspects of life could be a first-time thing for people who are used to being followers. They're going to have to step up and become leaders for the first time. I think the whole of humanity is going to be faced with negotiating, as individuals and as leaders, and realizing that being the leader, you have to be fortified with the training that's needed to respect other people—so that leaders will be respecting leaders instead of fulfilling the lie that too many cooks in the kitchen will spoil the soup.

This new record seems like a progress report on the evolution of your group over a dozen years. Do you view it in those terms?

Yeah, because when I listen to the stuff from one place or another and arrived at what we have here, right now, I had to [include] that 2009 performance that we did at Disney Hall, "Pegasus." I said, "Wow." Rob Griffin, who did the sound stuff

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Miles Davis (left) and Shorter in Berlin, Sept. 25, 1964



and the engineering, said, "Do it, man. Let's not worry about the levels from one cut to another."

Do you ever get frustrated by the level of non-understanding or awareness of jazz in mainstream America? Or is that just something you're resigned to?

No, I'm not resigned. You see the workings of what conditioning does. You don't have to use a lot of strategy and all of that to get people to repel anything with depth. A nudge here and there, but constant nudging, that conditioning of anti-medicinal feeding of the thing that sustains the act of being hijacked from the cradle. We were all hijacked, but not completely, because our grandfathers and grandmothers passed on things to us proving they were not

entirely hijacked.

It's time for this singularity, which is, to me, the meaning of the Mayan calendar. It's another first, which is born of the inconspicuous nature, which forces, for the first time in human history, the human being who has evolved—it's not a physical evolution, but what in Buddhism we call doing "human revolution," which is a task. We revolute to the place where each individual can stand alone in the continuing eternal journey of this ultimate journey or adventure in life. We need these moments of absolute awe.

To wake us up?

Yeah, because when we're kids, we open our eyes and we're seeing but we don't know that we see. Now, if something happens in singularity, that eye opens up on that other level, and knowing that you see.

Your music, especially with this band, is experimental, but it also hits you in the heart. Is that a conscious matter for you, seeking out that balance?

Well, life does that, too. Life is still a mystery. How do you knock the hell out of life? Sometimes, if somebody writes a song and it's going to maybe sell, I might tell them, "This song doesn't want to sound like that." They say, "What are you talking about?" "This song has feelings. It can't do it itself. Can't you give it more dignity? Can't you hear it crying, man? Listen to it."

Are there constantly songs, or characters as songs, running through your head?

There's an example on *Without A Net*. There is this thing called "sheets of sound," like when Trane would play those sheets of sounds. The challenge with playing a lot of notes is to get away from the music lessons and sounding like you're doing musical calisthenics. But it can be done in way where it's a flurry of notes that take on the quality of sentences.

The last piece on the album is called "UFO"—unidentified flying objects. The unidentified objects are the notes. So like [*sings a burst of notes*] is "Where you gonna go?" Or [*sings another part*] is "Let's go!" That's the cape we all have. Most peoples' capes are in the cleaners.

Let's talk about "Pegasus." Your work with the Imani Winds seems like near-perfect blending of your improvisational instincts and your more structured, compositional work. There were those moments in concert when you sat down in the wind section, so you were integrating and reading parts with them, between freer sections.

You have to be in the good fight, reading notes and playing what's behind the notes, and then going off and flying around like an astronaut ... I have just finished doing an orchestral version of "Pegasus." It's extended. There's going to be a lot of flying around for the orchestra. We'll see how that goes.



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Your past keeps popping up on the musical landscape, as on the new Miles Davis Quintet box set *Live In Europe 1969: The Bootleg Series Vol. 2*. This set features Miles' band with yourself, Chick Corea, Jack DeJohnette and Dave Holland. What are your memories or reflections on that period?

That was around the time I was leaving. Miles said, "Why don't you get your own band?" Then, before he passed away [in 1991], he was saying, "You know, I was thinking, what would it be like if we all got together?" This was at Montreux. He was actually talking about us getting [back] together ... I was wondering what that would sound like. Herbie would bring all his experience with the Weather Report and all that, and I had some of that Weather Report sound. It wouldn't be like we would play as if that stuff never happened, and went back to where "On Green Dolphin Street" was [laughs].

You are working on a new piece, *Gaia*, commissioned by the L.A. Philharmonic, and *Lotus*, for the Orpheus Chamber Orchestra. Are these larger projects and orchestral works a fulfillment of a dream you've always had?

Yeah, because when I went to NYU, as a major in music education, I had the audacity to bring a piece of music in there, to a concert band rehearsal. I called it "Universe," or something like that. It was for all brass. The music director had me conduct it. It got all tangled up. I said, "OK, OK, that's enough." It was just horns, with a canon kind of thing, but then it got off track, "Whoa" I'm going to dig it out sometime. What saves it is that nothing is ever finished. We have all the time in the world. Being in the moment is quite a practice.

Now you have your first album out since 2005. Is it a big deal for you, or just one step along the long creative path?

It's another step. It's a continuation. Here it comes now, we'll do it now. But I'm not huffing and puffing and thinking, "Gotta do another one!" We are going to do another one. We're working on a larger project, with more instruments and more colors. I like to fulfill that thing that Bird and Trane were working on. They wanted to do something larger, with oboes, say.

Miles used to talk about that. He said, "You know, in jazz, small groups are OK, but you don't have enough colors in there. They thought synthesizers would do it, but synthesizers won't do that shit [laughs]."

You do a version of your old Weather Report song "Plaza Real" on your new album. It's an exercise in tension—building and releasing and building again. But you leave off the resolving, relaxed melody of the Weather Report rendition. Is that a case of rethinking an old idea?

Oh, yeah. There's going to be another departure. I'm going to work this thing with an orchestra and have it grow. My whole idea is that there's

Making the Invisible Visible

From left: Danilo Pérez, Wayne Shorter, John Patitucci and Brian Blade in Detroit on Sept. 2



It's a paradox that the man often called the greatest living composer in jazz—who has written dozens of genre-expanding pieces for groups large and small, including many standards—prefers to go onstage and just wing it. According to members of the Wayne Shorter Quartet, that's because the theme of love and connection to others has become so central to his music. By definition, he can't create this music alone.

Fans who flock to see Shorter in concert do not expect to hear faithful renditions of familiar tunes. "Sometimes it's even difficult to remember what we played after a show," bassist John Patitucci says, "because there's so much improvising going on. Any one of us can cue one of Wayne's pieces. They have such beautiful themes, but he never wants us to play the piece strictly as written. He always wants us to expound on it."

Performing "without a net," as the title of the group's new album puts it, is "exciting and scary," pianist Danilo Pérez says. "I still feel on the edge ... it never feels safe." Pérez calls this way of working "comprovisation."

Adds Patitucci, "We're improvising, but we're also developing themes, harmonies and rhythms together in real time. We're trying to blur the line between written and improvised music. This is something that Wayne has wanted to do for years."

It can be risky, of course. "We're flying by the seat of our pants," Patitucci says. "When you're willing to risk it all, the magic can happen. If you don't risk anything, you don't get the magic."

"Wayne taught us to be vulnerable," Pérez explains. "He says, 'Play as if you were practicing onstage; they are the same. If you are playing a solo and someone else comes in with an idea, it is not an interruption—it is a constant dialogue.' He told me, 'Don't let all the rules you have learned be a false witness to the celebration onstage. Let's celebrate life to music.' That for me was scary—like throw-

ing yourself in a pool [and] not knowing if there's water in it. It takes courage."

Being in the quartet has changed their lives, the players attest. "After the immeasurable time we have spent together, listening, laughing and traveling, the relationships have grown deeper, and the music has as well," drummer Brian Blade says. "I believe that the trust between us outweighs any notion of having to prove something. When you know you have that kind of love on your side, there's nothing you can't play."

Before they perform, Shorter and his band members join together in a circle and literally put their heads together. Says Pérez, "We've done that now before all the gigs for the last 12 years. It's like we are trying to connect our brains on a cellular level."

Pérez says he has complicated feelings toward Shorter—"like a son, like a brother, like an apprentice. I feel very emotional about it. The invisible thing has become visible for me. And I think that's the magic of the quartet. We make invisible stuff become visible."

Patitucci agrees: "It's not just about the music. It's way more than that. I love them. They're my family." The music serves a greater purpose, he says. "Jazz—improvised music in a group setting—is for me, spiritually, the way I wish the whole world functioned: trusting each other, being selfless and ... creating something as a community that is much more powerful than what each of us could come up with alone."

"Wayne wants not only to create new music every night, but to create cinematic experiences, to take people places. The music makes them dream and think and react in different ways. He wants to change people's hearts and inspire people. And when people share like that onstage, and you can't believe the things that happen, it's [only] an arrogant person who thinks, 'Well, you know I did that.' I think it's more like, 'We were part of it.' And so was the audience." —Allen Morrison

no such thing as something that is begun or finished.

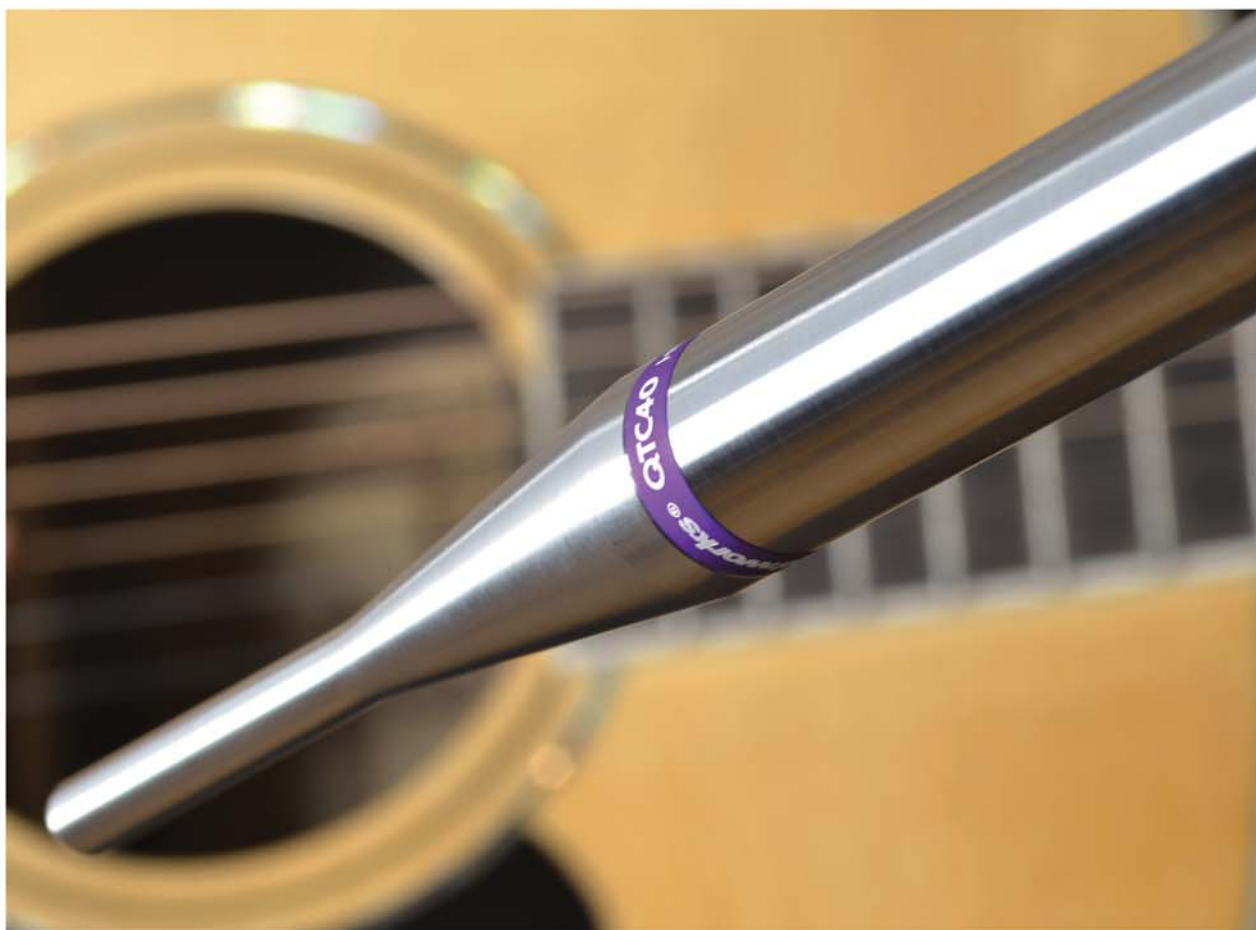
It's a challenge to play that stuff. Everything we're talking about, it doesn't go away. Kids say, "Where do our words go?" People argue about the chicken and the egg, or how do things begin? What was before the beginning? Is there such a thing as a beginning? For me, now, it's convenient to say that before there is the beginning of anything, there is potential. When a kid isn't

doing so well in school, one teacher says, "You're not using the brains that God gave you." Another teacher says, "You're not using your full potential." I choose number two. At least that can hint that you have more time to develop things.

It seems that you, as an artist, are always interested in the "what's next?" factor.

Yeah. And potential is a better mystery than what came before the beginning.

DB



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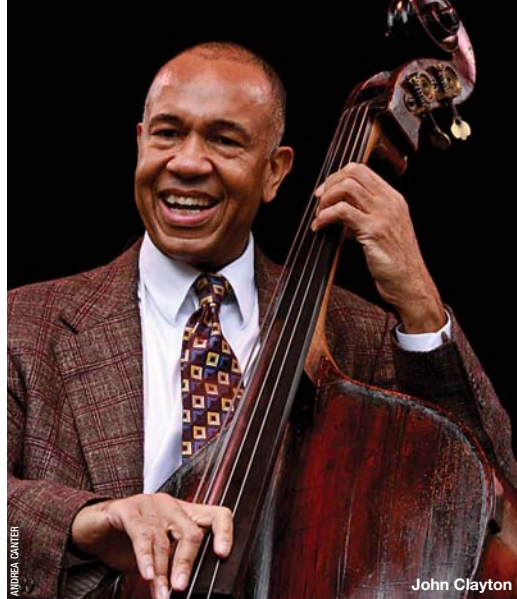
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John Clayton

ANDREA CARTER



Jeff Clayton

JOS L. KUIJLEN



From left: Drummer Obed Calvaire, trumpeter Terrell Stafford, bassist John Clayton, saxophonist Jeff Clayton and pianist Gerald Clayton

JACK VARTOGIAN/FRONTLINEPHOTOS



Stefon Harris

MARK SHELTON



Wycliffe Gordon

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Obed Calvaire

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Clayton Brothers

We Are Family

By Dan Ouellette

When pianist Gerald Clayton was pondering the name of his next album, he kept coming back to the word “gathering” as a unifying theme for what he wanted to do in his music. One day he mentioned that to his father, bassist John Clayton, who said, “Hey, that’s our title,” referring to the new Clayton Brothers disc. “How did that happen?” wonders the young bandleader, who was forced to come up with a new appellation for his Concord Records album, *Life Forum*, due in April. “I guess it’s the same concept as *The Gathering*,” Gerald says as he’s preparing to mix his music in Los Angeles. But he’s still a bit jolted by how similar in vision he was in regard to his dad’s and his saxophonist uncle Jeff’s purview.

The semblance is a classic case of the combination of nature and nurture. It has to do with a familial jazz sensibility that’s inherent in one generation and passed down and engendered into another. After all, Gerald holds the piano chair in the Clayton Brothers band.

But as *The Gathering* (ArtistShare) so wonderfully displays, the we-are-family sentiment goes far beyond the Clayton clan to envelope all the players that they assemble for sessions. “I’m not a Clayton,” says vibraphonist Stefon Harris, who guests on *The Gathering*. “But I really do feel like we’re from the same family.”

The other quintet guest, trombonist Wycliffe Gordon, adds, “Musically they are together, but even off the bandstand they are in a family relationship. They’re laughing and joking with each other so that you enjoy being in their company. They’re about the music, and they’re also people who love being around each other. All that makes a difference.”

That communal spirit pervades *The Gathering*, a sumptuous outing that interweaves rowdy swingers with sublime ballads. Other collaborators include trumpeter Terell Stafford (a decade-plus veteran of the band) and relative newcomer drummer Obed Calvaire. Rather than a run-of-the-mill session, *The Gathering* plays out as a party, opening with the juicy swing of John’s “Friday Struttin’” and continu-

ing with such uptempo jaunts as Jeff’s “This Ain’t Nothin’ But A Party” (a Memphis soul outing that conjures up comparisons to the Les McCann-Eddie Harris soul-jazz collaborations) and John’s playful “Blues Gathering,” highlighted by Gordon’s plunger effects. Then there are the softer, slower moments: a hushed rendition of Billie Holiday’s “Don’t Explain” and an exquisite reading of Benny Carter’s “Souvenir.”

The back-story of *The Gathering* begins with Jeff, who decided to explore beyond the Clayton universe by inviting a couple of acquaintances to broaden the scope, add color and texture, and modify the sound of the straightahead band. “Jeff always has such good ideas,” says John, who is the oldest of seven siblings. “He gives me a lift. I take it and go.” The song sequence on the album largely bounces back and forth with compositions by the two brothers.

Jeff plays the role of the catalyst on the Clayton Brothers projects, with John typically composing on the fly close to the recording date. He says that he loved Jeff’s idea to embellish the Clayton Brothers palette. “The whole idea is to gather friends together, which is really unique for us,” John says. “We wanted to create a different sound. But *The Gathering* wasn’t about being unique for unique’s sake. We set out to find extra voices. We weren’t looking to add a trombone color or vibes color. We wanted Wycliffe’s voice

and Stefon’s voice. Every time I’ve seen Wycliffe, he plays awesome, and Stefon blows my mind. I started imagining both their sounds with us.”

John penned the fast-moving “Stefon Fetchin’ It” shortly before the recording date, giving the vibraphonist the opportunity and freedom to play with the grooves. “John is an amazingly creative person,” says Harris. “He came in with this tune, still making changes. He came in humbly but also prepared.”

Harris appreciates the professionalism that the two brothers brought to the session but also, more importantly, their authenticity. “That’s the word I keep coming to when I think of John and Jeff,” he says. “They’d count the tune off and you’d think that we’re just doing a rehearsal, but it’s the real thing. It’s genuine joy, having a good time, comfortable, inspired. It reminds me of keeping music in the proper cultural perspective—people together uplifting spirits. There’s a chemistry at work that’s unique to the family dynamic they have.”

John says that creating a studio family was the two brothers’ concern. It’s all about the gift of hospitality. “That’s how we were brought up,” he says. “You don’t invite someone to a party and then not treat them right. We were thinking about making sure there was enough food, transportation, good hotels. We’re inviting them and then treating them right. It is a familial thing.”

That family inclination is central to the Clayton band but also undergirds their artistic careers. John and Jeff's history offers clues as to why the Claytons have joined the kindred ranks of classic jazz pedigree—from the Jones brothers (Hank, Thad and Elvin) and the Heaths (Percy, Jimmy and Tootie) to the younger generations of the Marsalises (Branford, Wynton and Jason) and the Cohen siblings (Yuval, Anat and Avishai). It all returns to the Clayton parentage: John and Jeff's mother raised seven children as a single parent in Southern California and instilled in her children a sense of community responsibility.

The Claytons' mom, Velma Halliburton, had roots in Louisiana and settled in California. Although all the kids knew their father, who was a plumber, he didn't live with them. Halliburton raised her kids in Venice and attended the local Baptist church, where she played the piano and organ and led the junior and senior choirs. "We spent many days there," says Jeff. "We went to church four or five days a week, did our homework in the pews. It was a great childhood, but sometimes it was tough. My mom would say, 'We have no food. Go fishing.' So we'd go to Marina Del Ray, catch fish, find mustard greens

growing as weeds on our way home, and then had hot-water cornbread."

At one point, Halliburton bought a house at an auction. It was designated as a teardown for an airport rerouting project, so she purchased it for a song: She bid \$50 for a 3,000-square-foot house and then had it moved to the Venice property after knocking another one down. John smiles and says, "That was how we grew up." His mother ended up getting a job with the post office as a mail carrier. "She was a lifer," says Jeff, who adds that she took one class per semester at area colleges for 12 years in order to get a bachelor's degree in theology. (John says that today, at age 79, she still plays the piano at her church.)

John was the first Clayton sibling to play an instrument. In junior high, he originally wanted to play tuba, but when he saw four "majestic" looking basses in the instrument room, he asked to trade one low-toned instrument for another. John ended up performing in the junior orchestra, the high school jazz band and orchestra, and even had time to play in an r&b group.

Meanwhile, Jeff was psyched to get a trombone from his elementary school music department, but "this kid jumped out in front of me and grabbed it," he says. "So, the clarinet picked me." A few years later, he picked up the alto saxophone. In college at Cal State Northridge, he majored in oboe and English horn.

John played his bass in church, but the saxophone was deemed "heathen" (John's word) so Jeff was relegated to singing in the choir. "Oddly enough, we only played together sometimes," John says. "We'd occasionally have a gig, and sometimes we'd play together at home. But it seemed like we were always transcribing music at home—Jeff with Cannonball [Adderley] tunes and me with Ray Brown and Paul Chambers."

At age 16, John took an extension course at UCLA taught by Brown, who took an immediate liking to the youngster. He became mentor—and also a father figure—to both the Claytons.

Brown opened many doors for both brothers. Before John left California to attend Indiana University's Jacob School of Music (where he graduated in 1975 with a focus on bass performance), Brown introduced him to Henry Mancini as a candidate to play bass on his TV show, "The Mancini Generation." Mancini agreed to take on the 19-year-old, who performed on the show before he went to school. But Mancini liked him so much that he hired him for his touring band—a gig that helped pay John's way through school.

Back in California, Jeff hung with Brown, whom he emulated in many ways. Brown introduced Jeff to studio music contractors, which led to him working at the weekly Universal Amphitheatre shows, where he played in the big band supporting singers like Tom Jones and Shirley Bassey. Through these gigs, Jeff eventually joined Frank Sinatra's touring band.

But Jeff's biggest thrill came while he was still enrolled at Northridge. He heard through the grapevine that there might be an opening in Stevie Wonder's touring band for a tenor

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saxophonist. "I loved Stevie's music," he says. "I knew all his songs on the saxophone." He got a midnight studio audition in Los Angeles that started out with the band jamming on the jazz standard "On Green Dolphin Street," then moved into a set of Wonder's music, with segues between the songs. This lasted an hour, and then Wonder left. Jeff's hopes were dashed. However, two weeks later he got a call to play at a gig with Wonder at Houston's Astrodome, followed by a benefit show at the Rose Bowl in Pasadena, Calif. He was *in*, working on the road and in the studio for the next few years, which led to opportunities to do substitute gigs with other top-tier artists, including Michael Jackson, Madonna, Patti LaBelle, Gladys Knight and Earth, Wind & Fire.

But jazz was still the direction Jeff wanted to take. After college, John toured with pianist Monty Alexander's trio as well as the Count Basie Orchestra, with whom Jeff also performed. Getting together as brothers to form their own band was "accidental," John says. Brown believed in both brothers and introduced them to Carl Jefferson, owner of Concord Records, which released their 1977 debut *Clayton Brothers*, a quartet album, followed by the 1980 quintet recording *It's All In The Family*.

Soon after, John moved to the Netherlands for five years to be the principal bass soloist for the Amsterdam Philharmonic and moonlight as a composer/arranger for radio big bands. Jeff continued doing studio work in L.A. When

John returned, he wanted to start a big band with Jeff Hamilton, a drummer whom he had met at Indiana University.

"I was tired of playing with big groups," Jeff says. "So I told John that I'd be in the [big] band if we kept the Clayton Brothers going. We shook hands. Our first gig was at the Hyatt on Sunset Boulevard. No one came for the first few dates, but then we began to attract an audience."

The Clayton-Hamilton Jazz Orchestra also began to take off while the Clayton Brothers continued to record as a quartet, including 1991's Capri album *The Music* and two Qwest/Warner Bros. CDs, 1997's *Expressions* and 2000's *Siblingity* (with Hamilton on drums and Terell Stafford expanding the quartet to a quintet). More "siblingity" arrived on a 2005 Hyena Records album appropriately titled *Back In The Swing Of Things* (where Gerald made his debut on two tracks, including his composition "Quick Delivery") and two ArtistShare dates, 2008's *Brother To Brother* (introducing new drummer Obed Calvaire and Gerald serving full-time at the keys) and 2010's *The New Song And Dance*.

The inclusion of Gerald into the Clayton Brothers was an organic move. Born in Holland and relocated to L.A. when he was 1 year old, Gerald started playing classical piano when he was 11 and gradually moved into the jazz realm.

As a youngster, Gerald attended Clayton Brothers gigs. As it became apparent to John that he was showing interest in playing the kind

of music they were doing, he asked his son if he was interested in helping out on a gig. "He said, 'Sure,'" John recalls. "Then the Clayton Brothers had a couple more opportunities to play, and he agreed to play those. It felt good, but I didn't want to put any pressure on him to be in his old man's band. I told him we had some more shows coming up, and I asked him, only if he was interested, if he wanted to join the band. He told me that it was one of his goals. It was a dream."

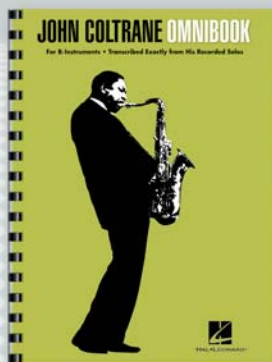
"The Clayton Brothers sound was so familiar to me," Gerald says. "It's what I was listening to. I knew it would be cool to play. My answer was yes even before my dad asked me. Six years later, what can you say?" He feels strongly that his dad and his uncle have been open-minded about weaving into the mix the younger-generation influences he and Obed bring to the table.

So, the Clayton Brothers band continues to be all in the family. John recalls talking to Randy Brecker a few years ago about having a family band and his experiences playing with his late brother, Michael. "We both agreed that something different happens in the music," John says. "As a player, you know where your roots are. When Jeff plays a vibrato, I can hear what we heard at church or on TV growing up. Randy said the same thing. You know your sibling's sound while others don't. ... Now that same feeling is extended through to Gerald. I was there at his first piano lessons. I instinctively know the roots. We are a family and community."

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LEWIS NASH

By Ken Micallef // Photo by Erik Jacobs

CONNECTING TO THE SOURCE

Somewhere in the Good Book it says, “Whoever has will be given more; whoever does not have, even what he has will be taken from him.” There is no greater proof of this verse than the itinerary of Lewis Nash, who definitely qualifies as “whoever has”—and in his case, it’s talent. While many drummers scramble for work (“whoever does not have”) in the jazz furnace that is New York City, Nash stays exceedingly busy on his drums and on the phone fielding offers, negotiating deals and generally stacking up dates like chips in the hands of a Las Vegas high roller.

If you could ask his employers spanning some 30 years of recorded and live work—from Betty Carter and Stan Getz to Branford Marsalis, McCoy Tyner, Pat Martino and Clark Terry—they’d probably all agree: When you want the Rolls Royce of jazz rhythmical accompaniment, you call Lewis Nash. Drawing on Kenny Clarke, Grady Tate, Billy Higgins and Max Roach, Nash’s style is clean and direct, soulful and extremely swinging. Though his drumming can erupt in fireworks in a millisecond, Nash largely eschews flash for pure flow. While mighty snare drum fusillades pepper his language when necessary, his big swing beat—as sharp as a diamond—reigns supreme. Perhaps Nash’s most recognizable drumming attribute is the sheer conviction of his beat, exemplified in a ride cymbal pulse that is as deep grooving as a Blue Note 1500 Series Stereo LP.

“Lewis plays with so much beautiful taste, and his sound is all-encompassing in different formats and styles,” says saxophonist Joe Lovano. Nash has played on multiple Lovano albums, including *Streams Of Expression*, *Tenor*

Legacy and *52nd Street Themes*. “Lewis has a natural sense of form and structure and creates a beautiful tapestry and dialogue within the music. He doesn’t just play the drums; Lewis is a part of everybody’s part in the inner structure of the music. He played so great with my nonet. To play so versatile behind so many soloists in the same band, that’s an art in itself.”

Two recent developments highlight Nash’s brilliant drumming and career. The first is the release of his fifth album as a leader, *The Highest Mountain* (Cellar Live), with pianist Renee Rosnes, saxophonist Jimmy Greene, trumpeter Jeremy Pelt and bassist Peter Washington. The second is an Arizona jazz space that bears his name: The Nash, Phoenix’s newest jazz club/cultural and educational center, is a place where jazz will be observed in master classes, performances and outreach events, all endorsed by Nash himself, a Phoenix native who maintains his ties with the local jazz community.

“The Nash does have the feeling of a hip jazz club,” Nash says from his home in Spring Valley, N.Y. “But it’s also an artistic, culturally valu-

able space where you can show films or have art exhibits. Getting your name on a cultural institution usually only happens when you’re dead. So it’s a real honor and very humbling to have a building in downtown Phoenix with the Nash name on it. My parents, who are both in their 80s, and my grandmother, who’s 99, were at the grand opening. It made me feel good to witness that.”

The Nash is the dream-child of Phoenix attorney Herb Ely and Executive Director of Jazz in Arizona Joel Goldenthal. When the pair envisioned performance and educational space, they quickly thought of Lewis Nash.

“We wanted to open a venue that would encourage performances by young jazz musicians and cultivate a young jazz audience,” Goldenthal says. “We named it for Lewis because he embodies everything the center represents. In terms of someone who would serve as a role model and galvanize the jazz community, Lewis is *the* guy.”

On April 11, 2012, trumpeter Wynton Marsalis played in Phoenix with Nash and his group to raise money (a cool \$50,000) for the new



Lewis Nash playing at the Newport Jazz Festival on Aug. 5

performance space. The namesake drummer returned for The Nash's grand opening on Oct. 3, performing with bassist Christian McBride, pianist Cedar Walton, saxophonist Houston Person and guitarist Russell Malone.

The Highest Mountain is one of the best representations of Nash's art as bandleader, arranger and drummer. Covering material by Clifford Jordan, Joe Henderson, James Williams and Thelonious Monk, among others, Nash and his group were recorded live at Cory Weeds' Cellar Jazz Club in Vancouver. The quintet performed with the same robustness and streamlined sense of tradition that marks the drummer's earlier albums: *Rhythm Is My Business* (Evidence, 1993), *Celtic Jazz Collective* (Mapleshade & Gael Linn Records, 2001), *It Don't Mean A Thing If It Ain't Got That Swing* (M&I Records, 2003) and *Stompin' At The Savoy* (M&I Jazz, 2005).

"To play with Lewis is to experience a consummate creative thinker," commented Rosnes via email. "He has a beautiful, elegant stage presence that makes both the musicians and the audience feel good. He's a vital and swinging force on the drums, always listening and contributing to the musical conversation in a powerful way."

Rosnes—who wrote "From Here To A Star," the second cut on *The Highest Mountain*—added, "Some words that come to mind when describing the many sides of Lewis' drumming are *fiery, buoyant, witty, dynamic* and always 'in

the moment.' He's a natural arranger and shapes the music in a way that is personal."

The Highest Mountain consistently reveals Nash's historical depth. The title track (written by Jordan), Henderson's "Y Todavía La Quiero," Bobby Hutcherson's "Teddy" and Ornette Coleman's "Blues Connotation" are fervent jazz compositions that have somehow escaped "standards" status.

"There's a lot of great music that has been written in the past 40 years that is not considered standard material but allows for great solos," Nash explains. "They're great springboards for improvisation and band interaction."

Executive Director of Jazz in Arizona Joel Goldenthal (left) and Phoenix Vice Mayor Michael Johnson join Lewis Nash on Sept. 30 as the drummer cuts the ribbon to celebrate the grand opening of The Nash



Though Nash personifies the term "team player," he takes drum solos on "The Highest Mountain," "Y Todavía La Quiero," "Blues Connotation" and Thad Jones' fire-breathing "Ain't Nothin' Nu." The solos are masterful studies in economy of motion, orchestration, rhythmic flow and rudimental firepower.

"I use 'Y Todavía La Quiero' as a drum feature," Nash explains. "That wasn't how Joe intended it, but it had a built-in feeling that I liked. On the Ornette tune, I wanted to give a nod to the New Orleans second-line feeling, so I leaned on the snare and bass drum."

Nash titled the album after the Jordan song

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for multiple reasons, not the least being his fondness for the late saxophonist and his music, as well as the eternal concept of the “mountain” as spiritual signifier and ennobling force.

“I knew Clifford Jordan, and worked with him in the Jordan/Farmer quintet in the ’90s. I liked ‘The Highest Mountain’ the first time I heard it. Renee had an arrangement, and I wanted to see how much I could get out of that song with this quintet.

“I am someone you could describe as a spiritual person,” Nash adds. “When I think of the highest mountain, I think of achieving the heights of successful living and being someone who aspires to the noblest things in life.”

Nash is a thoughtful, quiet-spoken person, and his spiritual grounding partially explains the centered nature of his all-encompassing groove. After 30 years in New York, staying the helm for the jazz elite, he would never describe his drumming as avant-garde.

So, when work is plentiful and boundaries are secure, is calcification at all a concern?

“Not as long as you’re remaining open and free,” Nash says. “Even though my drumming or the music I choose may not be the newest or the most adventurous in some people’s eyes, that doesn’t bother me. It’s of high quality; it’s at a high level of musicianship. It has depth of musicality and musical weight. It’s open and evolving and adventurous and creative.”

Nash, who has worked with the elder statesmen and women of jazz, has become a nurturing jazz presence himself, as exemplified by The Nash and in his many educational affiliations. He is a faculty member at the Vail Jazz Workshop and an artist in residence at The Thelonious Monk Institute. He was the Armand Zildjian Artist in Residence at Berklee College in 2010 and an artist in residence at New England Conservatory in 2004. Nash was on the faculty of the original jazz program at The Juilliard School in 2001, and he’s given private instruction at The New School, Manhattan School of Music, New York City College, Long Island University and Purchase College (State University of New York). Having performed with so many of the greats, he’s now ready to offer that same connection to history that he once sought.

“When you’re playing with the more established musicians, you’re more directly connected to the source because they’re an extension of the source,” Nash insists. “When I played with Oscar Peterson, Ray Brown, Tommy Flanagan and McCoy Tyner and Milt Hinton, I knew that I was getting direct information about this music. Tommy had played with Coleman Hawkins. McCoy was with Coltrane. The first time I recorded with Horace Silver, I kept thinking about all the great recordings he’d made. That’s the source! When someone comes to play with me—or someone in my generation who has that connection—they are getting vicariously the same connection we got.”

Nash’s potent ride cymbal beat has that “splang-a-lang” (to quote Kenny Washington) at

the core of the jazz experience. A former track runner and football player at East Phoenix High School, Nash explains his rhythmic spirit in athletic terms.

“Often as an athlete you might be tired, but you may have to explode through this one play that requires speed or precision or power,” he says. “The same things happen when playing the drums; it’s a physical thing. Often I will have this mindset of urgency, like I have to make sure that the rhythmic propulsion that I’m providing for the group remains constant and intense. Even if it’s not loud, even if I’m not playing a lot of notes, it has to have intensity. I keep that sense of inten-

sity even when I play a ballad.”

When asked to describe his style, Nash is typically down-to-earth.

“I would hope my drumming swings—that it has forward momentum and intensity. And that it’s articulate, exciting, subtle. And airy and open. And somewhat chameleonic; that I’m adaptable. I like to think I can play a lot of different approaches, so someone who knows my style could single me out. But someone who *isn’t* familiar with my playing would simply hear that the drummer is playing in a way that enhances the music and is really an integral part of the music.”

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SCOTT HEALY

Coastal Composer

By Shaun Brady // Photo by Lisa Tanner

Conan O'Brien's very public firing from "The Tonight Show" in 2010 not only sent the talk show host to a new network; it relocated him to the opposite coast. One fact that was overlooked while the media feasted on the host's rancorous feud with NBC and Jay Leno was that when O'Brien's new show debuted on TBS, a band full of New Yorkers had been transformed into Angelenos.

Five nights a week, Scott Healy can be seen manning the keyboards for Jimmy Vivino and the Basic Cable Band, just as he had done for its predecessor, The Max Weinberg 7, since the 1993 debut of "Late Night With Conan O'Brien." The adjustment to life in Los Angeles was difficult, Healy says, but the decision to make the move was not.

"It was a fantastic, wonderful opportunity for everybody," Healy said. "We're playing great music all day long. We've developed a book with hundreds of tunes, from Beatles songs to a lot of jazz and big band stuff. We've backed hundreds of artists—from B.B. King to Bonnie Raitt to Tony Bennett to Bruce Springsteen. I love this gig."

That's not to say, however, that he doesn't miss the East Coast. Born in Cleveland, Healy graduated from Eastman School of Music (in Rochester, N.Y.) in 1982 with a degree in composition. He moved to the New York City area soon afterward. Healy takes a nostalgic look back at those years on his new CD, *Hudson City Suite*, which paints an imaginary portrait of a town that existed briefly in the mid-19th century before being absorbed into Jersey City, N.J.

"I lived in the area where Hudson City had been 130 years ago," Healy explains. "So I wondered: What would it be like today? What was it like then? I could see the vestiges of Hudson City architecture and the personality of the neighborhood, with a lot of craziness and wonderful, colorful people. A lot of soul, very walled off from the rest of the world. I spent a lot of time in this area, and it really resonated for me."

The music Healy wrote for *Hudson City Suite* is a nine-part depiction of a mythological place, a city that might be if it hadn't gone extinct more than a century ago. It unites past and present musically as well as conceptually, bridging tradi-



tional big-band swing with lithe jazz modernism.

Healy was inspired in part by his move to L.A. and in part by the suites of Duke Ellington. "The thing that I love about Ellington is his immediacy and his message," Healy says. "He wrote from the heart, but he also wrote about ideas. Everything seemed to be very personal, and I wasn't feeling *that* in my music at the time. I was doing a lot of conceptual music, and sometimes I would get lost in my own process. So I figured, 'Duke wrote about things. Let me look around and write about something.' That's when the idea of the *Hudson City Suite* evolved."

The album was recorded with a 10-piece group of L.A.-based musicians, with guest appearances by trumpeter Tim Hagans, imported from New York for the occasion. Hagans, who had recorded once before with Healy for a previously unreleased session in 1989, praised his intriguing, painterly arrangements.

"Scott has the ability to make a 10-piece ensemble sound much larger," Hagans says, "almost like a symphony orchestra. There's no

strings, but the richness is there. You can hear that he's well aware of modern classical music as well as being a jazz musician."

That earlier recording has finally seen the light of day via Healy's newly minted label, Hudson City Records. The imprint provided the opportunity to release not only Healy's latest effort, but to clear out his closet. The label's website offers digital-only releases of two older efforts, the aforementioned, never-before-issued Scott Healy Ensemble album *Song Without Words* and a rerelease of *Naked Movies*, a 2004 CD by Healy's groove- and electronica-influenced quartet The Coalition. That band also features guitarist Glenn Alexander, who co-led a 1991 quartet date with Healy that resulted in *Northern Light*, which Hudson City Records has released digitally and as a physical CD.

"It's always eaten at me that these projects never came out," Healy says. "At the time, the independent artist process wasn't really happening yet. CDs were really expensive to print, we didn't have the Internet, and I had come close to

a couple of big record deals that didn't happen. I used this music a lot to get other work, but I never put it out; that always bothered me because I felt it was really strong. Finally, it seemed like a good time to get my feet wet with a label."

The "Conan" gig was also a major reason why these releases were allowed to gather dust. Healy was acquainted with guitarist Jimmy Vivino and his saxophonist brother Jerry from working freelance studio sessions in New York. Jimmy Vivino was helping Max Weinberg assemble a band for the new TV show, and Healy got the call. "I always tell people I was really glad they didn't have auditions because I never would've gotten it," he says. "There would have been a line around the block. Jimmy and Max Weinberg called people who they knew, and who they knew could be there quickly. We became a band in a day, and that's what got us in."

During the 17 years that O'Brien was based in New York, Healy continued to supplement his income by playing as a hired gun for session and commercial work: writing film and TV scores; composing and orchestrating classical scores on commission; gigging with jazz, rock and blues bands; and teaching at the New School and Sarah Lawrence College.

That type of work continues, but to a diminished extent since the move to California. "You have to get in line out here," Healy says. "All the world-class pianists out here are pretty stiff competition, especially for a newcomer. I had deep contacts in New York."

For now, he's begun taking more session gigs on accordion, which he learned in order to accompany The Band's Levon Helm. And with the inauguration of his new label, Healy is making a renewed push to establish himself as a jazz artist. He networks with like-minded composers through the Ellington Study Group, a monthly gathering to study the scores of masters like Ellington, Thad Jones and Bob Brookmeyer. He also writes about music theory and compositional techniques at his blog, Professorscosco, hoping to one day parlay that work into a book.

The most difficult aspect is balancing all of these varied pursuits. Asked how he does it, Healy laughs and answers succinctly, "I don't." The sprawling geography of Hollywood and being forced to essentially start over have both proved to be obstacles, but he says that the wealth of experiences he's enjoyed have been worth it. What he expected to be a two-year TV run has now lasted two decades and transformed the way in which he views his own work.

"I always considered myself a composer first and a player second," he says. "But in New York I was working as a player almost exclusively, so I evolved as a player and that got me into the Conan thing and onto other people's records. I had to accept the fact that maybe I'm really a player. I like to be in the trenches, I like to be creative, I like to solo with my band, and I like to get into the live aspect of playing my own music. I think that's ended up making me a better writer."

DB

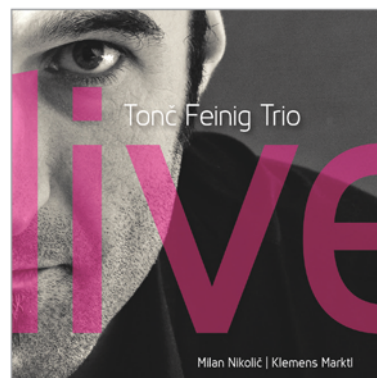


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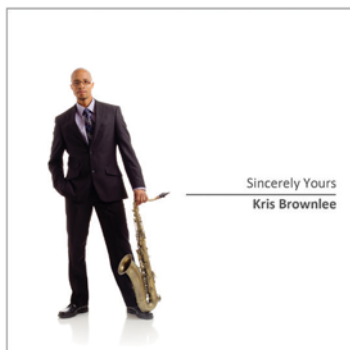


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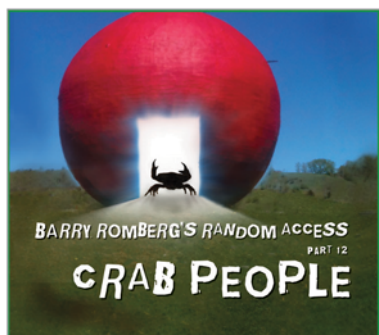
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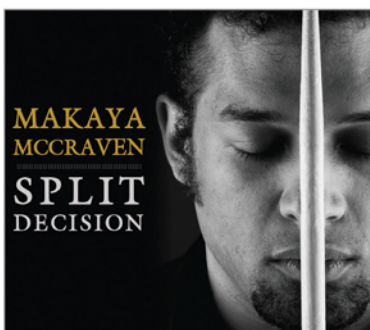
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ROSEANNA VITRO

Digital Revival

By Phillip Lutz // Photo by John Abbott

The night was calm and the crowd was relaxed at Zeb's, a second-floor performance space in Manhattan's Chelsea neighborhood. But on stage, singer Roseanna Vitro was kicking up a storm. The occasion was an early set in December, and as she worked her way through material that ranged from Irving Berlin's "Reaching For The Moon" to Randy Newman's "Political Science," Vitro was a kinetic presence, every bit the whirlwind she must have been more than 30 years ago when, nicknamed the Texas Tornado, she first blew into New York.

Since then, much about the jazz scene has changed around her. For one thing, unassuming spots like Zeb's, which sits atop a plumbing-supply store, are less common throughout New York, where soaring rents have pushed artists to the fringes of the outer boroughs and beyond. For another, the "old media" infrastructure is being supplanted by a system in which the tools of promotion are less certain and the fruits of an artist's labor may, to the enterprising consumer, be had for a pittance. Artists like Vitro, 61, are adjusting.

Like many jazz stalwarts who flourished in an analog environment, Vitro has entered the digital realm. She has started to develop a smartphone app—a virtual location where, with a few taps of the finger, fans can stream music and access all manner of personal material, including Vitro's pictures, a biography and an itinerary. The goal is to boost her presence in the corner of cyberspace frequented by the jazz public. The reality, she is quick to point out, is that the app is still very much an "experiment."

"I'm just at the beginning of making this app relevant—of making this a tool that could make a difference for fans of mine," she explained.

There have been stumbles. She has learned the hard way that brevity pays: Her app's name—Roseanna Vitro & the Randy Newman Project—does not always fit on a smartphone display. And she has found that her choice of platform can exclude as well as include. When she opted for Google's Android, she discovered that many of her fans owned iPhones. That prompted a move to Apple, a change that has itself been a source of frustration because she was told that it would take two months for the app to go live.

But some of her other digital ventures have already proved their worth, including a Facebook page—JVOICE, or Jazz Vocalists Offering Instructional Curriculum for Education—that has attracted a virtual community of more than 2,400 singers, teachers and students. While advocacy for singers is perhaps the site's main objec-

tive, it has, as a by-product, helped Vitro maintain her profile among aficionados of vocal jazz.

The site is just one of Vitro's educational efforts. For 15 years, she has been building a career as a college teacher, most prominently at New Jersey City University in Jersey City. In addition, she mentors inner-city schoolchildren through the Jazz for Teens program at Newark's New Jersey Performing Arts Center (NJPAC).

Vitro said her success as a teacher has been something of a surprise, given that the arc of her early career did not necessarily prepare her for such a role. By her own account, a lack of focus marked her as she moved to New York from Texarkana by way of Houston and flirted with Hollywood fame under the guidance of TV heavyweight and jazz enthusiast Steve Allen.

"I sowed some oats," she said, "and ate and drank them, too."

But she is hardly quibbling with her success in teaching. Among other things, she said, it has offered a means of financial support at a time when some cash-squeezed club owners are abandoning all-jazz policies and becoming less forgiving in general. Despite Vitro's standing in the jazz community, she said she struggled to overcome the stigma of a single slow night at a major club back in 2011.

Teaching also has provided a cushion as digitization has upended the record business. Vitro's latest album is 2011's *The Music Of Randy Newman* (Motéma), which earned a 4½-star review in DownBeat. The Newman songs she interprets include the gems "Baltimore" and "In Germany Before The War." But not even a Grammy nomination for Best Vocal Jazz Album could push sales for that disc to the levels registered by some of her previous releases—notably *Passion Dance* (Telarc), the acclaimed 1996 CD that counted Elvin Jones among the personnel and included a striking turn of vocalese on McCoy Tyner's title tune.

Nor has the Grammy nod resulted in a flood



of new offers, a situation to which Vitro acknowledged she has contributed. After the nomination, she said, "I sat on my derriere" instead of acting swiftly to parlay the nomination into greater opportunities. As of late 2012, she still had not been signed by a booking agent—which can be a precondition to being considered by major festivals.

But nowadays Vitro's complacency is a thing of the past. She is communicating as strongly as ever with bookers and audiences in clubs and at house concerts. And she has dived headlong into activities with young people beyond the classroom—judging contests, like last year's inaugural Sarah Vaughan International Jazz Vocal Competition at NJPAC, and ushering promising performers onto concert stages.

At Zeb's in December, four of Vitro's best students took turns at the microphone after she finished her set. Poised and showing the kind of savvy onstage that they have demonstrated with digital technology offstage, they left Vitro optimistic that today's crop of performers will have as much to teach her as she does them about surviving as an independent artist.

"One of the hopes," she said, "is that the younger generation will love the music as much as we did and find ways to keep the music alive."

DB



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THE BLACK BUTTERFLIES

Transforming Imagination

By Bradley Bambarger

In her native Argentina, where her family raises horses, Mercedes Figueras loved playing her saxophone for the animals, drawing them in close to listen. When she moved to the United States six years ago, the young musician often played for a very different sort of creature: the New York City straphanger.

"The best school for me when I came to New York was the subway," Figueras says, sitting in a Lower East Side cafe. "You're down there blowing for hours and hours—it's like an extended jam session where you have to learn to capture people's attention, the audience changing all the time. When you make people who aren't necessarily jazz fans dance or cry—that's so inspiring."

While still in Argentina, Figueras recorded *Elefante*, an album of freely improvised duets featuring her on alto with drummer Martin Visconti, the result of the pair having played together four days a week for two years. At the time, it was a fresh, spirited showcase for a promising (though still developing) saxophonist. Once on the ground in New York, Figueras began performing in William B. Johnson's Drumadics, Kenny Wollesen's Himalayas and Karl Berger's Improvisers Orchestra. Armed with her experiences (and some personal encouragement from Wynton Marsalis), Figueras formed her own band: The Black Butterflies is a groove-oriented, loosely tied ensemble that finds its inspiration in the multicultural '60s sounds of John Coltrane, Pharoah Sanders and Gato Barbieri.

Reflecting on the New York scene, Figueras says, "When I first arrived, I'd go out every night and be amazed. I knew that I could never compete with the technique of the musicians here. So, because I couldn't compete, I just tried to be the best me, to express *myself*. I also realized that you can practice and practice, but you can never play things on your own that other like-minded musicians can spur you to play. The Black Butterflies is about creating music with people who help each other take their imaginations to the next level."

It was serendipity in the subway that led to the forming of The Black Butterflies. Saxophonist/percussionist Tony Larokko was on his way home to Queens from his job with Consolidated Edison when he was struck by the sound of a sax being played in a downtown subway station. "I heard a real personality, playing off a drummer—and



burning," he recalls. "Once I traced the sound down a few levels, I saw her. I missed four trains home just listening to her play."

Larokko invited Figueras to play in a show he was putting on, and these two saxophonists separated by decades in age immediately established a rapport. Soon they became cohorts in The Black Butterflies.

Larokko says, "I had a dream way back in the '60s that I'd be playing music with my daughter. She was never much interested in the saxophone, but all these years later, I found Mercedes."

Figueras and Larokko—who each switch between soprano, alto and tenor saxes—brought into the group percussionists Fred Berryhill and Bopa "King" Carre, bassist Nick Gianni and the ever-busy drummer Wollesen, who had met Figueras when they were neighbors in the same building in Manhattan. The Black Butterflies recorded their debut album, *I de Mayo*, as a free-of-charge experiment in a New York University studio with an engineering class. It turned out to be a woolly sounding affair, but it was a learning experience.

Then Figueras—who resides in Connecticut with her husband after living on her own during her initial years in New York—had a baby. The child is the namesake in the title of the band's latest CD, *Rainbows For Ramon*. While still rough-and-ready, the disc is a step ahead. *Rainbows For Ramon* features originals by Figueras and Larokko, as well as Karl Berger's "Together," George Gershwin's "Summertime" and Sanders' "Lumkili"—a definite highlight. Most tunes were

cut in single takes, the band playing live in a circle at Skyline Studios in New York (with Levi Barcourt on keyboards). Valuable help came with the worldly generosity of the veteran Berger, who not only added vibes and melodica to the album but also invited Figueras to have the album mixed and edited at his studio in Woodstock, N.Y.

The Black Butterflies get by with a little help from their friends and family. Figueras' "No. 1 fan" is her husband, a fellow Argentine who works in banking; he funded the production, and they distribute the CD and digital versions of the new album themselves to the major online outlets. With Figueras balancing music and motherhood (having had a second child), the band plays about one gig per month, from the Shrine world music venue in Harlem to clubs in the East Village and Queens to a children's festival in Connecticut. The band, now with Rick Barotti on keyboards, is playing March shows in Austin, Texas, at the SXSW Music and Media Conference (March 12–17).

Wollesen, who has played with everyone from Norah Jones to Bill Frisell to John Zorn, admires the "soulfulness, naturalness and ease" that Figueras shows in dealing with music and musicians.

"I'm impressed by Mercedes for her bravery of starting a band and persevering," Wollesen says. "This city makes it hard to keep bands together; schedules are crazy. You have to do what you can and keep pushing through. That's what Mercedes does. She lifts everybody up, and the music makes it worth it."

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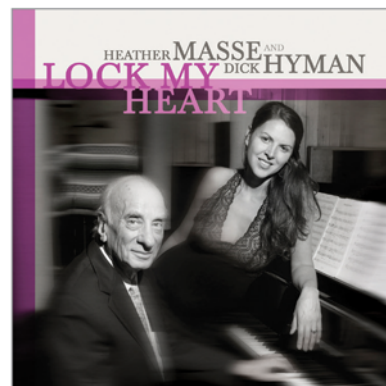
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Craig Taborn (left), Larry Grenadier, David Virelles, Chris Potter and Eric Harland



Chris Potter *The Sirens*

ECM 17932

★★★★

Saxophonist Chris Potter has long been a jazz superstar I admire more than I love. His credentials are impeccable, his interests are varied, he's open-minded, he has total command of his instruments and he constantly pushes himself. On *The Sirens*, the first ECM record under his leadership, all of these factors come together to make an intelligent, often beautiful

disc that brings me a step closer to adoration.

Central is his choice of band, which includes the magnificently versatile rhythm section of drummer Eric Harland and bassist Larry Grenadier, together with pianist Craig Taborn, who's proven himself one of the visionaries of the current wave. Potter's notion of augmenting this core corps with another keyboardist, namely David Virelles, is nothing short of daring, and it proves to be a very successful surprise. Whether scrambling on preparations like a manic typ-

ist set loose on a thin slice of sheet metal ("Wayfinder"), or adding ethereal celeste to Taborn's earthy chords ("Nausikaa"), Virelles demonstrates what many have claimed for his recent *Continuum* CD, that he's a comer to follow.

Potter's own basic modus is expressive and unencumbered, and it has a notable sense of concentration. His compositions are not usually his strong suit, but this is a particularly strong batch. "Kalypso" has a tough flavor that echoes Sonny Rollins and shows off Potter's big tenor sound. "Wine Dark Sea"

nods at Homer, whose epic *Odyssey* informed the writing, and it sets the stage with a soaring theme and inspired blowing. Maybe the disc's best track, its namesake, features Potter on both tenor and bass clarinet (his secret weapon?), spinning a haunting modal tale of the call of desire and the simultaneous hail of self-destruction. —John Corbett

The Sirens: Wine Dark Sea; Wayfinder; Dawn (With Her Rosy Fingers); The Sirens; Penelope; Kalypso; Nausikaa; Stranger At The Gate; The Shades. (63:36)

Personnel: Chris Potter, tenor and soprano saxophone, bass clarinet; Craig Taborn, piano; David Virelles, prepared piano, celeste, harmonium; Larry Grenadier, bass; Eric Harland, drums.
Ordering info: ecmrecords.com



Mostly Other People Do the Killing

Slippery Rock

HOT CUP 123

★★★★

Is there a jazz outfit as delightfully funny and fearless as Mostly Other People Do the Killing? Sex Mob, maybe, but MOPDTK is less ironic and more willfully naïve—in the spirit of Ornette Coleman—and, if possible, even zanier. On this outing of short, action-packed cuts, the quartet deploys soul-jazz tropes, from jukebox boogie to 12/8 blues, as a springboard for their ferociously tangled improvisations.

On “Paul’s Journey To Opp,” a reference to “C Jam Blues” leads to an abbreviated stab at a Duke Ellington ending, even as Jon Irabagon’s alto saxophone suggests roots in Eric Dolphy.

Patricia Barber

Smash

CONCORD JAZZ 33676

★★½

To some degree, I’ve found Patricia Barber’s songs hard to embrace. The Chicago singer boasts a certain vocal grace—she can turn more balanced material into fetching baubles. But with pen in hand, she has a habit of architecting skittish melodies and intricate lyric schemes that never seem to allure.

That’s what perplexes me about *Smash*, a record that burrows into life’s dramas. The title track is a whispered report of a disintegrated love affair that begins in a piano-and-voice hush, and after describing a broken heart explodes into a bombast of anachronistic electric guitar that conjures Prince’s “Purple Rain” and Procol Harum’s “Repent Walpurgis.” Barber doesn’t have a folksy voice—her articulation is rather royal, and it breeds a formal character. A bit of frivolity is her friend, but little arrives here. “Scream” is clever but oddly ceremonial. “Redshift” offers a bit of light. Barber fills the tinkling chords with references to Werner Heisenberg and Albert Einstein, using science to explain lovers drifting apart. If

On “Yo, Yeo, Yough,” a blues figure slithers in and out as trumpeter Peter Evans bumblebees through several ideas and sub-ideas. On “President’s Polk,” Irabagon reaches for his soprano, Evans for piccolo trumpet, and the two scribble like birds around a feeder. Oddly, for all this abstraction, there’s little of the dark anxiety one associates with, say, Albert Ayler, Archie Shepp or even Roscoe Mitchell, though the blatty abandon of the Art Ensemble’s Lester Bowie is clearly another influence on Evans. Piccolo trumpet makes another appearance on the cleverly titled slow-drag 9/8 tune “Can’t Tell Shipp From Shohola,” and “Dexter, Wayne And Mobley” bounces with the insouciance of its Blue Note inspirations.

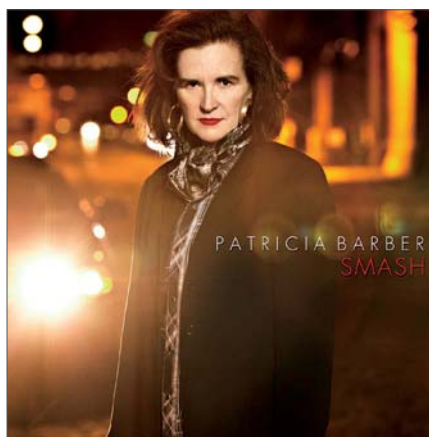
One of the pleasures here is never knowing which instruments will pop up in the foreground. Drummer Kevin Shea slides easily between timekeeping and being just another voice in the conversation, albeit with a percussive personality. Another MOPDTK signature is how, after a spiderweb of dense activity, the band will suddenly and quietly highlight a lone horn (Irabagon, on “Heart’s Content”). Bassist Moppa Elliott anchors the proceedings with vamps as well as muscular solos (“Sayre”). His springy line under the final cut, “Is Granny Spry?” lets you feel his love for the soulful jazz lines that inspired this dizzy album.

—Paul de Barros

Slippery Rock: Hearts Content; Can’t Tell Shipp From Shohola; Sayre; President Polk; Yo, Yeo, Yough; Dexter, Wayne And Mobley; Jersey Shore; Paul’s Journey To Opp; Is Granny Spry? (52:35)

Personnel: Peter Evans, trumpet, piccolo trumpet, slide trumpet; Jon Irabagon, tenor saxophone, alto saxophone, soprano saxophone, soprano saxophone; Moppa Elliott, bass; Kevin Shea, drums, percussion.

Ordering info: hotcuprecords.com



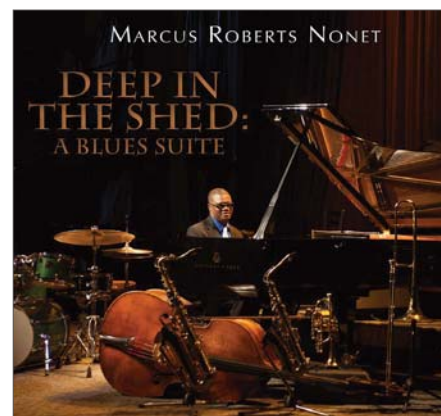
the lyrics weren’t riding the gossamer grooves of bossa nova inflections, they too might be overwhelming. *Smash* is good at creating a series of interconnected moods: Its tracks are sculpted to feed into each other and sustain a specific temperament. A feathered piano line, a clutch of highbrow lyrics and Barber’s on her way.

—Jim Macnie

Smash: Code Cool; The Wind Song; Romanesque; Smash; Redshift; Spring Song; Devil’s Food; Scream; The Swim; Bashful; The Storyteller; Missing; (65:03)

Personnel: Patricia Barber, piano, vocals; John Kregor, guitar; Larry Kohut, bass; Jon Deitemyer, drums.

Ordering info: concordmusicgroup.com



Marcus Roberts Nonet

Deep In The Shed: A Blues Suite

J-MASTER RECORDS

★★★★

Suppose you can’t get a big record company to reissue the pet CD you once made. What do you do? Easy—remake it and put it out on your own label, which is what Marcus Roberts has done here with this six-part “blues suite” originally made for RCA Novus in 1990.

Roberts has expanded his original band from seven to nine pieces, enriching many of the textures. As he explains, the various pieces move through a cycle of key changes that Novus programmed out of proper sequence. Here he restores them to their intended order. The material has been opened up to nearly double its original length through more munificent solo space.

The music reflects Roberts’ desire to reconcile various traditions within a blues framework. “The Governor” is a good overture because it offers a panorama of those intentions, from Wess Anderson’s suggestions of ’60s soprano to Ron Westray’s hard-swinging trombone and Robert’s own ways of evoking Duke Ellington in his section blends. “E. Dankworth,” which was a brief showcase for Wynton Marsalis in 1990, becomes something closer to a blowing stand-off, first between the saxes, then some galloping neck-and-neck interplay between Westray and Anderson on soprano, and finally a wonderfully blistering dialog between Marcus Printup and Alphonso Horne on trumpet.

“Spiritual Awakening” is a melancholy still-life by comparison to which Anderson lends a suggestion—nothing more—of Ellington via his creamy, Johnny Hodges-style alto. “Nebuchadnezzar” and especially the title track offer Roberts working more closely within the late Ellington style in the way he uses his reeds toward the end. “Athanatos Rhythmos” is a swinging encore that wraps things up in a collection jam.

—John McDonough

Deep In The Shed: The Governor; Mysterious Interlude; E. Dankworth; Spiritual Awakening; Nebuchadnezzar; Deep In The Shed; Athanatos Rhythmos. (78:13)

Personnel: Marcus Roberts, piano; Rodney Jordan, bass; Jason Marsalis, drums; Marcus Printup, Alphonso Horne, trumpet; Ron Westray, trombone; Wess Anderson, Stephen Riley, Ricardo Pascal, saxophones.

Ordering info: marcusroberts.com

The Hot Box

Critics ▶	John McDonough	John Corbett	Jim Macnie	Paul de Barros
Chris Potter <i>The Sirens</i>	★★★	★★★★	★★★½	★★★½
MOPDTK <i>Slippery Rock</i>	★★½	★★★★	★★★★	★★★★
Marcus Roberts Nonet <i>Deep In The Shed</i>	★★★★	★★★★	★★★½	★★★
Patricia Barber <i>Smash</i>	★★★½	★★	★★½	★★★½

Critics' Comments

Chris Potter, *The Sirens*

One of the personifying personalities of the modern tenor sound, Potter climbs the structures he's created for himself here with flashes of intensity and passion, but often seems to coast through interludes that sound like long, incanted chants and codas. "Kalypso" catches allusions to Sonny Rollins and inspires Taborn to some clever work.
—John McDonough

The move away from the frenetic sounds of his Underground band is refreshing, but most importantly, this spin on Homer boasts an emotional depth that is sometimes missing from pieces that spotlight his athletic horn lines. This time out there's both brawn and heart.
—Jim Macnie

This smartly integrated suite of themes inspired by Homer's *Odyssey* is appropriately heroic, with muscular, full-throated, wide-vibrato tenor, tender soprano moments and a particularly beautiful, solemn bass clarinet interlude on the title track. When Potter's emotionally on point, he's nonpareil.
—Paul de Barros

Mostly Other People Do The Killing, *Slippery Rock*

The "smooth jazz" conceit eludes me. But energy, surprise and subversive mischief abound in the service of satire and baggy-pants pratfalls into chaos. It's under the control of a remarkable virtuosity, though, much as Spike Jones' lunacy or Lester Bowie's deconstructions of "The Great Pretender." More attitude than music.
—John McDonough

How to combat the too-jokey aspects of previous MOPDTK releases? Bring on more jokes. And ... it works! But really just because of the quartet's gruesome musicality, which is burning from the moment the snark starts. Evans remains utterly ridiculous—and I mean that in all possible ways.
—John Corbett

They're always chiseling away at the catchiness factor, knowing that the rip-snort they'll invariably inject can speak for itself. Said rip-snort harks to everything from Louis Armstrong's Hot Fives to the Art Ensemble's "Horn Webb," and the giddy joy that's shoved right up front is unmistakable.
—Jim Macnie

Marcus Roberts Nonet, *Deep In The Shed*

Weird idea, to re-record a favorite LP from one's own discography. Nothing wrong with weird ideas, if they work, and this one has produced a vibrant document of how much has and hasn't changed in Roberts' world. Still working within the Marsalis worldview, with Ellington as the prime referent, but with a Charles Mingus vibe added ("E. Dankworth"), it's a rich recording by a very together ensemble.
—John Corbett

This update reminded me of the eloquence that drove the pianist's 1990 jewel, and for a guy so taken with repertory to scrutinize his own book is kind of a kick as well. The playing is lithe, loose and about as infectious as jazz gets.
—Jim Macnie

Roberts' little-big-band mashup of loose, on-the-edge improv and intricate compositional strategies on this re-do of his 1990 album of the same name happily recalls Mingus (or Mingus' idea of Ellington). It's much more fun this time around, though Roberts' structures often feel self-conscious.
—Paul de Barros

Patricia Barber, *Smash*

A collection of moods more than tunes, poetry more than lyrics. Literate in the high disciplines of metaphor, reference and internal rhyme, Barber uses their restraints to give her work both shape and ambivalence. So I find myself impressed with the cool mastery of her craft, even as I wonder exactly what she's singing about.
—John McDonough

"I will speak as if I were teaching ...": Sometimes an artist can't help but identify their own weakness and point it out. The band is strong, some of the musical moves are unusual and engaging, but Barber's lyrics and delivery are precious and self-conscious.
—John Corbett

Wow. There are breakup albums, and then are breakup albums. Barber braids wrenching, elemental poetry into a private musical language fashioned from the yearning ache of Bill Evans' piano, Joni Mitchell's zigzag introspections, Jobim's winking mix of high-end philosophy and pastel melody and an occasional explosion of skronk and funk. OK, so you won't walk away humming the tunes, but you'll know you've been hit. Hard.
—Paul de Barros



MAGIC BEANS

SSC 1338 / in Stores FEBRUARY 26

BENNY GREEN piano
PETER WASHINGTON bass
KENNY WASHINGTON drums

Benny Green possesses the history of jazz at his fingertips. Combine mastery of keyboard technique with decades of real world experience playing with no one less than the most celebrated artists of the last half century, and it's no wonder Green has been hailed as perhaps the most exciting hard-swinging, hard-bop pianist to ever emerge from Art Blakey's Jazz Messengers.

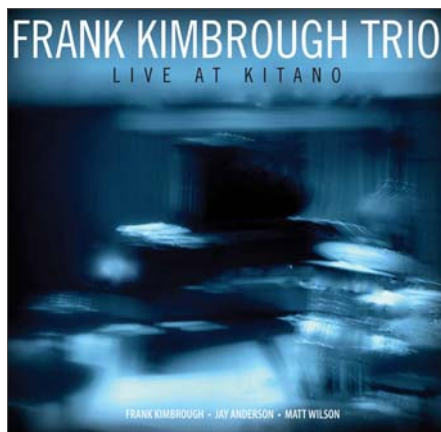
For this historic Sunnyside release, *Magic Beans*, Green crafted ten new pieces performed by his working trio. Remarkably, this release marks Benny's first self-produced trio recording of all original compositions in a career that spans decades: notably as a star sideman with Betty Carter, Art Blakey, Freddie Hubbard, and Ray Brown and culminating in over 20 years as a leader himself.

While having favored to sprinkle his recordings with standards, Benny Green has always been a composer, contributing new music to all of his leader dates, as well as records by Blakey, Hubbard, and Brown. However, in 2012, Benny experienced what could only be characterized as a compositional break-through—prolifically writing all the tunes recorded on *Magic Beans* in what was, seemingly, one afternoon. Benny then decided to embark on the recording of this album with his trusted Messenger mates the brilliant Peter Washington on bass, and the legendary Kenny Washington on drums. Thus, *Magic Beans* took root.



iTunes.com/BennyGreen
sunnysiderecords.com





Frank Kimbrough Trio *Live At Kitano*

PALMETTO 2161

★★★★

In the liner notes to his latest trio trip, *Live At Kitano*, pianist Frank Kimbrough explains that he and his cohorts—bassist Jay Anderson, drummer Matt Wilson—did not rehearse, write a set list or talk very much about what was to be played before hitting at the Kitano, a swanky New York hotel. So it's doubly impressive that on each and every tune—three Kimbrough originals plus pieces by Paul Motian, Duke Ellington, Andrew Hill and others—the crew gets right to it. No one hesitates. With no choice but to dive right in, Kimbrough and company take the plunge hard, and come up with some pretty affecting results.

Andy Hunter *Think Like A Mountain*

RIVER RECORDS 001

★★★★½

Hailing from halfway between heaven and hell (literally, the small towns of Paradise and Hell, Michigan), trombonist Andy Hunter knows how to go straight for the jugular.

A former member of big bands led by Dave Holland and Toshiko Akiyoshi/Lew Tabackin, Hunter brings superior arranging skills to bear on this rollicking sextet performance, which includes pianist Dave Kikoski and trumpeter Alex Sipiagin. Even when covering such standards as “Bewitched, Bothered And Bewildered” and “What Is This Thing Called Love,” Hunter et al. provide fresh commentary, typically injecting great panache and feeling. Somewhere between a colorful, lazy, late-night band (“Post Occupational Hazards For The Pre-occupied 99% ... Blues”) and a punch-drunk, post-Frank Zappa, riff-blowing fun-house (“Ampersand Band”), Hunter's tribe executes his clever arrangements and rich voicings with a gleeful sense of full body immersion. Hunter, Sipiagin and baritone saxophonist Jason Marshall play like separate fingers from

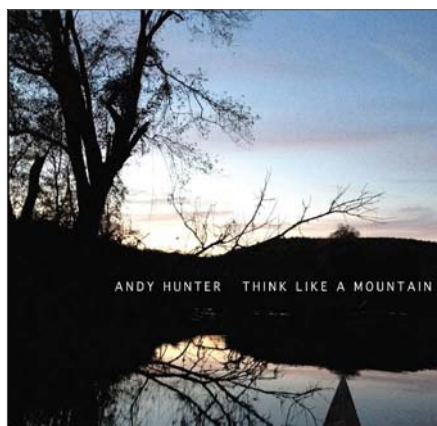
The centerpiece here is an evasive, frolicking take on Hill's “Dusk,” a tune that, in its original recorded version, features Kimbrough's Jazz Composers Collective comrade Ron Horton on trumpet. With only small shards of melody and a conflicted but hopeful ostinato to go on, the trio avoids traditional roles and a true groove at all costs. Kimbrough's committed playing falls somewhere in between comping and soloing, Wilson plays chattering hi-hat figures and rolling tom patterns that never exactly combine to make a beat, and Anderson is stuck in the middle, alternately gluing it all together and letting things crumble. The trio's take on Ellington's “Single Petal Of A Rose” is compelling, too. Overall, the performance is sweet and lovely, but Kimbrough challenges the listener with dissonant harmonies at unpredictable moments. Wilson's tasteful drums again come within centimeters of steady time, but never step over the border, preferring to keep things interesting. The leader's compositions are similarly notable. True to their tune's name, the written lines of “Helix” spiral skywards and down, snaking their way around Wilson's pushing percussion and Anderson's warm, enveloping tones. “Hymn” is also appropriately named—Kimbrough's bright, bluesy chords and runs imply that, if the band were to play it straight, it could be a bona fide gospel standard. But that's not the idea here, and it's not the execution.

—Brad Farberman

Live At Kitano: Helix; Blues In The Closet; Arabesque; Dusk; Single Petal Of A Rose; Falling Waltz; Lover Man; Hymn. (60:41)

Personnel: Frank Kimbrough, piano; Jay Anderson, bass; Matt Wilson, drums.

Ordering info: palmetto-records.com



the same hand. When the trio gets pumped, Kikoski's liquid Rhodes expressions add a note of cerebral humor. Kikoski establishes the melancholy tonal palette for “Astringent,” which has all the mournfulness of a requiem for a lost child.

—Ken Micallef

Think Like A Mountain: Think Like A Mountain; What Is This Thing Called Love; Deed By Delusion; Bewitched, Bothered And Bewildered; Ampersand Band; Astringent; Less Is More; Post Occupational Hazards For The Pre-occupied 99% ... Blues. (49:52)

Personnel: Andy Hunter, trombone; Alex Sipiagin, trumpet; Jason Marshall, baritone saxophone; Dave Kikoski, Fender Rhodes; Boris Koslov, acoustic bass; Danny Fisher, drums and cymbals.

Ordering info: hunterandy.com



Aaron Neville *My True Story*

BLUE NOTE 23489

★★

It has always been a pleasure to hear Aaron Neville sing—and that inimitable, ethereal falsetto should have made him ideally suited for this collection of doo-wop covers—but the mere presence of his voice cannot carry this leaden effort. The solid backing band knows the songs, and the background vocalists sound spot-on, but there's very little fun here, almost none of the loose-limbed street-corner feel that makes the form such a pleasure. Pronouncing “un-DER the BO-ard walk. BO-ard. WALK” with perfect diction does not improve the song.

Blue Note president Don Was and none other than Keith Richards share production credits, and the guitarist appears on every track, but to no noticeable effect; mostly he's just noodling along. The pair keep in a bunch of end-of-take band chuckling and stray drum thumps, designed it seems to signal a sense of spontaneity, but nearly every song feels merely deliberate. The hits fare the worst. “Tears On My Pillow” meanders and “Under The Boardwalk” could not be more clunky. Saxophonist Lenny Pickett brings a welcome background honk to “Ruby Baby,” but overall the song has no lovelorn urgency. When doo-wop gets its own Branson, Mo., this is how it will sound.

It's too bad. One can imagine some kind of alchemy—a grafting of Neville's New Orleans roots and Richards' rock chops onto doo-wop's summery longings—that would spark the buying power of the boomers this seems targeted toward, but there's not nearly enough transformation here. In “Be My Baby,” Neville slows the iconic bass and snare intro into a slow shuffle beat, and later throws in a flute solo. The effect is not so much a Wall of Sound as a partition, and it's not thick enough. —David Zivan

My True Story: Money Honey; My True Story; Ruby Baby; Gypsy Woman; Ting A Ling; Be My Baby; Little Bitty Pretty One; Tears On My Pillow; Under The Boardwalk; Work With Me Annie; This Magic Moment/True Love (Medley); Goodnight My Love. (38:33)

Personnel: Aaron Neville, vocals; Keith Richards, Greg Leisz, guitar; Benmont Tench, keyboards; Tony Scherr, bass; George Recell, drums; Lenny Pickett, saxophone (5, 7, 11), flute (6); Art Neville, Hammond B3 (10); Bobby Jay, Eugene Pitt, Joel Katz (1, 6, 11), Dickie Harmon, Earl Smith Jr., David Johnson, backing vocals.

Ordering info: bluenote.com

Clarinet Charge

Papillons (HGBS Musikproduktion UK 20025; 64:51 ★★★★★½), by Ensemble Fis-Fuz and clarinetist Gianluigi Trovesi, is a rich, intricately woven set of songs encompassing a number of world music styles. Played with intricate ornamentation and a careful ear toward ensemble blend, this wonderful pastiche of music brings together sounds from Italy, Turkey and parts throughout Europe with a careful dedication to each tradition. Led by Trovesi, the group shines through the entire disc, displaying excellent musicianship.

Ordering info: hgbs.de

The avant-garde composition "Harm-oh-nie" takes up the first half-hour of the Frank Gratkowski Quartet's **Le Vent Et La Gorge** (Leo Records 655; 74:34 ★★★★★), a set of five well-developed originals performed by this eccentric band. After a dissonant, minimalist and glacial opening, "Harm-oh-nie" moves to a loosely structured, jaunty dialogue between clarinet and trombone—where Gratkowski, on clarinet, screams and squeals and growls—to stop-time rock-influenced jazz and even more languid, dissonant interjections. Gratkowski uses the clarinet family in nontraditional and sometimes harsh and jagged ways, but can also write a soft, tender passage or two.

Ordering info: leorecords.com

On his sophomore record, **Inheritance** (Hipnotic Records 10008; 66:14 ★★★★★½), Todd Marcus doesn't let the relative oddity of a bass clarinetist fronting a quartet get in the way of a solid album. In fact, the deep, rudely, alternately pinched and guttural timbre of his instrument isn't really the most noticeable thing about these 10 tunes—it's the unbridled ferocity with which he plays that makes the disc stand out. From the beginning, the disc is an explosion of straight-ahead jazz, with superb supporting roles played by the rest of his band. His band is deep in the swing pocket on "The Adventures Of Kang And Kodos" and "Epistrophy," a bit more mysterious on the programmatic "Harod (Part 1)."

Ordering info: toddmarcusjazz.com

Dan Willis and the Velvet Gentlemen's **The Satie Project II** (Daywood Drive Records 1014; 42:43 ★★★★★) starts off on a classically inclined clarinet bent, then takes a leap into the world of electronic beats. Willis uses his clarinet in the upper range—a nasal, almost Middle Eastern cry among lower-pitched instrumental accompaniment, digital bleeps and the high-end snare sound of a drum machine. A guitar, heavy with wah-wah, keeps the proceedings flowing. After the first track, the rest of the disc is quite different, but each piece clearly creates its own soundscape and idea.

Ordering info: daywooddrive.com

It's difficult to characterize the quartet Old Time Musketry's **Different Times** (Steeple-

Frank Gratkowski

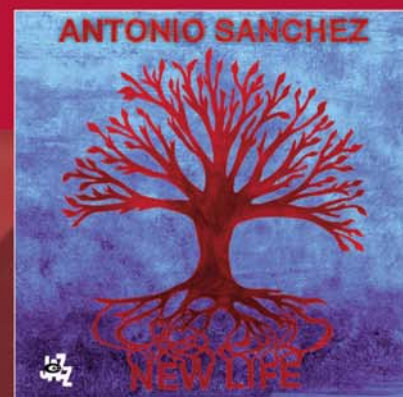


Chase 33101; 53:08 ★★★★★). On its debut disc, the band ranges from the dirge-like "Star Insignia" to a New Orleans swamp-funk, second-line party on "The Parade." Later, free explorations and clarinet-driven ballads are nestled in between anachronistic arrangements and regimental marches. Pianist J.P. Schlegelmich excels at composing a musical gumbo, led by the deliberate tenor saxophonist and clarinetist Adam Schnelt. "Star Insignia," the opening tune, sets up the disc as an exercise in contrasts; a mournful, two-note accompaniment provides a sullen base for Schnelt's dark, woody saxophone melody, while Schlegelmich brings in colorful, light tones with his accordion. After this opening, Old Time Musketry weaves through a variety of musical styles, never binding themselves to a single idea while asserting their own identity.

Ordering info: steeplechase.dk

The Fat Babies' **Chicago Hot** (Delmark 253; 60:25 ★★★★★½) hits almost at the polar opposite of the spectrum as Old Time Musketry, with the seven-piece ensemble frolicking in the somewhat anachronistic sound of Dixieland. John Otto's bright clarinet is at home in this rich polyphony, threading a needle between Dave Bock's trombone and Andy Schumm's cornet, with banjo and drums to keep time. Most of the tunes are in the smoking category—uptempo, intricate melodies leading to substantial solo passages. But at 16 tunes in a little more than 60 minutes, these songs breeze by, with the most leisurely pieces clocking in at just close to five minutes. The band does occasionally slow down its controlled but frenetic pace for a few moments here and there, then it's back in no time to steaming, cooking, Chicago hot jazz.

Ordering info: delmark.com



ANTONIO SANCHEZ NEW LIFE

CAM 5045 / IN STORES 2/26/13

ANTONIO SANCHEZ DRUMS
DAVE BINNEY ALTO SAX
DONNY McCASLIN TENOR SAX
JOHN ESCREET PIANO
MATT BREWER BASS
THANA ALEXA VOICE

There are very few musicians who with determination, intelligence and willpower can become successful leaders. Antonio Sanchez, supported by the visionary nature of CAM JAZZ, succeeded in this difficult mission. "New Life" conclusively establishes Sanchez as a complete artist; a musician unlike any other behind cymbals and drums, he is a brilliant composer and organizer of sounds. In his music there is an attention to detail, a love for the immeasurable sense of melody and a unique ability to not put your instrument in the first row, but think of it as one of the voices at the service of the whole.



www.CamJazz.com
Distributed by Sunnyside / eOne

Photo by John Abbott

Earning Their Convictions

Charles "CD" Davis: 24 Hour Blues (Blues House 0300; 51:00 ★★★) Best known for playing guitar with Houston's Calvin Owens Blues Orchestra, Charles Davis sets much of the appeal of this album on four guest singers. Jabo, from the local zydeco circuit, toughens up four sturdy Davis songs, while Trudy Lynn proves herself an ageless soul-blues dynamo on the racy classic "It's Tight Like That." Soul man Rue Davis, keeping Ray Charles in mind, expends energy four times for good results, and jazz singer Roberta Donnay dreamily coaxes meaning out of the words to "A Minor Thing" and "That's How I Learned To Sing The Blues." As for Davis, his guitar solos are always shot through with soul and heart.

Ordering info: blueshouserecords.com

Various Artists: ... First Came Memphis Minnie (Stony Plain 1358; 46:33 ★★★) Maria Muldaur's uncredited 40th album pays homage to a great woman of urban and country blues who schooled her in the 1960s. Vocalists Muldaur, Bonnie Raitt and Ruthie Foster all display an acute, clear sensitivity to the emotional properties of old Minnie songs. (Muldaur handles eight, the others one apiece.) Koko Taylor makes an appearance, turning "Black Rat Swing" into one of her trademark don't-mess-with-me arias, and Rory Block comes off as a pretender, diminishing "When You Love Me." Alvin Youngblood Hart twice ably serves as singing husband Kansas Joe McCoy to Muldaur's Minnie.

Ordering info: stonyplainrecords.com

Mike Wheeler: Self Made Man (Delmark 824; 66:35 ★★★) Mike Wheeler has enlivened Chicago clubs with his singing and guitar playing since the mid-1980s, the past decade fronting his own band. Here on his first widely distributed release, he gets down to the nitty gritty on a 13-song program that includes a few forays into funk. High praise goes to loping, painful "You're Doing Wrong," where Wheeler raises the ghost of Son Seals in all his glory.

Ordering info: delmark.com

The No Refund Band: The No Refund Band (Self Release; 44:39 ★★★) Not your standard Texan roadhouse band with horns, singer-guitarist Ricky Jackson and TNFB attain a steady state of emotional engagement with above-average original material like south-of-the-Rio "Come Down Slow." They also shine when updating long-lasting songs by Warren Haynes, Stevie Ray Vaughan, Hoyt Axton and, no problem, the Beatles. Cello and violin contribute to the attractiveness of Jackson's "Fall Again." Small gripe: two songs about boozing is one too many.

Ordering info: norefundband.com



Steve Hill: Solo Recordings (No Label Records 112; 43:46 ★★★) This 38-year-old Quebec native, using a voice marked by a play of colors and an amped-up guitar of unpredictable edginess, projects a personal vision of country blues that bucks conventionality. Steve Hill's assured way with pacing and phrasing helps him put across original stories like "Comin' Back To You." He also confidently makes over the vintage Delta staple "Preachin' Blues" as a personal statement without sounding full of himself, and he boils Cream's "Politician," election year or not, down to its oily essence.

Ordering info: stevehillmusic.com

Altered Five: Gotta Earn It (Conclave/Cold Wind 1112; 41:02 ★★★) Jeff Taylor sings powerfully and gives the impression he's personally involved with solid songs from within the band about lessons learned and second chances. The second main attraction is Jeff Schroedl's live-wire guitar, which reaches the high bar of mixed invention and fluidity on track after track. This Milwaukee-based outfit sure knows how to choose good old songs worthy of revival: Motown's "Ain't That Peculiar" and "You've Got To Earn It" and Willie Dixon's "Watch Yourself."

Ordering info: alteredfive.com

Simon McBride: Crossing The Line (Nugene 1203; 45:52 ★★) Promoted as the best blues-rock guitarist out of Ireland since Rory Gallagher, Simon McBride gives everything he's got on his fourth album—and that's overkill. Flashy technique and unexceptional vocals combine to sink most of his tunes. But when McBride cools his jets, as with his intricate acoustic picking and focused singing in "A Rock And A Dream," the strength of his conviction becomes apparent.

Ordering info: nugenerecords.com



Chester Thompson *Mixology*

DOODLIN' RECORDS 16

★★★★

Hammond B3 organist Chester "CT" Thompson is one longtime sideman who didn't succumb to sparring partner mentality when the time came to climb into the ring solo. Thompson, who worked for a quarter century in the shadow of Carlos Santana, and before that with Tower of Power, proves with *Mixology* that four decades of deferring to other main eventers has not dulled his punch as a bandleader.

The 11 tracks on *Mixology* include five Thompson originals and six well-chosen covers. Thompson puts his personal stamp on each, even as he allows his bandmates and guests ample opportunity to strut their stuff. *Mixology* is a no-frills disc that might have been recorded around the time that the Oklahoma native left saxophonist Rudolph Johnson's band in 1969 and headed up the coast to plunge into the Bay Area's burgeoning musical scene. Thompson pays homage to such musical forefathers as Jimmy Smith, tenor saxophone immortal Stanley Turrentine and fellow B3 man Dr. Lonnie Smith, who trades blows with the leader on "A Subtle One." And Thompson gives a tip of the cap to Turrentine with his own "Mr. T," a tune that captures the elegance and beauty of Turrentine's music. Chris Cain shows his chops as a guitarist and vocalist on "Sweet Sixteen." While the slow Delta blues number might seem out of place upon first listen, Thompson saves the day with his chopping, insistent organ chords and rock-solid bottom end. For a finale, Thompson stretches out with his signature song, "Squib Cakes," recorded live in San Jose, Calif. The nearly 10-minute workout is Thompson at the height of his Tower of Power funkosity, prodding and urging his bandmates to keep up with his frenetic pace.

—Jeff Johnson

Mixology: Clockwise, The Moontrane, Medallion, Miracle, Mr. T, Sista Strut, Speak No Evil, A Subtle One, Sweet Sixteen, You Leave Me Breathless, Squib Cakes. (69:40)

Personnel: Chester Thompson, Dr. Lonnie Smith, Hammond organ; Howard Wiley, tenor saxophone; Joel Behrman, trumpet, trombone; Barry Finnerty, guitar; Chris Cain, guitar, vocal; Mike Clark, Brian Collier, Ron E. Beck, drums; Kenneth Nash, percussion.

Ordering info: doodlinrecords.com



Kendrick Scott Oracle *Conviction*

CONCORD JAZZ 34192

★★★★

"Hopefully, I can take the listener on that same journey of self-discovery." That's drummer Kendrick Scott talking about what's at stake across the convening messages of *Conviction*, a followup to 2007's *The Source*.

Co-produced by Derrick Hodge, *Conviction* seems like a coming-out party for Oracle, a band featuring keyboardist Taylor Eigsti, reed player John Ellis, holdover Mike Moreno on guitar and bassist Joe Sanders, with vocal spots by guitarist Alan Hampton on two cuts. *Conviction* plays almost like a soundtrack, the 11 pieces a mix of originals with covers, the clean and up-close production woven in a way that suggests one long suite with no breaks, a suite that begins with Scott's own voice, reading a Bible passage about discord and peace, doubt and hope. Message music it remains throughout, but in a mostly instrumental fashion. Everyone knows their place, their part to play.

It's a smartly played, well-executed set. These guys are so literate, so agile, so versatile on their instruments, you get the feeling it's as much theater as it is street. "Liberty Or Death" almost begs for a visual, its slow, narrative flow laid out in a way that lets everyone breathe and embellish practically simultaneously. It's smooth, with soulful touches. "Cycling Through Reality" gives us a window into Scott's drumming, his unmeasured pulse setting up the funky, sing-songy, simple melody, one that allows Ellis' formidable chops to splay into more tasty chops from the light-fingered Moreno and the subsequent lines from Eigsti, who doubles on electric keyboards. Ellis, Moreno and Eigsti all return, suggesting what now is a pattern: one where everyone knows what to do but the relaxed feel and the groove that Scott lays down keeps you preoccupied, less interested in the roles and orchestration and more intrigued with the overall vibe. A vibe that also includes an opening monologue from martial artist Bruce Lee, "Be Water" once again bringing the message home

in yet a different way.

Everything here is tasteful, including the waltz "Apollo," Eigsti's quiet solo-piano/album closer-reprise "Memory Of Enchantment, and renditions of U.K. indie band Broadcast's "Pendulum," Sufjan Stevens' "Too Much" and Herbie Hancock's "I Have A Dream"—all renditions suggesting that Scott and company have spent time with these songs. But the seamless nature of these proceedings, as certainly heard in the midst of Sanders' and Moreno's engaging solos on "I Have A Dream," does lend a

dreamlike quality that can leave you feeling like this music is being performed more than it is being played. The overbearing crescendos that end tunes like "Conviction" and "Be Water" almost scream out for that visual element to satisfy what feels like an indulgence, a repetition to a fault.

—John Ephland

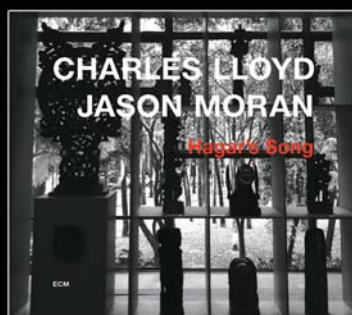
Conviction: Pendulum; Too Much; I Have A Dream; We Shall By Any Means; Liberty Or Death; Cycling Through Reality; Conviction; Apollo; Serenity; Be Water; Memory Of Enchantment. (57:57)

Personnel: Kendrick Scott, drums, vocals, synth; Joe Sanders, bass; Taylor Eigsti, piano, Fender Rhodes; Mike Moreno, guitar; John Ellis, tenor saxophone, bass clarinet; Alan Hampton, vocals, guitar (2, 9).

Ordering info: concordmusicgroup.com



CHARLES LLOYD JASON MORAN *HAGAR'S SONG*



Charles Lloyd
alto and tenor saxophones
alto and bass flutes
Jason Moran
piano, tambourine

ECM

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Tim Green *Songs From This Season*

TRUE MELODY MUSIC

★★★★½

Songs From This Season introduces Tim Green, a commanding alto saxophonist who'll undoubtedly be a major jazz contender in the next few years. The Baltimore native hones an enticing tone that has the right amount of edge. He articulates his tunes with a bare-bones approach and shows an acute regard for melody, even when he displays his considerable improvisational acumen. His passages are buoyed with a pneumatic swing.

More impressive is that Green is an engaging composer. He underscores most of his originals with Christian themes. And while there's a churchy, emotional immediacy to his music, he doesn't try to recreate conventional gospel. Such is the case with the dazzling "Siloam," on which he pairs his saxophone with guitarist Gilad Hekselman and uncoils knotty figures atop a jostling rhythmic bed created by drummer Obed Calvaire and bassist Josh Ginsburg. "Philippians 4:13" gives off a suspenseful vibe thanks to Allyn Johnson's dual duties on piano and organ, while "The Queen Of Sheba" propels thrilling solos from Green and vibraphonist Warren Wolf.

—John Murph

Songs From This Season: Psalm 1; Siloam; Dedication; ChiTown; Philipians 4:13; Pinocchio; Time For Liberation; Shift; Lost Souls; Peace; The Queen Of Sheba; Don't Explain; Hope. (65:34)

Personnel: Tim Green, alto saxophone; Allyn Johnson, piano, organ; Kris Funn, bass; Romain Collin, piano, synthesizer; John Ginsburg, acoustic bass; Obed Calvaire, drums; Gilad Hekselman, guitar; Warren Wolf, vibraphone; Orrin Evans, piano; Rodney Green, drums; Adam Johnson, electric bass; Loren Dawson, organ; Kenny Shelton, synthesizer; Micah Smith, vocals; Iyana Wakefield, vocals; Troy Stuart, cello; Quincy Philips, drums; Quamon Fowler, EWI.

Ordering info: timgreenmusic.com



Accidental Tourists *The L.A. Sessions*

CHALLENGE 73322

★★★★★

Pianist Markus Burger, a transplanted German who lives and teaches in Los Angeles, has used his surroundings well. He's collaborated with bassist Bob Magnusson and drummer Joe LaBarbera, two veteran trio players whose knowledge and feeling for the trio format are superlative.

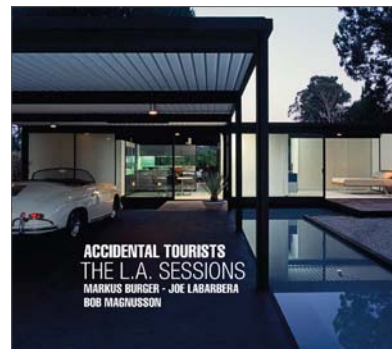
Burger is a lyrical player whose left hand is often recessed. Though Bill Evans is a major source, Burger has several stylistic elements in his playing. Keith Jarrett's lyrical optimism bubbles to the surface. Horace Silver gets a nod via the stabbing chordal theme and solo on "Inspektor Bauton," but he can also caress on a floating treatment of Nat Adderley's "Old Country." Where Burger might channel Evans on "I Love's You Porgy," he instead phrases as minimal as Morse code. Dynamic variation and the shifting roles of soloist and accompanist continually gratify. Burger usually doesn't play a note or phrase that isn't meaningful. His admirable use of space lets Magnusson and LaBarbera bubble up from within the ensemble to take a momentary lead or suggest direction. They're both mixed prominently—a great blessing to pianist and listener alike. Brawny bass tones undergird the ensemble like strong, pliable floor joists and LaBarbera engages in exciting metric dialogue on rhythm tunes.

—Kirk Silsbee

The L.A. Sessions: Grolnicks; Air Canada; Black Sea Pearl; Full Circle; I Loves You Porgy; Rodeo Drive Hustler; In Love in Vain; Inspektor Bauton; The Old Country; Blue in Green; One World; Morning Smile. (66:21)

Personnel: Markus Burger, piano; Bob Magnusson, bass; Joe LaBarbera, drums.

Ordering info: challengerecords.com



Paradoxical Frog *Union*

CLEAN FEED 262

★★★★½

This trio named itself after a South American amphibian that is four times as long at tadpole stage as it is in adulthood. Just what this has to do with the music at hand is not clear, since Paradoxical Frog's performances are all about sustained tension.

This music doesn't contract, it elongates; it doesn't jump, it flows.

Tellingly, pianist Kris Davis wrote a piece called "Feldman" for the group's previous album in honor of a composer whom both she and drummer Tyshawn Sorey hold dear. The music on *Union* is as sparse and deliberate as Feldman's, but not necessarily spacious. Davis seems to trace a dotted line through the discrete sections of "Masterisk," pausing just enough for the interruption to register but not enough for you to savor a note's decay. Laubrock's tenor shadows the piano melody while Sorey's cymbals rise up under it like a surfacing sea lion, balancing the tune on his back before disappearing. There's no front line/rhythm section division of labor here, but three equal partners united in their determination not to capsize the music with gauche, self-obsessed showboating. This music is so concerned with essence that it sometimes errs on the side of severity; one wishes for just a bit more payoff after so much restraint.

—Bill Meyer



Union: An Intermittent Procession; First Strike; Fear The Fairy Dust; Second Strike; Figment 2012; Union; Masterisk; Repose; Third Strike; You're Out. (72:07)

Personnel: Kris Davis, piano; Ingrid Laubrock, tenor and soprano saxophone; Tyshawn Sorey, drums, melodica, trombone.

Ordering info: cleanfeed-records.com

Greg Ruggiero *My Little One*

FRESH SOUND NEW TALENT 397

★★★

Brooklyn-based guitarist Greg Ruggiero is a player of taste and subtlety. His harmonies run warm and lush. But on *My Little One*, his sophomore release, all of that takes a backseat to The Song.

On his website, Ruggiero explains that the tunes were inspired by Billie Holiday, Frank Sinatra and Antônio Carlos Jobim. The spirit of Jobim is especially evident. "Balance" dances along on Dan Reiser's infectious samba beat, and the leader's buttery, Latin-tinged soloing serves as a perfect complement to the lyrics. And the title track, which gives the illusion of a string section by pairing Jon De Lucia's flute with Christian Frederickson's cello, hinges on a bossa nova groove. Pockets of *My Little One* are also in debt to country and pop. "Broken Trail" would fit on a Norah Jones album, with its aching piano, twangy guitar, and unfussy trap-kitting. "Chorale," the album's lone instrumental, clocks in at less than two minutes. But it's gorgeous: over a driving drum-and-bass beat, long, determined cello tones intertwine with rough bass thuds and mysterious guitar chords. *My Little One* could have used a little more of that.

—Brad Farberman

My Little One: My Little One; Afternoons With Gramps; Balance; A Simple Gift; Chorale; A Christmas Wish; Glowing; Broken Trail; A Christmas Wish (Reprise). (42:32)

Personnel: Greg Ruggiero, guitar; Luisa Sobral, vocals; Gary Wang, bass; Dan Reiser, drums, percussion; Pete Rende, piano; Fender Rhodes, pump organ, Hammond organ; Jon De Lucia, flute; Christian Frederickson, cello.

Ordering info: freshsoundrecords.com



The Peggy Lee Band *Invitation*

DRIP AUDIO 853

★★★★½

The octet is a flexible thing. It's large enough to suggest an orchestral volume and array of tones, but small enough to improvise like a small band. In Canadian cellist Peggy Lee's case, this flexibility permits her to switch between the free-form improvisation that first lured her away from her classical training and the rich arrangements she now fashions for this group.

With horns to the fore, she favors song-like melodies that are expressed in near-chorale fashion. Bassist André LaChance and drummer Dylan van der Schyff keep these passages moving, and the electric bassist's economical lines keep the lower registers clear and uncluttered. Van der Schyff is more of a colorist, making his cymbals dance nimbly in the same registers as the guitars. When guitarists Ron Samworth and Tony Wilson dominate, it feels like a different band. The music is barbed and restless, with both men using extended techniques to fashion thorny patches of activity in which Lee sounds at home.

The main problem with *Invitation* is that the shifts between the compositions and group improvisations feel like the action of an on-off switch. The record would be even more inviting if these two sides of Lee's music found something to say to each other.

—Bill Meyer

Invitation: Invitation; Why Are You Yelling?; Your Grace; Chorale; Path Of A Smile; Not So Far; Little Pieces; You Will Be Loved Again; Punchy; End Waltz; Warming. (63:42)

Personnel: Peggy Lee, cello; Brad Turner, trumpet, flugelhorn; Jon Bentley, tenor saxophone; Jeremy Berkman, trombone; Ron Samworth, electric, acoustic and 12-string guitars; Tony Wilson, electric guitar; André Lachance, electric bass; Dylan van der Schyff, drums, percussion.

Ordering info: dripaudio.com



Avery Sharpe *Sojourner Truth: Ain't I A Woman*

JKNM RECORDS 898911

★★★★

Veteran bassist Avery Sharpe delivers plenty of thematic brio to this bristling offering. The legacy of abolitionist and women's rights activist Sojourner Truth serves as Sharpe's focal point as he brings a passionate problem of jazz that deftly infuses gospel and blues with touches of the avant-garde.

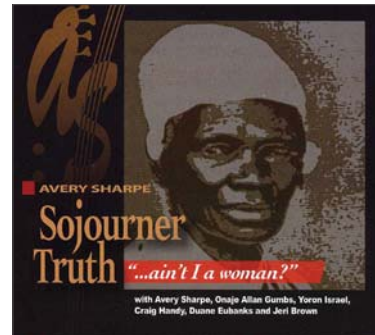
Singer Jeri Brown radiates during her reading of Truth's famous 1851 speech on the bluesy "Ain't I A Woman," on which Onaje Allen Gumbs anchors with his granite-hard piano accompaniment. On the funky "Pleading For My People," Brown's quivering alto imbues Truth's lyrics with biting righteousness and longing; the song also features a noteworthy solo from Sharpe on electric bass. Brown shares the front line with saxophonist Craig Handy and trumpeter Duane Eubanks—both of whom are prone to fiery improvisations that evoke the freedom swing of the late '60s and early '70s. In fact, many of the originals—such as Sharpe's contemplative "Truth Be Told," drummer Yoron Israel's majestic samba "Virtuous She Is" and Gumbs' sterling ballad "Catch The Sunset"—evoke the best of classic albums released on the Strata East and Black Jazz labels.

—John Murph

Sojourner Truth: Ain't I A Woman: Isabella's Awakening; Motherless Child; Bomefree; Ain't I A Woman; Truth Be Told; Pleading For My People; Virtuous She Is; The Way Home; Son Of Mine; NYC 1800s; Catch The Sunset. (61:09)

Personnel: Avery Sharpe, bass and six-string electric bass; Onaje Allen Gumbs, piano; Craig Handy, saxophone; Yoron Israel, drums; Duane Eubanks, trumpet and flugelhorn; Jeri Brown, vocals.

Ordering info: jknmrecords.com



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How Lalo Schifrin Took Hollywood

Words like versatile and prolific somehow seem too pedestrian for Lalo Schifrin. As *My Life In Music* (Aleph 047; 75:19/74:39/76:07/73:45 ★★★★★) makes abundantly clear, the composer/orchestrator/pianist has had a spectacular career, writing distinctively for many formats. Schifrin has his imprint on music for symphonies, movies, television, jazz bands and even video games.

In 1960, Schifrin was unknown to American audiences when Dizzy Gillespie recruited him as a pianist. Gillespie's instincts proved extremely prescient. He liked Schifrin's propulsive attack, harmonic subtlety, Latin rhythm vocabulary and his compositional/orchestral abilities. Gillespie elicited long pieces from him almost immediately.

That job opened doors to the American studios for the Buenos Aires native, and while the odd critic would later wring his hands about jazz's loss to Hollywood, Schifrin expanded the sonic possibilities for soundtracks, brought jazz to unlikely formats and added emotional weight to countless scenes. His Paris conservatory training also gave him a strong grounding in classical music.

If he wrote nothing but the crackling theme to *Mission: Impossible*, Schifrin would be considered an innovator. But he also set the table for Steve McQueen's iconic car chase in *Bullitt*, crafted expectant urgency for the wordless "Tar Sequence" of *Cool Hand Luke*, enhanced Bruce Lee's *Enter The Dragon* impact and captured the urban grit of *Dirty Harry*.

The programming is higgledy-piggledy; pieces are sequenced as interesting sound juxtapositions. But we get little sense of learning curve or career arc. Schifrin embraced new instruments and technology as it emerged. The *Sudden Impact* theme used a scratching turntable for percussion, and Schifrin achieved a feeling of impending dread with high-pitched strings against stringent trumpets and some engineering flourish.

Schifrin often plays piano with parallel locked hands and the chords just tumble out. The theme from *Mannix*, brisk orchestral jazz in 6/8 carried by the reed section, has Schifrin's breaks bring textural change and tang. He gets wound up on the equally bright "Samba Para Dos" and threatens to go off the metric rails before easing back into the pocket. His "Love Poem For Donna" (from the *Ins And Outs* album) shows impressive technical facility.

The fourth disc has assorted live versions of his pieces, played with orchestras around the world. As such, it has a vague unity, affirming the concert-worthy quality of much of his music. The overall style might be characterized as 20th century-lite-classical-cum-jazz. Only



Lalo Schifrin

Jon Faddis could've pulled off Gillespie's trumpet attack on a 1996 redux of "Panamericana," and a bandoneon soloist over tabla drums for the tango fantasy "Resonances" is an example of Schifrin's marvelous compositional extravagance.

Film composition's trifecta is scoring a successful movie, recording a soundtrack album and coming up with a hit song. Schifrin wrote with lyricists of varying ability. The "Burning Bridges" tune from 1969's *Kelly's Heroes* didn't make anyone forget "Rain Drops Keep Fallin' On My Head" that year. "All For The Love of Sunshine" melded feel-good lyrics with country, at a time when country's best writers were breaking barriers with taboo subject matter. But the forward motion of the *Cincinnati Kid* theme, sung with fire by Ray Charles, shows that Schifrin had the right compositional stuff for a good song.

Not everything in the box is great. The frothy "Justine" (from *Return Of The Marquis De Sade*) is the kind of musical wallpaper that often accompanies a porno scene. "The Face Of Love," from 1983's *Osterman Weekend*, is smooth jazz, and "New Orleans Procession" from *Cincinnati Kid* is freeze-dried Dixieland. The accompanying annotation reads like a press release, where scholarly exposition is needed. Nowhere is it mentioned that the Stan Getz-like tenor saxophone on "Samba Para Dos" is actually Eddie Harris, James Morrison has the high-note solo on "El Dorado" and it's Abe Laboriel thumping the electric bass on the *Sudden Impact* theme. But these are small quibbles with a package that bursts at the seams with fascinating music. **DB**

Ordering info: schifrin.com



David Virelles Continuum

PI RECORDINGS 46

★★★★

The life of Pi continues. The hip Brooklyn label keeps documenting the most crucial new music, ahead of the curve.

And then what of Cuban musicians? Often solidly grounded in classical music, their jazz sensibilities frequently exhibit advanced sensibility. No doubt pianist David Virelles has listened to compatriot Gonzalo Rubalcaba, who doesn't tote his formidable technique on sleeve ends, either. Though *Continuum* is inspired by Cuban folklore, don't expect rumbas, habaneras and son: Virelles delves into the less categorizable realm of Afro-Cuban religious practices deep into the creole heart of the island and displaced Yoruba, Krabali and Kongo rituals.

Tipped by bassist Ben Street, Virelles invited jazz elder Andrew Cyrille, who is of Haitian lineage, to participate and added further percussion with contributions from poet Román Díaz. Díaz's recitation opens the disc, heralded by a cauldron of sound from gong clashes, skeletal rattles and Virelles' shimmering harmonium. As with Rubalcaba, despite his poised acoustic piano touch, Virelles is not snooty about keyboards, playing pump organ and, on "Monongo Pablo," Wurliitzer à la Joe Zawinul with Weather Report. As with the ethos of the latter band, Virelles is all about color and texture rather than proscribed head arrangements, and the improvised-yet-coiled music here is a kaleidoscope of tone poems. The leader's deployment of piano as percussion axe is heard on the choppy attack of "The Executioner," which features sparse clacks and rolls from Cyrille. Central track "Our Birthright" features the overdubbed brass and winds of Mark Turner, Jonathan Finlayson and Román Filiú in feral accord.

—Michael Jackson

Continuum: One; El Brujo And The Pyramid; The Executioner; Spectral; Unseen Mother; Royalty; Our Birthright; Short Story For Piano; A Celebration, Circa 1836; Threefold; Mañongo Pablo; To Know. (41:44)

Personnel: David Virelles, piano, harmonium, pump organ, Wurliitzer organ; Ben Street, acoustic bass; Andrew Cyrille, drums and percussion; Román Díaz, vocals and percussion; Román Filiú (7), alto and tenor saxophone; Mark Turner, tenor saxophone, bass clarinet (7); Jonathan Finlayson, trumpet (7).

Ordering info: pirecordings.com



Barry Romberg's Random Access *Crab People*

ROMHOG 123

★★★★½

Janel & Anthony *Where Is Home*

CUNEIFORM 338

★★★★★

Crab People can sound like “crabby people” playing jazz. Jazz, as in experimental, improvisatory, swinging and whatnot. Tracks six and seven on disc one, for example, not only blend into each other via a drum solo but also include ensemble charts, uptempo swing and a fair amount of soloing. The crew on this double CD includes 11 noteworthies, among them the leader, drummer Barry Romberg. The music carries a fascinating edge that doesn’t make you think of anything else except what you’re listening to—as with the opening track, a kind of swing that includes delicious tabla from Ravi Naimpally and horn from Kelly Jefferson, guitar smears serving as a kind of chordal blur.

Disc two, on the whole, is more nuanced with Robi Botos’ electric keyboards setting the pace. Parts one through three of “End Of An Era” move through loungey jazz to more uptempo fare. “6 To The 5 To The 7 To The 9” is a restless melange of instruments with a groove, spurred on by electric guitar. Add the mellow guitar feature “Furthest Realm” and ruminative “Latiny On Q” (two parts) and, again, it’s a slightly more reflective version of disc one, and, minus the collective improv, on the whole more interesting.

Music that also combines novel approaches to the song form, perhaps with less improvising, comes via Janel & Anthony’s *Where Is Home*. As with *Crab People*, the musicians are accomplished and it’s all original material. In this case, it’s two absolute virtuosos, Janel Leppin on cello, loops and electronics; Anthony Pirog on guitar, loops and electronics. The result is a marvelous surprise at every turn, as the duo creates atmospheres that at times evoke the music of Steve Tibbetts, Brian

Eno, even soundtrack music.

The first cut, “Big Sur,” is all 6/4 groove, an uptempo burner that highlights Pirog’s fiery chops on electric 12-string guitar and Leppin’s aggressive touch on pizzicato cello. The roughly ambient “The Clearing” has an almost psychedelic Eastern vibe, transitioning into the lyrical “Leaving The Woods,” a piece that showcases Leppin’s clear facility on cello and mirrors Tibbett’s warm shadings, with deft use of loops. “Lily In The Garden” is an exquisite display of Pirog’s simple, chordal guitar against Leppin’s evocative cello.

—John Ephland

Crab People: Disc One: Mecca Pecca Rocks; Nineteen Sixty Seven (parts 1–2); 20% Off; Play Electric, Think Acoustic; Crab People (parts 1–3); (53:25) Disc Two: End Of An Era (parts 1–3); 6 To The 5 To The 7 To The 9; Furthest Realm; Retroactive; Latiny On Q (parts 1–2); No Turning Back. (60:07)

Personnel: Barry Romberg, drums; Geoff Young, Ben Monder, guitar; Rich Brown, electric bass; Ravi Naimpally, tabla, frame drum; Kelly Jefferson, tenor, soprano saxophone; Kirk MacDonald, tenor saxophone; Kevin Turcotte, trumpet; Kieran Overs, Julian Anderson-Bowes, acoustic bass; Robi Botos, keyboards.

Ordering info: barryromberg.com

Where Is Home: Big Sur; The Clearing; Leaving The Woods; Symphony Hills; Lily In The Garden; Auburn Road; Mustang Song; Stay With Me; A Viennesian Life; Broome’s Orchard; Cross The Williamsburg Bridge; Where Will We Go; Finale. (46:32)

Personnel: Janel Leppin, cellos, electronics, koto, piano, electric guitar, Mellotron, harpsichord, organ, vibraphone, accordion, vocals, autoharp; Anthony Pirog, electric and acoustic guitars, bells, bass, mandolin, lap harp, cymbals, vibraphone, gong; Mike Reina, Mellotron (9).

Ordering info: cuneiformrecords.com

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Québec Victoriaville Canada

Carla Marciano Quartet *Stream Of Consciousness*

ALFA MUSIC 153

★★★

The past 10 years have witnessed the rise of European female saxophonists. Now, Italy has Carla Marciano, a powerful and passionate musician who selected the alto and the soprano as her axes of preference. Contrary to many of her continental peers, Marciano puts her own stamp on an approach that has been well trodden rather than trying to chart new territories.

Indeed, her quartet is highly reminiscent of the one John Coltrane led during his Impulse period, and the title of her new disc could not be more explicit. And her reworking of an English traditional arranged by pianist/husband Alessandro La Corte has an air of Coltrane's take on "Greensleeves," and that the originals penned by Marciano that make up the rest of the recording have familiar, albeit timeless, attributes. What distinguishes the session is Marciano herself. She has developed a thick and broad tone on both instruments as well as a fluid articulation. She is equally at ease in a serene ballad, a brazen uptempo piece or an open improvisational flight. Her rhythm section is quite sympathetic and accomplishes the task at hand with flying colors but does not match the leader in the personality compartment.

—Alain Drouot

Stream Of Consciousness: God Rest Ye Merry Gentlemen; Stream Of Consciousness—Preceding/Inner Blast (Introduction/Part I); Stream Of Consciousness—Consequence (Part II); Stream Of Consciousness—Turning point (Part III); Inside; Handshake. (63:14)

Personnel: Carla Marciano, alto and soprano saxophone; Alessandro La Corte, piano; Aldo Vigorito, bass; Gaetano Fasano, drums.

Ordering info: alfamusic.com



Jason Palmer *Take A Little Trip*

STEEPLECHASE 31750

★★★★

What a novel idea—refurbish songs associated with Minnie Riperton into modern jazz explorations. Fortunately, trumpeter Jason Palmer steered clear from the novelty route on this exquisite disc by mapping out a far richer path, marked by subtle interplay, elliptical phrasing and daring arrangements. Palmer never tries to mimic Riperton's piercing operatic high notes, a feature that almost overshadowed her gift for interpreting lyrics and melodies. He allots plenty of room for his band to follow the harmonic and melodic contours of the songs without turning the proceedings into to glib showboating. Palmer's burnished tone does recall Riperton's clarion soprano in that neither seems prone to unnecessary embellishments. Like Riperton—who didn't sing with much melisma—Palmer isn't one for much brassy vibrato. While Palmer keeps the playing mainly at a gentle lo-fi level, propelled with Lee Fish's superb drumming and Edward Perez's shadowy bass lines, the music unfolds with multiple surprises. Such is the case on Riperton's signature tune, "Lovin' You," a song that often lends itself to overwrought renderings. Here Perez and Fish supply the classic with quicksilver momentum, Palmer often pairing his trumpet lines with Greg Duncan's amber-toned guitar passages while Jake Sherman affords the song a '70s FM-radio sound with his Fender Rhodes accompaniment.

—John Murphy

Take A Little Trip: Take A Little Trip; Lovin' You; I'm In Love Again; Adventures In Paradise; Inside My Love; Memory Lane; I'm A Woman. (72:36)

Personnel: Jason Palmer, trumpet; Greg Duncan, guitar; Jake Sherman, piano; Fender Rhodes; Edward Perez, bass; Lee Fish, drums.

Ordering info: steeplechase.dk



The Skinny *Dig On It*

TIPPIN' 1111

★★★

Brimming with dirty grooves and mellowed out by a care-free take on funk, Kyle Asche's quartet The Skinny achieves a kind of soul-jazz bliss with *Dig On It*, the culmination of six years of gigging at jazz-friendly eateries in Chicago. While no single moment on the disc is likely to propel the group into a full-time project, their first recording together suggests the potential of a staying power beyond the Chicago scene.

A solid homage to Jimmy McGriff, the title track doesn't venture too far afield of its inspiration. But organist Ben Paterson plays with an energy that both sustains and updates the tune's spirit, while Asche's guitar work heightens the juxtaposition of bluesy hard-bop and funk pioneered by McGriff. In addition to classics by McGriff and crowd-pleasers like "Ain't No Love In The Heart Of The City," *Dig On It* features a handful of memorable originals. Jake Vinsel's "Slim's Walk" commands attention with a sustained organ howl. Things heat up from there, as Vinsel holds down the rhythm with a below-ground heartbeat and Asche eases his way into what becomes a smoking, blues-infused meander. Four contributions from Asche round out the disc, the most creative of which are a pair of vignettes—"Wings Of Gold" and "Booker"—that provide evocative snapshots of the band's sound.

—Jennifer Odell

Dig On It: Slim's Walk; Dig On It; The Slidedown; Ain't No Love In The Heart Of The City; Give It Up; Chris Cross; In The Garden; Holding; Juliboots; Booker; Long Division; Wings Of Gold; Osa; Sea Of Tranquility; J Rock. (53:58)

Personnel: Kyle Asche, guitar; Ben Paterson, Hammond B3 organ; Jake Vinsel, bass; Mike Schlick, drums.

Ordering info: tippinrecords.com



Zach Brock *Almost Never Was*

CRISS CROSS JAZZ 1349

★★★★½

The big idea on *Almost Never Was* is restraint. The tunes are filled with heat and emotion, but violinist Zach Brock and company—pianist Aaron Goldberg, bassist Matt Penman and drummer Eric Harland—keep things cooking at a steady simmer.

Almost Never Was flies highest when exploring Brock's original material. The pop-ish title track places a gentle, yearning violin melody over sparkling piano pitches, sparse bass lining and encouraging drums before issuing a heartfelt statement from Penman. An understatedly funky piece in 6/8, "Among The Stars" boasts a swaggering improvisation from the leader and unfailingly solid percussion from Harland. And beginning with focused plucking from the violin, the at-times Bill Frisell-like "Common Ground" centers around a no-nonsense two-chord vamp that, along with Harland's restless, skittering drums, pushes the soloists to find the ties that bind them together.

The album's cover songs bear mentioning, too. Jimi Hendrix's tricky, r&b-influenced "Drifting" features Brock on baritone violin, and finds the ensemble tackling the song's earthy but mystical riffs and progressions with grace and care.

—Brad Farberman

Almost Never Was: Common Ground; Black Narcissus; You've Changed; Turbulent Plover; Almost Never Was; The Water; Monk's Dream; Among The Stars; Drifting. (63:08)

Personnel: Zach Brock, violin, baritone violin (9); Aaron Goldberg, piano; Matt Penman, bass; Eric Harland, drums.

Ordering info: crisscrossjazz.com



Christian Howes *Southern Exposure*

RESONANCE 1020

★★★★½

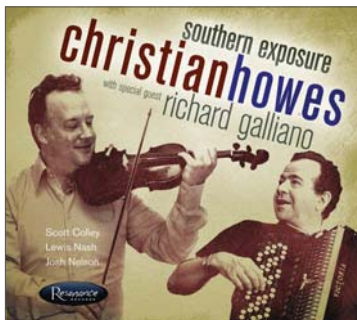
The first jaw-dropping moment on violinist Christian Howes' homage to the music of Latin America and Spain comes early, as the rhythm section kicks into the sunny opening of Egberto Gismonti's "Ta Boa, Santa?" before letting Howes shine. Putting himself out front with a pensively minor-tinged part featuring plenty of graceful vibrato on the end of long notes, the violinist sets the stage for a masterful journey.

Howes interprets his material with such a nuanced attachment to its meaning that on tunes like Ivan Lins' "Aparecida," everything about the way he moves across each string seems to express another emotion. Edgy tracks like "Cubano Chant" and accordionist Richard Galliano's dramatic "Spleen" keep things just cerebral enough. "Oblivion" features the album's quintessential confluence of performers and composer. Penned by Astor Piazzolla, the lament follows an almost filmic trajectory, with narrative twists and turns that make a gorgeous match for the classically trained Howes. What at first sounds like Howes and Galliano trading fours instead becomes a melding of virtuosic voices, with the energy and artistry of one audibly inspiring that of the other.

—Jennifer Odell

Southern Exposure: Ta Boa, Santa?; Aparecida; Oblivion; Cubano Chant; Sanfona; Cancion De Amour; Heavy Tango; Choro Das Aguas; Tango Doblado; Spleen; Gracias Por Ilustrarnos. (67:25)
Personnel: Christian Howes, violin; Richard Galliano, accordion; Josh Nelson, piano; Scott Colley, bass; Lewis Nash, drums.

Ordering info: resonancerecords.org



Jeff Babko *Crux*

TONEQUAKE RECORDS

★★★★

Jeff Babko is a listener with diverse tastes, and his career as a keyboardist and composer has reflected that. He has a long-term gig as the leader of Jimmy Kimmel's house band, but he's cut several records as a leader or co-leader and shared the stage or studio with a gamut of artists, including James Taylor, Toto and Larry Carlton.

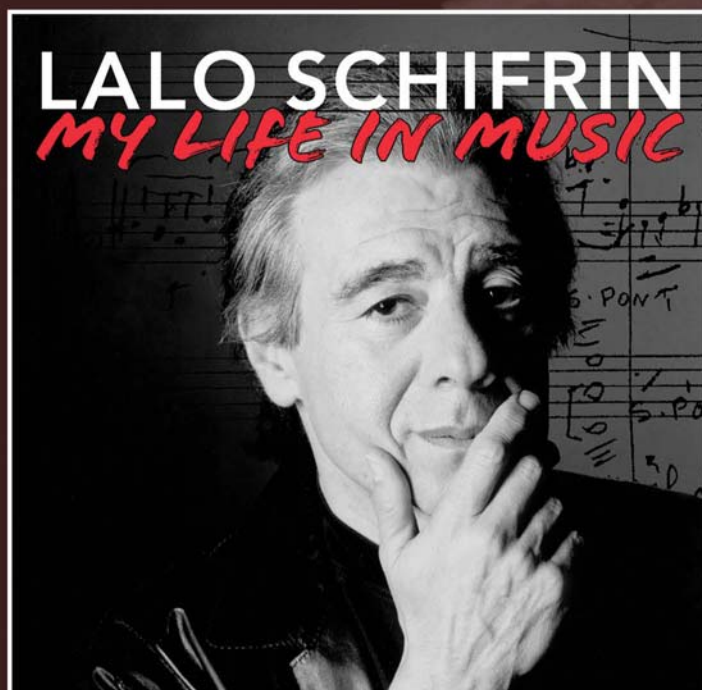
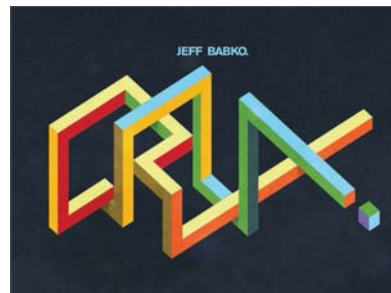
Rather than veering from style to style, *Crux* plays more like a meeting in the middle of all the things Babko has done, modern jazz in structure, certainly, but indebted to rock, pop, funk and fusion. The way Babko handles horns often calls to mind Japan's current club jazz scene, airy but urgent, and his compositions work best when they seize on an unusual rhythmic or harmonic idea. "Post Punk," a trio with drummer Gene Coye and bassist Tim Lefebvre, hovers over an unresolved progression for most of its 11 minutes, which gives it a pensive energy that fills in well for a conventional beat. The music is meant to slowly morph rather than state, elaborate and recapitulate. On "Fools," this approach yields beautiful results; unfortunately, it sometimes also means the band will travel for six minutes without moving.

—Joe Tangari

Crux: The International Client; Neapolitan Dog; Fools; Luna; Root of the Root; Nostalgia Is for Suckas; Angst Pets I; Slowly Born; Post Punk. (68:06)

Personnel: Jeff Babko, piano, Fender Rhodes, synth, programming, melodica; Tim Lefebvre, acoustic and electric bass; Matt Chamberlain, drums; Gene Coye, drums; Ben Wendel, tenor saxophone; Walt Flower, trumpet; Mark Isham, trumpet, loops; Timothy Young, guitar; Andrew Synowiec, acoustic guitar; Songa Lee, violin; Alyssa Park, violin; Caroline Buckman, viola; Tim Loo, cello.

Ordering info: tonequake.com



"... 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.



No Boundaries.
www.schifrin.com

William Parker's Early On-the-Job Bass Mastery

Loft-jazz represents a lost era in the history of New York's avant-garde jazz scene. The players didn't quit playing after Impulse and ESP stopped releasing their records and local clubs turned their backs on them in the early '70s. Instead, musicians like Sam Rivers and Rashied Ali turned their homes into venues, turning cheap rented lofts into places where veterans of the October Revolution and their younger followers could work out their ideas before small but enthusiastic audiences. But producing records was another matter. In the LP age, the costs of recording and manufacturing were much higher than they are today, and alternative distribution options were much more problematic. Even the artists who made one LP found it difficult to recoup their investment and make a second one.

William Parker learned this firsthand. The bassist and bandleader was an indefatigable presence in the lofts. At the time, he recalls in the 68-page booklet that accompanies the six-CD set **Centering: Unreleased Early Recordings 1976-1987** (NoBusiness Records 42-47; 74:04/65:18/78:25/70:15/72:50/73:06 ★★★★★), he spent every day shuttling between rehearsals and gigs at various home studios, and he played at Sam Rivers' Studio RivBea four or five nights a week. In 1979 he founded his own label, Centering, to document his efforts, but after releasing one LP, *Through Acceptance Of The Mystery Peace* (reissued in 1998 by Eremita), it went on ice until 2001. But Parker did not go idle during the years after that LP's release. Three albums that he lined had up for Centering, waiting for funds that never materialized, appear for the first time on this boxed set.

The duo with Daniel Carter that opens disc one handily represents Parker's gifts as a bassist. While he sought out opportunities to learn from the likes of Jimmy Garrison early in his career, he was initially self-taught and mainly learned his craft on the job. But he already sounds like a master of supportive accompaniment walking behind Daniel Carter on "Thulin." His deep, springy sound ensures that the duet never feels skeletal. Nowadays Carter is a free-form lyricist, but back in 1980 he was a firebrand, essaying rippling figures on alto sax and anguished whinnies from his trumpet. Occasionally his horns seem to fail him, and he lapses into uninhibited vocalizing and hand-claps. In the extended interview with Parker that makes up about half of the book, the bassist offers surprising but revealing analyses of his fellow musicians. Carter, he notes, comes out of doo-wop. Charles Gayle, on the other

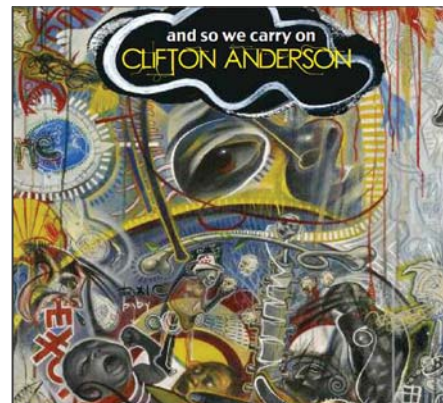


hand, is rooted in the church, and there's a podium-pounding quality to his altissimo cries and coarse growls on the 1987 performance on disc three. While Parker holds the rhythm down, thrashing his strings as though he were playing a great drum, he also constructs a parallel narrative that co-exists with Gayle's fulminations, but could work quite well on its own. The longest performance is a 92-minute concert from 1980 with tenor saxophonist David S. Ware and drummer Denis Charles that shows how fully Ware's own concepts had been forged a decade before the debut of his celebrated quartet. The gig's fourth participant, dancer Patricia Nicholson, is inaudible, but her presence exemplifies Parker's early and ongoing commitment to multidisciplinary work.

Two more discs present complete concerts. One of those, a 1984 appearance by the Centering Big Band at the Kool Jazz Festival, represents a rare early occasion when Parker and his cohort encountered the mainstream. Parker's compositions for larger ensembles are loose frameworks intended to open the door for the players to engage in dialogues with each other; often only small subsets of the group play. The final disc, *Dawn Voice*, is the earliest recording of the collection, and the most overtly beautiful. Parker hangs back, setting up a group of singers, trumpeters and one clarinetist to wax slow and lyrical.

Mastering engineer Arunas Zuja's work deserves special note; it can't have been easy to secure the set's clear, consistent sound from the diverse recordings, some rather rough, that make up the set.

Ordering info: nobusinessrecords.com



Clifton Anderson *And So We Carry On*

DAYWOOD DRIVE 1013

★★★

"Sometimes we're not prepared for adversity. When it happens, sometimes we're caught short. We don't know exactly how to handle it, when it comes up. Sometimes we don't know just what to do when adversity takes over." These are the words of Cannonball Adderley, but one can imagine trombonist Clifton Anderson reciting them as the lead-in to *And So We Carry On*. The longtime Sonny Rollins sideman's third album is a collection of tunes meant to lift spirits and give hope during hard times.

The high point of *And So We Carry On* arrives about halfway through with a take on "Tomorrow," from *Annie*. Following about 20 seconds of rich, singing trombone and Eric Wyatt's strong, inquisitive tenor sax, bassist Bob Cranshaw launches the band into a deep, determined funk groove that frames the tune. The inventiveness of the arrangement, which also includes a few attitude-heavy bars of just horns and Steve Jordan's drums, is difficult to ignore. "Niokim" triumphs as well. Marked by a warm, inviting head, the midtempo swing piece boasts a long, honest solo from the leader and clear, prodding comping from pianist Monty Alexander. When working with good material, Anderson's ensemble—his regular quartet plus some star substitutes—can do little wrong.

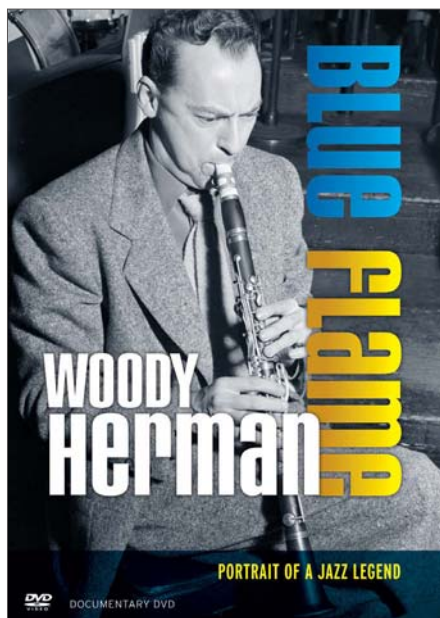
Things go south only when the songs are forgettable. Despite sturdy drumming from Jeff "Tain" Watts and sparkling improvisations from vibraphonist Warren Wolf, both "Mitsuru" and the title track offer nothing in particular to hold on to. "Remember This" dishes out some bruising bass and engaging muted trombone, but not much else.

—Brad Farberman

And So We Carry On: And So We Carry On; Where Or When; Niokim; Tomorrow; Alexer Is; Bacalou Tonight; Falling In Love With Love; Remember This; Mitsuru. (64:06)

Personnel: Clifton Anderson, trombone; Kenny Garrett, soprano saxophone (1); Warren Wolf, vibraphone (1, 9); Donald Vega, piano (1, 2, 5, 8, 9); Essiet Essiet, bass (1, 2, 5, 8, 9); Jeff "Tain" Watts, drums (1, 9); Kimati Dinizulu, percussion (1, 5), congas (6); Wallace Roney, trumpet (2, 5); Steve Williams, drums (2, 5, 8); Eric Wyatt, tenor saxophone (3, 4, 6, 9); Monty Alexander, piano (3, 4, 6, 7); Bob Cranshaw, bass (3, 4, 6, 7); Steve Jordan, drums (3, 4, 6, 7); Victor See Yuen, brake drum, hand percussion (6).

Ordering info: cliftonanderson.biz



Woody Herman *Blue Flame: Portrait Of A Legend*

JAZZED MEDIA 9005

★★★★

Long after all the great marquee stars of the swing era had died, retired or given up, Woody Herman soldiered on. Alto saxophonist Med Flory found it both brave and poignant. "All that time when he was older and should have eased off," he remembered, "there was Woody walking across this big airport dragging his suit bag. Jesus Christ, isn't that awful that he's gotta do that?"

Not to Woody, though. To him it was all "a hobby." "It's never done anything for me financially," he says in the *Blue Flame* DVD. "1945 and '46 were my biggest years. It's been downhill ever since." Maybe, but the smile on his face seems to suggest that no one enjoyed the slide more than he.

These are a couple of the thoughts caught in this nearly two-hour mosaic of recollections and observations that Herman alums share on the long career of the great band leader. Their perspective does become a bit redundant in spots. Too bad producer Graham Carter didn't reach out to Tom Cassidy and Carl Schunk of the former Willard Alexander Agency, which kept the band booked during its last years.

If Herman's time at the top seemed short to him, it was because he was slow to break through. Herman inherited the core personnel and Decca recording contract of the Isham Jones band in 1936 at the threshold of the swing craze. Herman's first outfit, "the Band that Plays the Blues," languished during its first eight years as a second-tier swing band. Had nothing changed, he might be archived today along with Ozzie Nelson and Jan Savatt.

But in 1944 something incredible happened. This unspectacular band suddenly exploded into the First Herd, a wildly swing-

ing, youthful juggernaut that blasted its way past Benny Goodman and Tommy Dorsey to the top of the pack just as the window was closing on the age of swing. Herman arrived in the nick of time. He enjoyed the perks and celebrity of swing stardom just long enough to sustain his career and band for life. His would be the last of the major bands to go the distance.

Blue Flame tells his story in 12 chapters, beginning with players from his later units who emphasize his open ear and paternal attitudes. Then comes the procession of Herds that continued for 50 years, shown through some terrific video footage from various "Ed Sullivan Show" broadcasts and an Iowa Public

Television special that caught the band in 1976.

Herman was never the great virtuoso that Benny Goodman and Artie Shaw were. But it was because he was never in their league that his bands were never obliged to become a showcase for his brilliance. They could grow, evolve and leave the past behind (most of it, anyway) as each new generation reshaped the band and kept it remarkably current—from Ralph Brunis to Jimmy Giuffrè to Nat Pierce to John Fedchock. Herman was never his band's star soloist. He was its editor. His legacy, says jazz historian Dan Morgenstern, "is some of the greatest big band music ever made."

—John McDonough

Ordering info: jazzedmedia.com

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Jeb Bishop/ Jorrit Dijkstra *1000 Words*

DRIFF RECORDS 1202

★★★★½

In recent years, trombonist Jeb Bishop and alto saxophonist Jorrit Dijkstra have been collaborating on a fair amount of projects, most notably the Flatland Collective. This duo recording represents a logical step in the development of their musical kinship and sees the pair navigate through original compositions and free improvisations.

The striking opener (and title track) shows Bishop and Dijkstra at their best. The piece features four different melodies or vamps played in succession before the two embark upon subtle variations of each of the themes, displaying the infinite possibilities the material offers as well as showcasing their seemingly boundless imaginations. Placing Dijkstra's short "Klopgeest" and the fully improvised "Standpipe" next to each other can be deceiving and blurs the line between composition and improvisation, partly due to the heavy reliance on extended techniques and apparent lack of structure. Over the course of the program, the roles assigned to or taken by Bishop and Dijkstra keep switching and involve shadowing, parroting and echoing. The performances are alternately playful, pensive or ebullient—but always focused—and whether the two tackle an alert melody or explore textures and hues, they sound equally enjoyable and challenging.

—Alain Drouot

1000 Words: 1000 Words; Bone Narrow; Ice; Klopgeest; Standpipe; Duo Stukje; Drainpipe; March; Dons; Strobe; Stovepipe; El Norte. (46:26)

Personnel: Jeb Bishop, trombone; Jorrit Dijkstra, alto saxophone.

Ordering info: driffrecords.com



Marc Johnson/ Eliane Elias *Swept Away*

ECM 2168

★★★★½

Empathetic musical allies, and partners in life, pianist Eliane Elias and bassist Marc Johnson get along beautifully, once again, on a set that often operates on low burner dynamically, but asserts a luminous musical presence. While the pair has been involved in many projects over the years, something special hovers over their two recordings for ECM, as this company seems to bring out the more intimate, lyrical aspect of their musical work. Taking in the sum effect of the tracks on *Swept Away*, it's hard not to reflect on relevant elements of the musicians' legacies, from Elias' Brazilian heritage to Johnson's deep cred as a sensitive player in piano-led trios with Bill Evans, Enrico Pieranunzi and others. Drummer Joey Baron suits the role ideally, in an understated persona accentuating the centrality of the piano-bass voices on this project. Elias' gifts as a composer come through nicely on the album, opening with the sway of the title track. Saxophonist Joe Lovano, appearing on several of the album's tracks, makes his balladic poise known on the languid second tune, "It's Time," while the tempo and metric puzzle-making bump up on "One Thousand And One Nights." Johnson's "Midnight Blue" nudges the musical atmosphere towards a bluesy vibe, while the gently upbeat pulse of "Sirens Of Titan" puts out a Brazilian air by way of a vaguely ECM-ish cool and restraint.

—Josef Woodard

Swept Away: Swept Away; It's Time; One Thousand And One Nights; When The Sun Comes Up; B Is For Butterfly; Midnight Blue; Moments; Sirens Of Titan; Foulita; Inside Her Old Music Box; Shenandoah. (68:00)

Personnel: Eliane Elias, piano; Marc Johnson, bass; Joey Baron, drums; Joe Lovano, tenor saxophone.

Ordering info: ecmrecords.com



Terri Lyne Carrington *Money Jungle: Provocative In Blue*

CONCORD JAZZ 34026

★★★★

Over Terri Lyne Carrington's lithe tom solo patterns, a voice suggests that "people are basically vehicles to just create money" and that "you have to create problems to create profit." Christian McBride then drops a heavy bass line, followed by Gerald Clayton's statement of the head from *Money Jungle*'s title track. After solos from Clayton and McBride, sound bites from Martin Luther King Jr. and others addressing capitalism and inequity ride over a light vamp. So opens Carrington's updated take on *Money Jungle*, the iconic album from Duke Ellington, Charles Mingus and Max Roach. Carrington infuses contemporary musical influences into the tunes to give them a more modern feel, and includes several guest appearances. But the trio tracks are the most successful. "A Little Max" and "Wig Wise" retain their original elements, but have a more contemporary vibe. Her concept becomes murky on the tracks with guests. Clark Terry's scatting on "Fleurlette Africain" is arresting, but its relation to the arrangement is unclear. McBride invokes Mingus at the top of "Switch Blade," but the introduction of flute, alto and trombone solos later in the piece is unexpected. "Rem," which closes the album, features Shea Rose's spoken word in a contemporary soul context, which doesn't fit in with much of the album.

—Chris Robinson



Money Jungle: Provocative In Blue: Money Jungle; Fleurlette Africain; Backward Country Boy Blues; Very Special; Wig Wise; Grass Roots; No Boxes, Nor Words; A Little Max (Parfait); Switch Blade; Cut Off; Rem Blues. (62:26)

Personnel: Terri Lyne Carrington, drums; Gerald Clayton, piano; Christian McBride, bass; Clark Terry, trumpet, vocals (2); Robin Eubanks, trombone (2, 9); Antonio Hart, flute (2, 9); Tia Fuller, flute (2), alto saxophone (9); Nir Felder, guitar (3); Arturo Stabile, percussion (8); Lizz Wright, vocals (3); Shea Rose, Herbie Hancock, vocals (11).

Ordering info: concordmusicgroup.com

John Daversa *Artful Joy*

BFM JAZZ 84812902954

★★★★

There's not a better embodiment of the title of trumpeter John Daversa's album than the 7-minute jam "C'mon, Robby Marshall!" The song is named for the featured tenor player, and it builds from a funky solo improvisation to a full-band rave-up, each member joining one at a time to stir up a sort of New Orleans soul stew. Daversa's music is a peculiar blend of tradition and modernity. His father was a soloist in Stan Kenton's band, and that group's capacity for experimentation and middle-of-the-road workmanship is an antecedent. He has a sensitive and varied voice on the trumpet, but Daversa is also fond of his electric valve instrument. In places the EVI sounds odd, but when he harnesses its potential, it provides some of the album's most memorable passages. The way he combines it with the wordless vocals of Gretchen Parlato on "Hara Angelina" creates a melody with a timbre entirely its own, hovering between placid and spooky. There are moments where the push for modernity goes awry, as on the pieces bedeviled by outdated synthesizer tones. But to his credit, Daversa pursues a difficult balance.

—Joe Tangari



Artful Joy: Seven Grand; Shelley's Guitar; No Frets No Worries; Hara Angelina; C'mon, Robby Marshall; Rhythm Changers; Moonlight Muse; Players Only; Flirty Girl; Good To Be Alive; Some Happy S'ht. (67:26)

Personnel: John Daversa, trumpet, flugelhorn, electric valve instrument; Robby Marshall, tenor saxophone; Zane Carney, guitar; Tommy King, piano, organ, keyboards; Brandon Coleman, piano, keyboards; Jerry Watts, bass; Gene Coye, drums; Gretchen Parlato, vocals (4); Bob Mintzer, bass clarinet (6).

Ordering info: bfmjazz.com

Jackie Ryan With John Clayton & Friends *Listen Here*

OPEN ART 07442

★★★★½

Singer Jackie Ryan explores a diversity of interests and idioms on *Listen Here*. The album is strong and well conceived, displaying Ryan's great ability to tackle varied material while maintaining a singular and individual approach. Every lyric Ryan sings is delivered with the deepest conviction and absolute confidence in the material and her fellow musicians. Produced by John Clayton, *Listen Here* features many of his common conspirators, such as his pianist son Gerald, saxophonist Rickey Woodard and guitarist Graham Dechter.

Ryan, who possesses an astounding contralto voice, thrives in any context. Ryan's voice is also flexible, and it's the more hushed and nuanced tracks that stand out. Abbey Lincoln's ballad "Throw It Away" is a highlight, and the piano trio arrangement gives it a light, floating feel. Gerald Clayton's introspective playing and ringing voicings are especially gorgeous. "Anytime, Any Day, Anywhere" and "How Little We Know," both easy swingers, are throwback charts out of the '40s. Slightly less successful are the more soul- and gospel-tinged tracks, such as "Comin' Home Baby," on which Ryan's delivery doesn't seem as effortless.

—Chris Robinson

Listen Here: Comin' Home Baby; The Gypsy In My Soul; Throw It Away; Accentuate The Positive; Anytime, Any Day, Anywhere; I Loves You Porgy; How Little We Know (How Little It Matters); La Puerta; Rip Van Winkle; A Time For Love; No One Ever Tells You; Before We Fall In Love; To The Ends Of The Earth; Listen Here (62:40)

Personnel: Jackie Ryan, vocals; Rickey Woodard, tenor saxophone (1, 2, 4, 5, 9, 11); Gilbert Castellanos, trumpet (1, 5, 9, 13); Graham Dechter, guitar (5, 7, 8); Gerald Clayton, piano (except 14), organ (4); John Clayton, bass (except 8, 14); Obed Calvaire, drums (except 4, 14).

Ordering info: jackieryanmusic.com



Jeff Holmes Quartet *Of One's Own*

MILES HIGH 8621

★★★★

The impressive tenures served by each of the members of pianist Jeff Holmes' quartet speak not only to their abilities but to their unassuming patience, an ability to step back from the spotlight and serve the whole that makes this disc such a relaxed, warm collection. Saxophonist Adam Kolker has played with leaders as diverse as Ray Barretto and Maria Schneider; bassist James Cammack was a member of the Ahmad Jamal Trio for more than 30 years; and Steve Johns has played with a who's who of jazz greats and been a first-call drummer for Sonny Fortune and the late Billy Taylor. The leader himself was a member of Vince Giordano's Nighthawks and the Ed Palermo Big Band, and is a professor at the University of Massachusetts—Amherst. Holmes' own compositions have a soft-spoken, embracing quality about them. Opener "Macaroons," which begins with the composer alone at the piano, combines a celebratory gospel feel with a hint of modern angularity, while "One For C.J." uncoils a serpentine Latin groove featuring Kolker's surprisingly lithe bass clarinet. It shows up again on "Poinciana," which the quartet renders with a wintry romanticism, like a fireplace during a blizzard. Most of the disc is a balance of upbeat and meditative, though the pace picks up for a bright, witty finale of "So Long, Farewell."

—Shaun Brady



Of One's Own: Macaroons; Labour Day; Poinciana; The Senses Delight; One For C.J.; Waltz #3; Of One's Own; Rose On Driftwood; So Long, Farewell. (60:25)

Personnel: Adam Kolker, tenor and soprano saxophone, bass clarinet; Jeff Holmes, piano; James Cammack, acoustic and electric bass; Steve Johns, drums.

Ordering info: mileshighrecords.com

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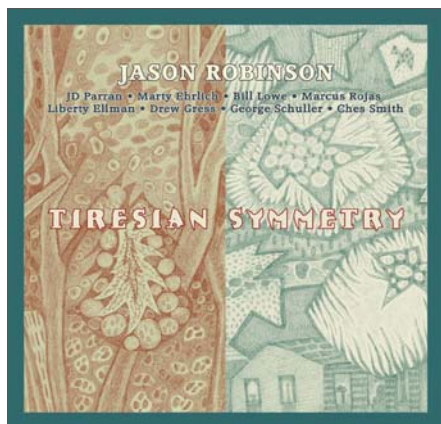
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Jason Robinson *Tiresian Symmetry*

CUNEIFORM 346

★★★★

Drawing inspiration from Henry Threadgill's Very Very Circus ensemble of the '90s, the volatile tenor saxophonist and inventive composer Jason Robinson has put together a two-tuba aggregation for his followup to *The Two Faces Of Janus*. With the core group of guitarist Liberty Ellman, bassist Drew Gress, drummer George Schuller and alto saxophonist-clarinetist Marty Ehrlich returning for this expansive project, the result is a collection of dense, multi-direction material that artfully straddles the composition-improv divide while weaving counterpoint lines, provocative harmonies and a well-grounded sense of groove.

Though several of the pieces seem guided

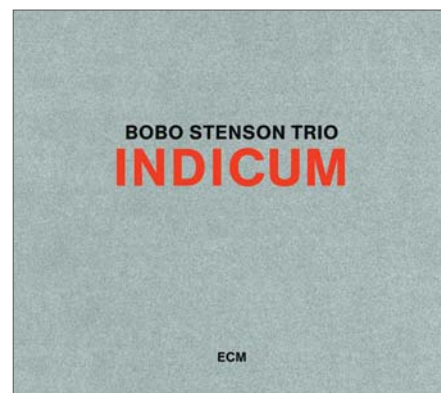
by an auteur's hand, with a strictly through-composed quality about them, there are surprising moments when trap doors open up in the music for individuals to spontaneously create. Parran kicks off the surging "Saros" with some startling, unaccompanied contrabass clarinet work before the full ensemble kicks in, sounding like a cross between Very Very Circus and Steve Coleman's Five Elements. Gress' groove is deep on this catchy yet edgy number fueled by the polyrhythmic funk provided by the two-drummer tandem of Schuller and second drummer Ches Smith. Tuba player Marcus Rojas is also turned loose on a virtuosic solo here that ends up in some sparkling call-and-response exchanges with Robinson. The introduction to "Elbow Grease" is a stunning, unaccompanied showcase of multiphonics, circular breathing and extended techniques by the intrepid leader. It segues seamlessly into the album's lone swinger, which is paced by Gress' insistent walking bass lines, Ellman's pianistic comping and the tandem drum sizzle underscoring Robinson's explosive tenor sax. Midway through, the piece builds to a peak of freebop tumult with all the horns swirling around the kinetic pulse in avant-Dixieland fashion before returning to the frantic stop-time head.

—Bill Milkowski

Tiresian Symmetry: Stratum 3; Tiresian Symmetry; Radiate; Saros; Elbow Grease Introduction; Elbow Grease; Corduroy; Cosmographie. (60:14)

Personnel: Justin Robinson, tenor saxophone, alto flute, soprano saxophone; JD Parran, alto clarinet, contra bass clarinet, tenor saxophone; Marty Ehrlich, alto saxophone, bass clarinet, flute; Marcus Rojas, tuba; Bill Lowe, tuba, bass trombone; Liberty Ellman, guitar; Drew Gress, bass; George Schuller, drums; Ches Smith, drums, glockenspiel.

Ordering info: cuneiformrecords.com



Bobo Stenson Trio *Indicum*

ECM 2233

★★★

Icebergs are melting faster than the flow of *Indicum*. That's no surprise to those who have appreciated pianist Bobo Stenson's commitment to taking the "less is more" axiom to an extreme. Stenson exemplifies ECM's dictum that if you pare down the number of notes being played, then each note takes on a greater importance, particularly if highlighted in a lush, sympathetic isolation.

Indicum. It opens with a solo performance of Bill Evans' "Your Story," whose characteristic changes the pianist caresses with what feels like icy adoration. The piano also opens the last track, "Ubi Caritas," playing a simple succession of triads, suspensions and occasional unexpected major resolutions. Bassist Anders Jormin and drummer Jon Fält soon tiptoe into the music; they adorn these changes like ornaments on a tree—cymbal whisks and rolls, a ting from a bicycle bell, random low-end plucks. With these glistening additions, Stenson shepherds the composition along to a stately coda, where Jormin joins in the final statement and ending on a Picardy third. Between them, the trio works more abstractly but calls upon certain devices frequently. Drones, for instance, are pivotal in "Indikon," as an anchor to Stenson's spare ruminations in major thirds, modal fragments and a few dissonances, and also in the title cut, placed this time on the dominant. Stenson sustains it through a flexible quarter-note pulse, sometimes rushed, sometimes interrupted for a second or two.

There is hardly a moment that isn't sonically gorgeous. The bass tone is tactile and woody; the famous ECM reverb cushions the piano; each percussion hit shines like a jewel set against dark velvet. One listens to *Indicum* not for revelation but for reassurance of this aesthetic's endurance.

—Bob Doerschuk

Indicum: Your Story; Indikon; Indicum; Ermutigung; Indigo; December; La Peregrinacion; Event VI; Ave Maria; Tit Er Jeg Glad; Sol; Ubi Caritas. (67:37)

Personnel: Bobo Stenson, piano; Anders Jormin, double bass; Jon Fält, drums.

Ordering info: ecmrecords.com

Omar Sosa *Eggün*

OTÁ 1024

★★★★

Listening to Cuba-born pianist Omar Sosa's *Eggün*, minus knowledge of its thematic origins, one gets a strange and pleasurable sensation of revisiting some familiar turf amid the spread of the suite. Was that a snippet of "Blue In Green," and "Flamenco Sketches," or did I just imagine it? The canvas of understanding fills out once informed that this is Sosa's response to a proposal from the Barcelona Jazz Festival in 2009 to create a piece in homage to Miles Davis' *Kind Of Blue*. Sosa's impressionistic and cross-idiomatic resulting suite, with transitory quotes and references to the source material—in the form of six "Interludio" pieces and tunes such as "Alternative Sketches" and "So All Freddie"—interwoven into his own compositions, pays humble respects to heroes while stating its own creative case.

Sosa covers many angles of concept, texture and multicultural genre, while keeping the general atmosphere of the music on the chill side. The album is largely, well, kind, and blue. Warm horn parts lay atop gently percolating



Latin percussion, while the rhythm section is an electro-acoustic musical furnace. Joo Kraus plays the Davis role on trumpet, and guitarists Lionel Loueke and Marvin Sewell add their tasteful voices.

—Josef Woodard

Eggün: Alejet; El Alba; Interludio I; Alternative Sketches; Interludio II; Madre Mia; Interludio III; So All Freddie; Interludio IV; Rumba Connection; Interludio V; Rumba Connection; Interludio VI; Angustiado; Angustiado Reprise; Interludio VI: Calling Eggün. (73:41)

Personnel: Omar Sosa, piano, keyboards; Marque Gilmore, drums; Childo Tomas, bass, kalimba, vocals; Joo Kraus, trumpet, flugelhorn, electronic FX; Leandro Saint-Hill, alto sax, clarinet, flute; Peter Apfelbaum, tenor, soprano and bass sax, melodic and Caxixi; Lionel Loueke, guitar, vocals; Marvin Sewell, guitars; Pedro Martinez, John Santos, Gustavo Ovalles, percussion.

Ordering info: melodia.com

Tenacity, Optimism Run Through R&B Memoirs

Singer Bettye LaVette and saxophonist Maceo Parker saw the r&b highway from different angles. LaVette scored the occasional hit single between 1962-'82, with the most popular being her debut, "My Man—He's A Lovin' Man." Parker had a couple of funk hits of his own in 1973-'74 as the front man of Maceo & the Macks, but he's best known as James Brown's sideman. Every time Brown wailed "Maceo, blow your horn!" that was Parker's cue to rip off one of his famed saxophone solos. Both LaVette and Parker stayed in the picture long enough to enjoy resurgences late in their careers. Their stories are chronicled in LaVette's *A Woman Like Me* (Blue Rider Press/Penguin) and Parker's *98% Funky Stuff* (Chicago Review Press), their respective autobiographies. While the scenarios may be familiar, the viewpoints are vastly different.

LaVette was a Detroit native who entered the business just as Motown reminded the world that the town boasted more than just automobiles. While LaVette wouldn't record for Motown until the label moved to Los Angeles, her first single was released on what was their biggest competitor: Atlantic. The singer recounts her life with the same blinding frankness seen in her stage raps. Hometown rivalries, old lovers and previous managers are remembered with 3-D clarity. Seemingly, no favors or slights are overlooked. If someone particularly snubbed her, LaVette christens them "muthafuckas" and gets on with the rest of the story. What's amazing is that her tenacity is no mere stage act. From the time her first 45 is released to the end of the book, there is no time when LaVette wasn't working. On occasion, she finds other surprising avenues to express herself (including a stint in the musical stage play *Bubbling Brown Sugar*). LaVette didn't plot a "comeback" in the 2000s; the general public just finally caught up to her. After decades of minor hits, she certainly deserves the newfound attention. Her memoir, which she co-wrote with David Ritz, can be bitter like a lemon, but is balanced with cautious optimism.

Parker, by contrast, remains positive—amazingly so considering that he worked for the biggest taskmaster in rock and soul history. A decade ago, his bandmate, trombonist Fred Wesley, released his memoir *Hit Me, Fred*; the cynicism jumped right off the page and almost reached a boiling point when Brown was discussed. Parker, on the other hand, keeps his focus on the bright side at all times. He was



not unaware of his boss's faults: How could he be, when Brown paid disc jockeys not to play Parker's solo records? Even with these roadblocks, Parker was even more focused than LaVette on keeping his career going. Before he joined Brown's organization, Parker was a popular teenage musician in and around his hometown of Kinston, N.C. Attending college at North Carolina Agricultural and Technical State University, the school was something of a civil-rights hotbed; four students staged a sit-in protest at a segregated lunch counter. Going straight from this background to James Brown's band to a later stint with Parliament-Funkadelic, Parker manages to maintain a sane mind.

What's interesting is that after 50-odd years, Parker remains an impressed fan. LaVette has said elsewhere that the r&b icons that we now worship were just competition on the scene as far as she was concerned. However, when Parker was asked by promoter George Wein to open up a few shows for Ray Charles, immediately he reverts to being the starstruck North Carolina teen that dropped what he was doing when he first heard "What'd I Say." Considering that he had played for many kings and queens by this time, that is indeed saying something. R&B wildman Andre Williams once said that he always tried to "think one more thought" than the next person, to avoid flipping out under pressure. Parker obviously followed this same mode of thinking.

Both books should be considered important additions to any library of black music biographies, with Parker's sweet ying holding up well against LaVette's caustic yang. More importantly, the passion of these tomes rock with the same sensuality as the artists' music. **DB**

Ordering info: us.penguin.com; ipgbook.com



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—Kirk Silsbee, *DownBeat*, February '13

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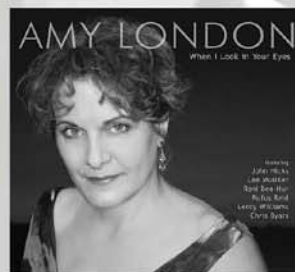
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Adventures in Jazz: Amy London Vocal Jazz Camp

Schroon Lake, New York
August 20–25

This vocal camp is dedicated to furthering the celebration of jazz and Latin jazz with previous workshops in exquisite locations around the world. These weeklong events bring vocalists and instrumentalists of all levels from all continents to learn and perform music.

Faculty: Amy London, Mark Murphy, Dylan Pramuk, Steve Williams, Cameron Brown, James Weidman.

Cost: \$785 (\$50 off for early registration).

Contact: amylondonjazzcamps.com

Adventures in Jazz: Instrumentalist Week

Schroon Lake, New York
August 27–September 2

Located in the magnificent Adirondack region, guitarist Roni Ben-Hur's summer offering hosts workshops in jazz, Latin jazz and samba by some of New York's best performers and educators. Students will perform at the end of the session as part of the Schroon Lake Jazz Festival.

Faculty: Roni Ben-Hur, Santi Debriano, Arturo O'farrill, Duduka Da Fonseca, more.

Cost: \$785 (\$50 off for early registration).

Contact: adventuresinjazz.com

Berklee's Five-Week Summer Performance Program

Boston, Massachusetts
July 6–August 9

Students are immersed in all aspects of performance, including classes, workshops and rehearsals. Students will also play in ensembles, develop improvisational and reading skills, improve technique in weekly private lessons, and enjoy lectures and demonstrations by well-known faculty and visiting artists.

Faculty: Faculty members of Berklee College of Music, along with special guest clinicians.

Cost: \$4,700.

Contact: (617) 747-2245; berklee.edu

Camp Encore/Coda

Sweden, Maine

June 26–July 20, July 20–August 11

Now in its 64th year, the program includes big bands, small combos, master classes, jam sessions, private lessons and other performance opportunities as well as traditional camp recreational activities.

Faculty: Brent LaCasce, Kevin Norton, Charles Lane.



COTA CampJazz

Cost: \$4,800 (first session); \$4,050 (second session); \$7,500 (full season).

Contact: James Saltman, (617) 325-1541, jamie@encore-coda.com; encore-coda.com

Camp MSM at the Manhattan School of Music

New York, New York

July 7–20, July 21–August 3

In the heart of New York City is a jazz-education jewel. This sampling of MSM's curriculum and campus includes large and small ensemble classes as well as performance in the school's state-of-the-art recital halls.

Faculty: Last year's faculty included Daniela Bracchi, Nathan Hetherington, Pascal LeBoeuf, Remy LeBoeuf, Mary Mackenzie, more.

Cost: \$1,875 (session 1 or 2), \$3,275 (both sessions); Residential campers, \$3,125 (session 1 or 2), \$5,735 (both sessions).

Contact: (917) 493-4475; msmnyc.edu/camp

College of Saint Rose Summer Jazz Program

Albany, New York

June 25–August 3

This program is comprised of one jazz ensemble for students entering grades 7–9 in the fall and another for students entering grades 10–12. Ensembles rehearse Tuesday and Thursday evening from 6–8 p.m. and present several public concerts.

Faculty: Paul Evoskevich, Matthew Cremisio, Danielle Cremisio, Sean McClowry.

Cost: \$350.

Contact: Paul Evoskevich; paule@strose.edu

COTA CampJazz

Delaware Water Gap, Pennsylvania
July 22–28

Directed by NEA Jazz Master Phil Woods and Rick Chamberlain, the focus of this program for accomplished musicians ages 13 and up is small ensemble improvisation. Emphasis is placed on real-world jazz experiences with master classes at the world renowned Deer Head Inn, recording at Red Rock Studios and exploration of the Al Cohn Memorial Collection.

Faculty: Phil Woods, David Liebman, Bob Dorough, Bob Leive, Evan Gregor, Matt Vashlishan, Jay Rattman, Bobby Avey, Sue Terry, more.

Cost: \$450. Room and board available.

Contact: Lauren Chamberlain, info@campjazz.org; campjazz.org.

Eastern U.S. Music Camp at Colgate University

Hamilton, New York

June 30–July 14

The camp offers performance in jazz ensembles and combos, improvisation, theory, harmony, composition, arranging, conducting, private lessons, guest artists, master classes, weekly concerts and recitals. Enrollment is approximately 125 students from ages 10–18.

Faculty: Professional educators, solo artists, composers and conductors, including members of the Colgate University Music Department and surrounding symphony orchestras.

Cost: \$995 (two weeks), \$1,492 (two weeks), \$1,990 (four weeks); resi-

dential, \$1,995 (two weeks), \$2,992 (three weeks), \$3,990 (four weeks).
Contact: (518) 877-5121, summer@easternusmusiccamp.com;
easternusmusiccamp.com

Eastman@Keuka Jazz Program

Keuka College,
Keuka Park, New York

July 14–26

This residential summer music camp features two weeks of inspirational music-making and recreation in the Finger Lakes. Students will also enjoy activities swimming, hiking, campfires, visual arts and recreational sports.

Faculty: Eastman Collegiate & Community Music School faculty.

Cost: \$1,750 with housing and meals.

Contact: esm.rochester.edu/keuka

Hudson Jazzworks

Hudson, New York

August 8–11

Hudson Jazzworks' four-day immersion in jazz improvisation and composition is set in a supportive and focused atmosphere conducive to intensive study and mutual encouragement, individual and group instruction, jam sessions, and a faculty/student concert.

Faculty: Armen Donelian, Marc Mommaas, special guest Sheila Jordan.

Cost: \$585.

Contact: info@hudsonjazzworks.org;
hudsonjazzworks.org

Jazz Academy JAM Camp

Silver Spring, Maryland

June 24–July 12

The JAM Camp is a three-week day camp at Sligo Middle School. Students must have at least one year of formal music training and will be grouped by skill level from advanced beginner to advanced. Students learn to play traditional jazz music, and classes include big band, combo, history and improvisation.

Faculty: Paul Carr, Pepe Gonzalez, Richard Seals, Eric Byrd.

Cost: \$565.

Contact: jazzacademy.org/jam-camp

Jazz Academy JAM Lab

Chevy Chase/Silver Spring, Maryland
July 7–12

The JAM Lab is a one-week, extended-day residency camp. Students must have at least one year formal music training and will be grouped by skill level from advanced beginner to advanced. Students

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\$850.00 (non-resident).

Contact: jazzacademy.org/jam-lab

Jazz House Kids Summer Workshop

Montclair, New Jersey

August 5–17

Full-day activities include small and big band ensembles, classes on improvisation, theory, musicianship and technique, daily concerts, big band overnight, outings, and masterclasses conducted by special guest faculty including artistic chair Christian McBride and Billy Hart. Special student performances at Dizzy's Club Coca Cola at Lincoln Center, Montclair Jazz Festival and Trumpets Jazz Club. Ages 8–18, all ability levels.

Faculty: Christian McBride, Billy Hart.

Cost: TBD.

Contact: (973) 744-2273; jazzhousekids.org

Jazz Institute at Proctors

Schenectady, New York

July 16–20, July 23–27

Back for an eighth season, the Summer Jazz Institute will enhance students' skills including listening, critical thinking, communication and teamwork all leading to the self-esteem needed to thrive in real-life performance situations. Students learn everything by ear. The program will include special guest artists for master classes and culminate in a final performance. All ages and levels of experience welcomed.

Faculty: Keith Pray, Arthur Falbush and a guest artist.

Cost: Visit proctors.org/education.

Contact: Jessica Gelarden, education program manager, (518) 382-3884; jgelarden@proctors.org

Jazz Intensives: Samba Meets Jazz

Bar Harbor, Maine

July 21–27, July 28–August 3

An all-star faculty instructs in jazz, Brazilian jazz, Afro-Cuban music and blues in a spectacular oceanfront locations. Hobbyists, students, educators or pros can expand their musical horizons with classes that include big band, improvisation and harmony, clinics, batucada, and percussion for vocalists and instrumentalists. A maximum enrollment of 36 assures personalized attention.

Faculty: Nilson Matta, Arturo O'Farrill, Ivan Lins, Mike DiRubbo, Alfredo Cardim, Pascoal Meirelles, Muiza Adnet, more.



Cost: TBD.

Contact: Alice Schiller, (888) 435-4003;
alice@sambameetsjazz.com

Juilliard Summer Percussion Seminar

New York, New York

July 14–26

One of several camps offered by Juilliard, this intensive course gives percussionists hands-on experience in everything from two and four-mallet keyboard to timpani, as well as world percussion. They'll do it in the confines of New York's Lincoln Center as they prepare for conservatory auditions.

Faculty: Past faculty has included Joseph Gramley, Daniel Druckman, Gordon Gottlieb, Joseph Pereira, Gregory Zuber, Rika Fuji, LineC3 Percussion Group, Maya Gunji, Yousif Sheronick, Janis Potter, more.

Cost: 2012 seminar fees totaled \$1,570.

Contact: Monia C. Estima,
mestima@juilliard.edu or
Joseph Gramley,
jgramley@umich.edu

KOSA International Percussion Workshop

Castleton, Vermont

July 23–28

KOSA boasts an intensive music camp along with hands-on classes with professional world-class drummers and percussionists. The camp is offered for players of all ages and levels, and attendees live, work and play with their mentors, perform with rhythm sections and attend concerts featuring the stellar faculty.

Faculty: Past faculty has included John Riley, Dafnis Prieto, Steve Smith, Alex Acuna, Glen Velez, Dave Samuels, Arnie Lang, Changuito, Jimmy Cobb, Emil Richards, Neil Peart, Mike Mainieri, more.

Cost: TBD.

Contact: (800) 541-8401; kosamusic.com

Litchfield Jazz Camp

Kent, Connecticut

July 7–August 9

Students can study for as little as a week or as much as a month with campers of all ages and experience levels. Visiting musicians are placed in skill-based ensembles with star-studded faculty, who guide them through theory seminars, combo rehearsals and free play.

Faculty: Don Braden, Albert Rivera, Andrew Hadro, Nilson Matta, Marcus McLaurine, Mario Pavone, Avery Sharpe, Joris Teepe, Steve Johns, Charli Persip, George Schuller, Matt Wilson, Claire Daly, Roni Ben-Hur, Paul Boltenback, Doug Munro, Champion Fulton, Gary Smulyan, more.

Cost: \$970 (one week), \$1,790 (two weeks), \$2,540 (three weeks), \$3,370 (four weeks), \$4,180 (five weeks); residential, \$1,380 (one week), \$2,570 (two weeks), \$3,660 (three weeks), \$4,590 (four weeks), \$5,490 (five weeks).

Contact: (860) 361-6285, info@litchfield-jazzfest.com; litchfieldjazzfest.com/jazz-camp

Maryland Summer Jazz Camp & Festival

Rockville, Maryland

July 13, July 24–26

Students attending the ninth edition of this jazz camp may attend an optional hands-on theory class covering music to be played at camp. The camp is part of a festival of workshops and public concerts held near Washington, D.C.

Faculty: Wade Beach, John D'Earth, Leonardo Lucini, Amy Shook, Jim McFalls, Steve Rochinski, Harold Summey, Jeff Antoniuk.

Cost: \$470 (early bird registration before May 1), \$564 (regular registration before June 30); \$175 (audition fee), \$99–\$175 (music theory and

prep class).

Contact: Jeff Antoniuk, (410) 295-5591;
marylandsummerjazz.com

Music Horizons at Eastman School of Music

Rochester, New York

July 6-27

Students in grades 9-12 who are seriously considering a career in music can enroll in this highly individualized program, which emphasizes solo performance (all orchestral instruments, piano, organ, voice, classical guitar, or composition). This program is for mature students of advanced performance levels who can work well in a collegiate environment.

Faculty: Eastman Community Music School faculty and members of Rochester Philharmonic Orchestra.

Cost: \$3,265.

Contact: esm.rochester.edu/summer

New England Conservatory Jazz Lab

Boston, Massachusetts

June 23-28

The New England Conservatory's Jazz Lab promises musical and personal growth in a weeklong immersion in ensemble performance, improvisation, small group training, entrepreneurial workshops, and college audition prep with NEC faculty. Instrumentalists and vocalists ages 14-18 are welcome.

Faculty: Ken Schaphorst, Dominique Eade, Joe Morris, Rakalam Bob Moses, David Zoffer, Rick McLaughlin.

Cost: \$850 tuition, \$450 housing (optional).

Contact: necmusic.edu/summer/jazz-lab

New York Jazz Academy NYC Summer Jazz Intensives

New York, New York

July 8-August 9

New York Jazz Academy Summer Jazz Intensives are NYC's most popular music camps, featuring programs for teens and adults of all levels. Participants engage with mentors and fellow musicians in focused classes, ensembles, and concerts. Programs are complemented by evening events, including jams at major venues.

Faculty: Dave Allen, Dave Ambrosio, Javier Arau, Joe Beaty, Adam Birnbaum, Tom Dempsey, Wayne Escoffery, Ron Horton, Carolyn Leonhart, Pete Zimmer, and others.

Cost: Starts at \$876. Students may choose from one to five weeks of study.

Contact: Javier Arau, javier@nyjazzacademy.com; nyjazzacademy.com

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New York Jazz Workshop Summer Summit Series

New York, New York

July 25–28, August 1–4,
August 8–11, August 15–18

This “Summer Summit Series” in the heart of Manhattan accommodates a maximum of 10 students per workshop, which include jazz improvisation, guitar workshops, vocal instruction, rhythm workshops, and an intensive in composition, arranging & production. A teen jazz improvisation camp also runs July 29–Aug. 2 and Aug. 5–9 with Craig McGorry.

Faculty: Marc Mommaas, Tim Horner, Vic Juris, Nate Radley, Fay Victor, Tony Moreno, Fay Victor, Olivia Foschi, Craig McGorry, Doug Beavers.

Cost: \$575.

Contact: newyorkjazzworkshop.com

New York Summer Music Festival

SUNY Oneonta College,
Oneonta, New York

June 23–July 6, July 7–July
20, July 21–August 3

NYSMF is an international summer music camp that hosts 500 students from 20 countries and 32 states during its six-week season. Students may choose among 50 ensembles and classes, performing over 60 public concerts each summer. The faculty is drawn from graduates and instructors at The Juilliard School, Manhattan School of Music and many more institutions.

Faculty: Conductors and instructors from Juilliard, Manhattan School of Music, Eastman School of Music, Peabody Conservatory and more; visiting artists from the Philadelphia Orchestra, the New York Pops, the New York Philharmonic and Maria Schneider Jazz Orchestra.

Cost: \$1,900 (two weeks), \$3,600 (four weeks), \$5,300 (six weeks); \$75/hour (optional private lessons).

Contact: nysmf.org

Skidmore Jazz Institute

Saratoga Springs, New York

June 23–July 6

Since its inception in 1987, the highly acclaimed Skidmore Jazz Institute has become one of the premier summer programs in the country. Directed by Todd Coolman, the Jazz Institute provides musicians with the opportunity to mingle with and learn from gifted educators and world-class performers in an intimate and supportive environment. Previous students include Kendrick Scott, Walter Smith III, Richie Barshay, Jonathan Batiste, Brandon Lee, Christian Scott and Troy “Trombone Shorty” Andrews.

Faculty: Todd Coolman, Bill Cunliffe, Curtis



University of the Arts Pre-College Summer Music Program

Fuller, John LaBarbera, Pat LaBarbera, Dennis Mackrel, Hal Miller, Mike Rodriguez, Bobby Shew.

Cost: \$2,521.

Contact: Wendy Kercull, (518) 580-5546, summerjazz@skidmore.edu

Summer Jazz Camp at Moravian College

Bethlehem, Pennsylvania

July 7–12

The camp offers jam sessions, jazz history, master classes, workshops, classes in recording techniques, plus a recording session. Two tracks offered: beg/inter and advanced (by audition). Student musicians entering grades 8–12 & college are encouraged to enroll. Day or resident options available. High school juniors and older have the option to earn college credit.

Faculty: Tony Gairo, Alan Gaumer, Lou Lanza, Gary Rissmiller, Paul Rosstock, David Roth, Neil Wetzel.

Cost: \$400–800.

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

Summer Jazz Studies at Eastman School of Music

Rochester, New York

June 30–July 12

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

Faculty: Doug Stone, Bill Tiberio, Clay Jenkins, Mike Kaupa, Mark Kellogg, Bob Snider, Harold Danko, Dariusz Terefenko, Paul Hofmann, John Nyerges, Jeff Campbell, Rich Thompson, Howard Potter, Dave Rivello.

Cost: \$2,015 with housing and meals.

Contact: esm.rochester.edu/summer

Tritone Jazz at Naz

Rochester, New York

July 21–26

During this “Jazz Playcation” at Nazareth College, adult (over 21) players and singers of all levels are immersed in instruction for big band, combos, improvisation and ear training. The camp promises lots of playing and learning opportunities with a faculty who teach as they perform. Enrollment is capped to ensure personal attention.

Faculty: Darmon Meader, Gene Bertoncini, Steve Houghton, Clay Jenkins, Mark Kellogg, Ike Sturm, Dariusz Terefenko, Tom Hampson, Jim Doser.

Cost: \$775 (tuition only). For room and board, add \$525.

Contact: Bob DeRosa, (585) 377-2222, bob@tritonejazz.com

University of the Arts Pre-College Summer Institute Music Program

Philadelphia, Pennsylvania

July 7–20

The University of the Arts hosts serious musicians and vocalists in an intensive music program. Participation is designed to improve knowledge of technique, musical styles, improvisation, theory, ear training, reading and performance in a variety of contemporary music ensembles. A one-week music business, technology and sound program is also offered for students interested in the entrepreneurial aspect of the music industry.

Faculty: Faculty in the undergraduate and graduate programs in the School of Music at the University of the Arts.

Cost: \$2,500 (total residential cost), \$1,920 (total commuter cost).

Contact: (215) 717-6430, precollege@uarts.edu; cs.uarts.edu/summerinstitute/music-studies

University of Rhode Island Summer Jazz Camp

Kingston, Rhode Island

July 14–20

The University of Rhode Island camp includes big band ensembles, theory seminars, combos, master classes, jam sessions and concerts. Students learn jazz language, harmony and style in a friendly environment. An accomplished faculty provides students of all levels have something to gain at this camp.

Faculty: Past faculty have included Jared Sims, Dave Zinno, Steve Langone, Eric Hofbauer, Mark Berney, Eric Bloom, Mike Renzi.

Cost: TBD.

Contact: uri.edu/communitymusic/jazz.html.

Vermont Jazz Center Summer Program

Putney, Vermont

August 4–10

The 38th annual run of this New England camp touts classes in both vocal and instrumental study, along with three levels of jazz theory instruction and one level of jazz composition instruction. Sheila Jordan and Jay Clayton champion the vocal program here, which consists of interpreting standards, transposing lead sheets and working with a rhythm section. Camp

days are capped off by after-lunch listening hours and evening jam sessions.

Faculty: Past and current faculty include Sheila Jordan, Jimmy Heath, John Abercrombie, Lee Konitz, Jimmy Cobb.

Cost: Last year's tuition costs were \$1,400 (full-time double), \$1,700 (full-time single), \$1,150 (off-campus participant, \$300 (daily part-time participant).

Contact: (802) 254-9088;
vtjazz.org/ed/summer;
info@vtjazz.org

William Paterson University Summer Jazz Workshop

Wayne, New Jersey

July 21–27

The 20th annual edition of the camp ensures seven intense days of small-group performances and rehearsals for students age 14 and older. Camp consists of approximately 90 participants, who partake in classes in improvisation (four levels), arranging and jazz history, master classes with daily guest artists, free admission to nightly Summer Jazz Room concerts, a free trip to legendary New York City jazz club, and final performance with a venerable faculty.

Faculty: Jimmy Heath, Jim McNeely, Steve

LaSpina, Marcus McLaurine, James Weidman, Tim Newman, David Demsey.

Cost: 2012 tuition was \$764 (commuters), \$1,090 (resident).

Contact: William Paterson Center for Continuing Education, (937) 720-2354; wpunj.edu/cpe/youthprograms

Wheeler Jazz Camp

Providence, Rhode Island

June 17–21

The camp is open to players of all abilities, musicians of all ages, where students are grouped by skill and interest. The Wheeler School's campus provides well-equipped instructional, practice and performance spaces that include pianos, drums and amplifiers. The jazz camp provides all other teaching materials. The faculty is comprised of well-known musicians who teach and perform at the highest professional level.

Faculty: Past faculty include Marcus Strickland, Myron Walden, Francisco Pais, Yasushi Nakamura, Chris Cheek, Jimmy Greene, Hal Crook, Ferenc Nemeth.

Cost: \$525.

Contact: Francisco Pais, (617) 372-1297, franciscopais.com;
wheelerjazzcamp.com.



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- JamLab (Residency) \$1,275
- JamLab (Extended Day / Non-Residency) \$850

Student Becomes Teacher

After learning from his musical mentors and playing with Stan Kenton, Jim Widner has been paying it forward for 25 years.

BY TERRY PERKINS

IT'S A TUESDAY NIGHT in St. Louis, and after a full day working as the director of jazz studies and artist in residence at the University of Missouri—St. Louis, Jim Widner is still in jazz mode—playing bass at his regular gig at the intimate Fox and Hounds Tavern at the Cheshire Inn.

For Widner, jazz is an all-consuming passion—one that propelled him from his initial musical training on cello and sousaphone in high school in the rural environment of Lebanon, Mo., to a distinguished career as a bassist in the big bands of Stan Kenton, Woody Herman and Glenn Miller, and eventually his own Jim Widner Big Band.

Though Widner has gained acclaim for his musicianship, it's his work as an educator that has earned him recognition over his lengthy career, one that has garnered him a membership in the Statesmen Of Jazz (2006) and the Jazz Education Network (2008–2010), not to mention a DownBeat Jazz Education Achievement Award (2008). After nine years, he has taken the University of Missouri—St. Louis jazz program from a single student jazz combo to a half-dozen student combos and two big bands, and established the Greater St. Louis Jazz Festival on campus in 2004.

Widner said it's his own jazz education—with emphasis on his early music teachers and particularly his experience with Kenton—that profoundly influenced his decision to run his own jazz camp, which celebrated its 25th anniversary last year.

"I got my real start as a jazz musician in the Kenton jazz clinics in the 1960s," he recalled. "Before I attended my first Kenton clinic in 1963 at Indiana University, our high school band teacher, Jerry Hoover, took us on a bus from Lebanon, Mo., to Ft. Leonard Wood to hear the Kenton band in concert.

"After the concert, Mr. Hoover made me go to the front of the stage and introduce myself to Kenton's bass player, John Worster. John went out of his way to talk with me, and when I told him I was coming to the Kenton camp that summer, he told me he was looking forward to working with me. That made a huge impression."

Widner would begin teaching jazz at the famed Stan Kenton Clinics in 1967 while still a student at the University of Missouri—Columbia, and even managed the classes through the 1970s. He developed a strong relationship with Worster and ended up coming back to the clinics every summer for the next few years. Worster eventually called Widner to ask if he would be interested in taking his place in the Stan Kenton Band.

"It ended up that Stan didn't take the band out much that summer, so I



ended up playing with them at two summer clinics—but also working as an instructor," Widner said.

After brief stints touring with the Woody Herman Band in 1968 and then the Glenn Miller Orchestra, Widner graduated and returned to the Kenton clinics in the early 1970s. But after Kenton's death in 1979, the Kenton band ended, as did the annual camps. Though Widner focused on his own music education efforts for several years, his thoughts kept returning to the possibility of reviving the Kenton clinic legacy.

"If there couldn't be a Kenton band, why did what [Stan] really believed in—jazz education—have to die as well?" Widner said. "I kept thinking that someone in a stronger position than I would step up and recreate that, but after nine years, no one did. Finally, I said to myself, 'By golly, I know how he did it. I worked in setting them up.' If I crash and burn, so be it, but at least I'll go to that big band in the sky knowing that I tried. Lo and behold, 25 years later, we're still here."

Widner was determined to stick with the formula that had made the Kenton clinics a success. As part of that effort, he focused on getting as many Kenton band veterans involved in the new camps as possible.

"The first thing I did was call Kenton band alums who had taught at the camps and knew what it was about," he explained. "I thought it would be easier to get off the ground with the help of experienced people. I don't think I got a single no. I had ex-Kentonites Marvin Stamm, Ed Soph on drums, Bill Fritz, who was the bari sax player and did arrangements for Stan, Steve Weist, who's now director of the jazz program at the University of North Texas, and Roger England on trumpet. I had a pretty high-profile band."

For Widner, having a real big band at his camp was an essential element to success. He saw it as the capstone to a curriculum that also included classes in improvisation, sectional work, and theory classes and master classes for specific instruments.

"All of those elements are important," Widner said. "Master classes enable students to reach new levels of technique on their instruments, but the frosting on the cake is that students get to hear a professional big band every day at the camps. They get to hear what they've been studying and talking about and what we've been demonstrating to the best of our ability. They get to actually hear what a powerful brass section can do."

Saxophonist Chip McNeill, director of jazz studies at the University of Illinois at Urbana-Champaign and part of the Widner Jazz Camps for the last several years, also emphasizes the positive impact of classes and live performances. But McNeill also notes Widner's dedication and commitment as key ingredients in the overall impact of the camp experience on students.

"As an instructor at Jim's camps, I've seen wonderful musical results in the students via the camp experience," he said. "Jim's unwavering commitment to students, his giving nature as a musician and his willingness to share his experiences in jazz with them are key to developing future generations of jazz musicians."

There has been another benefit to the instructors and members of Widner's big band through the annual camps. Widner has used the big band performances at the annual camps as a foundation for recording projects.

"We released the first recording, *Yesterdays And Today's*, back in 1995," says Widner. "And we're going to be releasing our sixth recording, *The Beat Goes On*, early in 2013. It's been a way to make things creative for all the musicians—and have some fun as well."

Now that Widner is at the University of Missouri–St. Louis, one of the two camps he holds each summer is conducted there and is scheduled for June 9–14 this year. The other camp will be held at the University of Nebraska–Omaha from June 16–21.

"I've been doing this for 25 years on my own, and for 10 years before that with the Kenton organization," Widner said. "I'm going to keep doing it until I get it right."

"People ask me all the time why I keep doing this year after year. When you see those kids at camps get excited about this music, that's the reason. If they were there to see the magic going on with these kids, they would understand."

Widner paused, then pulled out a piece of paper and placed it on the table.

"Here's an example of what I mean. An email from a young trombone player named Joe Hatamaya. He came to our camps at Sacramento State from 2006 to 2008. He's now studying at the Manhattan School of Music, and he wrote to tell me that he recently got called to play a Kenton centennial concert with the Jazz at Lincoln Center Orchestra."

"Here's just a little of what he wrote: 'I'd like to thank you for everything you and your camps have done for me and for countless other people. Whether they ended up as musicians or just music lovers, I am sure that everyone who has gone through your camps has left with something positive.'"

"That's what it's all about, right there. That's why I'll keep doing this as long as I have the energy and the passion. It's a way to pay it forward—and hope the students learn from us and pay it forward as well."

DB



June 30–July 12, 2013

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Dariusz Terefenko, piano

Paul Hofmann, piano

John Nyerger, piano

Jeff Campbell, bass

Rich Thompson, drums

Howard Potter, vibes

Dave Rivello, composition



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www.esm.rochester.edu/summer

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Birch Creek Music Performance Center

Egg Harbor, Wisconsin

July 22–August 3, August 5–17

This camp provides students with advanced training and the opportunity to perform publicly alongside professionals in the jazz industry. Sessions are offered in percussion and steel pan as well as symphony. Enrollment is limited to 50–54 students ages 14–19.

Faculty: Jeff Campbell, Tom Garling, Reggie Thomas, Clay Jenkins, Bob Chmel, Rick Haydon, more.

Cost: \$1,995.

Contact: (920) 868-3763,
mainoffice@birchcreek.org;
birchcreek.org

Bowling Green State University New York Voices Vocal Camp

Bowling Green, Ohio

August 5–11

Students perform with a seasoned local quartet during this six-day workshop. Campers perform in both solo and ensemble settings, but personal coaching and special-interest sessions are offered.

Faculty: Kim Nazarian, Lauren Kinhan, Darmon Meader, Peter Eldridge.

Cost: \$589 (full tuition), \$379 (audit only).

Contact: bgsujazz.com;
facebook.com/vocaljazzcamp

Columbia College Blues Camp

Chicago, Illinois

July 14–20

This fun-filled, weeklong experience gives blues lovers an opportunity to learn and create American roots music in a user-friendly environment on a college or performing-arts campus. The session culminates in a live stage performance at a blues venue.

Faculty: Fernando Jones, blues ensemble director.

Cost: Free.

Contact: (312) 369-3229,
blueznews@aol.com;
blueskids.com

Illinois Summer Youth Music

Urbana-Champaign, Illinois

June 16–22, June 23–29, July 7–13

ISYM offers 27 distinct one-week curricula in a seven-day residential setting for students currently in grades 5–12. Band, orchestra, chorus, jazz, composition, rock band and pre-college courses on most instruments are featured, as is a combo format at the high-school level.



Shell Lake Arts Center

Faculty: Chip McNeill, Jim Pugh, Tito Carrillo, more.

Cost: \$599 (residential), \$375 (commuter); pre-college course: \$650 (residential), \$430 (commuter).

Contact: (217) 244-3404, ISYM@illinois.edu;
ismusic.illinois.edu

Interlochen Center for the Arts

Interlochen, Michigan

June 22–July 13, July 14–August 5

Jazz students rehearse, perform, develop improvisational skills and broaden their understanding of jazz history. Performance opportunities consist of both big band and combo programs. Other areas of study are master classes, jazz improvisation and theory, jazz history, arranging, and personalized instruction.

Faculty: Jeremy Allen, Laura Caviani, Sean Dobbins, Leonard Foy, Luke Gillespie, David Hardman, David Onderdonk, Frank Portolese, more.

Cost: \$4,915.

Contact: Office of Admission and Financial Aid, (800) 681-5912 or (231) 276-7472, admission@interlochen.org

Jamey Aebersold Summer Jazz Workshops

Louisville, Kentucky

June 30–July 5, July 7–12

All ages and abilities of students can learn how to play jazz and improvise with more than 50 all-star faculty members. Aebersold's famed camps consist of classes, ear training, combos, jam sessions, concerts and theory.

Faculty: Jamey Aebersold, Rufus Reid, Lynn Seaton, J.B. Dyas, Ed Soph, Jason Tiemann, Steve Barnes, Bobby Floyd, Chris Fitzgerald, Eric Alexander, Jim Snidero, Jack Wilkins, David Baker, more.

Cost: \$495 (tuition), \$230 (housing), \$145 (meals), \$30 (airport shuttle).

Contact: Jason Lindsey,
jason@jazzbooks.com

Janice Borla Vocal Jazz Camp

Naperville, Illinois

July 22–27

This six-day vocal jazz immersion is designed for solo vocalists of all skill levels ages 14 to adult to expand their jazz concept, performance style and improvisatory skills. Curriculum includes song styling, improvisation, jazz history, music theory, working with a rhythm section, evening faculty concerts and student jam sessions.

Faculty: Janice Borla, Jay Clayton, Peter Eldridge, Dan Haerle, Bob Bowman, Jack Mouse, Art Davis.

Cost: \$650 (tuition), \$950 (residential).

Contact: (630) 416-3911,
janiceborla@gmail.com;
janiceborlavocaljazzcamp.org

Oakland University Jazz Workshop

Rochester, Michigan

May 18–19

Oakland University's jazz faculty, famed jazz violinist Regina Carter and the OU Jazz Quartet will lead two days of activi-

ties that include combo rehearsals, listening classes and steel drum sessions. Non-traditional jazz instruments are welcome. The workshop will conclude on Sunday with a free concert open to the public.

Faculty: Regina Carter, Miles Brown, Sean Dobbins, Mark Stone.

Cost: \$60.

Contact: Deneen Stapleton,
(248) 370-2030;
stapleto@oakland.edu

Kansas City Jazz Camp

Kansas City, Kansas

June 3-7

Located at Kansas City Kansas Community College, this combo and big-band tutorial is suited to campers ages 13 and above.

Faculty: TBD.

Cost: \$195 (includes lunch).

Contact: Jim Mair, (913) 288-7503.

Keith Hall Summer Drum Intensive

Kalamazoo, Michigan

June 17-22, June 24-29

Students of all ages learn various aspects of jazz drumming, including tunes, drum choir and performance with professional players at local jazz clubs. Previous Skype master classes include instruction from Billy Hart, Tommy Igoe, Will Kennedy and Chuck Silverman.

Faculty: Keith Hall, Matthew Fries, Phil Palombi, Jay Sawyer, more.

Cost: \$475 (plus room and board).

Contact: (201) 406-5059,
keith@keithhallmusic.com;
keithhallmusic.com.

McNally Smith College of Music Jazz Summer Workshop

St. Paul, Minnesota


June 27-July 2

Musicians can hone their jazz chops, harness their creativity and explore improvisational techniques while receiving instruction by in small groups. Students also attend clinics led by performers from the Twin Cities Jazz Festival. Vocal, bass, drums, guitar, saxophone, clarinet, flute, trombone, trumpet, piano and keyboard instruction are offered.

Faculty: Award-winning McNally Smith faculty.

Cost: \$475.


Contact: Sean McPherson,
(651) 361-3444,
sean.mcpherson@mcnallysmith.edu



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Marc Seales (Jazz Piano)	
Tom Collier (Director of Percussion Studies)	
Michael Brockman (Saxophone)	
Luke Bergman (Bass)	
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For details visit
www.music.washington.edu
Or contact Jenni Campbell at:
SoMadmit@u.washington.edu 206.685.9872

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Northern Illinois University Jazz Camp

DeKalb, Illinois

July 14–19

This camp is for enthusiastic jazz musicians of all skill levels in grades 8–12 who want to focus on a creative approach to improvisation and ensemble playing. Campers attend rehearsals, seminars, master classes, jam sessions, sectionals and group classes, all of which are taught by NIU jazz faculty, alumni and students.

Faculty: Ron Carter, Geof Bradfield, Willerm Delisfort, Marquis Hill, Marlene Rosenberg
Cost: \$505 (before June 1), \$565 (after June 1).
Contact: Deborah Booth, (815) 753-1450, dbooth@niu.edu; artscamps.niu.edu.

The Roberto Ocasio Latin Jazz Camp

Cleveland, Ohio

July 7–12

This resident camp at Cleveland State University is directed toward students in grades 8–12, no matter what instrument they play. A generous week of group/individual instruction includes technical aspects of playing, composing, improvis-



Keith Hall Summer Drum Intensive

ing Latin jazz styles and rhythmic analysis, as well as presentations and field trips. Students will simultaneously gain a multicultural world perspective.

Faculty: Bobby Sanabria (artistic director/artist in residence) and a faculty of music educators and professional musicians.
Cost: \$580.
Contact: Bev Montie, (445) 572-2048, trof@robertoocasiofoundation.org; robertoocasiofoundation.org

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Gotwig, Dean Sorenson,
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Contact: (715) 468-2414,
info@shelllakeartscenter.org;
shelllakeartscenter.org

Shell Lake Arts Center: Extreme Strings

Shell Lake, Wisconsin

June 30–July 5

Stringed instrument players can learn the ins and outs of jazz, blues and rock performance with the help of esteemed educator Randy Sabien at this weeklong camp. Violin, viola, cello and bass players will explore alternate rhythms and scales outside of the old-school classical repertory.

Faculty: Randy Sabien.

Cost: \$515 (before March 1),
\$550 (after March 1).

Contact: (715) 468-2414,
info@shelllakeartscenter.org;
shelllakeartscenter.org

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Shell Lake, Wisconsin

June 16–21, June 23–28,
June 30–July 5

Large ensembles and small groups are prevalent at this Shell Lake camp, which has more than 40 years in the business. The program, which is directed toward students in grades 6–12, targets individual improvisation and arranging among other topics.

Faculty: Greg Keel, Mike Walk, Tom Luer, Jeff Gottwig, Dave Cooper, Phil Ostrander, Billy Barnard, Chris White, Nick Schneider, Steve Zenz, Jason Price.

Cost: \$515 (before March 1),
\$550 (after March 1)

Contact: (715) 468-2414,
info@shelllakeartscenter.org;
shelllakeartscenter.org

Shell Lake Arts Center: Jazz Vocal Camp

Shell Lake, Wisconsin

June 30–July 5

Shell Lake's vocal jazz offering—which touches upon jazz and blues history as well as technique—is taught by professional musicians. Students will also learn about performance topics such as stage presence and tips for leading a group.

Faculty: Melodie Chittie, Rick Chittie.

Cost: \$515 (before March 1),
\$550 (after March 1)

Contact: (715) 468-2414,
info@shelllakeartscenter.org;
shelllakeartscenter.org

University of Missouri Kansas City Jazz Camp

Kansas City, Missouri

June 23–27

Steeped in the rich jazz history of Kansas City, this camp brings world-renowned performers and jazz educators to the city to work with talented instrumentalists ages 12 and up.

Faculty: Bobby Watson, Dan Thomas.

Cost: \$320 (before April 12),
\$350 (after April 13).

Contact: Julie Koch, (816) 235-2741,
kochjc@umkc.edu

Jim Widner Big Band Summer Jazz Camps

St. Louis, Missouri and Omaha, Nebraska

June 9–14 (University of Missouri—St. Louis), June 16–21 (University of Nebraska—Omaha)

Schedule includes big band rehearsals, lessons in improvisation, instrument master classes, ear training, sectionals, combos, listening labs, and daily per-

performances by the Jim Widner Big Band. These camps are designed for all levels of musicians. Educators are encouraged to enroll.

Faculty: Dave Pietro, Chip McNeill, Scott Whitfield, John Harner, Dave Scott, Gary Hobbs, Rod Fleeman, Ken Kehner, Pete Madsen, Brett Stamps, Mike Vax, Jim Widner.

Cost: \$330 (housing/meals available).

Contact: pcs.umsi.edu/jazzcamp or unojazzcamp.edu

Summer With The Jazz Masters Cleveland, Ohio

July 8-19

This two-week summer jazz camp at the Tommy LiPuma Center for Creative Arts on the Metropolitan Campus of Cuyahoga Community College focuses on large and small group instrumental and vocal ensembles, jazz theory and improvisation, jazz history, and workshops and performances.

Faculty: Ernie Krivda, Steve Enos, Dave Sterner, Demetrius Steinmetz, more.

Cost: \$219 (early registration before May 1), \$250 (before June 1), \$300 (after June 1).

Contact: Steve Enos, (216) 987-4256; stephen.enos@tri-c.edu

Tritone Jazz at Bjorklunden

Bjorklunden Resort, Baileys Harbor, Wisconsin

July 7-12

Tritone offers a weeklong immersion in jazz for adult (over 21) players and singers of all levels. Instruction in big band, combo, improv and ear training is featured, along with playing and learning opportunities with a stellar faculty. Enrollment is capped to ensure personal attention.

Faculty: Terrell Stafford, Gene Bertocini, Janet Planet, John Harmon, Rod Blumenau, Dean Sorenson, Ike Sturm, Tom Washatka, Zach Harmon, Fred Sturm.

Cost: \$845 (tuition only). Rooms available at nearby motels and B&Bs.

Contact: Bob DeRosa, (585)377-2222; tritonejazz.com/camps/bjorklunden.

University of Central Oklahoma Summer Jazz Camp

Edmond, Oklahoma

July 7-12

From beginning improvisors to seasoned jazzers and educators, this program for musicians ages 14 and up provides combo performance opportunities, along with improvisation clinics and lectures on music history from visiting and current faculty.

Faculty: TBD.




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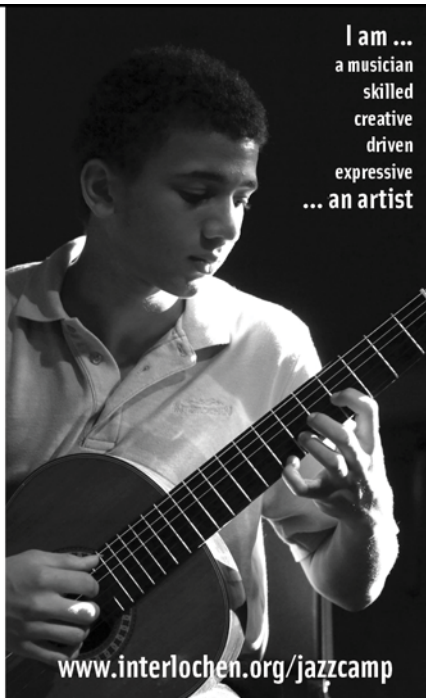
Grades 9-12

Session 1: June 22-July 13

Bill Sears-Saxophone and Program Coordinator
Lennie Foy-Trumpet
TBA-Trombone
Laura Caviani-Piano
David Onderdonk-Guitar
Kelly Sill-Bass
David Hardman-Drums

Session 2: July 14-August 5

Bill Sears-Saxophone and Program Coordinator
Robbie Smith-Trumpet
Brent Wallarab-Trombone
Luke Gillespie-Piano
Frank Portolese-Guitar
Rodney Whitaker-Bass
Sean Dobbins - Drums



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University of Michigan MPulse Jazz Institute

Ann Arbor, Michigan

July 14-27

Open to students in grades 9-11, the University of Michigan's summer jazz institute boasts lessons in improvisation, listening skills, jazz history, combo performance, and theory and musicianship. All instruments are welcome to apply, and students often collaborate with other MPulse art areas.

Faculty: Faculty Director Andrew Bishop.

Cost: \$1,750, \$60 application fee.

Contact: (734) 936-2660, mpulse@umich.edu; music.umich.edu/mpulse

University of Nebraska- Lincoln School of Music Summer Jazz Workshop

Lincoln, Nebraska

June 16-20

Campers in grades 9-12 have the opportunity to work with esteemed members of the UNL faculty in various improvisational and performance settings with emphasis on the small group. Workshops consist of listening, composition and theory exercises, as well.

Faculty: Members of the UNL jazz studies program.

Cost: TBD.

Contact: music.unl.edu/jazzstudies/summer-jazz-workshop

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University of Wisconsin- Madison Summer Clinic

Madison, Wisconsin

June 16-22 (junior session),

June 23-28 (senior session)

Campers attend creative skill-building rehearsals in band, orchestra, choir, musical theater and jazz ensemble. Dynamic course choices polish performance poise and musical knowledge. Sports, recreation, evening concerts, and student performances round out the camp experience. Campers stay on campus, but there is also a commuter option available for middle-school participants looking for day-camp possibilities.

Faculty: UW-Madison faculty and internationally known music educators and performers.

Cost: Junior session: \$585 (residential), \$373 (commuter); Senior session: \$630 (residential).

Contact: Anne Aley, (608) 263-2242, maaley@wisc.edu; continuingstudies.wisc.edu/smc

Janice Borla Sings Praises of Improvisation at Vocal Camp

TWENTY-FIVE YEARS AGO, Janice Borla had to draw inspiration from her own unconventional musical background to fill the void in jazz vocal studies. Primarily trained as a classical vocalist, Borla grew up playing the accordion, and surprisingly, the instrument had a great impact on her career as a jazz improviser.

The focus on jazz vocal improvisation didn't come about until the 1980s, and even then, it existed as a minor component of a larger music program or as part of an ensemble.

"I've been waving the banner of vocalists involving themselves in the music as instrumentalists do, preparing themselves to be musicians and not vocalists," Borla said.

Created at Illinois Benedictine College in 1989 and eventually relocating to North Central College in Naperville, Ill., in 1997, the Janice Borla Jazz Vocal Camp approached jazz vocal improvisation as more of an instrumental genre.

According to Borla, the vocal jazz tradition has always had two trains of thought: the belief that the lyric is sacrosanct—a notion dating

back to Billie Holiday and Carmen McRae—or the instrumental approach pioneered by Ella Fitzgerald and Sarah Vaughan. It was bebop, however, that inspired Borla to apply improvisational elements into jazz singing.

"Bebop is the place where we all begin because of its familiarity with formulaic chord progression, being able to intuitively hear the chord progression and how it wants to get there," she said.

After studying at Northwestern University and the University of Illinois at Urbana-Champaign, Borla sought out Chicago jazz clubs to develop her own skills, but by the late 1980s and early 1990s, many of these clubs were gone. The camp, she said, "was a resource to offer young singers who didn't have any other way of [pursuing vocal jazz]." Borla also wanted to ensure that the same adventurous spirit of her own vocal heroes, such as Bobby McFerrin and Jay Clayton, would live on.

The jazz vocal camp is a weeklong intensive program with an emphasis on solo jazz

performance and improvisation. With a total of 36 students each summer, the camp is evenly split into three groups of 12 vocalists: high school, college and adult, including some septuagenarians. The students gain expertise from a renowned, rotating artist faculty that has included Clayton, Sheila Jordan and Karrin Allyson; they also gain in-depth training in technique, phrasing and communicating with a rhythm section. At the end of the week, the camp wraps up with a concert as the participants perform with the faculty rhythm section.

Alyssa Allgood, who started out at the camp when she was 12 years old, is one example of a jazz camp success story. Now a junior and a jazz studies major at North Central College, Allgood participated in the vocal camp almost every summer. "When she came to North Central, she intimidated the other singers," Borla said. "She just had the benefit of this experience, one that you probably didn't know about when you were her age, so you'll just have to catch up." —Shannon J. Effinger

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Artistic Director: Edward "Kidd" Jordan



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Contact: (786) 539-6269; contemporarypercussion.com.

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Morgantown, West Virginia

June 24–28

The festival will feature workshops, teacher panels, clinics, concerts and master classes, as well as piano competitions with substantial cash prizes for high school and college students.

Faculty: Peter Amstutz, Christine Kefferstan, Jim Miltenberger, Lucy Mauro, special guests Dan Haerle and Ann Schein

Cost: Competitors: \$65 entry fee (includes all classes and workshops); Teachers and non-competitors: Visit music.wvu.edu/keyboardfestival.

Contact: Christine Kefferstan; ckeffers@mail.wvu.edu; music.wvu.edu/keyboardfestival

Louis “Satchmo” Armstrong Summer Camp

New Orleans, Louisiana

July 1–9

The camp is an intensive music education experience for students between 10 and 21 years old. Youth must be presently involved in a music

program. Instruction is provided in piano, bass, drums, woodwind, brass, vocals, music composition and swing dance. New Orleans traditional jazz, contemporary and avant-garde styles are taught.

Faculty: Kidd Jordan, artist-in-residence Kevin Eubanks and renowned New Orleans music educators.

Cost: Various fee levels. Resident student on-campus fees apply.

Contact: (504) 715-9295, jazzcamp@louisarmstrongjazzcamp.com; louisarmstrongjazzcamp.com

The National Jazz Workshop at Shenandoah University

Winchester, Virginia

July 7–12

Held on the campus of Shenandoah University, the National Jazz Workshop offers an intensive, fully comprehensive curriculum for jazz studies involving improvisation, big band and small group performance, composition, arranging, music recording and production, and instrumental master classes.

Faculty: Alan Baylock, Mike Tomaro, Matt Niess, Graham Breedlove, Dr. Robert Larson, Regan Brough, Navy Commodores, The Capitol Bones, Dave Robinson, Craig Fraedrich, more.

Cost: \$250 (commuter), \$550 (resident), \$600 (adult resident).

Contact: nationaljazzworkshop.org

New Orleans Traditional Jazz Camp

New Orleans, Louisiana

June 9–15, July 28–August 3

Students will have the opportunity to participate in ensemble, sectional and private lessons, as well as play at Preservation Hall, march and play a second line through French Quarter and perform a concert in the Bourbon Orleans Ballroom.

Faculty: Banu Gibson, Connie Jones, Otis Bazon, Dan Levinson, Ray Moore, David Boeddinghaus, David Sager, more.

Cost: See website.

Contact: Banu Gibson, (504)895-0037; info@neworleanstrad jazzcamp.com

University of Miami Frost School of Music Young Musicians' Camp

Coral Gables, Florida

June 17–July 3,

July 8–July 19

Kids from all over the United States and around the world who share a love of music congregate at the prestigious University of Miami Frost School of Music to study with its acclaimed artist faculty in music and music business.

Faculty: Chuck Bergeron, Lisanne Lyons, Ira Sullivan, Brian Murphy, Ed Maina, more.

Cost: See website.

Contact: youngmusicianscamp.com; youngmusicianscamp@gmail.com

University of North Carolina Wilmington Summer Jazz Workshop

Wilmington, North Carolina

July 14–19

In its 17th year, the summer jazz workshop provides students an opportunity not only to mingle with and learn from gifted educators and professional performers on the UNCW faculty, but also to enjoy an intensive weeklong event of music-making and



University of North Texas, Lynn Seaton Double Bass Workshop

jazz study in an intimate and supportive environment.

Faculty: Frank Bongiorno, Tom Davis, Jason Foureman, Michael D'Angelo, Bob Russell, Jerald Shynett, Mike Waddell, Andy Whittington, more.

Cost: \$475.

Contact: Dr. Frank Bongiorno, (910) 962-3390, uncw.edu/music

University of North Texas Jazz Combo Workshop

Denton, Texas

July 14-20

The UNT Jazz Combo Workshop is open to instrumentalists over the age of 14 in the trumpet, saxophone, trombone, guitar, bass, piano and drum categories. Students study theory, improvisation, history and combo playing, and work with faculty in masterclass situations.

Faculty: Mike Steinel, Ed Soph, Fred Hamilton, Lynn Seaton, Stefan Karlsson, John Murphy, Steve Wiest, Brad Leali, Tony Baker, Rodney Booth, Jeff Eckels, Dan Haerle, Will Campbell, Steve Jones, Chris McGuire.

Cost: \$495, \$150-\$300 for room and board.

Contact: jazz.unt.edu

University of North Texas Lynn Seaton Jazz Double Bass Workshop

Denton, Texas

June 10-14

The Lynn Seaton Jazz Double Bass Workshop offers an intensive week of study and performance opportunities for jazz bassists, such as bass line development and daily sessions on technique. Participants will have an opportunity to perform with a rhythm section and receive coaching. Outstanding concerts will be presented throughout the week. The Lynn Seaton Jazz Double Bass Workshop is open to advanced high school, college, and

professional bassists. Families and friends are encouraged to come to the concert.

Faculty: Lynn Seaton.

Cost: \$495 (tuition), \$175 (dorm housing-single), \$130 (dorm housing-double), \$115 (meal plan).

Contact: jazz.unt.edu/doublebassworkshop

University of North Texas Jazz Winds Workshop

Denton, Texas

July 8-13

The UNT Winds Workshop provides saxophonists, trumpeters and trombonists of all levels (minimum age 14) a comprehensive and intensive jazz curriculum. Working in an intimate setting with master educator/performers students will study in big band and combo settings. For more information visit jazz.unt.edu.

Faculty: Mike Steinel, Jay Saunders, Tony Baker, Steve Wiest, Brad Leali, Rodney Booth, Shelley Carroll, Chris McGuire.

Cost: Tuition \$495 (Room and Board \$150-\$300).

Contact: jazz.unt.edu

University of North Texas Vocal Jazz Workshop

Denton, Texas

June 23-28

The UNT Vocal Jazz Workshop is the premier summer workshop of its kind. Participants of all ages are involved in every aspect of vocal jazz, from solo and ensemble performance to improvisation, pedagogy, and jazz theory. Educators may attend a daily class devoted to vocal jazz directing, programming or the rhythm section.

Faculty: Jennifer Barnes, Rosana Eckert, Greg Jasperse, Michael Palma.

Cost: \$495 (room & board additional).

Contact: Jennifer Barnes, Jennifer.Barnes@unt.edu; jazz.unt.edu/vocaljazzworkshop

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Lynn Seaton

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- Jazz Bass History and Theory
- Small Group Playing and Rhythm Section
- Performance Opportunities

North Texas Vocal Jazz Workshop

June 23 - 28, 2013

An intense and enjoyable week of vocal jazz (and ONLY vocal jazz) Classes and coaching, ensemble and soloing, improvisation, pedagogy. Designed for students, educators and young professionals this week-long workshop is a great experience. This year's faculty will include: Jennifer Barnes, Rosana Eckert, and Greg Jasperse.



Jennifer Barnes
Workshop Director

UNT Jazz Winds Workshop

(Sax, Trpt and Trb)

July 8 - 13, 2013

The UNT Jazz Winds Workshop provides saxophone, trumpet and trombone players of all levels (minimum age - 14) with a comprehensive and intensive curriculum devoted to jazz.

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- Jazz Style, History and Improvisation

Faculty (Partial Listing):

Trumpets - Mike Steinel, Jay Saunders, Rodney Booth and Rob Parton
Trombones - Steve Wiest, Tony Baker, and John Wasson
Saxes - Brad Leali, Shelley Carroll



Mike Steinel
(Workshop Director)

UNT Jazz Combo Workshop

July 14-19, 2013

The Jazz Combo Workshop is open to musicians of all levels (minimum age 14) and provides comprehensive studies in jazz combo playing and improvisation. The curriculum includes: combo, faculty concerts (each evening), jazz history and listening, jazz theory, master class instruction on bass, drums, guitar, piano, saxophone, trombone and trumpet, student concerts and student jam sessions.

Guitar - Fred Hamilton and Richard McClure
Piano - Stefan Karlsson, and Dan Haerle
Jazz History - John Murphy and Bob Morgan
Trumpet - Mike Steinel and Rod Booth
Trombone - Steve Wiest and Tony Baker
History - Bob Morgan and John Murphy
Alto Saxophone - Jim Riggs, Brad Leali, and Will Campbell
Tenor Saxophone - Chris McGuire and Steve Jones
Drums - Ed Soph and Mike Drake
Bass - Lynn Seaton and Jeffery Eckels

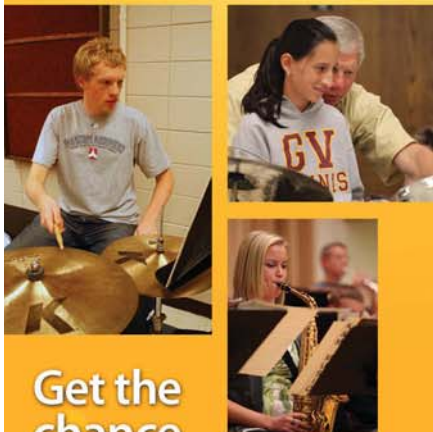
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Fundamentals at Their Root

The Louis 'Satchmo' Armstrong Jazz Camp Instills Culture of Confidence

BY JENNIFER ODELL

THESE DAYS, NEW ORLEANS IS a buzzing hub for music education efforts.

The newly formed Trombone Shorty Music Academy began auditioning high school students in January for its inaugural session; Rebirth Brass Band snare drummer Derrick Tabb's Roots of Music Marching Crusaders performed at the Rose Parade on New Year's Day—and the Louis Armstrong Jazz Camp began a reciprocal program with music students in Cuba last year, culminating in a visit to Havana over Thanksgiving.

The prognosis for music students here hasn't always been so rosy. In the mid-'90s, extracurricular opportunities to learn music were few. In 1993, New Orleans Public School Superintendent Morris Holmes drastically cut the curriculum, axing music as a money-saving tactic. Enter cultural tourism mover and shaker Jackie Harris and saxophonist and educator Edward "Kidd" Jordan.

"If New Orleans is the birthplace of jazz, how could we not continue to provide music education to any student who wanted to learn?" said Harris, a former New Orleans Jazz & Heritage Fest producer who took over as executive director of the Music and Entertainment Commission of New Orleans in 1994. She found a helping hand in the Louis Armstrong Educational Foundation in 1995, and the Louis "Satchmo" Armstrong Jazz Camp was born. From the onset, the camp faculty was top-notch, including artistic director Jordan and players such as Clyde Kerr Jr. and Alvin Batiste.

Despite the Armstrong connection, the jazz camp was never intended to focus on traditional New Orleans jazz. The founding principles included educating students ages 10–21 in fundamentals that would enable them to pursue any style of music, as well as teaching them, in Harris' words, "to become good citizens." Though the program has changed—incorporating new genres to the curriculum, adding a swing dance program—the axioms remain the same.

"You've got to be disciplined to deal with music," explained Jordan, who in addition to touring and recording internationally, teaching at Southern University at New Orleans from

1974–2006 and instructing students at the Don Jamison Heritage School of Music, still serves as the camp's artistic director. "You have to know how to get along with other people. A lot of people can play music but can't participate with good musicians because they don't have the right attitude."

Jordan auditions every student enrolled in the camp, which runs July 1–19 from 9 a.m. to 3 p.m. in the expansive Loyola University music facilities. "Jazz has the same standards as symphonic music," he said. "I try to develop their fundamentals so you can do anything you want to do." Pointing out that plenty of musicians can "play like Charlie Parker or Coltrane," he added that the instruction at jazz camp gives students their own voice and technical facility from early on, which allows for a wider range of creativity. "I studied classical music," Jordan said. "I never studied jazz."

To be admitted to the camp, which since 2000 has been presented by the New Orleans Arts and Cultural Host Committee, a student must have studied music for at least two years and be able to manage the sliding-scale tuition fees, although a number of full scholarships are available to those who qualify. Areas of study include brass, woodwinds, piano, bass, drums, vocals, composition and swing dance, which Harris says helps young musicians understand their art from a unique, movement-oriented perspective.

What truly sets the camp apart from its counterparts is its artist in residence program. Over the years, these have included Cecil Taylor, Clark Terry, Wynton Marsalis, Jimmy Heath, Chico Hamilton, Donald Byrd, David Murray, Wycliffe Gordon and Bobby Sanabria, among others. This summer, students will work with guitarist and former "The Tonight Show With Jay Leno" Musical Director Kevin Eubanks. The impact of not only learning from but also spending downtime with artists of this caliber is immeasurable.

"I was there from when I was about 11, for a few years until high school, and Wynton [Marsalis] was the artist in residence," recalled pianist Jonathan Batiste, now 26. "I remember him having a trumpet with stars on it and play-



Kent Jordan (left) conducting a big band concert featuring David Murray (center)



Vocal instruction at the Louis "Satchmo" Armstrong Jazz Camp

ing basketball with us."

In January—15 years after shooting hoops with Marsalis—Batiste joined the trumpeter in a series of concerts celebrating the music of Gerry Mulligan and John Lewis at Jazz at Lincoln Center.

"[Jazz Camp] was very casual and relaxed, almost like he was passing a tradition down to you by word of mouth," said Batiste, who today finds himself in the role of educator, thanks to his new position as associate artistic director of the National Jazz Museum in Harlem. "It was really vocal and laid-back."

Batiste also remembers being instilled with values about discipline by Marsalis, who once made an example of the young pianist when he was goofing off during a master class.

"I joke about it with him now," he chuckled. "I brought up that story last summer when we were on tour in Europe. He didn't even remember it."

But Batiste remembers his experiences at the camp well. Asked if he incorporates any of the approaches used at the jazz camp into his own teaching, his reply was immediate: "Big time," he said.

"A lot of my approach is based upon what I learned from Alvin Batiste, one of my greatest mentors. His approach was to put young people in situations to get them ready to be pro-

fessionals. He had 12-year-olds playing 'Giant Steps.' He [would] teach you in ways you can understand—one or two notes at a time, playing slowly."

At the National Jazz Museum, Batiste and his Stay Human Band lead a series called "Jazz is Now" that frequently draws on similar teaching concepts. During a recent session that focused on arranging, Batiste called on an 8- or 9-year-old child to put his own arrangement together.


"It was adorable seeing someone that age arrange 'Green Chimneys,'" he said. "He had the drums playing the melody—just the snare—which was super creative. Then we played it in front of everyone."


Connecting the lesson back to his summer camp experiences, Batiste explained that "at the jazz camp, you really learn the importance of having your own voice and being yourself. That's something you don't get in other educational environments."

For alum Trombone Shorty, it was studying under Kerr that left a lasting impression—one that will likely influence the direction of education at the Trombone Shorty Music Academy.

"Those guys are also good citizens doing their part about promoting music education," Harris said. "That's the New Orleans way. It's carried on to the next generation."


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Brubeck Institute Jazz Camp

Stockton, California

June 16–22

The Brubeck Institute Jazz Camp offers high school students a chance to improve musical skills through participation in a variety of ensembles and classroom settings. Approximately 100 students participate in five jazz ensembles and five jazz combos, as well as classes covering jazz history and improvisation.

Faculty: Patrick Langham, Simon Rowe, Nick Fryer, more.

Cost: See website for more information.

Contact: go.pacific.edu/musiccamp

Brubeck Institute Summer Jazz Colony

Stockton, California

August 3–10

The Summer Jazz Colony is a one-week, full-scholarship, intensive educational program in jazz performance for a very limited number of exceptionally talented students who have just completed their freshman, sophomore or junior year in high school.

Faculty: Simon Rowe, Nick Fryer, Patrick Langham, Stefon Harris, more.

Cost: See website for more information.

Contact: brubeckinstitute.org

California Brazil Camp

Cazadero, California

August 18–24, August 25–31

Professional performer or educator interested in Brazilian music or dance or an enthusiast looking to go to the next level, the California Brazil Camp's full-immersion program is a great way to learn from some of the best in the business. Samba, bossa nova, Brazilian jazz, choro and other aspects of Brazilian musical culture are widely discussed.

Faculty: Chico Pinheiro, Mauricio Zottarelli, Guinga, Marcos Silva, Alessandro Penezzi, more.

Cost: \$850.

Contact: info@calbrazilcamp.com; calbrazilcamp.com

Centrum's Jazz Port Townsend

Port Townsend, Washington

July 21–28

This workshop is open to high school-aged and older instrumentalists and vocalists. Participants receive daily coaching in a small group setting from world-class faculty. Master classes, theory and special topics classes, as well as performances by faculty and guest performers, are presented.

Brubeck Institute Summer Jazz Colony



Faculty: Clarence Acox, Dan Balmer, Gerald Clayton, John Clayton, Dawn Clement, Anat Cohen, Jon Hamar, Jeff Hamilton, Joe LaBarbera, Rene Marie, Gary Smulyan, more.

Cost: \$795, \$575 (audit only); Room and board fees, \$485–\$565; meal plans, \$225–\$305.

Contact: Gregg Miller, (360) 385-3102 ext. 109, gmler@centrum.org; centrum.org/jazz-port-townsend-the-workshop/

CU Summer Jazz

Boulder, Colorado

July 7–July 12

A weeklong jazz camp for instrumentalists ages 12–18 is held on the Boulder campus of the University of Colorado. Campers can study and perform jazz with the faculty of CU's award-winning jazz studies program in daily master classes, jazz combos, improv classes and jam sessions.

Faculty: Brad Goode, John Gunther, Allen Hermann, Jeff Jenkins, Dave Corbus, Bijoux Barbosa, Paul Romaine.

Cost: \$650 (residential), \$400 (commuter).

Contact: Peggy Hinton, peggy.hinton@colorado.edu; music.colorado.edu/summermusicacademy/jazz/

Great Basin Jazz Camp

Ontario, Oregon

July 8–12

Currently in its seventh year, comprehensive jazz camps on the West Coast

boasts a wealth of improv classes, comprehensive teaching and performance opportunities taught by professional instructors.

Faculty: Carl Saunders, Bruce Forman, Scott Whitfield, Camden Hughes, Tom Goicoechea, more.

Cost: \$450.

Contact: greatbasin jazzcamp.com

Idyllwild Arts Summer Program

Idyllwild, California

June 30–July 13

Idyllwild is designated for junior-high and high-school schools, and courses include performance in big bands and combos, music theory, arranging and improvisational techniques, and master classes. Guest artists and faculty perform with students at concerts held at the end of the week.

Faculty: Chair Jeffrey Tower and 20 professional artist-educators.

Cost: \$2,750.

Contact: (951) 659-2171, ext. 2365. idyllwildarts.org/summer.aspx; summer@idyllwildarts.org

Jazz At Lincoln Center At Santa Barbara City College

Santa Barbara, California

June 17–20

A six week intensive program lead by Jazz at Lincoln Center's Ted Nash. Students engage in private instruction, and classes in: improvisation, composition, arranging, big bands, small group ensembles, and jazz history, as well as

courses in career and business development and management. Admission is open to students of any age and is based on audition.

Faculty: Ted Nash, George Garzone, Steve Wilson, Tim Hagans, Jeremy Pelt, Luis Bonilla, Wycliffe Gordon, Frank Kimbrough, Bill Cunliffe, Steve Cardenas, Ben Allison, Chuck Israels, Clarence Penn, Matt Wilson.

Cost: \$8,000 with many scholarships available.

Contact: mkevans@pipeline.sbccc.edu, jalc.sbccc.edu

Jazz Camp West

La Honda, California

June 22-29

Now in its 30th year, this eight-day immersion camp places 250 students in a scenic Northern California redwoods for a combination of personalized instruction, student performances, late-night jams with 45 sterling musical faculty members.

Faculty: Past faculty have included Randy Porter, Wil Blades, Art Lande, Ratto Harris, Todd Sickafoose, Allison Miller, Lorca Hart, Jaz Sawyer, Dave Flores, Jeffrey Burr, Michael Golds, Stacey Hoffman, Anita Wardell, Kate McGarry, John Santos, more.

Cost: \$1,165-\$1,250 (cabins), \$1,135 (camping), \$1,065 (commuter).

Contact: Stacey Hoffman, (501) 287-8880; stacey@jazzcampwest.com; jazzcampwest.com

Lafayette Summer Music Workshop

Lafayette, California

August 4-9

In its 15th year, the Lafayette Summer Music Workshop provides an intimate and inspiring environment for learning and playing jazz. Master classes, improvisation workshops, combos, theory and free choice classes, are led by preeminent jazz musicians. Average student/teacher ratio is six to one, and student age is 11 through adult.

Faculty: Bob Athayde, Kyle Athayde, Rick Condit, John Ellis, Guido Fazio, Mary Fetting, Zac Johnson, Kasey Knudsen, Melecio Magdaluyo, Alex Murzyn, Dan Pratt, Colin Wenhardt, more.

Cost: \$590-\$630.

Contact: (925) 258-9145; lafsmw.org

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Mammoth Lakes Jazz Jubilee Jazz Camp

Mammoth Lakes, California

July 10–14

The Mammoth Lakes Jazz Jubilee Jazz Camp is open to students ages 13–17, and all instruments are welcome. The camp focuses collective and individual on improvisation, and campers perform several times. Instruction and performance are based in small ensembles.

Faculty: Corey Gemme, Terry Myers, Bill Dendle, Jason Wanner, Eddie Erickson, Ed Metz, Jr., Bobby Durham, Shelley Burns.

Cost: \$625.

Contact: bdendle@comcast.net; mammothjazz.org.

Mel Brown Summer Jazz Workshop

Monmouth, Oregon

August 4–10

Participants perform in both large and small jazz ensembles and attend seminars that cover various topics including

Great Basin Jazz Camp



theory, history, improvisation, the music business and music technology. Concerts throughout the week feature faculty and renowned guest artists from the area.

Faculty: Stan Bock, Renato Caranto, Keller Coker, Robert Crowell, Clay Gilbertson, Carlton Jackson, Derek Sims,

Tim Gilson, Chris Woitach, Michael Pardew, Sherry Alves, John Nastos.

Cost: \$700 (residential), \$580 (commuters).

Contact: (503) 838-8275, melbrownworkshop@wou.edu; melbrownjazzcamp.com.

Sacramento Traditional Jazz Society Youth Jazz Camp

Pollock Pines, California

August 5–11

Sly Park provides a relaxing setting for students ages 12–18 to dabble in traditional jazz and swing music technique. Focus is directed toward improvisation and small-band outings.

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July 7–12
- ★ **Jazz at Naz**
Rochester, NY
July 21–26

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Faculty: Past faculty includes Rusty Stiers, Bria Skonberg, Terry Myers, Anita Thomas, Curtis Brengle, Eddie Erickson, Lee Westenhofer.

Cost: \$625 (before June 1), \$650 (after June 1).

Contact: Bill Dendle, bdendle@winfirst.com; sacjazzcamp.org

San Jose Jazz Camp San Jose, California June 17-28

Enthusiastic high school and middle school students embrace two weeks of daylong immersion into all aspects of jazz. Included in the program are instrument training, music theory, vocal (choir and solo), Latin percussion, jam sessions and improvisation. Each student is assigned to both a small ensemble and a big band.

Faculty: Shawn Costantino, Hristo Vitchev, David Flores, John Worley, Eddie Mendenhall, Dan Robbins, Jimmy Biala, Wally Schnalle, Yuma Sung, Oscar Pangilinan.

Cost: \$700 (San Jose Jazz members), \$750 (non-members). Early-bird and multi-child discounts available.

Contact: harleyc@sanjosejazz.org; sanjosejazz.org

Sioux Falls Jazz & Blues Society Jazz Camp

Sioux Falls, South Dakota

July 16-20

Incoming seventh through 12th graders have the chance to perform on stage at Sioux Falls' namesake jazz fest at the end of camp. History, theory, and big band and combo rehearsals are emphasized by a rotating faculty.

Faculty: Chris Vadala, Dr. Paul Schilf, Jim McKinney, Mark Isackson, Augustana band students.

Cost: Before April 1: \$265 (commuter), \$318

(non-commuter); after April 1: \$291.50 (commuter), \$344.50 (non-commuter).

Contact: (605) 335-6101; jazzfestsioxfalls.com/jazzcamp

Stanford Jazz Workshop

Stanford, California

July 15-19, July 21-26, July 28-August 2, August 4-9

SJW offers three jazz immersion opportunities for young players: Jazz Day Camp for middle school students, the Jazz Camp residential program for campers ages 12-17 and Jazz Institute for Youth, which puts advanced young players together with some of the world's greatest jazz musicians, focusing on improv skills and combo performance.

Faculty: Approximately 80 faculty members, including Eric Alexander, Harold Mabern, Julia Dollison, Andrew Speight, more.

Cost: \$895-\$2145, depending on program and housing choices.

Contact: (650) 736-0324; stanfordjazz.org

Summer at Cornish

Seattle, Washington

June 3-August 30

The Cornish College of the Arts hosts a variety of workshops and courses in music alongside art, design, dance and theater instruction. Housing and scholarships are available for young artists ages 15-18, and additional programs for adults & children Ages 3-19 are available in music instruction.

Faculty: Varies depending on the course.

Cost: Courses vary in price from \$165-\$2000. View individual course listing for specifics. Register by May 3 and receive 10 percent off course tuition.

Contact: (206) 726-5148; summer@cornish.edu; cornish.edu/summer

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- **Curriculum:** Designed to meet all ability levels
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- **Ensembles:** Students assigned to small group and big band ensembles
- **Schedule:** Monday-Friday / 10:00am - 5:00pm
- **Masterclasses:** Past guests — Steve Wilson, Oliver Lake, Christian Sands, Maurice Chestnut, Steve Turre
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Roni Ben-Hur instructs campers, 2012

Adventures in Jazz

Roni Ben-Hur Camps Offer Global Jazz Odyssey to Disciplined Students

BY JON ROSS

IN LITTLE MORE THAN A DECADE, guitarist Roni Ben-Hur has created a sprawling production of music camps—founding and running weeklong study programs in upstate New York, France and now Puerto Rico. This year, Ben-Hur has taken what started as a side gig with a few students and turned it into a full-fledged business. Along with his wife, vocalist Amy London, Ben-Hur has created Adventures in Jazz, an organization to support his ever-growing stable of jazz camps.

Ben-Hur, London and bassist Santi Debriano will hold camps this year in Cabo Rojo, Puerto Rico, in March; Istanbul in July; and Schroon Lake, N.Y., in August. Vocalist Maucha Adnet and pianist Arturo O'Farrill will join the faculty at Schroon Lake. Ben-Hur is also in negotiations to create a camp outside of Madrid, Spain.

Each session is capped at around 20 to 25 students, with some sessions even limited to 15 musicians. The goal is to create an intimate atmosphere with lots of room for close, personal study.

Continuous growth and globe-trotting have characterized Ben-Hur's summer-camp ventures since their conception. The guitarist started out small in 2000 with an eight-person camp on a farm in Westchester, N.Y. Those summers grew steadily for the next five years until Ben-Hur transplanted his weeklong course to Saint Cézaire, France. It was there that he added Debriano to the teaching roster; the two have since become regular collaborators, recently releasing *Our Thing* (Motéma), a disc born from their summertime music-making. Ben-Hur has also added stops in

Bar Harbor, Maine, and Istanbul, creating a truly global reach.

In the beginning, these camps were mostly aimed at amateurs and jazz hobbyists—folks who had established day jobs but wanted intensive instruction in jazz. As the program expanded, so too did the age range, and Ben-Hur has welcomed high-school players and college students focused on building a career in jazz.

"[The students] have very demanding careers, and it was an opportunity for them to be challenged and relax at the same time," Ben-Hur said. He added that the vacation aspect of the program is very important; students occasionally take breaks from studying, journeying on small side trips and otherwise relaxing in picturesque surroundings.

For the entire week, students focus intensely on jazz in individual, small-group and big-band settings, learning straight-ahead jazz as well as genres influenced by cultures around the world. In France, the students focused on Latin and Brazilian jazz. In Spain, they incorporated flamenco music. According to Ben-Hur, the intense nature of the program leads students on musical paths that wouldn't be available had they simply been taking private instruction.

"You are surrounded by music for so many hours in the day," he said. "Things that you discover after 16 hours on your instrument by the third day are things that you wouldn't discover otherwise," he said.

When Debriano joined up with Ben-Hur in France, he gave lectures on music in the mornings and led big-band rehearsals in the after-

noons. If students were interested in bass lessons, he also made room for private instruction.

Debriano had previously taught at the university level, and he was pleased with the amount of attention Ben-Hur's students gave to their studies. As amateur musicians, they weren't focused on simply passing a class needed for graduation.

"The interest level is more consistent," Debriano said. "I think that if you're not looking for a grade, you're more relaxed and centered on your work."

He admitted, however, that students don't really have much time to daydream and goof off, even if they want to. While vacationing in a foreign land is part of the program, musicians come to Ben-Hur's camps to work hard. Students get a lot out of the experience, but bringing jazz musicians to these countries also helps local musicians excel.

"Particularly in a place like Puerto Rico, they don't get music in their regular academic environment, in their public schools," Debriano said. "A lot of these musicians, they're self-taught and they don't have any formal training whatsoever."

Vocalist Amy Begel has been with Ben-Hur since the beginning. She had been taking private lessons from Ben-Hur at the Kaufman Music Center in New York when she noticed that some students took off during the summer for a variety of jazz camps. She told Ben-Hur about a friend's farm in Westchester, and the precursor to Adventures in Jazz was born.

Begel remembers those first years as full of intensely music-driven study undertaken by a close-knit musical family. As time went by, she said Ben-Hur simply opened his camps to an extended family and watched it grow.

"At one time, I said, 'I've created a monster.' Since then, one thing has led to another, and it's been a really amazing development to watch," Begel said.

Begel, who has also studied with Ben-Hur in France, said these inspiring surroundings really help the music-making. "I think everybody recognizes that where you are matters and that it feeds the music," she said.

Any jazz camp operating today has to deal with the current worldwide economic malaise. For Ben-Hur, his overhead is small, and the faculty is like family, so he said they can be a little flexible if enrollment doesn't hit the needed target of around 20 students. While economic worries might have kept some people away last year, Ben-Hur hasn't experienced much of a push back this year.

"Last year, we got a lot of people who were telling us they had to change their plans because of the economy," Ben-Hur said. "But now it seems like people are much more optimistic."

With an affordable, intimate camp that focuses on cross-pollination and the world music aspects of jazz, Ben-Hur thinks he's hit on a good formula. Though he'll reach critical mass at about 40, he said, there is room for significant growth—and if the last decade is any indication, a greater thirst for adventure.

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Faculty: Oscar Jan Hoogland, Felicity Provan, Carl Ludwig Hübsch, Ernst Glerum, Han Bennink.

Cost: \$500.

Contact: dutchimprovacademy.com.

International Music Camp

International Peace Garden on the border between Manitoba & North Dakota
July 14-20

The International Music Camp provides a full week of jazz studies, from performing with a big band to studying jazz theory and improvisation, performing in combos, and attending jazz master classes. The option to study privately with one of IMC's artist-teachers is also offered. Students must be in grades 7-12 and have at least three years of playing experience in order to enroll.

Faculty: Greg Gatien, Dr. Adam Estes, Dr. Matt Patnode, Anna Penno, Dr. Johan Eriksson, Dean McNeill, Jim McMahon, Keith Price, Jesse Dietschi, more.

Cost: \$375 (before May 1)/\$390 (after May 1).

Contact: (701) 838-8472;
internationalmusiccamp.com

Juilliard Winter Jazz School

Melbourne, Australia
June 30-July 6

In addition to a nearby Juilliard summer program option in Kanagawa, Japan, students ages 14-17 can venture down under to Trinity College at the University of Melbourne for a thorough Juilliard School education in drums, bass, piano, guitar, trumpet, trombone or saxophone. Campers work in ensembles with other students to prepare for their final concert, as well as take notes from the Juilliard Jazz All Stars who will deliver special live performances.

Faculty: Carl Allen. 2012 Juilliard Jazz musicians included Rodney Jones, Matthew Jodrell, Michael Thomas, John Tate, Chris Ziemba.

Cost: \$1575 AUD.

Contact: Trinity College Office, 61 3 9348 7486, jazz@trinity.unimelb.edu.au.

Ottawa Jazzworks

Ottawa, Ontario, Canada
August 13-18

Located on AMMAC Music Centre on scenic Lake MacDonald north of Hawkesbury, Ontario, Jazzworks emphasizes ensemble instruction and combo performance for singers and instrumentalists of all skill levels in a relaxed atmosphere. Instruction includes a broad range of rehearsals, master classes, workshops, improvisation classes and concerts, as well as a "Singer Intensive" program for budding vocalists.

Faculty: John Geggie, Jim Lewis, Nick Fraser, Jean Martin, Rob Frayne, Julie Michels, Christine Duncan, Dave Restivo, Nancy Walker, Kevin Barrett, Frank Lozano, Rémi Bolduc, special guests.

Cost: Cost varies depending on program option selected. Visit jazzworkscanada.com for more information.

Contact: jazzworkscanada.com; (613) 523-0316.

Jazz Intensives: Samba Meets Jazz

Rio de Janeiro and Salvador, Bahia, Brazil and Bar Harbor, Maine

March 23–30, July 21–27,
July 28–August 3

With sister camps in Bar Harbor, Maine, Samba Meets Jazz delivers vocal and instrumental workshops for musicians of all skill levels. Students will expand their musical and cultural horizons as they participate in camp activities centered around Brazilian jazz. The jazz intensive includes ensembles, big band, improvisation and harmony, clinics, private lessons, and jam sessions.

Faculty: Nilson Matta, Arturo O'Farrill, Ivan Lins, Mike DiRubbo, Alfredo Cardim, Pascoal Meirelles, Muiza Adnet, more.

Cost: TBD.

Contact: Alice Schiller, (888) 435-4003; alice@sambameetsjazz.com.

University of Manitoba Jazz Camp

Winnipeg, Manitoba

August 18–24

Now in its 20th year, this weeklong summer jazz experience welcomes players of all ages and abilities. A student-to-instructor ratio of 10 to one ensures personalized attention for the high school and college students that attend. Concerts, such as the Cool Wednesday Night Hang, Winnipeg Art Gallery Jazz Concert, and Student Finale Concert, are frequent.

Faculty: Steve Kirby, Quincy Davis, Jimmy Greene, Derrick Gardner, more.

Cost: TBD.

Contact: Warren Otto, (888)216-7011 ext. 8006, w_otto@umanitoba.ca; umanitoba.ca/summer



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How Developing a Formal Blueprint Can Guide the Compositional Process

I am constantly fascinated by the diversity of creative processes employed by various composers in the development of their work. My primary interest in analysis is a means of reconstructing the creative process used to construct a musical piece; I am always concerned with *how* something is done and *why*. When composing, I don't sit down to create a new work or modify an existing work unless I have determined and developed a formal path that I want to follow. What will be happening within the first 20 seconds of the piece? What will be the role of every instrument within those first 20 seconds? What will be unfolding 2 minutes into the piece, and how will the material in the first 20 seconds connect to what has developed 20 minutes in? How will improvisation fit into the composition's overall framework, and how will it serve to recontextualize and expand the composed material?

I recently completed a composition for piano, drums and flute that was directly influenced by my recent studies in the *mridangam*, a South Indian pitched percussion instrument (see Example 1). The piece is inspired by the low/high relationships of the pitched drum. It begins with an intro, the aim of which is to create a direct correlation for the listener between the low/high registers of the instruments—low notes of the piano with the kick drum, high notes of the piano with a cross stick on the snare. This serves to create a rhythmic unity between the drums and the piano. I use the same intervals in both hands of the piano to encourage perceptual segmentation in the mind of the listener, a mental chunking of the flow while working with an established continuity between the drum part and the piano part. In addition, the intro is concerned with disguising the tempo in a subversive fashion. The synchronicities of register between the piano and drums create the implication that they are working together as one hyper instrument. Different groupings of polyrhythms create the illusion of a tempo change. The flute enters in counterpoint to the drums and piano; having the new voice behave independently of the existing ones gives the impression of melodic fragments unfolding at different rates.

While writing this piece, I began thinking about a concept for a solo section in a new piece based on a similar framework. By reworking the introduction in Example 1, utilizing the same concept of low/high register relationships and using an identical intervallic structure, I was able to construct a meticulously designed vehicle for improvisation. The solo section contains several pivot points, or points of reference, for the soloist

to work with and communicate with the rhythm section (see Example 2). After I completed the section at rehearsal letter B, I chose to use the composed material from rehearsal letter A as a jumping-off point for the start of the solo section. The material at rehearsal letter A, as you can see, is taken directly from that at rehearsal letter B.

Another piece of mine, which uses one main idea throughout the entire piece, is "Singular Arrays," from the album *Rotational Templates*. The score for this piece can be found in my new book *Travis Reuter: Compositions* (Mel Bay). "Singular Arrays" is mainly concerned



Travis Reuter

Example 1

Example 2

Example 2 musical score showing Electric Bass and Drum Set parts. The score is divided into sections A, B, and C. Section A is marked 'OPEN, letter B on cue' and Section C is marked 'OPEN, trumpet solo'. The tempo is 120. The score includes various time signatures and musical notations.

with instrumental independence and rhythmic counterpoint over a form that is in a perpetual state of transformation. The orchestration splits the ensemble in half during the introduction, with the groupings of guitar/saxophone and bass/drums pitted against each other. The piano enters eventually, joining the bass and drums at first. Over time, it becomes the free agent in the piece, connecting the two halves of the ensemble together while aiding in the compositional development. After a drum solo, there is a solo section for the piano that contains notated material for the bass and tenor saxophone. This notated material recalls the melodic angularity and driving rhythms of the initial sections, contributing to the development of both the composition and the improvised solo.

In addition to a carefully devised roadmap, my interests also inform my approach to composing. The two main elements that I keep in mind

while working on a piece are formal structure and rhythm; these two aspects are always at the forefront of the overall concept I have in mind for any new composition. Discipline is also a factor; I try to only work on one piece at a time, even if working on a piece leads to new ideas for a second piece. Despite all of the above, I cannot overstate the importance of digesting new music, including live concerts, recordings, scores and experiences. Immersion and collaboration have been indispensable to the development of my work. **DB**

TRAVIS REUTER IS A NEW YORK CITY-BASED GUITARIST AND COMPOSER. HE ATTENDED THE NEW SCHOOL FOR JAZZ AND CONTEMPORARY MUSIC, WHERE HE STUDIED WITH ADAM ROGERS, BEN MONDER, VIC JURIS AND STEVE LEHMAN. HE HAS ONE ALBUM OUT AS A LEADER, *ROTATIONAL TEMPLATES* (NEW FOCUS, 2011), AND CONTINUES TO REMAIN ACTIVE IN NEW YORK CITY AS A BANDLEADER AND SIDEPERSON IN NUMEROUS PROJECTS. REUTER IS A MEL BAY ARTIST, AND A COLLECTION OF HIS ORIGINAL COMPOSITIONS IS AVAILABLE IN BOOK AND EBOOK EDITIONS THROUGH MEL BAY PUBLICATIONS.

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BY DAN WILENSKY

Lose Yourself in the Music—Without Getting Lost

Your prowess as an instrumentalist means precious little if you're not also a good musician. Beyond articulation, phrasing, dynamics and an innate sense of swing lies the rarefied realm of sonic poetry—of unadulterated soul. To get there you need to live a little, play with and listen to superior musicians and call on a spirit or two. Then, perhaps most importantly, you need to maintain discipline in the heat of the moment. It's this last skill that enables you to channel all that creative energy into a clear message, and it's the most difficult skill to master.

Great music has a supernatural quality about it that transcends mere technical or intellectual prowess. We know that our emotions, our spontaneity and our capacity for nuance all play a significant role, but it's possible that God, ESP or the planets are there to help us, too. The point is, you should "get out of the way" to make room for a visit from Beyond. Once you've learned a piece of music or memorized a set of chord changes to improvise on, you must "lose" yourself in the music, and let it flow through you; just play. Sometimes the music itself is enough to get you to stop thinking. On other occasions it may help you to "go someplace else" through visualization: Think of shapes, colors, someone you love, space, the beach, Italy, nothing. The games you played as a child were spawned by your unbridled imagination; the same wellspring of creativity can work wonders for you now.

But you've got to know where "I" is. You've got to be aware of your role in the music. And you must be able to execute your fabulous ideas without actually playing all of them.

Indian sitarists and tabla players often study for 20 years or more before they allow themselves to perform in public. They must master approximately 360 *talas* (rhythmic cycles) and hundreds of shorter rhythmic patterns, improvise well, know how to play at both breakneck and tortoise-slow tempos, be versed in all of the arts and find the time to practice yoga and meditate. Sixteen-hour practice routines are common.

Similarly, mastering the technical and harmonic intricacies of jazz requires complete dedication and long hours of solitary practice, yet lots of sitting in and hanging out. All serious musicians spend a great deal of time alone, are continually humbled by the music they are attempting to tame and often don't pursue "normal" social and recreational activ-



Dan Wilensky

ities. Though you may choose to focus on other musical areas—or develop less self-abusive practice habits—let these insanely devoted musicians energize you. Also look to other fields for inspiration, like science, sports and skilled manual labor. Dedication to craft is evident in all of these demanding fields. The superior quarterback doesn't allow "the zone" to obfuscate his skill as a passer; he's also got to know when to run, throw it away or simply go down. The quarterback who also has fun playing the game, enjoys competition and knows how to capitalize on the inevitable spontaneity that occurs in team sports is untouchable.

Conversely, when was the last time that you completely stopped playing and listening to music for a while? You should do this periodically, particularly if you work or practice a lot. If you desperately miss playing, so much the better. Your musical imagination will rekindle itself when you let it rest, and you'll find time for important people and activities you've neglected during your practicing, composing and gigging frenzies.

It is essential to remember that the richness of your musical vocabulary and your ability to use it effectively are enhanced by the depth of your life experience.

I grew up in that mecca of the counterculture, Berkeley, Calif. There were so many alternative lifestyles available that many people forgot what they were escaping from. By the time I was 5, I had learned more about Transcendental Meditation than baseball; later I dabbled in yoga, organized religion, exotic

diets, astrology and other life aids.

Musicians as a breed are enthusiastic about anything that can help them relieve the stress of their relatively erratic lifestyles and unleash their creative energy. Consequently, they're vulnerable to fads, fanatics and fetishes. Though there are many worthy alternative lifestyles to try, don't let tai chi and chai tea rule your life. Don't practice feng shui more than you practice the piano.

You may have to look no further than your chosen field for spiritual enlightenment. At its best, playing music in a group is a glorious celebration of the collective—of sacrifice for the greater good. It don't mean a thing if you ain't cooperating! Even when you practice or perform alone, you must harness your ego to your instrument and surrender yourself to the music you are playing.

It is said that nine-tenths of originality is bad memory—and nine-tenths of genius is hard work. I'd put it in another way: Originality is partly a creative synthesis of the best in classic work. And true genius is so rare, we'll never truly understand it. Know the traditions from which you draw and combine the elements of sound, rhythm, harmony, phrasing, emotional intent and technique in innovative ways and thereby find your own voice. When you cultivate your own musical identity, you'll sleep better at night and stand a better chance of having a long, satisfying and potentially lucrative career.

Alas, the workaday world of a professional musician does not usually allow or promote such high-minded experimentation. Be prepared anyway. Most producers, arrangers, composers and bandleaders expect their sidemen to be able to both "read the ink" and add tasteful embellishments on demand. Learn to interpret music in your own way; a spontaneous grace note or fall-off can make the difference between a flat performance and a dynamic one. If the gig or rehearsal you're doing allows even a little creative latitude, try to enhance the written music. Try leaving a note out here and there, adding a run or a turn, playing something in a different octave, momentarily changing the groove, growling—anything that makes the music speak. If your employer hates what he hears, he'll let you know and you can humbly saunter back to your corner and play the unadorned chart.

You'll get your chance to bust out and let go. Just make sure you're present when it happens. **DB**

SAXOPHONIST DAN WILENSKY HAS TOURED AND RECORDED WITH HUNDREDS OF ARTISTS, INCLUDING RAY CHARLES, JACK MCDUFF, SLICKAPHONICS, STEVE WINWOOD, JOAN BAEZ, CORNELL DUPREE, MARK MURPHY, R. KELLY, MANHATTAN TRANSFER, JAMES BROWN AND DAVID BOWIE. HE HAS PLAYED ON NUMEROUS JINGLES, FILM SOUNDTRACKS AND TV THEMES. HIS BOOKS *MUSICIAN!* AND *ADVANCED SAX* AND HIS FOUR CDS AS A LEADER ARE AVAILABLE AT DANWILENSKY.COM.



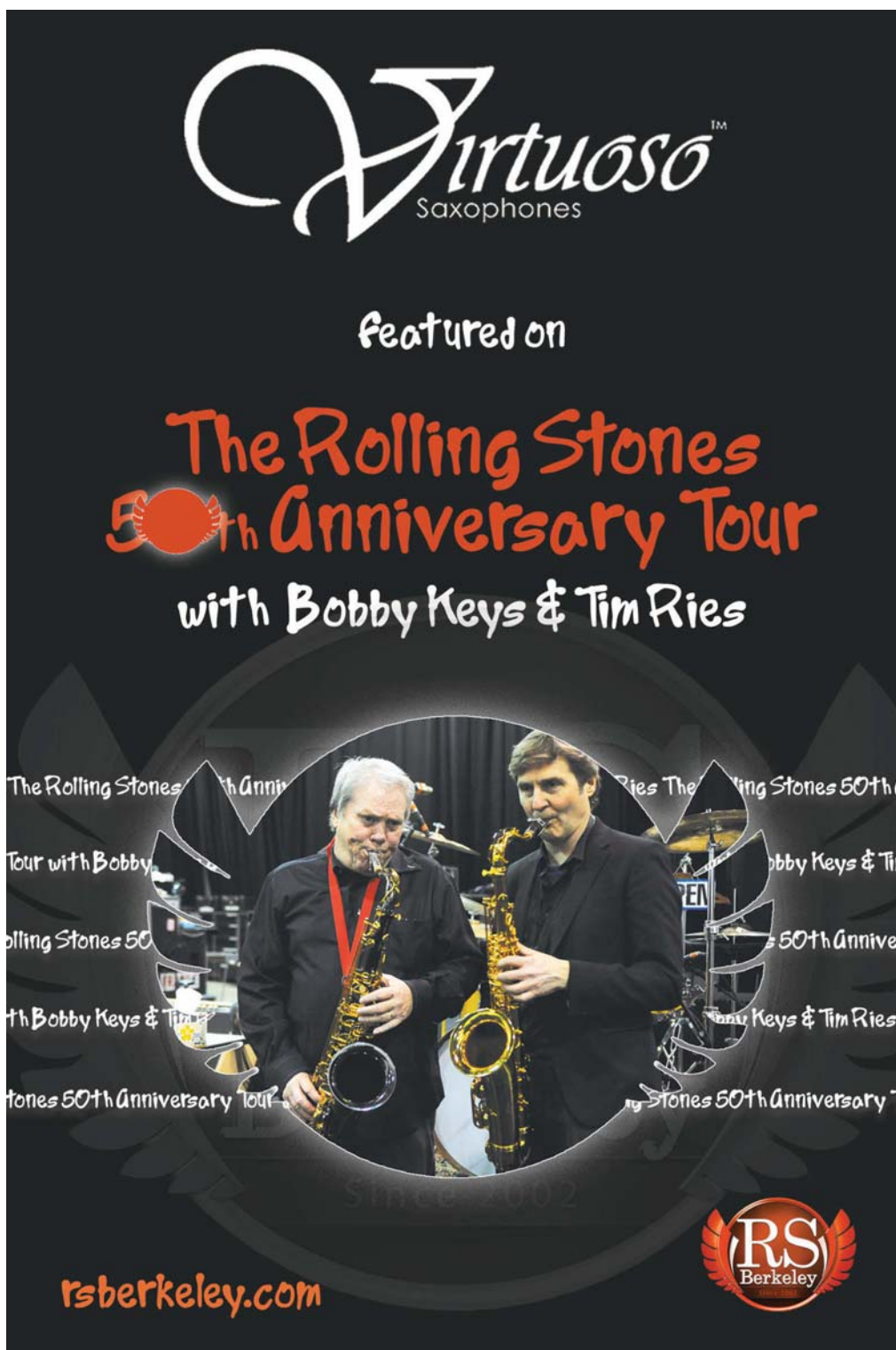
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Bob Brookmeyer's Melodic Trombone Improvisations on 'Ho Hum,' 'Cameo'

On Oct. 18, I conducted several compositions by Bob Brookmeyer in a memorial concert celebrating his teaching at the New England Conservatory. As I was preparing for the concert, I became increasingly fascinated by how the valve trombonist improvised over a couple of those compositions. Of course, he had an intimate knowledge of the details of his own writing that no other improviser could have. Perhaps no one will ever improvise over his compositions with the same authority and understanding. Yet some of how he approached improvising over his own compositions was straightforward enough that I thought it would be worth reflecting on.

On *Gloomy Sunday And Other Bright Moments*, Brookmeyer's first large ensemble



Bob Brookmeyer

recording for Verve (1961), he improvised over an original composition entitled "Ho Hum." I was struck by how deliberately his solo fit around the backgrounds at the beginning of his solo.

Just after this passage, there is a section in

which the accompaniment suddenly shifts radically, both in mood and texture, with dissonant written-out voicings in the piano combined with low-register writing in the trombones and baritone saxophone. Brookmeyer's improvisation changes direction just as suddenly in a perfectly complementary fashion, descending into a lower register himself, while playing in a much more chromatic style. And in the final few measures of his solo, when the feel changes from a "four feel" to a "two feel," his playing adopts a fittingly self-consciously "corny" character.

On "Cameo," from Brookmeyer's 1997 *New Works* recording, he improvises over the chords to a well-known standard. But more than improvising over the harmonies, he is creating a spontaneous melody that is integrally connected to the background figures that he has composed. During the second "A" section, we hear one of the most sublime examples of how an improvised melody can work together with a preconceived accompaniment.

This is a piece that I heard Brookmeyer perform at NEC many times. I was repeatedly astounded at how creative he could be while always keeping in mind how his improvisation related to the written backgrounds. I think that this particular approach to melodic improvisation came easily to Brookmeyer. And as a result, he tended to underplay its value. But when I considered doing this piece in the memorial concert, I decided that I could not imagine anyone playing over this other than Brookmeyer.

One of the difficult things to reproduce is the spirit and melodicism behind Brookmeyer's improvisations. To encourage a soloist to improvise lines with rhythms that complement the rhythms of the background figures is simple enough. But part of Brookmeyer's gift was improvising lines with an almost "fixed" rhythm without making it feel predictable or stiff. He always maintained his relaxed swinging quality.

"Ho Hum"

Brookmeyer

4 trumpets

Ensemble

5 saxophones, 3 trombones

5

5 saxophones, bass

9

Chords: B \flat .9, B7(#9), B \flat .7, A7#9(#11), A \flat 9sus, A \flat 13(+9), D \flat 9, A \flat 13(+9), D \flat 9, A \flat 13(+9), D \flat 13 C+9, B9, B \flat 9, E \flat .7, A \flat 13sus, F-7(+5), B \flat 7(+5), E \flat .11, A \flat 13sus, C-7, F7(+5)

"Cameo"

And the harmonic and melodic integrity of his lines never seemed to be hampered by the limitation that he might have felt regarding the need to fit into the precomposed context. Interestingly, Brookmeyer often plays pitches in these two examples that conflict with the given harmony (F-natural over D9 and E-natural and A-natural over G alt. in "Cameo"). In composition as well and improvisation, Brookmeyer always encouraged musicians to trust their melodic impulses.

I like to think that all soloists try to improvise in a way that is respectful of the compositional context over which they are playing. But Brookmeyer's attention to the details of the context is beyond what I hear in most soloists playing in a big band setting. It is as if the improvising is part of the compositional process. Rather than thinking of the solo as being predominant or more important than the accompaniment, Brookmeyer's improvisation becomes just one part of the musical fabric. He would often complain to me about composers who gave too much

emphasis on the improvisations in their writing for big band. He felt strongly that it was the composer's responsibility to set the stage, the tone, the character of the composition. One of his lessons to young composers was "Don't start the solo until it's the only thing left to do." But he was equally unhappy when he heard soloists who soloed without being attentive to the thematic and dramatic context in which they were placed.

I never fully understood what Brookmeyer was talking about until he was gone. Suddenly, I had to guide our students in how to improvise over his music. Again, I cannot imagine that we will ever duplicate the magic that Brookmeyer created when he played over his own pieces. But we can learn a lot by studying how he did it, a master improviser improvising over his masterful compositions.

DB

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Godin 5th Avenue Composer GT Archtop

Expanding Tonal Possibilities

Godin entered the archtop market with the release of its Kingpin model, the first offering in the company's 5th Avenue line of guitars. Since its 2008 release, Godin has steadily expanded the 5th Avenue series, offering cutaways as well as single- and dual-pickup versions. With five successful designs already under its belt, Godin recently added a sixth member to its hollowbody archtop family: the Composer GT, a versatile and affordable guitar that delivers a nice mix of jazz warmth and bluesy bite.

In developing the 5th Avenue series, Godin set a goal to recreate the spirit of a classic 1950s American archtop and combine it with the smooth, easy playability found in contemporary axes. Value was also a key factor, as Godin wanted to keep the guitars at an affordable price point. "We wanted to make a luthier-grade jazz guitar at a price that would not scare away the beginner and could also be appreciated by the pro," Mario Biferali, sales and marketing manager at Godin, said of the new Composer GT model.

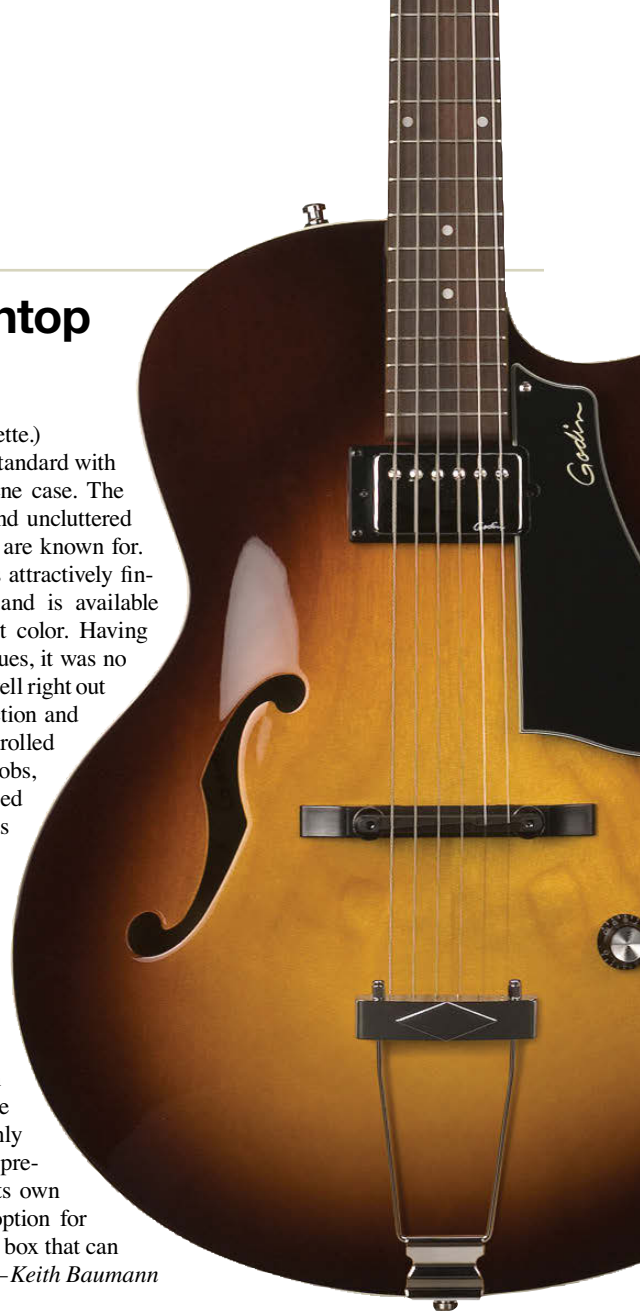
As part of the 5th Avenue family, the Composer GT shares many of the specs found in its older brothers, including a molded laminate Canadian wild cherry arched top and back, silver leaf maple neck and rosewood fingerboard. Its single-cutaway, fully hollowbody, trapeze tailpiece, adjustable floating Tusq bridge and headstock design are also reminiscent of the previous offerings. What sets the Composer GT apart from the pack is its single full-size custom Godin humbucker pickup mounted into the guitar's top at the neck position. (In contrast, Godin's Jazz model features a floating mini-humbucker that pro-

duces a very different tonal palette.)

The Composer GT comes standard with a lightweight Tric polypropylene case. The guitar has the classic design and uncluttered simplicity that Godin archtops are known for. The single-bound cherry top is attractively finished in a high-gloss polish and is available in either a natural or sunburst color. Having checked out previous 5th Avenues, it was no surprise that the guitar played well right out of the box with comfortable action and a solid setup. The pickup is controlled by simple tone and volume knobs, and I was particularly impressed with the wide variety of sounds that this guitar can produce. The pickup is very responsive, and the tone pot has an extremely wide sweep capable of delivering everything from the darkest jazz tones to the brightest blues punch.

Considering all the available 5th Avenue models, Godin has done a nice job with the Composer GT, which not only builds on the strengths of the previous designs but also offers its own unique voice. This is a nice option for those looking for a jazz-worthy box that can also do a whole lot more. —Keith Baumann

Ordering info: godinguitar.com



MacSax Bob Sheppard Signature, FJ III Mouthpieces

Dark or Bright Jazz Setups

MacSax's mouthpieces are based on classic 1950s and '60s designs and benefit from modern improvements in manufacturing. I play-tested two of the company's new-generation mouthpiece offerings—the Bob Sheppard Signature Edition and the FJ III—on vintage Selmer Mark VI alto and tenor saxophones.

The Bob Sheppard model is available in alto facings of 5–8 and tenor facings of 6*–8*. The FJ III is available in alto facings from 5–9 and tenor facings of 6*–10*.

I focused on the alto pieces first. I set up a Bob Sheppard alto (6*) with a Rico H ligature (included) and a #2½ Vandoren reed. Based on the design of a New York Meyer, the hard-rubber mouthpiece was free-blowing, with just the right amount of resistance and a clean, clear tone on the darker side of the spectrum but with a full mid-range of overtones. One characteristic of the Sheppard alto model that stood out was how much you could push it and still maintain great control and tone.

The hard-rubber FJ III alto (6), outfitted with a Rovner

Legacy ligature, played with an overall brighter tone. I could push it to extremes and have it respond evenly throughout the saxophone's range. The FJ III's chamber features a specially contoured floor and a very slight baffle that create a big, flexible sound that maintains its center and projects well.

Switching to tenor, I tried the Bob Sheppard hard-rubber mouthpiece (7*) with a #2½ Vandoren reed and the Rico H ligature. Featuring a large, round chamber with a gentle rollover baffle, this mouthpiece helped me create a warm, lyric sound. Essentially an improvement on the "Slant Signature" Otto Link mouthpiece design, it responded well throughout the range, with nice, even control in the low register.

The metal FJ III tenor mouthpiece (8), outfitted with a Rovner Platinum ligature, was a brighter-sounding, flexible mouthpiece with great response and tonal stability. (The FJ III is also available in a metal baritone sax model.)

—John Ruf

Ordering info: macsax.com

Gon Bops El Toro, Alex Acuña Cajons

Cratefuls of Tone

Gon Bops has introduced two new cajons to its Latin percussion line. The El Toro cajon is named for the acclaimed percussionist Efrain Toro, and the Alex Acuña Special Edition cajon draws its inspiration from the legendary Weather Report sideman. Both instruments are hand-crafted in Peru.

Gon Bops started out in the 1950s as a respected conga builder and eventually expanded the line into other Latin American instruments. The company went through a series of acquisitions until it finally ended up in the hands of Sabian in 2010.



When translated from Spanish to English, cajon literally means “crate.” It is widely believed that the cajon originated in Peru during the 19th century or earlier and went through many iterations that followed the movements of slave musicians in Spanish colonial America. A longtime staple of Latin American music, the cajon was introduced into flamenco music in the 1970s, and a guitar string was added inside the playing surface to give the instrument a snare effect. Since then, it has been a staple of the flamenco style and has been making inroads into other contemporary Western styles of music due to its ability to create a wide variety of sounds similar to a drum set.

The El Toro cajon is made from Peruvian mohena wood and has a striking piano black finish. It is also referred to as a snare cajon due to the central placement of the guitar strings. On the inner side of the playing surface, the guitar strings make two large V’s that run vertically the entire length of the cajon, so the

snare snap is a consistent element with most slap strokes. The playing surface itself has an angled contour that helps to boost the low-end tones when played with a meatier attack such as the palm. Since the front-to-back distance at the top of the cajon is narrower than the distance at the bottom of the cajon, the farther down you make your low-end hits, the deeper the resonance is going to be. The frequency range is quite extreme as you go from the tight snare slaps on the top edge to the low bass thumps in the center of the instrument. The El Toro has four rubber feet on the bottom to minimize unwanted resonance from whatever surface the instrument is sitting on.

The Alex Acuña Special Edition cajon is a visually stunning item. The finish is a Peruvian hardwood with dovetailed corners and a mosaic pattern that is made out of individual wood tiles. It offers plenty of tonal versatility, which can be credited to the string placement and also the large number of screws that attach the playing surface to the rest of the box. The guitar strings are somewhat unobtrusive, with three strands that cross diagonally across both of the upper inside corners of the playing surface. This leaves a lot of playing area in the center of the instrument that can be struck with no snare effect. The front panel attachment screws can be adjusted to dial in the snap and resonance of the cajon. Compared to the El Toro, I found the Alex Acuña cajon to have a more consistent low-end tone up and down the playing surface due to its symmetrical shape.

Both of these exquisite-looking and great-sounding cajons should be strongly considered if you are in the market for Latin percussion instruments.

—Matt Kern

Ordering info: gonbops.com



L.R. Baggs M80 Guitar Pickup

Superior Vibrations

L.R. Baggs has introduced the M80 guitar pickup, which takes the magnetic pickup to a new level by utilizing a floating coil design that’s capable of sensing an acoustic guitar’s body vibration.

The floating coil technology was developed in 2005 and first appeared in the Baggs M1 pickup. Based on a humbucking design with two independent coils, Baggs made a radical design enhancement by suspending the secondary hum-canceling coil, allowing it to freely move as the instrument vibrates, creating subtle variations in the magnetic field—similar to the way a dynamic microphone functions. The new M80 design takes this technology and adds a redesigned coil-suspension system completely detached from the primary coil bobbin, allowing for freer movement and a greatly increased sensitivity to vibrations.

Although magnetic pickups have been in use since the 1930s, they have suffered from an inability to accurately reproduce the acoustic tone of an instrument. Piezo transducers and microphones became the industry standard, and although notably better at capturing acoustic timbres, both solutions are prone to feedback at high volume levels, which is not as big of a problem with magnetic pickups. In developing its suspended “3D Body Sensing” coil design, Baggs has created a system that delivers the best of all worlds.

The M80 mounts easily into the sound-hole of a guitar with two screws and can be hard-wired through a standard endpin jack or connected via an optional external cable. The M80 can be run in passive or active modes, with a volume knob onboard that’s functional only when running in active mode. The battery level indicator is also a nice addition. I tried the M80 out on several acoustic guitars and even had an M1 available for comparison. I was impressed with the warmth and depth of the pickup and could really hear the difference when comparing it to the older M1. The M80 is a superior choice for acoustic guitar amplification.

—Keith Baumann

Ordering info: lrbaggs.com

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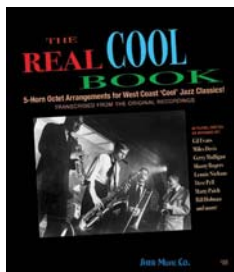
TAKE A LOAD OFF

Pure Acoustic's Linnd Laxo violin shoulder rest features a solid crossbar that eliminates splay and offers complete stability to the player. The lightweight shoulder rest allows a violin to resonate with complete freedom from restriction, dramatically improving both tone and volume in comparison to other shoulder rests. Its non-slip feet attach outside of the purfling line, placing no load or dampening on the back of the violin. **More info:** linnd.co.uk



UPDATED ORGAN-ISMS

The Nord Electro 4 features the flagship Nord C2D's tone wheel organ engine with a redesigned key-click simulation and the rotary-speaker simulation of a vintage 122 Leslie. The percussion model has been improved to offer increased control over the percussion levels when playing near-legato. The Electro 4 also features Vox and Farfisa organ simulations and is compatible with the Nord piano library. **More info:** nordkeyboards.com



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Sher Music's *The Real Cool Book* features 14 charts of West Coast jazz tunes transcribed for octet. The package includes eight books for each of the following players, transposed to their keys: piano, bass, drums, trombone, trumpet, alto sax, tenor sax and baritone sax. Complete scores and horn parts in other keys are available for download.

More info: shermusic.com



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Remo has launched a new line of world percussion products called Versa Drums that make it possible for one drum to create four different sounds simply by changing out the head. The lightweight, compact drums are offered in three basic shells—djembe, timbale and tubano—all with the same bearing-edge diameter and a corresponding interchangeable drum head. A fourth Not So Loud head can replace any of the other heads for applications that require less volume. **More info:** remo.com





THE NEW NEO

Genz Benz has debuted two NX2 series lightweight bass cabinets that replace its NeoX line. The cabinets feature multiple improvements, including proprietary neodymium loudspeakers and an advanced design that adds strength and reduces weight. More info: genzbenz.com



NOIR TUNER

TC Electronic has released the PolyTune Noir. A limited-edition black version of the PolyTune, it uses the same technology as the original and shows the tuning state of all strings simultaneously when a guitar is strummed. The tuner boasts ± 0.5 cent precision in chromatic mode and ± 1 cent accuracy in polyphonic mode. The PolyTune Noir also features Drop-D and capo modes, as well as true bypass for zero tone coloration. More info: tcelectronic.com

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juilliard.edu/summerjazz

Third Stream Runs 40 Years at New England Conservatory

Gunther Schuller became a visionary in the 1950s. The acclaimed classical French horn player with the Metropolitan Opera, whose interest in jazz deepened while working with Miles Davis on *Birth Of The Cool* and being around the New York bebop scene, collaborated with Modern Jazz Quartet member John Lewis to formulate ideas about uniting jazz and classical in a new music he called Third Stream.

Though the Third Stream movement flattered in the 1960s, things improved considerably in 1972 when Schuller, then president of the New England Conservatory, opened a Third Stream department with pianist Ran Blake as chairman. Blake was open to fusions involving more than jazz and classical. "I love gospel music and I like Ornette, so I wanted a wider thing," Blake recently told *DownBeat*. In 1995, the innovative program underwent a name change to Contemporary Improvisation (CI).

Hankus Netsky, an authority on Jewish music, has been a whirlwind of CI activity since his appointment as head of the CI department in 2007, transferring from a similar position in the jazz department. In recent months, he's overseen at least 25 workshops and concerts in celebration of TS/CI's 40th anniversary. One highlight was "Rebirth of the Third Stream," a gala at Jordan Hall featuring Ken Schaphorst's sparkling fresh NEC Jazz Orchestra (plus the ageless Blake near concert's end) on an inclusive program that included works by Blake, Charles Mingus, Duke Ellington, Leonard Bernstein and Tchaikovsky. Special CI events have continued well into 2013, most taking place on campus in Boston while a few other were held in New York. Among the festivities are a salute to composers Anton Webern and Thelonious Monk; a North African-inspired jazz meeting between venerable pianist Randy Weston and the NEC Jazz Orchestra; and a concert/panel discussion with Schuller.

"Gunther was challenging the labels in the 1950s, and he's still doing it in his late eighties now," Netsky said. "We have him co-curating 'From Third Stream to Contemporary Improvisation' with Tanya Kalmanovitch, who's on our faculty and is a Juilliard violinist well-known for her improvising and composing. I thought it would be great for them to show what the TS concept has evolved into. We've even invited Gunther to hear our current students to see if he could help them with their own music."



ANDREW HURLBUT

Netsky said the CI program's real strength rests in the diversity of the 43 students.

"CI is really the umbrella term for the composer-performer-improviser that's not related to a specific genre," he said. "It just reflects what musicians from all over the world have been doing for years. For instance, we had a student, a well-known musician in Iran, come here playing traditional Persian music. He wanted to collaborate with musicians from everywhere. Now he's transcribing Mingus!"

"So what we do is provide grounding in all skills and techniques and improvisational traditions. We also conceptualize interdisciplinary ideas, the things that a musician needs to take on any style of music.

"Look at the students who have come out of our department, people like Don Byron, John Medeski and Jacqueline Schwab, who played piano on Ken Burns' PBS *The Civil War* films. There are loads of these alumni who are great role models. The folks I believe are emerging as the musical leaders of today are the ones that are multilingual, that can cross boundaries and create an inclusive musical picture that is really contemporary."

Netsky summed up the CI experience with characteristic enthusiasm: "It's really different every year. We always get to the end of the year and go, 'Whoa! That was amazing!' The main thing is that people are starting to get an idea of what it is that we do." —Frank-John Hadley



Class Acts: The Thelonious Monk Institute of Jazz has appointed Herbie Hancock and Wayne Shorter as distinguished professors at the Thelonious Monk Institute of Jazz Performance at the UCLA Herb Alpert School of Music. Hancock and Shorter will teach the Monk Fellows individually and as a group each month throughout the academic year, focusing on composition, improvisation and artistic expression. The NEA Jazz Masters will also lead master classes open to all UCLA students. Details: monkinstitute.org

Released from the Wild: Jazz researcher and pianist David Wild contributed liner notes to John Coltrane's *Sun Ship: The Complete Sessions*, a release of everything recorded during the classic John Coltrane Quartet date. Wild also co-authored *The John Coltrane Reference*, which has been reissued as a paperback/eBook reprint, with Lewis Porter, Chris DeVito, Wolf Schmalzer, and Yasuhiro Fujioka. Wild completed his master's in jazz studies at University of North Texas in spring 2012.

Details: unt.edu

Southern Roots: The Adrienne Arsht Center for the Performing Arts of Miami-Dade County and Larry Rosen presented "Jazz Roots: A Larry Rosen Jazz Series—Jazz and the Philharmonic" on Jan. 11 in the John S. and James L. Knight Concert Hall in Miami. This event integrated jazz and classical music and featured a roster of jazz and classical musicians that included Bobby McFerrin.

Details: miami.edu

Jazz Blog: Columbia University has launched a Jazz Information Retrieval blog for the JIR project, the music information retrieval part of the university's J-DISC initiative. J-DISC aims to add a diverse range of data on important recordings into a single repository for the sake of research in jazz studies. The JIR team will post news and experiments on the blog as it applies MIR techniques to the special challenges posed by jazz. Details: columbia.edu

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Blindfold Test > BY TED PANKEN

Ed Cherry

Guitarist Ed Cherry is one of the most versatile, soulful guitarists on the scene, with sideman credits ranging from Dizzy Gillespie to Henry Threadgill, as well as a string of impeccable leader projects. His latest album, *It's All Good* (Posi-Tone), was recorded with organist Pat Bianchi and drummer Byron Landham. This is Cherry's first Blindfold Test.

Russell Malone

"The Witching Hour" (*Triple Play*, Maxjazz, 2010) Malone, guitar; David Wong, bass; Montez Coleman, drums.

Russell Malone. I think it's his trio record, which I haven't heard yet. I love Russell. He's coming out of the African-American church and the blues, and knows all the tunes. He knows all of Tin Pan Alley—or most of it! He's got a genius for solo guitar playing. It's otherworldly. What's the tune? I don't know it. Nice jazzy, bluesy tone. I knew him right away from the sound. Most of the master players don't sound like anyone else. 4 stars.

Kurt Rosenwinkel Standards Trio

"Fall" (*Reflections*, Womusic, 2009) Rosenwinkel, guitar; Eric Revis, bass; Eric Harland, drums.

Kurt Rosenwinkel's last trio recording. Lately, I've been listening to Kurt, and I really appreciate what he does. [He's] coming out of a Pat Metheny thing, but taking it to another level. Very inventive with his chords, his writing. Plays good piano, so he knows harmony inside-out. Interesting sound. Is this "Fall"? Wayne Shorter [wrote it]. Kurt sounds great. 4 stars.

Adam Rogers

"Yesterdays" (*Sight*, Criss Cross Jazz, 2009) Rogers, guitar; John Patitucci, bass; Clarence Penn, drums.

"Yesterdays." The guitar player is coming out of a John Abercrombie—Pat Metheny vibe. He's got a command of the instrument, dropping in nice little chords. That's Adam Rogers. I'd never heard this. I love his playing. I can tell by the way he's attacking the notes, the fluidity of his playing, and the sound. Once Adam subbed for someone in a band I was in—five guitars playing Mingus. The music was hard. He read it like he was reading the newspaper. Soloed like crazy. Everybody looked at him like, "Who is this?!" Is the bass player John Patitucci? 4 stars.

Bobby Broom

"Bemsha Swing" (*Plays For Monk*, Origin, 2009) Broom, guitar; Dennis Carroll, bass; Kobie Watkins, drums.

[immediately] Bobby Broom. The sound gave it away. The way he's hitting the notes. I knew him when he still lived in New York, on the Upper West Side. Early on, he was coming out of a strong George Benson thing, but he's way beyond that now, with his own sound and ideas. That's a Monk tune, "Bemsha Swing." Drummer's killing—nice cymbal sound. You can dance to this if you want, with a funky second-line thing. 4 stars.

Peter Bernstein

"This Is Always" (*Stranger In Paradise*, Venus, 2004) Bernstein, guitar; Brad Mehldau, piano; Larry Grenadier, bass; Bill Stewart, drums.

"This Is Always." Sounds like older Peter Bernstein, but I don't think it's him. It sounds like a tune he might play. My dad had the record by Earl Coleman, and on weekends he'd play it and dance with my mom in the living room. A nice treatment, fairly straight. [after] It is Peter! A touch of the blues. A nice, slow vibrato on the strings. Clean sound. He's one of my favorites. Is this recent? [after] His sound has gotten wider, rounder, and his playing seems more involved, but he still retains that feeling of the blues in everything he does, which is a plus for me. 4 stars.



Lionel Loueke

"Freedom Dance" (*Heritage*, Blue Note, 2012) Loueke, guitar, vocal; Derrick Hodge, bass; Mark Guiliana, drums.

Lionel Loueke. I'm not that familiar with his stuff, but I love this. It's groovin'. Nice pocket. He seems to be playing with his fingers. It's all in there—funk, blues, West African, jazz, singing. Singing with the guitar. Singing a song. The intensity's up now! Got me on the edge of my seat ... metaphorically speaking. Nice drummer. 4 stars.

Ralph Towner/Paolo Fresu

"Blue In Green" (*Chiaroscuro*, ECM, 2010) Towner, guitar; Fresu, trumpet.

Is this Paul Meyers? Great player. Nice harmony behind the trumpet. With a little less reverb on the overall sound, I'd probably enjoy it a little more. I have no idea who the trumpet player is. Is the guitar player Larry Coryell? 4 stars. Who is it? [after] Is it ECM? That explains the reverb!

Rez Abbasi

"The Cure" (*Continuous Beat*, Enja, 2012) Abbasi, guitar; John Hébert, bass; Satoshi Takeishi, drums.

This reminds me of those old Steve Khan records with Manolo Badrena and Anthony Jackson—a pleasant association. I have no idea who it is. I like the guitar player's use of chords, and the way he's using the effects, whatever those effects are. I like the mystery of the tune, the quasi-Middle Eastern vibe, and the groove. 4 stars. I don't know if I'd be able to sit through this for an hour, but I like the track.

Kenny Burrell

"Tin Tin Deo" (*Be Yourself: Live At Dizzy's Club Coca-Cola*, HighNote, 2010) Burrell, guitar; Tivon Pennicott, tenor saxophone; Benny Green, piano; Peter Washington, bass; Clayton Cameron, drums.

"Tin Tin Deo." I've played that a couple of times! Kenny Burrell, a living grand-master of our music. Dizzy called it "our music." He didn't call it "jazz." "Tin Tin Deo" was the one solo that Kenny took on his first recording, in 1951, with Dizzy. Kenny was a big influence on me and just about every other guitar player I know who plays this music. His sound. Big feeling for the blues. He never plays a bad solo, and his interpretations of melodies are impeccable. 5 stars. Is this live? [after] I saw them at Dizzy's. My band was doing the late night after them.

DB

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A photograph of Peter Erskine, a famous drummer, sitting at a drum kit. He is wearing a black button-down shirt and is captured in the middle of playing a cymbal. Behind him, a man with glasses and a beard, wearing a dark blue blazer, is holding a silver Zoom Q2HD video recorder, pointing it towards Peter Erskine. The drum kit includes a snare drum with a 'Pete Erskine' badge, a tom, and cymbals. The background is plain white.

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