

Bobby Hutcherson / Paolo Fresu

DOWNBEAT

Jazz, Blues & Beyond

HIROMI's NEW MOVE

Michael
Formanek

Sam
Newsome
Blindfold Test

SPECIAL SECTION

BRASS SCHOOL

Wynton
Marsalis

Jazz On Campus

Allen
Vizzutti

Master Class

Enrico
Rava

Hot Boxed

Trombone
Shorty

Transcription

APRIL 2013

U.K. £3.50

\$4.99



DOWNBEAT.COM



MADELEINE PEYROUX

THE BLUE ROOM

A Cinematic re-imagining of **Ray Charles'** 1962 classic
Modern Sounds In Country And Western Music, along with classics by
Leonard Cohen, Randy Newman, Warren Zevon and others.

www.madeleinepeyroux.com

AVAILABLE AT amazon.com

A man with dark hair, wearing a purple button-down shirt and dark trousers, is sitting on a wooden staircase. He is holding a gold saxophone in his left hand and making a peace sign with his right hand. The background is a blue wall and a blue handrail.

Vandoren®

PARIS

Join Rudresh Mahanthappa and the rest of the
Vandoren family at WeAreVandoren.com

© 2013 Vandoren SAS. www.vandoren.com Imported to the U.S. by DANSR,
818 W. Evergreen, Chicago, IL 60642, 888.707.4455, www.dansr.com

Rudresh Mahanthappa
Gamak
David Fluczynski
François Moutin
Dan Weiss



Check out Rudresh's
latest release,
Gamak,
from ACT Music, available
where great jazz is sold.

Columbia College Chicago

Music

...it keeps getting better!

You've got talent, dreams, determination. You're ready to learn how to reach your goals. Columbia's specialized BA and BM programs in composing and performing contemporary, jazz and popular music prepare you with the complete education you need to succeed. You can make it happen. We can show you how.

Chakeiya

BA, Jazz Studies
Class of 2014

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

Photo by Joshua Uhl
BA, Photography
Class of 2014

Columbia
COLLEGE CHICAGO

create...
change

DOWNBEAT

APRIL 2013

VOLUME 80 / NUMBER 4

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

ADVERTISING SALES

Record Companies & Schools
Jennifer Ruban-Gentile
630-941-2030
jenr@downbeat.com

Musical Instruments & East Coast Schools
Ritche Deraney
201-445-6260
ritched@downbeat.com

Advertising Sales Associate
Maggie Glovatski Cuprisin
630-941-2030
maggie@downbeat.com

OFFICES

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

CUSTOMER SERVICE

877-904-5299
service@downbeat.com

CONTRIBUTORS

Senior Contributors:

Michael Bourne, John McDonough

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

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

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

DOWNBEAT (ISSN 0012-5768) Volume 80, Number 4 is published monthly by Maher Publications, 102 N. Haven, Elmhurst, IL 60126-2970. Copyright 2013 Maher Publications. All rights reserved. Trademark registered U.S. Patent Office. Great Britain registered trademark No. 719.407. Periodicals postage paid at Elmhurst, IL and at additional mailing offices. Subscription rates: \$34.95 for one year, \$59.95 for two years. Foreign subscriptions rates: \$56.95 for one year, \$103.95 for two years.

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

POSTMASTER: Send change of address to: DownBeat, P.O. Box 11688, St. Paul, MN 55111-0688. **CABLE ADDRESS:** DownBeat (on sale March 19, 2013) Magazine Publishers Association.

MPA

PRINTED
IN
U.S.A.



INTRODUCING

the all new PF500 Series.

THE HIGHEST QUALITY ENTRY LEVEL FLUTE AVAILABLE.



For years, Pearl Flutes has been the respected name in step-up and professional instruments. Now, with the PF500, the quality craftsmanship of Pearl is available to the beginning flutist.

Inspire your student with confidence.

Start them with the Pearl advantage.

www.pearlflutes.com



Pearl Flutes
A Tradition of Innovation

APRIL 2013 Inside >

ON THE COVER

24 **Hiromi** *All the Keys*

BY MICHAEL GALLANT

Hiromi brings an incredible amount of energy to every show, whether she's playing a jazz festival, a rock club or a classical music hall. After touring the world, the pianist's Trio Project with contrabass guitarist Anthony Jackson and drummer Simon Phillips has become one of the most exciting groups working in any genre today.



Hiromi performing at the Harris Theater in Chicago on Nov. 15, 2011 (Photo: Michael Jackson)

Cover photo of Hiromi shot by Jimmy and Dena Katz in New York City at Yamaha Artist Services, Inc.

FEATURES

30 **Bobby Hutcherson** *California Dreaming*

BY DAN OUELLETTE

34 **Paolo Fresu** *Ancient and Modern*

BY TED PANKEN

42 **Michael Formanek** *Natural Player*

BY KEVIN WHITEHEAD

SPECIAL SECTION

68 **Musicians' Gear Guide** *Best of The NAMM Show*

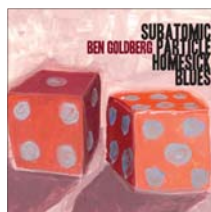
BRASS SCHOOL

78 **Master Class**

BY ALLEN VIZZUTTI

80 **Transcriptions**

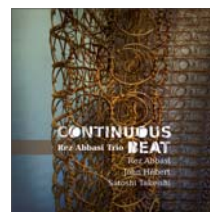
84 **Toolshed**



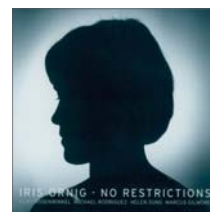
52 Ben Goldberg



56 Jacob Anderskov



62 Rez Abbasi



63 Iris Ornig

DEPARTMENTS

8 **First Take**

10 **Chords & Discords**

13 **The Beat**

14 **Riffs**

19 **The Insider**

20 **Players**

Ryan Keberle
Philip Dizack
Slo Motive
Tim Green

47 **Reviews**

86 **Jazz On Campus**

90 **Blindfold Test** Sam Newsome

*Patrick
Lamb*



PATRICK'S NEW RELEASE
AVAILABLE NOW:

"IT'S ALL
RIGHT NOW"



BUY IT AT ITUNES, AMAZON,
CD UNIVERSE AND FYE

FEATURING THE TOP 10 SONG
"SWEET TEA"

INFORMATION VIA BILLBOARD.COM

C
A
N
N
O
N
B
A
L
L

Cannonball
Musical Instruments

WWW.CANNONBALLMUSIC.COM
WWW.PATRICKLAMB.COM



Theo Wanne

MANTRA Tenor Saxophone



music
2012
TOP
50
PRODUCTS

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

DURGA Tenor Mouthpiece



"I am finally getting the sound I always dreamed of!"

- Tim Izo Orindgreff
(The Black Eyed Peas)

INSPIRING A MUSIC
REVOLUTION

TheoWanne.com

First Take > BY BOBBY REED



Musicians at this year's Vandoren VandoJam included reed players Jerry Vivino (left), Eddie Daniels and Eric Marienthal, along with bassist Mike Valerio

The Right Gear

The chisel doesn't create the sculpture—the artist does. Owning the best camera in the world doesn't automatically make someone a great photographer. Acquiring a vintage Selmer Mark VI tenor saxophone won't magically transform you into an awesome musician.

There is no substitute for diligent practice, natural ability or technical skill. Nothing can take the place of artistic inspiration and hard-earned perspiration. But this doesn't diminish the importance of finding the right "tools of the trade," regardless of one's endeavor.

Just ask anyone who has ever attended The NAMM Show. This convention is to musicians and studio rats what the Detroit Auto Show is to grease monkeys. It's a great place to get "hands-on" with glorious gear.

See page 68 for our recap of the hottest products we saw on the show floor during the event, held Jan. 24–27 at the Anaheim Convention Center, near Los Angeles. Although the Anaheim show is only open to industry professionals, NAMM presents a summer show that includes a Public Day. The 2013 Summer NAMM Show will be held at the Music City Center in Nashville, Tenn., and the last day of the convention, July 13, is open to the public. (See namm.org/summer for details.)

The NAMM Show is also a grand forum for musicians and companies to strengthen their relationships, especially for players who officially endorse products. It's a chance for artists to say to musical product professionals, "Thank you for helping us do what we do." At after-hours concerts like VandoJam—presented by reed and mouthpiece manufacturer Vandoren—musicians talk shop, and then climb onstage and blow like mad, as they did at Ralph Brennan's Jazz Kitchen on Jan. 23.

VandoJam was one of many events held concurrently with NAMM. Another was the TEC Foundation's Technical Excellence & Creativity Awards, held Jan. 25, which recognized the achievements of audio professionals. The foundation's Les Paul Award pays tribute to those whose work has exemplified the creative application of audio technology. This year's recipient was guitarist-composer Pete Townshend of The Who.

At the event, Townshend said, in part, "When I agreed to accept this award ... I accepted to say one thing. When I was 17 or 18, I brought a couple of recording machines home. And in the tradition of the great, great, great Les Paul and a couple of other people who did the same thing, I took them into my home, and I used these machines to write music. And from that moment on, I waited and waited and waited. Every single idea that I ever had, every hope that I ever had for a device that would do what I wanted it to do, you fabulous people made it for me."

Well said, Pete. So here's a salute to the people who help musicians make their art. Many of today's musical products offer levels of precision, speed and versatility that were unimaginable just five years ago.

A great ax may not make you a great player. But it sure can help. **DB**



présente le

FESTIVAL INTERNATIONAL DE JAZZ DE MONTREAL

en collaboration avec

RioTinto Alcan

MONTREAL jazz

Join us!

34TH EDITION

JUNE 28 TO JULY 7, 2013

3000 musicians

5 continents

12 concert halls

500 events

10 days of great music

SOME OF THIS YEAR'S HIGHLIGHTS:



**Aretha
FRANKLIN**

June 29



JAZZ AT LINCOLN CENTER ORCHESTRA

FEAT. Wynton MARSALIS

June 28



DOUBLE BILL

Dr. JOHN

Leon RUSSELL

July 3



**Ravi COLTRANE
QUARTET**

June 28



An evening with
George BENSON

June 30



**Joshua REDMAN Quartet
and Strings**

June 29



**Sharon JONES &
THE DAP-KINGS**



**PRESERVATION HALL
JAZZ BAND**

July 5



**The Wayne
SHORTER
Quarter**
80TH BIRTHDAY CELEBRATION

With the Joe LOVANO -
Dave DOUGLAS Quintet
and the ACS trio
with Geri ALLEN,
Terri Lyne CARRINGTON
and Esperanza SPALDING

June 29



Opening act:
James HUNTER

July 3

JAZZ ACCOMODATION PACKAGES

More than 40 lodging establishments (from youth hostels to five-star hotels) are available with packages. Please visit MONTREALJAZZFEST.COM/PACKAGES to book your stay now!

Tickets, information, newsletter, accomodation packages, updates and much more

montrealjazzfest.com

infojazz

LA
PRESSE

514 871-1881
1 85jazzfest

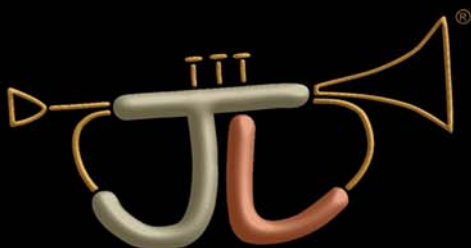
f Festival.Jazz.Montreal @FestivalJazzMTL





photo by Gangi N all that jazz

AVISHAI COHEN PLAYS



J. Landress Brass

- HAND-MADE TRUMPETS
- EXPERT BRASS REPAIR
- HAND-MADE LEADPIPES
- RESTORATIONS
- WOODEN SLEEVE SOUND ENHANCEMENT SYSTEM

NEW YORK CITY'S
LARGEST SELECTION OF
VINTAGE TRUMPETS

ONLY AT

JLANDRESSBRASS.COM

Chords & Discords >

Post-Beatles, It's Dave

Congratulations to both DownBeat and John McDonough for the truly wonderful tribute "The Amazing Life and Times of Dave Brubeck" (February).

Given Brubeck's distinguished position as one of the few 20th century artists who could justifiably wear the mantle of "legendary musician," it was to be expected that, once the news broke that he had passed away, many obituaries would be written across the globe. McDonough's words warmly and sensitively encapsulated a life that needed to be both celebrated and appreciated: the life of a human being as well as a gifted performer and composer. It was a fine and fitting tribute.

As for Brubeck's influence on me, I can say that it was a pivotal one. The 1960s were my teenage years. I had been lucky enough to witness firsthand The Beatles playing lunchtime and evening sessions at The Cavern Club before they catapulted to stardom. Like most in the crowd, my musical interests centered on guitar/vocal groups. However, in 1964 the BBC had started to feature a 30-minute showcase of jazz. This was something unheard of on TV at the time. The series, called "Jazz 625," introduced the Dave Brubeck Quartet to mainstream British TV audiences.

While it may sound like a cliché, that program had a major effect on how I would go forward with my own musical education. I didn't just hear the music that night—I could actually *feel* it. Nearly 50 years later, I can still recall that moment and acknowledge the part it played in opening the door to a magnificent, new sonic world.

JOHN PRIESTLEY
MANAGING DIRECTOR, SIROCCO MUSIC
SIROCCOMUSIC@AOL.COM

Post-Shakespeare, It's Dave

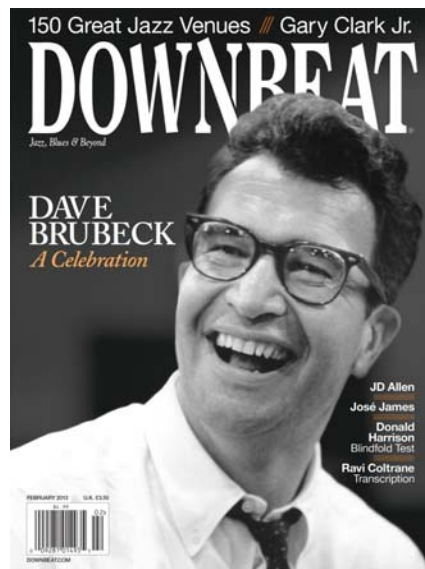
I enjoyed John McDonough's thorough, insightful and passionate look at Dave Brubeck's career in your February issue. Ever since my high school English teacher canceled a discussion on Shakespeare to turn us on to the *Time Out* LP, I've been a fan.

I can't think of another jazz musician who seemed to experience more visible pleasure from performing jazz.

ROBERT J. REINA
CONTRIBUTING EDITOR, STEREOPHILE MAGAZINE
ROBERT.J.REINA@PRUDENTIAL.COM

Cool Jazz Portrait

I just finished reading "The Amazing Life and Times of Dave Brubeck" by John McDonough in the February issue. What a great piece of writing! McDonough not only gave us a profile of Brubeck, he also gave



us a concise history of "cool jazz." That's a lot of information to pack into one outstanding article. Bravo! Dave would be proud.

DOROTHY PETRAITIS
JAZZER56@MAC.COM

Mixing Jazz & Beats

At DownBeat.com, I read with great interest Bobby Reed's review of the Robert Glasper Experiment's *Black Radio Recovered: The Remix EP*, as well as Hilary Brown's review of Flying Lotus' *Until The Quiet Comes*. The public response to both those albums—and to Brad Mehldau's live experiments with rock musicians, and to the work of Erykah Badu—suggest an emerging renaissance in mixed-genre music. DownBeat is doing a good job of making its readers aware of which artists are excellent in this area, and who is just dabbling.

RIK GANJU
GANFUNKEL@NYM.HUSH.COM

Corrections

- The interview with Jason Kao Hwang in The Beat section of the February issue contained errors. A revised version of the feature is posted at DownBeat.com.
- In the Woodshed section of the February issue, the transcription of Ravi Coltrane's tenor saxophone solo should have indicated that McCoy Tyner composed "Search For Peace."
- In the Indie Life section of the March issue, the feature on The Black Butterflies misspelled the name of musician Rick Bottari.

DOWNBEAT REGRETS THE ERRORS.

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



Celebrating 30 Years of Collaboration with Anthony Jackson

To begin your collaboration with Fodera, contact us via:

Phone: (718) 832-3455

Email: service@fodera.com

visit us at: www.fodera.com

Fodera Guitar Partners, LLC
68 34th Street | Brooklyn, NY 11232

 **Fodera**
Est. 1983 Brooklyn

Get DownBeat

NEW!



front

front

And Get the T-shirt, Too!

We have great deals on subscriptions with our classic T-shirts—your choice of Roy Haynes, Roy Eldridge, Sonny, Brubeck, 75th Anniversary, Cannonball or Basie.*



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

Call **1-877-904-5299** or
Click on the **SUBSCRIBE** button at **downbeat.com**

*T-shirts are available while supplies last.

The

Inside >

- 14 / Riffs
- 15 / Panama Jazz
- 16 / Donald Byrd
- 17 / Blue Train
- 18 / Claire Daly
- 19 / Insider
- 20 / Players

Beat

Motéma Thrives After 10 Years

To celebrate a decade of Motéma Music, founder Jana Herzen didn't just throw a party: She's planned a 10th anniversary compilation release for the summer and is hard at work organizing birthday celebrations at international summer festivals.

Herzen has also scheduled 22 releases for 2013 from established artists such as saxophonist David Murray and pianist Geri Allen, as well as lesser-known acts. (April's hot disc is *Transcendence*, drummer Jaimeo Brown's debut recording with saxophonist JD Allen and guitarist Chris Sholar.) Motéma is evolving into other genres as well, and will release its first classical recording, an album by pianist Eldar Djangirov, in May. The way Herzen sees it, she has always strived to expand the definition of jazz, tapping into a trend she refers to as "jazz plus."

"That's always been my interest—what happens at the borders when classical mixes with jazz or hip-hop mixes with jazz," she said. "Coming into this, I was a world-music enthusiast."

Motéma started with *Soup's On Fire*, Herzen's self-released debut. As a vocalist and guitar player in San Francisco, she released the record on her own because it was hard to gain traction in the industry—plus, she had a lot of encouragement. She began releasing the music of others and eventually moved her label across the country to a brownstone in Harlem.

More than 80 Motéma releases later, Herzen has put out her second album as an artist, *Passion Of A Lonely Heart*. It's a suitable bookend to her first 10 years as a record impresario—a job she's picked up bit by bit along the way—but the release also serves as a fitting mile-marker instead of a grand pause.

Motéma is now in expansion mode, adding employees and artists and embracing growth in an industry many see as shrinking. Herzen thinks today's widening musical landscape presents a huge opportunity for independent labels.

"Independent labels have a lot of ability to compete because you can make a decision on a dime," Herzen said. "Plus, it's a lot cheaper to operate."

The rise in jazz education has also helped fuel her business by increasing the general appetite for jazz. Many artists on Motéma are educators. While some are household names, others are known more for their teaching skill than their recording oeuvre.

With players who are lesser-known, Herzen takes a nurturing approach to their careers. Motéma, she said, is a place where the power is given back to the musicians. In fact, Herzen enjoys the artist-guidance part of her job



Jana Herzen

so much, she admits that she's flirted with the idea of managing artists, but for now prefers to simply help them navigate the music business.

"Maybe one or two artists out of the 45 who have stepped through this door haven't significantly moved from point A to point B during their tenure with us," she said. "We make the world a better place for our musicians."

Herzen cares deeply for her artists and wants to share in their success. Amid industry-wide declining CD sales and ever-present music piracy, she said she's not worried about Motéma's place in the world. A few of her projects in the coming year, she predicts, will sell very well, and she's certain that Motéma will keep thriving.

"Watching what has been happening in the last couple of years—who's coming to the table and how it's moving and that sales are increasing," she said, "I think we're actually on a trajectory toward a pretty good business in the long run."

—Jon Ross

Dominic P. Cerulli



In Memorium:

Dominic P. Cerulli, a DownBeat editor from 1956–1959, died Oct. 23 in Tarrytown, N.Y., at age 85 after a long illness. Prior to his position at DownBeat, Cerulli worked as a reporter and cartoonist for the Boston Globe. Along with positions

at Warner Bros. Records, RCA Records, Columbia Records and Reader's Digest, he wrote music-related articles for Playboy, Show Business Illustrated, Roque, Monsieur and International Musician. He was the co-author of 1961's *The Jazz World* and was nominated for a Grammy Award for Best Album Notes in 1966 for Adlai Stevenson's *The Voice Of The Uncommon Man*.

Blues Reviews: The Blues Foundation honored Telarc International, a division of Concord Music Group, with its 2013 Keeping the Blues Alive (KBA) Award during a recognition luncheon on Feb. 1 in Memphis. The Blues Foundation presents the KBAs to individuals and organizations that have made significant contributions to blues music.

2013 NEA Jazz Masters (seated from left) Eddie Palmieri, Mose Allison and Lou Donaldson with (standing) the NEA's Joan Shigekawa and Wayne Brown



2013 NEA Jazz Masters Honored at Dizzy's

On Jan. 14, pianist Mose Allison, alto saxophonist Lou Donaldson, Village Vanguard owner Lorraine Gordon and pianist Eddie Palmieri joined the ranks of the National Endowment for the Arts (NEA) Jazz Masters, expanding the list of honorees to 128 members.

Due to budgetary constraints, the NEA diverged from the more expansive celebrations of recent years by consolidating the proceedings into a one-day event that culminated with a black-tie gala at Dizzy's Club Coca-Cola at Jazz at Lincoln Center. Twenty-eight NEA Jazz Masters attended with their families and guests. A worldwide online audience viewed the ceremony via simultaneous HD webcasts from both Jazz at Lincoln Center's website and the NEA website, as well as through collaborative live broadcasts on WBGO-FM, NPR

Music and Sirius XM Satellite Radio. Jazz At Lincoln Center Artistic Director Wynton Marsalis served as emcee of the event.

All of the NEA Jazz Masters were honored for their lifelong contributions to jazz performance and education. Allison was recognized for his fusion of jazz and blues as well as his impeccable comic timing. Donaldson was heralded for his position as a bop veteran and for his development of the organ-sax groove. Palmieri is well-known for his pivotal contributions as a master improviser, arranger and bandleader in Latin jazz and salsa orchestras.

Gordon, who took over management of the Vanguard after the death of her husband, Max, in 1989, received the A.B. Spellman Award for jazz advocacy. Deborah Gordon served as proxy for her mother, who was ill.

DB

David Stone Martin Jazz Prints Released

For the first time, legendary jazz illustrator David Stone Martin's album cover prints will be released, to the joy of jazz collectors everywhere. For Martin's 100th birthday, JazzArtz Creative Director Vince Gerard and Gary Alderman of G's Jazz Inc., who represented Martin throughout the later portion of his illustrious career, explain the context of some of the prints.



Norman Granz Jazz At The Philharmonic Vol. 4 (1946)

GA: Norman Granz was a major client of David Stone Martin. The logo for Clef Records was a trumpet player on the label, and the design on the *Jazz At The Phil* cover was similar to that Clef logo.

VG: This is the most iconic jazz illustration of all time. How can I not include it?



Billie Holiday Billie Holiday Sings (1952)

GA: David saw a lot into people. He looked at everything visually. Billie was moody, and that's a reflection of how David thought of her.

VG: This work captures the emotion of Billie's voice without portraying a performer or musical instrument. His visual interpretation is as powerful as her auditory one.



Charlie Parker/Dizzy Gillespie, Bird & Diz (1952)

GA: With Charlie Parker, David would put birds in certain portraits. He liked to draw instruments abstractly. It was done with a sense of humor.

VG: This image features prominently in Joaquim Paulo's two-volume book *Jazz Covers*, and with good reason. Not only are two beloved jazz giants depicted, but the structure and typography are so definitively Atomic Age.

Caught

Hancock, Shorter Performances Light Up Panama Jazz Festival's 10th Anniversary

Held in Panama City, the Panama Jazz Festival on Jan. 14–19 mirrored much of the revitalization efforts of its host locale—a commitment to both the people and the future.

At a kickoff reception on the rooftop of the Miraflores Visitors Center, guests had the rare opportunity to mingle with some of this year's headliners, including pianists Herbie Hancock and Danilo Pérez and saxophonist Wayne Shorter. Pérez founded the festival in support of the Danilo Pérez Foundation, which funds local music education. The following day, Pérez and Panama City Mayor Roxana Méndez presented Hancock with the keys to the city at the Municipal House. Both Hancock and Shorter were whisked off to the foundation's headquarters in Old Town Panama, where they were honored as guests.

The weeklong series of concerts were held mainly at Teatro Anayansi in the Centro de Convenciones Atlapa. Both the children and instructors of the Danilo Pérez Foundation, who performed many of Hancock's compositions, more than



Herbie Hancock with the students of the Danilo Pérez Foundation

impressed the crowd with the level of control and passion in their playing. Their youthful energy gave Hancock an added zeal during his solo performance as he returned to his modal jazz roots on reworkings of "Watermelon Man" and "Canteloupe Island."

Guitarist Bill Frisell devoted much of his set to his 2011 album *All We Are Saying* (Savoy) when he opened the following night. While Frisell remained almost too faithful to the now well-known chords of John Lennon's "You've Got To Hide Your Love Away" and

"Beautiful Boy," it was Jenny Scheinman's violin that stood out from the melody line.

For many, Frisell was the calm before the splendid storm of great Afro-Peruvian singer/songwriter Susana Baca. Underrated as a performer, Baca possessed an ethereal quality as she glided through songs such as "Negra Presuntuosa," yet there was a deep connection to her roots in both the dominance of the conga drum and her socially progressive lyrics.

The tension of this year's festival came from the sudden illness of Shorter, and rumors speculated on whether or not he would perform. When Shorter walked out on the stage, the crowd came to its feet, and the power in his playing that night was nothing short of a revelation. On songs such as "Joy Rider," Pérez, bassist John Patitucci and drummer Brian Blade served as a tight, formidable anchor to Shorter's lyrical solos and imaginative improvisations.

From master classes to jam sessions into the wee hours, the Panama Jazz Festival fostered the transformative power of music.

—Shannon J. Effinger

kevin eubanks

the messenger

Guitarist **Eubanks** takes the depth of his broad musical experience—including a 17-year stint as the bandleader for television's *The Tonight Show with Jay Leno*—and creates a record rich with influence while bursting with stunning technique and musical freedom as he has ever recorded.

Kevin's core band of Rene Camacho, Billy Pierce and Marvin "Smitty" Smith is joined variously by his brothers, trumpeter Duane and trombonist Robin.

Be sure to check out the evocative and sensual "Sister Veil" video on YouTube featuring his brother Duane.

mackavenue.com | kevineubanks.com
available wherever you like to buy music

Trumpeter Donald Byrd Dies at 80

Trumpeter Donald Byrd, who was known for his collaborations with top artists, innovative style and lifelong commitment to jazz education, died on Feb. 4 in Dover, Del. He was 80.

From his legacy as a proponent of hard-bop to his segue into jazz fusion and hip-hop, Byrd's ability to transcend genres earned him respect from artists in all musical circles.

Donaldson Toussaint L'Ouverture Byrd II was born in 1932, the son of a Methodist minister and musician. The product of Detroit's celebrated music-education system, he was already an accomplished trumpeter by the time he graduated from Cass Technical High School. He earned his bachelor's degree from Wayne State University in Detroit and his master's from the prestigious Manhattan School of Music, and went on to study music with famed educator Nadia Boulanger in Paris in 1963.

Byrd played with the U.S. Air Force Band from 1951-'52 and relocated to New York in 1955, where he performed with the George Wallington's band. His career took off when he joined Art Blakey's Jazz Messengers in 1955 as the replacement for Clifford Brown. He went on to collaborate with Max Roach, John Coltrane, Sonny Rollins and Red Garland before forming a band with baritone saxophonist Pepper Adams.



In 1958, Byrd signed an exclusive recording contract with the Blue Note label and released his debut album with Adams, *Off To The Races*, in 1959. He formed his own touring quintet in the early 1960s and began to evolve his hard-bop style, utilizing influences from r&b and gospel. His 1969 Blue Note release *Fancy Free* exemplified this transition into more commercial jazz-fusion and funk styles. Though Byrd's change

in musical style was panned by some critics, his 1973 album *Black Byrd*, produced by siblings Larry and Alphonso "Fonce" Mizell, became a Blue Note best-seller.

Byrd was a pioneer in jazz education, instructing at New York's High School of Music & Art as well as National Stage Band Camps. The trumpeter held teaching appointments at universities around the country, including Rutgers University, where he was the first person to teach jazz, and Howard University, where he founded the jazz department and was named chairman of the Black Music Department. While at Howard, he formed a band with students called The Blackbyrds. The group released singles such as "Happy Music" and "Walking In Rhythm." The latter song reached No. 6 on the Billboard pop chart in 1975.

Byrd's influence extended into the realm of contemporary hip-hop, and his recordings were sampled more than 200 times by artists such as A Tribe Called Quest, Public Enemy and Nas. Byrd was among the jazz musicians who performed on late hip-hop artist Guru's famous 1993 album, *Jazzmatazz Vol. 1*.

In 2000, the National Endowment for the Arts recognized Byrd as an NEA Jazz Master.

—Hilary Brown



TUITION ONLY
\$495

CHOOSE FROM 2 WEEKS OF JAZZ!

June 30th - July 5th
July 7th - July 12th

COMBOS • JAM SESSIONS
ALL AGES • ALL ABILITIES • ALL INSTRUMENTS

JAMEY AEBERSOLD'S WORLD-FAMOUS
**SUMMER
JAZZ
WORKSHOPS
2013**

"ANYONE CAN IMPROVISE"
JUNE 29th & 30th
2-DAY SEMINAR WITH JAMEY AEBERSOLD!

BASS/DRUM/GUITAR COURSE
JUNE 29th & 30th OR JULY 6th & 7th
RHYTHM SECTION WORKSHOP PRIMER!

www.summerjazzworkshops.com

AT THE UNIVERSITY OF LOUISVILLE IN LOUISVILLE, KY • 1-812-944-8141 FOR QUESTIONS & INFORMATION

Blue Train 'Brass Band Week' Fuels Genre Resurgence

In today's music market, making a splash with a hard-copy CD can be a feat, even for artists who tour extensively. When it comes to bands with primarily local fan bases, the challenge escalates. One Los Angeles-based, New Orleans-obsessed label has devised a work-around to that kind of hometown disadvantage.

Each day from April 22–28, Blue Train Productions will release one new brass band album as part of its second annual "Brass Band Week." The event coincides with the New Orleans Jazz & Heritage Festival, which begins April 26. It also provides a context that label executives hope will educate new listeners about how wide the brass-band gamut runs.

"Each band sounds completely different," said Ben Coltrane, CEO of Blue Train, adding that the emerging brass-band scene deserves documentation and a wider audience. "Releasing one album each day for seven days allows each album to stand on its own."

Easily the best known of the seven acts, the To Be Continued (TBC) Brass Band has been working with Coltrane the longest. With a release date of April 23, the group's new record, *The Return Of The Mass Appeal*, showcases work that's helped these elder statesmen of brass expand beyond their hometown and onto the international jazz circuit, thanks to a 2012 gig at the North Sea Jazz Festival.

The Young Fellaz Brass Band, Coltrane's second roster addition, is more tied to the Frenchmen Street scene thanks to its ongoing performances there. The group's disc *Danziger*, which hits shelves on April 25, was fueled by political motives. It includes a song about the infamous Sept. 4, 2005, incident in which New Orleans police officers shot six unarmed civilians, killing two and wounding four.

"The idea of that event influenced a lot of music on there," said Young Fellaz Brass Band Assistant Director Ron Livingston. "But it's really about the idea of activism in itself. We're experiencing harassment from police with new zoning and ordinances, as far as being able to play music on the streets live." Other material on the disc deals directly with the tighter restrictions—tying it into a larger push for reform happening in the city that now involves musicians, club owners and the overall live-music business.

Other releases are less topical, but still document the evolution of a scene that's constantly in flux. The members of the Free Spirit Brass Band, whose *New Verses Please* disc drops April 22, have gone their separate ways, according to trombonist Mark Francis.

Rounding out the week are The Most Wanted's *Bring On The Ruckus*, New Boyz's *Mama It Must Be That Tuba*, Lazy Boys' *Klout* and One Mind's *Mix It Like Gumbo*.

Asked about the seven-discs-in-seven-days approach, Louisiana Music Factory owner Barry Smith, who pitched in to the effort by hosting in-store performances and setting up a Blue Train bands display rack, said last year's sales spike was evident. This year's releases will be sold online and at an April 26 CD release party at Frenchmen Street club Vaso, where all seven bands will perform.

—Jennifer Odell



BEN HARPER with CHARLIE MUSSELWHITE



GET UP!

The new album from 2-time Grammy Award winner **BEN HARPER**, featuring revered harmonica master **CHARLIE MUSSELWHITE**.

★★★★ — **MOJO**

**STANDARD CD
DELUXE EDITION CD/DVD
VINYL**



www.benharper.com



BARI THAT'S MY SOUND

Get Caught Up In It



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

MADE IN THE USA 

Claire Daly's *Baritone Monk* Embraces 'Old-School Cool'

Claire Daly is a force of nature on the baritone saxophone. Trained at the Berklee College of Music, she's recorded five albums with pianist/composer Joel Forrester and toured with the all-female DIVA Jazz Orchestra for seven years. Few musicians fly so high under the radar, especially this six-time winner of the Downbeat Critics Poll in the Rising Star—Baritone Saxophone category.

Daly's 2012 release *Baritone Monk* (North Coast Brewing) comes from an unusual place—fitting for its unusual approach to the works of the great pianist. It was produced by Doug Moody, senior vice president and director of sales at the North Coast Brewing Company—official brewery partner of the Monterey Jazz Festival. All proceeds from *Baritone Monk* support the Thelonious Monk Institute of Jazz.

DownBeat caught up with Daly—between a gig in Miami and a class she was teaching in New York—to talk about the record, which she toured throughout California.

How did this project find you?

I've been friends with Doug Moody since the release of my first album, *Swing Low* in 1999. So when he called me up out of the blue and asked if I'd be interested in doing some touring and then cutting a record of Monk tunes, it was a no-brainer.

What's your connection to the Thelonious Monk Institute of Jazz?

We have a funny tie. Doug's call was such a Cinderella offering, but just a few weeks later, someone from the Monk Institute invited me to play at their gala to honor Madeleine Albright. I said, "Of course, there's nothing I'd rather do!" Afterward, I called Doug and thanked him for recommending me, but he said he had nothing to do with it. Somehow I got on the Monk Institute's radar just as all this started.

They do so much for the cause. I'm thrilled to be involved with them in any capacity. All the proceeds from the record go to support the Monk Institute, and I hope this is the beginning of a beautiful friendship.

Monk rarely included the baritone sax in his arrangements, but your adaptations sound so natural. How did that transition play out?

Any music I love equates to the baritone. I started on alto originally and then worked my way down, but the music is about interpretation. There's no need to stick with the instrumenta-



tion a given composer used. We barely stick to the tune.

A lot of the tunes on the album are far off the beaten path of the Monk repertoire, such as "Teo" and "Green Chimneys." What was your selection process like?

This project was such a fun mission because it was my job to just go out and listen to Monk. Obviously that was something I'd been doing all my life, but it was great to have such a focused concentration. I listened to all the Monk I could find, and that included all kinds of strange versions. It was just about hunting them down. Monk only wrote about 70 tunes, so once I had a sense of what I wanted, I had my pick of the litter.

How did that enthusiasm translate to the tour and the recording?

It's wonderful when you don't have to wear all the hats yourself producing an album. There's less clouding of your head space, so you can just focus on the music. This whole project is what I would call "old-school cool." We toured first and then recorded, the way jazz musicians used to do it. The chance to do an eight-day tour right before you record does something for the music that only playing for live audiences can do.

We started in Vancouver and went down to Santa Cruz, and that's old-school. That's what you did before you made a record—you went out and toured. Unfortunately, because of the state of the business now, people make a record and try and get some gigs to promote it. But with *Baritone Monk*, I think you can feel how organically the record grew. —Zoe Young



Synthesizers Expand Tonal Palette of Today's Jazz Keyboardists

Some think that synthesizers don't belong in jazz. It's a small club of people who take the instrument seriously.

It was Herbie Hancock's Fender Rhodes playing on "Thrust" that convinced me to become a musician. I always loved synthesizers, but never used one really seriously until I heard [guitarist] Allan Holdsworth's "Flat Tyre" in 2001. I see the tune as ground zero in terms of being the first really great piece of music written for synths. I then studied electrical engineering in hopes of one day being able to build a better synthesizer.

My first keyboard was a Roland JX-8P, which I sold to buy a Fender Rhodes. Then I purchased an Ensoniq EPS-16 Plus sampling synth. I replaced that with a Yamaha QY70, and I started using a computer to compose.

Eventually I got to play with Holdsworth, and I talked to him about what equipment he used. He mentioned an Oberheim Xpander, so that was the next thing I purchased. I also use one of Holdsworth's Yamaha UD stomp boxes, which he often combined with the Yamaha QY70 synth. I think the lead sounds I liked on "Flat Tyre" were made with the Yamaha TX816, which is basically a [Yamaha] DX7.

The Xpander was made in 1985, so when you turn it on, you have to say a prayer that it works. Eventually, I needed something a bit more reliable and portable. I tried different synthesizers, and the Nord Modular G2X sounded best. It connects to a computer, and patches can be created in a virtual "modular" way to emulate a DX7 and a vocoder, as well as to do physical modeling.

I began practicing various modulating in-

tervallic patterns on the synthesizer, but I began to suspect that some of what Holdsworth plays is generated by patterns on the guitar fingerboard—or that sometimes, he doesn't know even know exactly what notes he is playing. Keith Jarrett has said similar things, and I know Hancock and Kevin Hays sometimes create voicings by just letting their hands fall on the keys. I realized that if the keyboard could be quickly transposed, all sorts of interesting lines could be created.

It's hard to get synthesizers to "groove." Most of them have a limited amount of choices as far as the attack is concerned. I usually blend various different instruments so that one is taking care of the attack and others are taking care of the sustain. When recording, I also use a condenser microphone to pick up the sound of me hitting the keys.

So what does the future hold for the design of the synth in 2013? I would like a foldable or modular version of a keyboard that is lightweight and separates into octaves. I also wish that the Nord would let you load samples in and manipulate them, which would really help with the lack-of-attack part of the sound. Even better would be a lightweight, modular version of a Fender Rhodes that had a virtual synth included, and the Rhodes sound could be instantly digitized. Another idea is a Disklavier-style Rhodes piano or Hammond organ.

As long as a sense of history and the continued use of traditional instruments is maintained, then I really look forward to hearing what the interfacing of humans and technology in an improvised setting will bring in the future.

DB

Eguie Castrillo



Performs and records with the best: Michel Camilo, Celia Cruz, Paquito D'Rivera, Rubén Blades, Cachao, Steve Winwood, and more...

Professor of Percussion

berklee.edu

Berklee
college of
music

Ryan Keberle

Emotional Clout

Trombonist and composer Ryan Keberle's album *Music Is Emotion* (Alternate Side Records) introduces his piano-less quartet Catharsis and a sound so full of imaginative interplay and boundless energy that the band seems much larger, even with the addition of guest saxophonist Scott Robinson on two cuts.

Keberle, 32, has been a member of Maria Schneider's renowned ensemble since the recording of her 2007 CD *Sky Blue*. When Schneider heard that the trombonist's new CD would not include a chordal instrument, she had her worries. "I thought with just trombone, trumpet and rhythm section that the music would be dry or just wild and free with soloing all over the place," Schneider said. "Instead, it was—wow! There are so many textures and combinations in the music, all there to create this emotional clout. Everybody's playing is killer, and still there is such incredible control."

For Keberle, the album represents many facets of his artistry and personal interests, including a love for Duke Ellington and The Beatles and a bandstand association in recent years with alt-rock star Sufjan Stevens. But it's Keberle's originality that shines brightest on *Music Is Emotion*—in his playing and compositions, as well as his desire to seek new soundscapes. Keberle and trumpeter Mike Rodriguez intertwine gracefully, providing prodding support and accompaniment for each other in a setting where bassist Jorge Roeder and drummer Eric Doob, two extroverted and gifted players, are welcome members of the frontline, too.

Schneider believes that Keberle's talent and musical values have led him to a place not much different from what she quests for, where "there is a seamlessness between composition and improvisation, and an end goal to create an experience that everyone can be taken with." Keberle, in a phone conversation from his Brooklyn home, agreed that he tries to capture or portray a set of feelings in his writing, but that putting Catharsis together came out of more practical concerns.

Two earlier CDs, 2007's *Ryan Keberle Double Quartet* and 2010's *Heavy Dreaming*, feature his octet Double Quartet, which he found to be too cumbersome and expensive to bring out of town for long tours. "Also, most clubs in New York either don't have pianos or have pianos that are beaten up," said Keberle, who is an accomplished enough ivoryist to be hired for gigs. Looking at "all of the angles and motivations" for putting together a different band led Keberle to try out guitar and



organ before settling on trumpeter and Double Quartet member Rodriguez. The two have been playing together for more than 10 years, starting out first in the David Berger Jazz Orchestra, and have developed an intuitive connection that only comes with time and a plethora of gigs.

"Musically, I don't think anything changed from my Double Quartet work," Keberle said of Catharsis. "I continued to write music on the piano, but instead of creating for multiple voices, I needed to learn to write for just three voices and see how to make the most with three expressed melody notes—and doing this for every beat and measure. It really forced my hand into some heavy editing."

The sparse instrumentation yet fully engaging sound of Catharsis was displayed at The Falcon, a club in Marlboro, N.Y., a few weeks before *Music Is Emotion* was released, with the substitute rhythm section of Jay Anderson on bass and Richie Barshay on drums. The set consisted mostly of Keberle's originals from the album—the punchy opener "Big Kick Blues," an episodic modal piece called "Nowhere To Go, Nothing To See" and the thought-provoking composition "Carbon Neutral," which nods to his wife Erica, a legislative director for New York City Mayor Michael Bloomberg.

The band finished with the Lennon/McCartney number "Julia" and the album's swinging closer, Art Farmer's "Blueport," the two horns sounding clear and bright throughout, the subs maneuvering through the music

expertly. Rodriguez pointed out later that "even with Jay and Richie on board, Ryan's music is so strong, his sound is what comes out."

Raised mostly in Spokane, Wash., Keberle started on piano and violin before moving to the trombone in fifth grade. Along with his parents and two younger sisters, he performed in a family band while growing up.

He moved to New York for music studies at the Manhattan School of Music, and later received a graduate degree from The Juilliard School. Over the years, he has played gigs with Darcy James Argue's Secret Society, Latin jazz pianist Pedro Giraudo and pop/r&b superstars Alicia Keys and Justin Timberlake, plus soundtrack recordings and a Broadway pit band job.

Keberle also has been subbing regularly in the last four years for his former trombone teacher Steve Turre in TV's "Saturday Night Live" house band. "There's not a lot of rehearsal time, and you have to play the material convincingly," said saxophonist Lenny Pickett, the show's musical director. "Ryan's always on top of it, though. He absorbs everything, listens closely and solos accurately."

"Trombonists are strange because we're so totally normal," Keberle said. "There's no vibe or pretension. To get work, we tend to be resourceful and versatile. But things are opening up more for the trombone, and the trombonists that I know are some of the busiest musicians around these days." —Thomas Staudter

Philip Dizack

Focused on Communication

Trumpeter Philip Dizack isn't an artist who likes to speak much about music in a technical or formal way, preferring to explain himself in terms of the conceptual, the emotional, the human—the big picture.

"I'm constantly questioning myself," Dizack says. "Why am I doing this—writing, practicing all the time? Is it to be the best? To win awards? To get certain gigs?" No, that's not why I do what I do. I make music to communicate with people. And focusing on communication rather than ego is what enables a musician to express emotion on a deeper level, emotion that will resonate in others.

"Compassion is the word," Dizack adds, summing up his communicative ethos. "That's what I want to express on and off the bandstand. I really believe that the type of person you are is the kind of music you'll make. Negativity will come through, and the cherishing of relationships will, too."

Such principles have served the 27-year-old Milwaukee native well. Although Dizack's debut, 2005's quintet session *Beyond A Dream* (Fresh Sound New Talent), was full of promise, his sophomore release represents a quantum leap. *End Of An Era* (Truth Revolution Records)—which was included in the November Editors' Picks posted at DownBeat.com—has a cinematic, expressive scope, using two varied rhythm teams, tenor saxophonist Jake Saslow and a string section to convey the title's essence. Dizack describes it as "the feeling at that moment when you realize that what you had is gone."

Dizack created the music for *End Of An Era* during a two-year period when he experienced a serious romantic breakup and the deaths of two beloved grandparents. Watching coverage of the 2010 hurricane in Haiti only underscored personal bereavement with loss on a catastrophic scale. The album's nine pieces—eight lithesome, textured Dizack compositions plus an instrumental interpretation of the Coldplay ballad "What If"—pack a melancholy heft without a hint of melodrama. Setting the tone is the subtle sweep of the title track: It has a noir feel with a glint of light, like neon shimmering off a rain-wet city sidewalk at night.

The different rhythm sections for *End Of An Era* were employed strategically. The band with bassist Joe Sanders (friends with Dizack since they were kids), keyboardist Sam Harris and drummer Justin Brown played on the earthier tracks; the second group, with pianist Aaron Parks, bassist Linda Oh and drummer Kendrick Scott, was the choice for the more lyrically



cathartic material. Charles Schiermeyer helped Dizack arrange the strings that appear on one-third of the album, with four players multi-tracked into a small orchestra.

The recording experience left Parks impressed with Dizack's maturity. The pianist says, "Philip is one of a handful of younger trumpeters who can make the extreme technical demands of playing his instrument appear to be nearly effortless. It seems that he can pretty much play anything he wants to. He puts these abilities to use in the service of emotion and storytelling, rather than displays of dexterity or empty showmanship."

Dizack splits his time between New York City and Los Angeles. Earlier this year, he was in New York to record his third album, due for release by Criss Cross Jazz in the fall, with a band featuring Sanders alongside multi-reed player Ben Wendel, pianist Eden Ladin and drummer Eric Harland. The album's title, *Single Soul*, alludes to a quote from Aristotle that Dizack, in a romantic frame of mind, found inspiring: "Love is composed of a single soul inhabiting two bodies."

Growing up in Wisconsin, Dizack fell for his father's Miles Davis records, which provided a mature expressive model. "There is such deep expressivity to Miles' playing," he says. "Even if his vocabulary on the trumpet doesn't really compare to what guys like Avishai Cohen or Ambrose Akinmusire have now, Miles has so much to communicate through sound, space, phrasing. And I believe every single note, emotionally. That's what music is all about for me."

—Bradley Bambarger

Joanne Brackeen



Photography by Lucy Cabos

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

Professor of Piano

berklee.edu

Berklee
college of
music

Slo Motive

Mesmerizing Collages

Performing at Finland's Tampere Jazz Happening last fall, Helsinki-based Slo Motive evoked a mesmerizing sweetness as Sanni Orasmaa's luscious vocals complemented Kari Ikonen's keyboard wizardry and Mamba Assefa's dexterous percussion. The trio tapped into Finland's folk traditions, but with an eloquence and intimacy that could only be the result of three people working closely together. The band's debut, *Arrival* (Eclipse), which contains eight originals and the Rodgers & Hart standard "It Never Entered My Mind," is a mix of the conventional and unconventional.

When asked about the name Slo Motive, it becomes apparent that these three move in moderate, sometimes slow ways. Nothing lethargic, just "medium, slash, slow," as soft-spoken group founder Orasmaa puts it. "I like space, and I like to take my time," she says.

Slo Motive is emblematic of Finnish musicians who play jazz but take their cues from other sources. "The orthodoxy of the music has been



Slo Motive's Kari Ikonen (left), Sanni Orasmaa and Mamba Assefa

broken the past few years," notes Orasmaa, winner of a Betty Carter Jazz Ahead Award grant. "It includes more national elements, more modal harmonies, using Finnish language."

The band has composed music both in the studio and in performance. Assefa says, "For the first gig, I think Sanni had sketches," but, she chimes in, "there's some text of my own, then we work with that." As for the standard? "We used some original harmonies on that, an arrangement

of mine," she adds. Ikonen admits, "I had never played this composition, never even heard it, and you brought it to the studio. It doesn't stick out as a standard on the album. It sounds like an original tune, like any other."

In reference to the evening's set list, Orasmaa—a faculty member at Brooklyn's Conservatory of Music—says, "We make no predictions. The songs titles point more to collages than concrete, finished pieces." —John Ephland

Schilke Handcraft



"The Handcraft offers
a truly unique sound
for Schilke!"

HC1

HC2

- .468 Bore
- Newly Designed
XL Bell and
Valve Section

- Offered in Two Models with
Yellow Brass or Copper Bell
- Custom Engraved Bell



www.SchilkeMusic.com

Tim Green

The Gospel of Jazz

Some might think that a crowd at New York's Village Vanguard or Birdland would be so discerning that it would intimidate a young jazz musician. But alto saxophonist Tim Green knows that there are audiences with even higher expectations.

"I'm more nervous playing a hymn in church than a ballad at a jazz club," says the 30-year-old Baltimore native. "When you're playing with a gospel musician like Fred Hammond in Houston or Dallas, technical exhibitionism isn't going to cut it. There may be a thousand people there for a service, and they all know that hymn by heart and expect to hear the melody done right. You have to dig deep to connect with the people—or they're just going to be sitting there staring at you. If you don't get the grandmothers up on their feet, you're not doing it right."

"To me, gospel singer CeCe Winans connects to an audience like John Coltrane did," Green adds. "I strive to invest that sensibility in my jazz playing, to play melodies that reach people. Melody is the soul of music, yes, indeed."

Green was born into a musical family, and although he was raised with music and in the church, he only came to playing gospel later, while studying at the Manhattan School of Music. Baltimore trombonist Marvin Thompson recruited the saxophonist for his Mo'Horns brass section, which backs such gospel stars as Hammond and Richard Smallwood. In 2005, Green released his first album, *Divine Inspirations* (G Major Records), which features instrumental hymns and spiritual songs. He sees jazz as his true calling, though. Green was first runner-up in the 2008 Thelonious Monk International Jazz Saxophone Competition, following studies with altoist Dick Oatts at the Manhattan School and with trumpeter-composer Terence Blanchard at the Monk Institute.

Earlier this year, Green released his debut jazz album, *Songs From This Season*, via his own True Melody Music imprint. There are tracks that veer to the smooth side and others that swing harder, driven by a fine set of sidemen that includes pianists Orrin Evans, Allyn Johnson and Romain Collin, vibraphonist Warren Wolf, guitarist Gilad Hekselman, bassists Josh Ginsburg and Kris Funn, and drummers Rodney Green and Obed Calvaire. The sound is augmented by occasional wordless vocals, subtle synths and gospel organ.

According to Green, the album works as a musical diary of his past few years, with biblical references as well as personal ones. The sessions required different combinations of players to capture the vignettes just right, he says:



"I thought of it sort of like a Quincy Jones production, with a certain band for a certain tune." Along with Green's lyrically minded originals, there's a fiery sax-bass-drums take on Wayne Shorter's "Pinocchio" and a version of Billie Holiday's "Don't Explain" that's all alluring shadows and shimmering light.

With Green's own composing, Blanchard was a key influence. Green says, "From Terence—who comes from that Wayne Shorter legacy of writing music with a strong sense of melody—I learned how to write not just a piece of music, but a song. And every good song has a striking melody that carries all the way through it."

As for his inspirations on alto, Green cites the inescapable Charlie Parker ("for the way he balanced technical virtuosity with a deep soul feel") and Ornette Coleman ("for the freedom of his melodies"). A more contemporary hero is Kenny Garrett, whom he met through pianist Mulgrew Miller, a mentor. Green admires what he calls "a real singing quality" in Garrett's style, adding, "Every phrase lingers in your mind. That's what I'm after."

Among the jazz bands Green has played in of late are those led by Miller, pianist Eric Reed and bassist Christian McBride, as well as the Carl Allen/Rodney Whitaker group. McBride appreciates the Saturday-night vibe in Green's playing as much as the Sunday-morning feel.

"What I like about Tim is his sound, his fire and the fact that one can hear the hours he has put into his horn," McBride says. "There's definitely a soulful church feeling in his playing—something that's all but lost in jazz these days."

—Bradley Bambarger



Photography by Lucy Cobos

Leader of the Grammy-winning Caribbean Jazz Project. Has performed and recorded with the best: Pat Metheny, Paquito D'Rivera, Oscar Peterson, Spyro Gyra, Yellowjackets, Frank Zappa, and more...

Professor,
Ensemble Department

berklee.edu

Berklee
college of
music

By Michael Gallant

Photography by Jimmy & Dena Katz

HIROMI

all the keys

LEANING BACK IN HER CHAIR, a baby grand piano nearby in the green room at New York City's Yamaha Artist Services, Inc., Hiromi says, "When you write a piece of difficult music, it shouldn't *sound* difficult. But to make this music sound as if it was easy to play, *that* was difficult."



The internationally renowned pianist and composer is referring to the blisteringly virtuosic title track to her new album, *Move* (Telarc), recorded with contrabass guitarist Anthony Jackson and drummer Simon Phillips. “Every bar is in a different meter for a couple of minutes and we also had a lot of odd meters, lots of different things going on,” she says. “We practiced so much, running just four bars again and again, until we sounded tight enough to make the song groove.”

“It’s still challenging to play,” Hiromi, who turns 34 in late March, adds with a smile. “That’s good.”

It’s a testament both to the individual talent of each trio member, and to their collective vibe, that *Move* sounds equally energetic, organic and just plain monumental throughout. Even midway through the opening track when Hiromi’s solo crescendos upwards in angularly timed cascades of notes, locked in tight with Jackson’s anchoring bass but pushed and pulled with Phillips’ eruptions of even more angularly timed fills—the chaos is an illusion. Everything fits together by strange but beautiful design.

“This is one of the most exciting gigs I have had to date,” says Phillips, who is largely known for his work with rock groups such as Toto and The Who, but grew up playing Dixieland jazz and swing and idolizing Buddy Rich. “Every night is phenomenally fun and extremely challenging, made more so by the fact that there are only three of us, so we can go anywhere we want in terms of improvisation. Every night is different. It’s also very challenging for me because I’ve played in fairly loud ensembles with a guitar, and this was the first time I have had just acoustic piano, bass and drums. I had to learn how to play extremely quietly—and the interesting thing is that Hiromi wanted the whole nine yards in terms of bringing my entire rock ‘n’ roll drum kit.”

The creation of *Move* “demanded the throwing of oneself on the bonfire, and that’s what we did,” says Jackson, whose gilded resume includes recordings with Paul Simon, Chick Corea and Steely Dan. “It took a great deal of study, a lot of self-analysis, and that’s just before we ever played together. It’s something you long for—no pain, no gain. There’s always that technical intensity with Hiromi. It’s always there with the very great projects and players.”

Even at its thickest and most explosive, *Move* never crosses the line into complexity for sheer complexity’s sake. Rather, from Hiromi’s rigorously composed three-part “Suite Escapism” to the effervescent “Brand New Day” and morphing textures of “11:49 PM,” the album illustrates the sophisticated application of outstanding skill—with just the right amount of quirk thrown in. It’s a difficult alchemy, perhaps, but one that Hiromi has been honing from her first notes as a recording artist.

Hiromi Uehara was born in Shizuoka, Japan, and began studying piano at age 6. She enrolled



at Berklee College of Music in Boston in 1999, and attracted the attention of Richard Evans and Ahmad Jamal, who co-produced her debut album, *Another Mind* (Telarc), in 2003. The disc generated an international critical buzz and became a best-seller, achieving gold status in Japan and winning Jazz Album of the Year from that country’s Recording Industry Association.

In the aftermath of such a high-momentum launch, Hiromi has gone on to collaborate onstage and in the studio with Corea, Stanley Clarke, Lenny White and Dave Fiuczynski. An artist with a strong international following, Hiromi routinely follows a rigorous touring schedule: She’ll travel to Istanbul, San Francisco, Finland and Slovakia in the first half of 2013. “We have a lot of shows set up for this album, so I think the next year will be another traveling year,” she says. “We’ll just keep going.”

three of a kind

MOVE IS THE SECOND installment in what Hiromi describes as “The Trio Project,” an endeavor that began with her 2011 album *Voice*. “I had wanted to work with Anthony Jackson on a full album for many years,” she explains. “I had him as a special guest for my

first two albums, *Another Mind* and *Brain*, but I was waiting for the right time to work with him for a complete project.” After crossing paths with Jackson in numerous cities and at various festivals, she broached the topic and got the sign-on she had hoped for.

The more Hiromi wrote the music that would become *Move*, the more she homed in on the drum sound that would bring her album to life. “I was mixing a record at my studio, and somebody sent me a YouTube link of Hiromi and Chick Corea playing together,” says Phillips of the first time he became aware of his current collaborator. “I was working on a mix for Toto, and David Paich and Steve Porcaro were doing some keyboard overdubs the next day. When we took a break, we pulled up the clip, and their jaws were on the floor. We wrapped up to run an errand and I was two blocks away in my car when the phone rang. It was Hiromi’s manager inviting me to play on the project.”

“It was fate!” says Hiromi laughing at the serendipitous timing.

Whether drawn together by fortune or just a good sense of casting, the trio displays unmistakable chemistry throughout *Move*—due in no small part to tremendous mutual respect and admiration. “I love his tone, his beautiful sound, and his understanding of a wide range of music,” Hiromi says of Phillips. “Some people ask me,

‘Why did you want to play with a *rock* drummer?’ But I never considered Simon Phillips a ‘rock’ drummer. He did a lot of projects with so-called rock music, but he’s an amazing drummer who can play anything. I felt that the sound of the three of us, the tone, would meld well.”

Hiromi has glowing words for Jackson as well. “I always tell Anthony that, when I play my solos, I feel like I’m cheating,” she says. “He can make anybody sound good with his bass lines. He really improvises counterpoint toward how I solo and his ears are so big. He’s an improviser and composer, and for him, it’s continuous composing during the song. Playing with him is an amazing experience and I enjoy every minute of it. If I go outside the harmony, he comes along on the ride with me.” In Jackson, Hiromi found not only a kindred spirit on stage, but in front of a pair of speakers. “We often talk about great classical composers and pianists; it’s amazing how wide his interest for music is. We can be listening to a track that he did for Steely Dan and, the next day, listen to a piece by Franz Liszt. That’s how I love to listen to music.”

Hiromi shaped the compositions and arrangements of *Move* to accent her favorite aspects of Phillips’ and Jackson’s playing. “Since I worked with them for many, many shows, I started to understand the depths and secret beauty of their playing,” she says. “For example, because I’ve been playing with Simon, I could write a song like ‘Brand New Day.’ His accompaniment on that song is loose, and his cymbal playing sings.” Such a style may not be synonymous with Phillips’ name, Hiromi affirms, pointing out that he is generally known for playing in the pocket. “When I was jamming with him, I realized—*wow!*—how beautifully he played that kind of music, so free and loose,” she says. “It gave me the idea to write music like that.”

One portion of *Move* that Hiromi crafted specifically with Jackson in mind was the second movement of her suite, a composition format that she has greatly enjoyed exploring on previous albums as well. “For the ‘Fantasy’ section, Anthony plays all of the melody for the first couple of minutes,” she says. “He uses his volume pedal so beautifully that I wanted to hear it—not just as the composer, but as a big fan of Anthony. I’m such a big fan of both these guys.”

Interestingly enough, the third player in the trio often has the hardest job. “As a player, I always feel like I’m hired by the composer Hiromi,” she says. “When I write, sometimes I put together lines that I can play separately, but I want to hear them together as counterpoint. It’s a cool combination, but can I play it?” she continues, laughing. “Sometimes I ask, ‘Who wrote this?’”

power of chops

“I’VE PLAYED WITH MANY GREAT pianists over a long time,” states Jackson. “With Hiromi, it was immediately apparent that she

was an exceptional talent, including both her raw skill and her exploitation of it. You come across many people who are very gifted but who have not formed themselves so much—you hear enormous potential and a great deal of strength, but it can be raggedy. But with Hiromi, there was a great deal of sophistication and control,” he continues. “She clearly had not gotten stuck in the mold of childhood prodigy who is getting older and is now an older childhood prodigy that will always *be* a childhood prodigy—a term that indicates enormous talent that has yet to really coalesce.”

A few words from the pianist make it clear just how and why she has avoided such pitfalls. “I’m hungry to learn, so I always have my big ears open fully, ready to learn every single minute when I play,” she says. “People like Anthony and Simon are living dictionaries. I’m always trying to study and grow as much as I can.”

Much of Hiromi’s study is manifested in a dedication to listening not just to her immediate collaborators, but to great instrumentalists of all shapes and flavors. It also means diving deep into classical piano. “Classical composers have deep understandings of the instrument itself,” she



Tomasz Stanko Wisława

Tomasz Stanko trumpet
David Virelles piano
Thomas Morgan double bass
Gerald Cleaver drums



NS

DESIGN™



Photo Credit: Seymour Pond

REDEFINING CLASSIC™



DOUBLE BASS OMNI BASS CELLO VIOLA VIOLIN

THINKNS.COM



"An acoustic piano has been my best friend since I was 6 years old."

says. "They are masters of the piano. They use the full range of the keyboard in writing, and not just the right half, which happens more when you have a bass player. When I play, even with a bass player, I want to use the whole piano and be fair to all the keys. Otherwise the left hand is ignored and feels lonely," she says, laughing.

As of late 2012, Hiromi's current classical challenges included works by Bach, Debussy and Chopin. About every three months, she rotates in new pieces on which to hone her chops. So how long does it take her to master a Chopin etude, for example? "It never finishes," she says.

The pianist nodded to her love of classical music on a DVD she released last year, *Live In Marciac* (Telarc), which includes the track "Beethoven's Piano Sonata No. 8, Pathétique." That piece also appeared on her album *Voice*.

"Classical music is a great source, and listening to a lot of instrumentalists in any style who may not play your instrument really helps technically," she explains. "Things that are easy for one instrument may not be technically easy for another, and each instrument has different ideas for lines because of its nature and how it's made. I like listening to trumpets and saxophones because they have completely different approaches to playing lines."

Although her massive technique is an inte-

gral aspect of all her recordings and performances, Hiromi would be the first to affirm that dexterity is only part of the game. "You shouldn't think about technique when you play," she says. "You have to be *you*. It cannot be about, 'I can play this and I can show you that.' It has to come from my heart and has to make sense musically, so I never really think about it when I play. I just need this flow or these lines, and those happen to require some kind of technique to happen."

Both on *Move* and on tour, Hiromi continues to weave together lines on both acoustic piano and synthesizer. "My favorite piano is the latest Yamaha CFX," she says. "It has an amazing bottom end that can compete with an orchestra and is great for playing a concerto. And especially working with this trio, it's a great instrument. With Anthony's big contrabass guitar and Simon's big drum kit—he has two bass drums, maybe five or six toms, a Gong Drum and Octobans—I need [a powerful instrument]." When the CFX isn't available on the road, Hiromi instead uses "a full concert grand piano by Yamaha."

For the album's quirky and expressive synth elements, Hiromi still uses the flexible and programmable Nord Lead 2 keyboard that she's had from the beginning of her recording career. "I'm happy with it, but I'm not stuck with it," she says.

"For this project, it was what I needed."

For tunes like "Endeavor," Hiromi's synth work whumps and wails like a human voice, dancing through the track via a tone she programmed herself. "I don't have specific tactics when it comes to synth programming," she says. "I tweak things around. I just explore until I get it right. For me, the keyboard is always an additional sound to the piano," she continues. "Piano is the main instrument; I can't go anywhere without acoustic piano. It's been my best friend since I was 6 years old."

moving targets

FOR THE GLOBE-TROTTING Hiromi, one might expect her recording city of choice to be New York or Los Angeles, London or Tokyo. *Move*, however, was recorded in Indiana. "I had almost no time off [in 2012] apart from writing, and the only slot I had to schedule a recording session was between Washington, D.C., and Indiana," she says. "So to make our travel easy, the record had to be done either in D.C. right after my show at Blues Alley or right before playing in Carmel, Indiana."

Relying on the sensitive ears and investigative prowess of her longtime engineer, Grammy Award winner Michael Bishop, Hiromi and her team chose Aire Born Studios in the city of Zionsville. "It was just easy to travel there early from D.C., stay for four days, finish the recording, and then play the show," she says and smiles. "And then we flew to Luxembourg for a whole European tour."

On the road, Hiromi doesn't just perform the material on her latest album, often delving into the solo piano work that she shared on 2009's *A Place To Be* (Telarc). "It's great that I've been doing so many different projects, and even though the main thing for me right now is this trio, I also love solo concerts in pure, acoustic halls."

"I've also done a couple duet concerts with Stanley Clarke," she adds. "I just did one at the Montreal Jazz Festival with him. Playing with Anthony and Simon is really a dream come true for me. I learn so much, have an amazing time on the road—and then I get to say, 'OK, bye,' and come to Montreal and play with Stanley Clarke. It's sometimes hard to believe—it feels too good to be true."

Though countries, gigs, and onstage collaborators may vary, Hiromi sees little difference city to city when it comes to positive energy from her audiences. And regardless of what continent she may be on, a certain diversity of listenership seems to follow her. "A great example was at a show in Stockholm," she says. "Right in front of me, there was a woman with a pearl necklace who was really well dressed. Next to her was a guy with long blond hair and a Grateful Dead T-shirt. Next to him was a businessman and next to him was a little girl. *That's* my kind of audience."

Hiromi clearly loves playing for listeners who range so widely in terms of age, walk of life, and musical background. "The lady with the pearls told me that she'd been listening to classical all of her life, that she could hear that I loved Bartók and Ravel, and said that she loved my stuff," she recalls. "The Grateful Dead guy said, 'You rock, Hiromi!' and the other guy was a big fan of prog rock like Gentle Giant." And the little girl? "She told me that she had just started playing piano. I asked her, 'Are you good?' and she answered, 'I think so.' It's amazing and fascinating to me that all of these people are there in the same venue lis-

tening to one music performance. It's been like that everywhere I go."

Though Hiromi's touring schedule keeps her extremely busy, she admits that her constant international travel is an uncomfortable means to a joyous end.

"You have to sacrifice something to do whatever you love in life, so I guess I love performing *too* much," she says with a laugh. "It's why I feel alive. I feel so at home on the stage, and I love making people happy with my music. Whatever I have to go through to make that happen and get that sunshine is worth it."

DB

CARL ALLEN
Artistic Director of Jazz Studies
at the Juilliard School, The
Carl Allen Quartet, Christian
McBride & Inside Straight,
Benny Golson

20" Signature
Mini-Bell Ride

A SOUND
OBSESSION

Hear more at sabian.com

SABIAN

California

BOBBY HUTCHERSON

Dreaming

By Dan Ouellette // Photo by Mark Sheldon

THE PICTURESQUE STRETCH OF HIGHWAY 1 along the Pacific Ocean coastline between San Francisco and Santa Cruz may not be as dramatic and isolated as the spectacular Big Sur drive further south below Monterey. But, except for a few close-to-the-cliff curves where a car could accidentally soar off the pavement and plunge 100 hundred feet to the jagged, saltwater-drenched rocks below, this relatively unknown span of two-lane blacktop makes for a cruiser's paradise. Twenty miles south of San Francisco on Highway 1 sits the sleepy, idyllic town of Montara, population just shy of 3,000. Its lighthouse, built on the point in 1875, has been converted into a popular hostel, and the mile-long state beach is one of the finest on the coast.

Just off the main drive, hunkering down for yet another damp winter by feeding his brick fireplace with split Monterey pine, sits Bobby Hutcherson, the innovative National Endowment for the Arts Jazz Master who forever changed the progressive potential for the vibraphone with his improvisational mallet prowess. While he didn't pioneer the full blooming of the vibraphone from being a novelty instrument—Lionel Hampton deserves the props, followed by Red Norvo, followed radically by Milt Jackson—Hutcherson took the vibes to a new level of jazz sophistication with his harmonic inventions and his blurring-fast, four-mallet runs across the metal bars amplified with motor-driven resonators. Today, he's the standard bearer of the instrument and has a plenitude of emulators to prove it.

Even though Hutcherson's stick action may have slowed a tad, his passion for music surely hasn't, evidenced by last year's album *Somewhere In The Night* (Kind of Blue). Recorded live in 2009 at Dizzy's Club Coca-Cola at Jazz at Lincoln Center, the disc captures the vibraphonist collaborating with B3 organ maestro Joey DeFrancesco, gui-

tarist Peter Bernstein and drummer Byron Landham. It's a rousing bebop-to-blues-to-ballads outing where DeFrancesco delivers fire with his brio and brusque voicings while Hutcherson gracefully dances with a cool finesse that thrills and even tosses in vibes fillips to complement his partner's sprightly velocity on Duke Ellington's "Take The Coltrane."

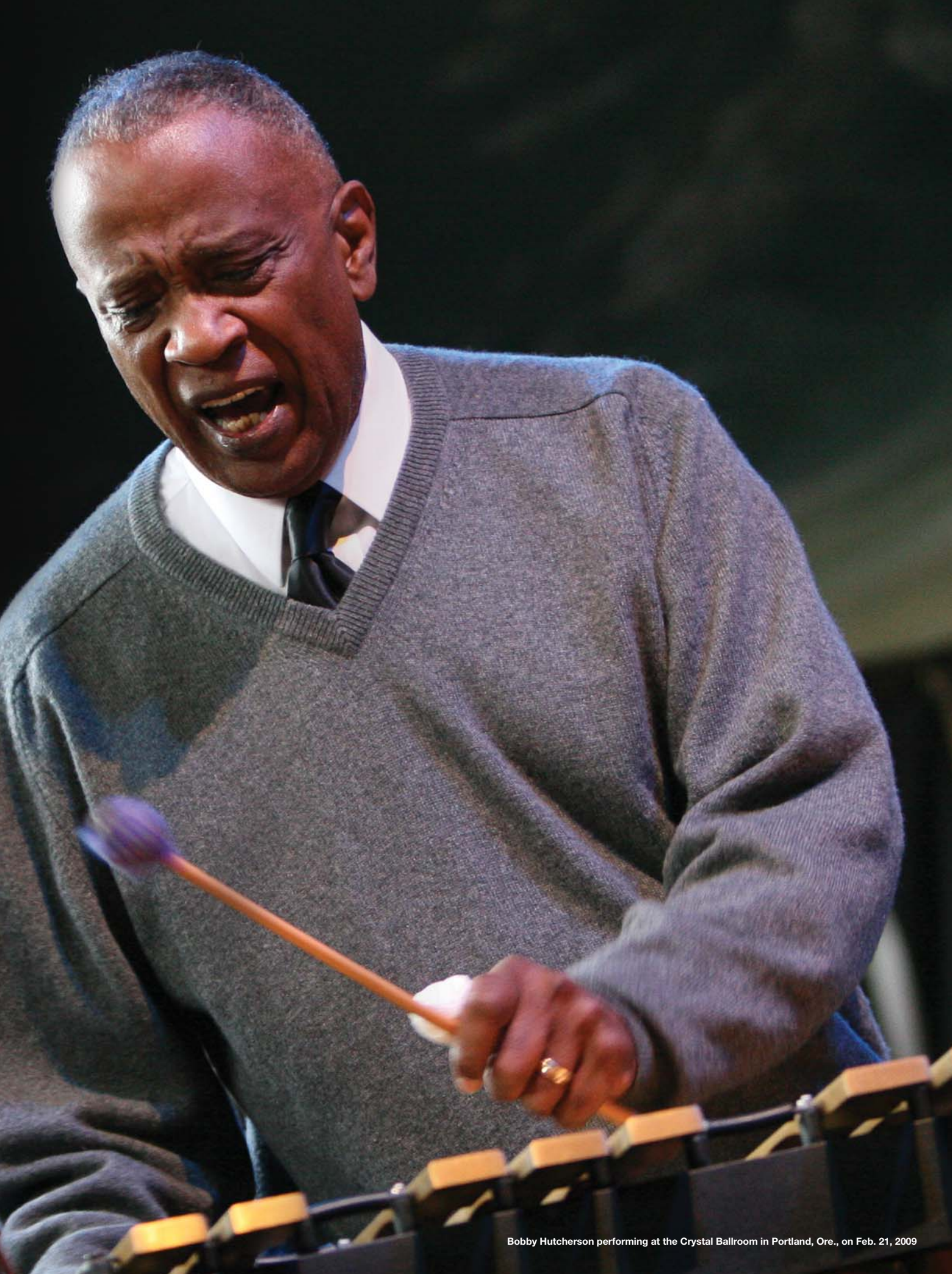
But since that gig, Hutcherson has been laying low for several reasons, one of which is a well-deserved respite from the career-long full-tilt action that made him one of jazz's most prolific recording artists, as a leader and as an in-demand session man.

"It's nice and green here, and it's raining like mad," Hutcherson hoarsely says in a bicoastal telephone conversation. "Montara is wonderful." The 72-year-old Los Angeles native made his way to New York in the early '60s and then, unlike most of his peers, returned to the Golden State in 1967, continuing his band-leading duties for Blue Note Records from his West Coast base, first in L.A. and then later in San Francisco. It was his experimental soul-blues 1971 Blue Note recording *San Francisco*, featur-

ing the funky hit tune "Ummh," that solidified his stay.

"That song and album got a lot of airplay, so I made some money," Hutcherson says with a laugh. "My wife and I agreed that we should do something special. So in 1972, I bought an acre of land in Montara and built a small house on it. The acreage and house cost me \$39,000. That was one of the smartest investments I've ever made."

Born in Pasadena in Los Angeles County, Hutcherson's jazz education came from his older brother Teddy, who listened to records by Art Blakey in his room with his friend, Dexter Gordon—the future tenor star whom Bobby was destined to play with years later (on records as well as in the CBS All-Stars band at Havana Jam in 1979 and in Bernard Tavernier's 1986 film *Round Midnight*).



Bobby Hutcherson performing at the Crystal Ballroom in Portland, Ore., on Feb. 21, 2009

Bobby's older sister, Peggy, was a singer who performed in Gerald Wilson's 17-piece jazz orchestra (she was later a Ray Charles Raellette) and who dated locally based reedman Eric Dolphy and later tenor saxophonist Billy Mitchell.

Even though the young Hutcherson was surrounded by jazz, he didn't fully dive in until he was 12 when he was walking down a Pasadena street and heard Jackson's swinging vibes blaring from a record store. The tune was "Bemsha Swing" and the Prestige album was *Miles Davis And The Modern Jazz Giants*, recorded in the mid-'50s. Hutcherson bought it, wore it out listening to it, and then began saving money while working as a bricklayer with his mason father to buy a vibraphone like his new hero. After he got it, he began playing in town with friends, including bassist Herbie Lewis. He played with Dolphy as well as saxophonist Charles Lloyd at such venues as Pandora's Box on the Sunset Strip.

Through his sister, Hutcherson got to know Mitchell, who had recently left the Count Basie Band in 1961 and co-founded a new group with ex-Basie trombonist Al Grey. "Billy needed someone to play piano parts on the vibes," Hutcherson recalls. "My first gig with them was at The Jazz Workshop in San Francisco opposite Charles Mingus. Billy then asked me if I wanted to go with them to New York, where they were going to play Birdland, opposite Art Blakey."

That's where Hutcherson got his first taste of the city's strange grit. The date with Mitchell and Grey was a two-week stint. As Hutch was assembling his vibraphone for the first night, the cigar-smoking emcee of the club, Pee Wee Marquette, blew smoke in his face and told him to get off the stage. "We don't need you," he said. "We've already got Lionel Hampton and Milt Jackson." Marquette was known for making it hard for emerging youngsters to get recognition by deliberately mispronouncing their names.

"He'd mess your name up unless you gave him a nice tip for the announcement," says Bobby. "At first he called me Bubba Hutchins and other names. People would laugh. It was a two-week engagement, so finally after the first week, I gave him five bucks. The next week he introduced me as Bobby Hutcherson."

The Mitchell-Grey band went on the road, mostly on the chitlin' circuit, and then broke up, leaving Hutcherson to fend for himself in New York. He settled in, living in the Bronx on 165th Street. "I grew up with grass and trees," he says with a laugh. "New York City was quite a different spot. But I knew I had what was best there to get things going musically."

Even though the Mitchell-Grey band disintegrated, Hutcherson contributed to recording dates by both musicians as well as took on moonlighting gigs as a taxi driver to make his rent. As he began branching out more on his own, he soon faced the New York scene full on. He linked up again with Lewis, who was playing with trumpeter Art Farmer and saxophonist Benny Golson in the Jazztet, alongside Grachan Moncur III on trombone. Lewis was hosting jam sessions at his pad,

and Moncur, after hearing Hutch play, said that it would be good for him to meet saxophonist Jackie McLean, whose band he was also playing in.

"Jackie liked what I was doing with four mallets, so he asked me to play with him at the Club Coronet, where he was introducing a young drummer from Boston," says Hutcherson, who doesn't feel that he needs to identify Tony Williams (who was 17 at the time). "Jackie called Alfred Lion at Blue Note to see the band. Lion wanted to record the group, so we all went off to Rudy Van Gelder's [studio]."

The 1963 album was McLean's classic *One Step Beyond*. Hutcherson continued playing with an assortment of Blue Note artists, including Moncur, Andrew Hill, Grant Green and L.A. pal Eric Dolphy. "Eric had heard about this new young band Jackie had put together for the Coronet date," Hutcherson says. "He came in and was surprised to see me. He told me that he wanted me to do some gigs. Eric had a thing. He



played two octaves, playing the chords from the first octave followed by chords from the second. He opened up these amazing possibilities."

Case in point: Dolphy's sole Blue Note album, the 1964 gem *Out To Lunch*, where Hutch displayed the avant-garde modus operandi to expect the unexpected, collaborating with Williams, trumpeter Freddie Hubbard and bassist Richard Davis. Offering unpredictable floating accents and sly drop-ins, Hutcherson shines throughout, including the Dolphy-penned track "Hat And Beard" (inspired by Thelonious Monk) where the vibraphonist contributed plunks, splashes and shimmers that have a prankster vibe.

"I began hearing all these other ways of playing," Hutcherson says. "That was wonderful for me to be living in New York and to be a part of the jazz renaissance of that time." Early in his Blue Note stint (which continued until 1977), Lion gave him carte blanche to record his own albums as a leader. "He told me, 'Listen, you make all the albums you want. Just call me and you can record.' So that's what I was doing every couple of months."

This estimation confirmed what others in the jazz world had already realized: Hutcherson was an adventurous improviser who wasn't afraid to barrel through the barriers of the dominant hard-bop jazz world.

Hutcherson's Blue Note debut, *The Kicker*, was recorded at the end of 1963 but mysteriously shelved until 1999. Other sessions met with the same stockpile treatment, including *Spiral*, recorded in 1968, and *Medina*, recorded in 1969, which were released on CD in 1998 as a double album. But several of his outings managed to see the light of day in the '60s, including his first album to be released, 1965's *Dialogue* (made during the time that he was playing with Archie Shepp). His 1966 masterpiece *Stick Up!* was his first date with McCoy Tyner and featured his collaboration with Joe Henderson.

But Hutcherson's New York experience came to an abrupt close in 1967 while he was recording a date with Hill. At the rehearsal he and drummer Joe Chambers took a break and scored a couple of joints to kick back in Central Park. They were busted by the police and thrown into jail. Musician friends at the club Slugs' passed the hat to post bail for him. But Hutcherson lost not only his cabaret card (the guarantee to perform anywhere in New York that was abolished not long after) but also his taxi driver's license. So, he moved back to Southern California, where he joined up with hard-bop tenor saxophonist Harold Land and began their long-running creative union, starting with Land's 1968 quintet record *The Peace-Maker* (Cadet).

With the cabaret card no longer needed in New York, Lion called Hutcherson to continue his recordings—this time as a collaboration with Land. The underappreciated band recorded seven albums for Blue Note, beginning with 1968's *Total Eclipse* (with Chick Corea on piano) and continuing through 1975's *Inner Glow*. The former proved to be a marquee outing for the group, where hard-bop entered into the exploratory zone. The album dips in and out of Hutcherson's daredevil sensibility, with inventive vibe romps and pure elation. The trippy finale, "Pompeian," is a questing voyage with a whimsical open and close and a complex middle section that is avant-leaning and charged as Hutcherson paints dark colors on the marimbas.

"I had been doing a lot of writing then," he says. "I was experimenting with moving intervals in my playing, doing seconds and thirds to fourths and fifths. It was creating a different sound instead of typical jazz lines. The intervals were opened up. The idea was to try to make it sound simple even though it was music that was hard to figure out. Harold started playing the intervals, too, so that we could bounce off each other. Actually, I got a lot of my ideas from Joe Chambers, who was always trying to change the recipe. 'Pompeian' is full of the intervals playing—which actually reflected the scene that was going on in San Francisco at the time."

In addition to Corea, other pianists joined the Hutcherson-Land band, including Joe Sample

and Stanley Cowell. “Joe Chambers hipped me to Stanley,” Hutcherson says. “He was a guy with a direction. He had great ideas and he showed me a lot about beats—playing on top of the beat or in the beat or behind the beat. He would create a whiplash situation, like a weather system that comes in and creates a *pow*. And then it circles around and *boom!* It’s almost like a punch line. It’s the kick like the tail end of a cup of coffee.”

Currently chairman of the jazz program and professor of jazz piano at Rutgers University, Cowell began his New York experience in the ’60s with Max Roach. Then he was called by Miles Davis, but quit after playing two gigs with him in Montreal and Boston. The situation was too controlled for him, so he worked with Charles Tolliver and then Stan Getz, connecting often with Chambers, who brought him into the Hutcherson-Land fold.

“Bobby was one of the most relaxed people,” Cowell says. “He was a wonderful player, but he did it in a relaxed way. When we were touring, he never rushed to the airport. We’d all be panicked that we were going to be too late, but he just relaxed and took his time—and we never missed a flight. Behind his back, we called him California Dreamer.”

Cowell says that the band was definitely in the zeitgeist of the turbulent anti-establishment era. “We were all embracing the political content of the music, versus issuing the traditional and conventional,” he says. “Our approaches varied. We used sounds prevalent at the time and played in a free form. Our resources were expanded as we set out to re-examine the music. The apex for me came at a concert we had in Antibes [France]. There were great moments at that show where we combined pulses with a great deal of freedom within a fixed form. Bobby was doing these incredible cadenzas. The last time I saw him, he still was. He’s a happy person.”

Hutcherson’s move from SoCal to San Francisco was hastened by a Pasadena friend, Delano Dean, who opened up the Both/And club (which is where he met his second wife, Rosemary Zuniga, who was a ticket-taker). There was a lot of activity there, not only at Keystone Korner, The Jazz Workshop and the Blackhawk, but also in Golden Gate Park. He set up roots in the city and later, Montara.

Henderson also made the move to San Francisco. The tenor saxophonist and vibist formed a trio with drummer Elvin Jones and toured the country. “Joe and I became very close,” Hutcherson says. “He always had a hair-cutter there. When we were on the road, I brought along a pair of shears and gave him haircuts.”

One time after a tour, Henderson called Hutcherson up in the middle of the night.

He said, “Hey, Bobby, what are you doing?”

Hutcherson replied, “What’s going on? Is there some record date or a concert?”

“No, will you come over and give me a haircut?”

“It’s 4 a.m.”

“Come on over and we’ll have a good time.”

Hutcherson went, snipped and ended up staying there until the next afternoon, hanging out and talking. He heartily laughs when he tells the story, adding that he’s got so many more great stories that his wife and three sons have encouraged him to write a memoir.

He laughs again, then notes that he’s slowing down. “I’m not the dynamo I used to be,” he says, laughing again. “I have emphysema, and I’m breathing oxygen while I’m talking to you. I can’t play long solos like I used to be able to, and I don’t play quite as fast because that takes a lot of oxygen.” During the winter months with Montara’s cold, wet weather, it’s been rough for Hutcherson, who has been hospitalized several times in recent years. Still, he says, “My doctor keeps telling me I’m doing well. That way I can continue to share my life and my music. What a reward that is.”

DeFrancesco seconds that notion. “Bobby is the greatest vibes player of all time,” he says. “Milt Jackson was *the* guy, but Bobby took it to the next level. It’s like Milt was Charlie Parker, and Bobby was John Coltrane.”

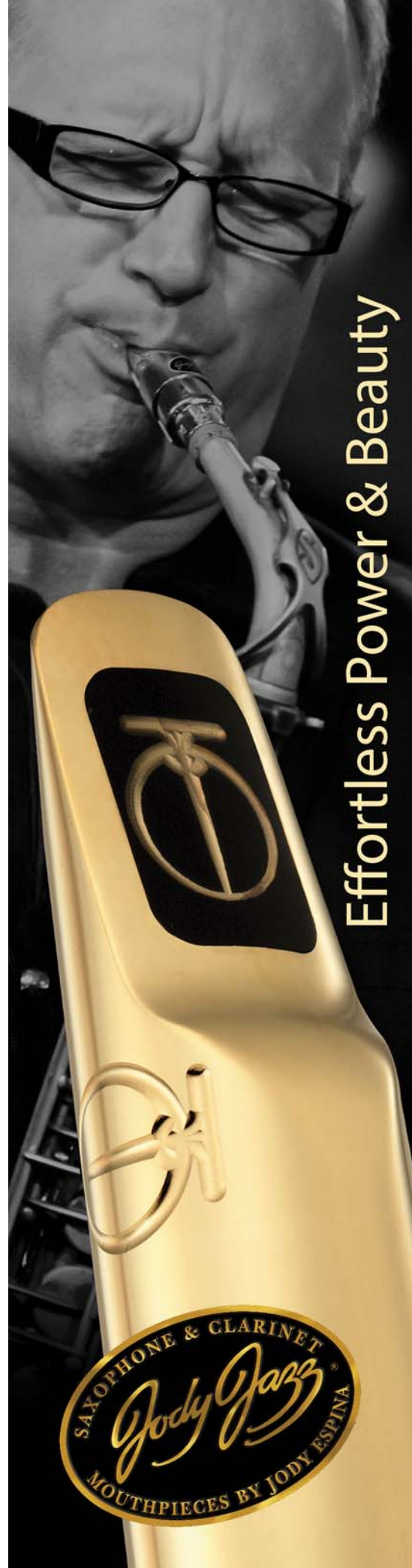
DeFrancesco first played with Hutcherson in a duet setting in 2002 at Pittsburgh’s Manchester Craftsmen’s Guild, on the suggestion of the executive producer, Marty Ashby, and the pair continued playing in a trio setting with a drummer. As for *Somewhere In The Night*, the booker for Dizzy’s Club, Todd Barkan, knew Hutcherson from his days at Keystone Korner. (Barkan has been relieved of his Jazz at Lincoln Center duties and now curates shows at the Iridium.) “It was incredible,” DeFrancesco says. “The music was harmonically deep and so soulful. Bobby picked everything to play. When you play with a legendary guy, you let them play in their element.”

One time in recent memory when Hutcherson was totally *out* of his element was when he was asked in 2003 to be a founding member of the SFJAZZ Collective. He was the elder statesman working with an array of young jazz stars, including saxophonists Joshua Redman and Miguel Zenón, trumpeter Dave Douglas and pianist Renee Rosnes. Hutcherson stayed on until 2007.

“That was four wonderful years, and I was the old guy in the group,” Hutcherson says. “It was something completely new to me. I was thrilled to play, but I was also very humbled. What a learning experience that was—being with the younger players. I learned forgiveness, to forgive myself. I wasn’t able to play as fast, and sometimes I’d miss notes and feel bad. But all the players made me realize that I had to forgive myself and keep going. That was the biggest lesson. And I continue to work on this every day. It’s a good practice.” (On Jan. 23, Hutcherson played at the SFJAZZ Center’s grand-opening concert.)

Looking back at his career now, Hutcherson waxes philosophic. All the trophies he’s received and the plaques pegged on his walls aren’t the point, he says. “Slowing down, I see a lot more,” he says. “The real plaque for me is to be able to share my music with others.” He pauses and then adds, “There’s still a lot to be revealed.”

DB



Effortless Power & Beauty



PAOLO
FRESU

Ancient and Modern

By Ted Panken /// Photo by Lorenzo Di Nozzi

ON TUESDAY, NOV. 13, PAOLO FRESU TOOK A DAY OFF from playing the trumpet and flugelhorn. It was his last day in Spain after a string of consecutive concerts—duos with Cuban pianist Omar Sosa in Madrid, Malaga, Seville, and Granada; a duo in Manresa with *nuevo flamenco* guitarist Niño Josele; a performance in Barcelona two nights previous with the Alborada String Quartet, and, the previous evening, at the wine club Monvínic, a programmatic solo suite of eight compositions that refracted his impressions of eight Catalan vineyards.

On that morning, Fresu slept in and then descended to the lobby of the Hotel Gran Havana to check his bags and instruments at the desk. Then he returned to Monvínic, where he devoted his attention to nine selections, each matched to a specific glass of wine, comprising the DownBeat Blindfold/Winefold Test, conducted under the auspices of the 2012 Voll-Damm Barcelona International Jazz Festival. (See page 38.) Later, Fresu came back to the hotel lobby for a conversation.

"I am happy when I can play with different bands every night, because it's so creative—each time, good questions and a new answer," Fresu remarked. He described a 2011 project, undertaken for his 50th birthday, involving 50 concerts in 50 nights at 50 different locales in Sardinia, the Italian island that is his homeland, using solar-powered generators for amplification: "I like to change, to jump into the projects. It's easy for me to do, because on all of them we have a good level of communication. And the first thing you need for communication is the sound. If you share your sound with the other musicians, it's very easy to play and learn music with them."

In a few hours, Fresu would catch a flight to Geneva, where he would apply his big, round sound to a triologue with guitarist Bebo Ferrá and soprano saxophonist Gavino Murgia. The night after that gig, he would perform a solo "action" in Lausanne connected with an art premiere. His 14-night tour would conclude in Cenon, France, in a duo with Sosa, with whom—and Brazilian cellist Jacques Morelenbaum—he recorded *Alma* (Otá) in 2011.

"For me, Paolo's voice is a mix of Chet Baker and Miles

Davis with a bit of his own Mediterranean touch," Sosa had said the night before at Monvínic, describing the style of his frequent collaborator. "Sometimes his voice is like a little bird, sometimes an angel drawing me to a special direction—a little voice that you can listen to in your dream."

Sosa recounted their first meeting, perhaps a dozen years ago, at a festival that Fresu has curated since 1988 in his hometown, Berchidda, a farming village of 3,200 near the northeast coast of Sardinia. "It was Paolo's concept to present a band on the main stage, and then a special project the next day in a different part of the island," Sosa said. "He invited me to play solo by a eucalyptus tree. In the middle of the concert, I heard a trumpet. I looked around. It was Paolo on top of the tree. I thought, 'Wow, my man is crazy.' I switched to play some real conceptual Latin thing, and he followed. I said, 'Hey, my man is in the tree, but he listened to what I do.' He's got the freedom to create a moment and a space and be himself, no matter what happens."

"Why not play over the tree?" Fresu asked rhetorically. "The tree is one of the elements of this concert. For me, place is very important in music." He mentioned an encounter in Berchidda under that eucalyptus tree with Tunisian oud player Dhafer Youssef and French-Vietnamese guitarist Nguyễn Lê; and a Dadaesque meta-event with pianist Uri Caine, his frequent duo partner, documented on 2006's *Things* and 2009's *Think* (EMI/Blue Note). "Uri and I were playing at the Berchidda train station, and as the train pulled in, we were on 'I Loves You, Porgy,'" Fresu recounted. "As the train left, we



Paolo Fresu performing in Barcelona on Nov. 11 (Photo: Lorenzo Di Nozzi/Voll-Damm Barcelona International Jazz Festival)

COMPLETE BOXED ICP CATALOGUE



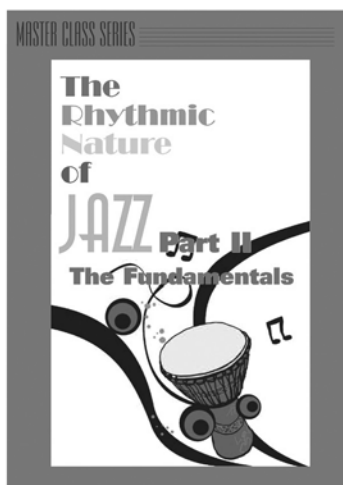
- 52 cd's
- 2 dvd's
- handpainted, numbered box
- photobook by Pieter Boersma
- blueprint of the 'camel chair'

Only available online:

challengerecords.com/icpbox

€534,- / €539,- (EU/World) includes shipping!

At Last! This New DVD Called "The Fundamentals" Will Solve Syncopation And Time Problems For Students Once And For All!



Get this second DVD in the 4 DVD set called "The Rhythmic Nature of Jazz" based on the rhythmic practices of jazz master Dizzy Gillespie. You will witness several students being taught through an experience that causes a transformation to take place before your very eyes. You need only to follow the instructions being given on the film for yourself, and you will experience this same transformation on your own instrument.

HOW TO ORDER

Online Ordering at **www.jazzbeat.com**
With Credit Card – **1-800 232 6796**

FREE Book of Exercises with order!

By Mail: Send Check or Money Order for \$28.97 + \$3.00 S&H* To:

Consolidated Artists Productions
290 Riverside Dr. Suite 11-D, New York, NY 10025

*INTERNATIONAL ORDERS, PLEASE ADD \$12.00 TO SHIPPING COST.

got in [an automobile] with the piano and sped to the next station. We were playing the same tune when it arrived.

"In contemporary society, we think about jazz music in clubs or in theaters. It's always the same dynamics—you're in your seat, you wait for the musician, the musician arrives, he plays, you clap, then you go home. The relationship between the place, the music and the people is a magical thing. If we are in a new place, by the sea, or in a small church in Sardinia, or a hospital or a prison, the feeling is completely different. It's not comfortable, and this is nice for the music—you need to exert more energy [and] play better because the place is bigger than you. Communication is very important. Every concert is a kind of tale, but we need to read the same book."

Fresu didn't mention it, but according to Caine, "thousands of people" attended the marathon of 50 concerts in 50 places. "Paolo wants music to be a way to show something else," Caine said. "We play a lot of standards, but also Sardinian and Italian folk music, and classical and baroque music. He's always thinking about the moods, and he gets into them, which makes it easy to play. As you play over a period of time, you focus on the details, the different things you can do within those moods."

In Fresu's opinion, his ability to refract diverse musical dialects into a holistic conception stems in great part from the quality of his relationships. "I have played with the same people for many years," he said.

As an example, Fresu offered his postbop-oriented Italian quintet, in which he's played with saxophonist Tino Tracanna, pianist Roberto Cipelli, bassist Attilio Zanchi and drummer Ettore Fioravanti since 1983. He noted his long-standing trio with pianist-accordionist Antonello Salis and bassist Furio Di Castri; the decade's tenure of the Angel Quartet (Nguyen Lê, guitars; Di Castri, bass; Roberto Gatto, drums); and the ongoing eight-year run of the Devil Quartet, with Ferra on guitars, Paolino Dalla Porta on bass and Stefano Bagnoli on drums. He cited his seven-year association with Caine; a decade-plus of music-making with Yousef and Lê; and five years with guitarist Ralph Towner (the latter documented on the 2009 ECM album *Chiaroscuro*) and the trio with accordionist Richard Galliano and pianist Jan Lundgren, which recorded 2008's *Mare Nostrum* (ACT).

"It is fantastic," said Fresu of such long-haul partnerships, "because finally we have one sound. You hear a concert live, and the first thing you remember is the *sound* of the concert. It's important when you play a standard that your version is different than the 2,000 versions [that came] before."

A self-taught player, Fresu refined his ears and developed the notion of music as conversation during a long apprenticeship in Berchidda's marching band. "My brother had played trumpet for them, and gave it up," he recalled. "When I was 11, I asked the maestro to let me be part of the group, which I had been following in the

street, and when he gave me the first score, I knew it very well. From 1972 until 1979, when I was 18, I played for them, and also weddings with small combos and dances in the square.”

Fresu discovered jazz soon after graduating from the Conservatory of Cagliari, located at Sardinia’s southern tip: He heard an unidentified bebop trumpeter on the radio. “I was completely shocked at this fast playing, and was impressed by the gymnastics. Then I heard Miles—‘Round Midnight,’ 1956, Columbia, with Coltrane and Miles on the Harmon mute. I thought, ‘OK, this is my idea of music,’ because there was a lot of silence. I spent many months trying to play exactly like this. The *attrazione* of the music was not how many notes we can play, but one note and the silence after this.”

Soon thereafter, he heard a cassette of Davis playing “Autumn Leaves” from the *In Europe* album recorded in 1963. “I knew it as ‘Le Foglie Miele,’” Fresu says. “Although I listened every day for a week, I couldn’t hear the theme, which was distorted and complex. That was my first lesson that jazz was freedom.”

“When I think about Miles, I think about the *architettura*, the system of constructing the music in my quintet. I also liked Chet and Clifford Brown and Freddie Hubbard. Dizzy, too, but Dizzy was really difficult. When I think about the jazz standard, maybe Chet is the first idea. Very lyrical, always an even, quarter-note swing, and also creative in that you play one melody and then try to move the melody in another way. I like to be very close to the tradition, not to play it exactly, but then I like to go very far with other things. Today’s musicians have a big responsibility to connect the past with the music’s future.”

This imperative to connect ancient and modern, to find common ground between Sardinian vernaculars and musical dialects of other cultures, deeply informs Fresu’s intense partnerships with Sosa, Youssef and Lê. Toward this end, he interpolates into the flow real-time electronics, both to lengthen the notes from his trumpet and flugelhorn—whether Harmon-ized or open—and to augment his acoustic tone with a lexicon of celestial shrieks and rumbling whispers. During the two Barcelona concerts, he showcased an extraordinary circular breathing technique, which he learned on performances with Luigi Lai, “a big maestro” of the *launeddas*, an indigenous polyphonic Sardinian instrument.

“I developed this, but nobody showed me,” he said. “I am very fond of Sardinian traditional music, and jazz and classical started to mix with it. Maybe that relationship was the door to my playing projects with people from Brittany or Vietnam or North Africa or Cuba. One day I was flying from Paris to Tunis. When the captain said, ‘We’re arriving in 20 minutes,’ I looked out the window, and there was Cagliari. It’s just across the water from Africa. Also, the Spanish people were in Sardinia for 300 years. For example, the people from Alghero, where my wife is from, speak fluent Catalan. So there’s a relationship between Morocco and Spain and Sardinia,

which is why Cuban culture is not far.”

Sosa also perceives a close connection between Cuban and Sardinian folk traditions. “You can hear the counterpoint of the *guajira* in the *canto a tenore*,” he said. “They have something called *mamuthones*, a mask the country people use to put away the spirit. We have the same thing in the *Abakua* tradition in Cuba.”

To explore and illuminate these ritualistic connections—to evoke palpably such spirits of the past—is Fresu’s primary goal in deploying electronics, which he considers a separate instrument. “I started using electronic stuff just to preserve the

sound quality when I’d change to Harmon mute on stage, because the sound engineers knew nothing and fucked it up. As I played with it, and listened to people like Mark Isham and Jon Hassell, who is the master for everyone in Europe who uses electronics, I discovered different possibilities of harmonizers and delays.

“My philosophy is to try new things every day, but always in relationship with the tradition and with the past. It’s not music from any particular countries. It’s emotional music, like a table with a lot of plates. Everybody can take something for food.”

DB

B. Portnoy

Makes it Easy

Make playing easy and focused with Portnoy.

Created specifically for the intermediate to professional clarinetist, Portnoy mouthpieces are designed to be free blowing while producing a focused, unsurpassed tone.

**Make it easy. Make it focused.
Make it Portnoy.**

jj Babbitt
www.jjbabbitt.com

MOUTHPIECES FOR ALL CLARINETS AND SAXOPHONES

Paolo Fresu

For the third annual DownBeat Blindfold/Winefold Test at the Barcelona wine club Monvínic, trumpeter Paolo Fresu listened to tracks that had been paired thematically with wines selected by sommelier César Cánovas. The live session took place as part of the 2012 Voll-Damm Barcelona International Jazz Festival. In the text below, Fresu comments on the music, and Cánovas describes the rationale for each wine selection.

Brian Lynch

"Wetu" (*Unsung Heroes*, Hollistic Musicworks, 2009) Lynch, trumpet; Vincent Her-ring, alto saxophone; Alex Hoffman, tenor saxophone; Rob Schneiderman, piano; David Wong, bass; Pete Van Nostrand, drums.

Wine: López de Heredia, *Rioja, Viña Tondonia blanco* (1996): "This work of Brian Lynch is a tribute to musicians who influenced him, the 'heroes' of the past. In this case, the fast tempo reminds us of bebop. The López de Heredia family's goal is to keep the legacy of the grandfathers and to make each bottle a tribute to them; they know that all they do and what they are is thanks to the received legacy. Their wines have the unique taste of the traditional, old-fashioned style of white Rioja."

This is fantastic. It is mainstream jazz, but very interesting language with trumpet. Some phrases, it's like Miles, and sometimes it's a bop player. I don't know the name of the tune. I think it's an original theme. But the idea is like "Donna Lee," the Charlie Parker tune. It's nice. I also liked the short solo of the alto player, which opened like Paul Desmond. I don't know who the trumpet player is. Maybe Roy Hargrove or someone like that, but maybe not. For the trumpet player, 4 stars, but I'll stay at 3½ because I don't know about what happened after he played.

Wadada Leo Smith

"Spiritual Wayfarers" (*Heart's Reflections*, Cuneiform, 2011) Smith, trumpet; Michael Gregory, Brandon Ross, electric guitars; Angelica Sanchez, piano; John Lindberg, acoustic bass; Skúli Sverrisson, electric bass; Pheeroan akLaff, drums.

Wine: Goyo García Viadero, *Ribera del Duero Valdeolmos* (2009): "This is free-jazz. Goyo García Viadero represents the freedom, the return to the origins, to the 'natural wine' without any intervention. The spontaneous fermentation of the indigenous yeast makes a wine that expresses itself freely, far from the uniform style and rigid forms characteristic in the modern wines of Ribera del Duero. Each thing plays differently, but it all goes together. For me, that's freedom, the free-jazz."

I like the mix between sounds and electric guitar and the feeling of the tempo. It's not easy to identify the trumpet player because he played just a few notes. The piece is under construction. It's like Miles' idea in the '70s. I like the *intervento* of the trumpet that is no theme—or it's a little theme that is a bit "Jean Pierre" in some moments. Sometimes, especially in the highest register, the sound of the trumpet player is like Don Ellis, although I know it's not him. I don't know who the player is. 3 stars.

Wallace Roney

"Pacific Express" (*Home*, High Note, 2011) Roney, trumpet; Antoine Roney, soprano saxophone; Aruán Ortiz, keyboards; Rahsaan Carter, bass; Kush Abadey, drums.

Wine: Jérôme Prévost, *Champagne La Closerie Fac-Simile Rosé*: "Miles Davis and Dizzy Gillespie, two of the greatest trumpeters in the history of jazz, influenced the career of Wallace Roney. Jérôme Prévost has a characteristic style with wines aged in barrels, with a deliberate oxidation that adds complexity. He's a disciple of Anselme Selosse—who is one of the most influential producers, whose best reputation in recent times is for Champagne—and you can recognize the keys of the style of the master in his wines."

I have no idea who the trumpeter is. The sound is like Miles in the '80s, and the trumpet player plays like Miles—not exactly like Miles, but the construction of the phrases is like Miles. I like the trumpet player, but I was not *convinto* about the idea of the solo, the construction of the solo. It was always without the dynamics. I prefer the second solo, by the soprano saxophone. I like very much the sound and the architecture of that solo. 2½ stars.

Paolo Fresu performing at Monvínic



Ron Miles

"Guest Of Honor" (*Quiver*, Enja, 2012) Miles, trumpet; Bill Frisell, guitar; Brian Blade, drums.

Wine: Valdespino Sherry, *Fino Inocente*: "A DownBeat review stated, 'Miles plays brilliantly, singing the melodies with a tone bright and vocalized, tinged with melancholy.' This wine has one of the purest and most precise aromatic and stylistic definitions. It is made with grapes that come from a unique single vineyard—probably the Macharnudo vineyard, where the grapes of this particular wine grow. This deserves to be among the greatest names of the world of wine, though not that many people know it. It's tinged with the melancholy of a glorious past."


I liked the song very much. It's very close to the Fellini mood, like Nino Rota. The theme is very nice, with a lot of humor. The sound of the guitar player is like Bill Frisell, but it's not him. I don't know who the trumpet player is. He just played the theme, and there's no solos. I like the idea of the composition, which, to me, is very European. The melody is long, there are no solos, and all the information about the song is inside the melody. Then also, of course, there's the interplay between the guitar player, the bass player and the drummer. It's difficult to rate this, but 3½ stars for the idea of the music. [after] Bill's sound is usually more ambient; here it was very dry. That's the reason I thought it was not him—but it was very close to him, of course.

Etienne Charles

"J'ouvert Barrio" (*Kaiso*, Culture Shock, 2011) Charles, trumpet; Brian Hogans, alto saxophone; Jacques Schwartz-Bart, tenor saxophone; Sullivan Fortner, piano; Ben Williams, bass; Obed Calvaire, drums.

Wine: Springfield, *Robertson, Sauvignon blanc* (2011): "The music is fusion jazz with Caribbean rhythms. This wine represents the perfect fusion of a French grape planted in South Africa, where it develops its own personality. The grape Sauvignon blanc comes from the Loire Valley, and the wine there is austere, fresh and with restrained aromas. But in other parts of the world—as in this case, South Africa—the wine becomes lush, with exotic perfumes of tropical fruits, without losing its essence as a dry fresh wine."

The music is a mix of Latin jazz and modern jazz; I like that mix between both languages, the Latin rhythmic parts with the theme. I liked the song. I liked the interplay between the musicians. The piano player is fantastic. I don't know who the trumpet player is, but I like him. In some moments, the sound is very close to Freddie Hubbard. The difference is that Freddie played with a lot of dynamics and different ideas at the same time. He'd start the solo at one point, and finish with incredible projection ... *proiezione*. This player would start an idea, then finish it, and go to another one. 3 stars.



**"CARVING OUT
A BOLD DESTINY
FOR FADO..."**

—New York Times



ANA MOURA

**A MELDING OF TRADITIONAL PORTUGUESE GENRE WITH JAZZ AND POP INFLUENCES
SPECIAL GUESTS INCLUDE JAZZ LEGEND HERBIE HANCOCK,
FADO GUITARIST ANGELO FREIRE & SAXOPHONIST TIM RIES**

AVAILABLE AT **amazon.com**



A UNIVERSAL MUSIC GROUP © 2013 Decca Records / Photo: Isabel Pinto.
Amazon, Amazon.com and the Amazon.com logo are registered trademarks of Amazon.com, Inc. or its affiliates.

Tom Harrell

"Journey To The Stars" (*Number Five*, High Note, 2012) Harrell, solo flugelhorn and overdubbed trumpet chorus; Danny Grissett, piano.

Wine: Bruno Lorenzon, *Mercurey, Cuvée Carline* (2008): "In the last few years, the greatest wines for some critics and amateurs have been those that have a lot of color, body and concentration. The grape Pinot Noir fights against the difficulties, the lack of color and power, with its intense perfume and its delicate character, and in a glass of wine becomes the favorite for aficionados. The wines of Bruno Lorenzon have a soft, velvet texture, with a fresh and persistent taste. The aromas are delicate and penetrating: pure aromatic lyricism."

The sound is like a European trumpet player. For example, the Italian trumpeter Flavio Boltro plays with this idea. I like the sound and the idea of the two trumpets—actually, he's on flugelhorn. I like also the sound of the Harmon mute. A lot of trumpet players, when they play with the Harmon mute, the sound is small. For me, the sound of the Harmon mute is the Miles one! Among the Europeans, for example, the sound of Palle Mikkelsen is one of the best in terms of this idea.

This is the first trumpet player [in the Blindfold/Winefold Test] who plays a little like myself. It's different, of course, but the idea of the phrases and the sound—the Harmon sound and the flugelhorn sound—is more or less the same. In this song, the construction of the phrases is like short ideas, one here, the next one here, but every one is in relationship with each other. Finally, it's small colors, a lot of different colors, but with just one line. It's a kind of impressionistic music—like minimal music or ambient music. The piano plays the same thing. Then, the flugelhorn is floating over it, and the color of the Harmon mute is the last stroke. The difference between this and the pieces we heard before is that here you have no interplay; the piano is just the carpet for the ideas. The sound is very nice. Everything is in the perfect place. I don't know who it was ... 4 stars. [after] Of course! [pounds table] So now everything is clear. I've played with Tom. He's one of my favorite trumpet players. The sound is fantastic, and he plays with a lot of emotion, so every note is a good one.



Fresu is the third artist to be "Winefolded" by DownBeat

Dave Douglas

"Frontier Justice" (*Orange Afternoons*, Greenleaf, 2011) Douglas, trumpet; Ravi Coltrane, tenor saxophone; Vijay Iyer, piano; Linda Oh, bass; Marcus Gilmore, drums.

Wine: Navazos-Niepoort, *Andalucia* (2010): "This is one of several recordings of short, informal sessions featuring Dave Douglas with different groups in an effort to bring music quickly from the studio to the fans. They are reminiscent of Miles Davis' Prestige records *Cookin'*, *Relaxin'*, *Workin'* and *Steamin'*, which, according to jazz lore, were recorded in just two days and mostly in single takes. Many albums of the 1950s and '60s were recorded this way, and Greenleaf looks to this style of recording as a model. This wine represents the recovery of what was supposed to be the Sherry wines in the 18th century. It's an effort to recover a style of wine and lost techniques. The layer of yeast that covers the wine for a few months appears in a spontaneous way and adds the peculiar taste to this wine. The wine comes from a single vintage, without the traditional blending of different vintages, and the long aging in barrels."

That's Dave Douglas. Finally, I get one! I thought about him from the complicated construction of the music, with a lot of information at the same moment, which I like. I knew him exactly when he played those three notes in the highest register with one special inflection of the tuning. I know those chops. The feeling is like Wayne Shorter compositions from the Miles period. I like the saxophone player, who played a bit like Joe Lovano—but it's

Many unforgettable nights with:

Don Pullen
George Adams
Dannie Richmond
Tete Montoliu
Randy Weston
Barry Harris
Woody Shaw
Mal Waldron
Houston Person
Etta Jones
Ben Sidran
Art Farmer
Brad Meldhau
Lew Tabackin
Al Foster
Wallace Roney
George Cables
Sonny Fortune
Paquito d'Rivera
Chano Domínguez
Pedro Iturralde
Javier Colina
Jorge Pardo
Antonio Serrano
Lee Konitz
Luis Salinas
Cameron Brown
Tal Farlow
Guinga
Jeanne Lee
Joe Lee Wilson
Fatima Guedes
María del Mar Bonet
And many more.



CAFÉ CENTRAL MADRID

Café Central recently celebrated it's 30th anniversary.
A concert every night since 1982.

"More than 10,000 nights mixing life and music
in the heart of Madrid"

www.cafecentralmadrid.com Plaza del Ángel 10, 28012 Madrid, Spain. +34 91 369 41 43





Fresu listens as Ted Panken conducts the Blindfold/Winefold Test at Monvinic

not him, of course. I have no idea about the piano—I was thinking about Uri [Caine], but it's not him. I thought the drummer was Clarence Penn, but it's not. 4 stars. [after] I thought about Linda, but I was not sure, because we played a concert last year in Sardinia, with a new project—me, Avishai Cohen, Enrico Rava, Dave, with Uri, Clarence and Linda Oh.

Fabrizio Bosso & Antonello Salis

"Domenica A Sempre Domenica" (Stunt, Parco Della Musica, 2008) Bosso, trumpet; Salis, accordion (fisarmonica).

Wine: *Vajra, Langhe, Nebbiolo* (2009): "Someone described this duo of Antonello Salis and Fabrizio Bosso as the joining of refinement and fury. The Piedmontese grape Nebbiolo always represents a contrast between its refined perfume—pungent, intense and enchanting—and the fury of the texture and the acidity in the palate. A rough and harsh texture due to the tannins of the grape, which sticks in the palate in a pleasant way; and a fresh and tasty acidity that increases the delicious bitterness of the wine."

That's Antonello [laughs]. And ... the trumpet player is Fabrizio Bosso. I know Fabrizio's sound very well. The accordion, the fisarmonica—because it's different—is [by] Antonello Salis, an Italian player. The crazy one, who

is also a piano player. He's a good friend of mine. We've done many projects together. He was [on] my [album] *Kind Of Porgy & Bess*. It's not possible to compare Antonello with another piano player, with another accordion player. Antonello is Antonello, for his life. He is a genius. Fabrizio is one of the best trumpet players in the world, with incredible technique. He's a little crazy. He needs just to be a little bit *maturo* ... He's *trento* [30 years old]. He needs just to be a leader in the groups. He's a fantastic soloist. His best performance is when he plays eight-bar solos for pop stars or something ...

I am sorry, because both players are such good friends, but [the rating is] 2 stars because it is not communication. Everyone plays in their own room [laughs]. Each one played fantastic, but not together. It's not a good example for jazz. The difference between the duo and the Dave Douglas tunes is that in Dave's music there's a lot of information at the same time, but everything is in a good place. Here, it's a duo that plays and speaks a different language. When we play a duo, we need to play *together* because otherwise it's nothing.

Christian Scott

"Spy Boy/Flag Boy" (Christian aTunde Adjuah, Concord, 2012) Scott, trumpet; Matthew Stevens, guitar; Lawrence Fields, keyboards; Kristopher Keith Funn, bass; Jamire Williams, drums.

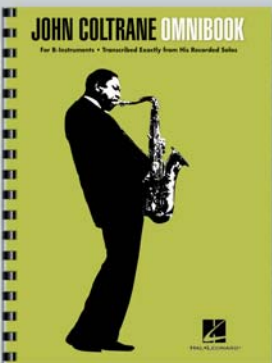
Wine: Fritz Haag *Mosel-Saar-Ruwer, Juffer Sonnenhur* (2008): "The whisper technique of Christian Scott imitates the human voice playing trumpet. Andreas Larsson, Best Sommelier of the World 2007, described a wine in the shortest and probably most wonderful way that I ever heard. He described this particular Mosel Riesling: 'This wine is like: ummmm, a breath of fresh air.' Onomatopoeia—the human voice in its most primitive state—was used to express in a brief, clear way the scented perfume of this wine: deep and pungent, but at the same time, delicate and fine."

Is the trumpet player American? I think I know who this trumpet player is, but I don't know the name. It's close to Freddie for me. The trumpet has a very heavy sound, and the idea of the *intonazione* and vibrato is like Freddie—but it's not him, of course. This record is not very old. What's the name? I was thinking about Ambrose Akinmusire, but it's someone else. 3½ stars. He's a nice player.

DB

NOW AVAILABLE FROM
HAL LEONARD

JOHN COLTRANE OMNIBOOK



52 jazz solo transcriptions as played by the legendary John Coltrane, including: Blue Train (Blue Trane) • Countdown • Cousin Mary • Giant Steps • Impressions • Lazy Bird • Lush Life • Mr. P.C. • Moment's Notice • My Favorite Things • Naima (Niema) • Syeeda's Song Flute • and more.


JOHN COLTRANE – OMNIBOOK
00307391 B-Flat Instruments \$19.99

JOHN COLTRANE – OMNIBOOK
00307392 E-Flat Instruments \$19.99


JOHN COLTRANE – OMNIBOOK
00307393 C Instruments \$19.99

JOHN COLTRANE – OMNIBOOK
00307394 Bass Clef Instruments \$19.99


ALSO AVAILABLE - CHARLIE PARKER OMNIBOOKS AND CD PLAY-ALONG EDITION




CHARLIE PARKER – OMNIBOOK CD PLAY-ALONG EDITION
Three CDs contain rhythm section backing tracks for all 60 songs in the Charlie Parker Omnibook lead sheet books.
00240535 3-CD Set \$24.99




CHARLIE PARKER – OMNIBOOK
00004001 E-Flat Instruments \$17.99



CHARLIE PARKER – OMNIBOOK
00004002 C Instruments \$17.99



CHARLIE PARKER – OMNIBOOK
00004003 B-Flat Instruments \$17.99



CHARLIE PARKER – OMNIBOOK
00004004 Bass Clef Instruments \$17.99

ORDER TODAY **MUSIC DISPATCH®.COM** OR CALL (800) 637-2852

Michael Formanek

Natural PLAYER

By Kevin Whitehead // Photos by John Rogers/ECM

FOLKS WHO PLAY ONCE WITH BASSIST MICHAEL FORMANEK WANT MORE.

On Jan. 6 in Baltimore, he played with Thumbscrew, his co-op with guitarist Mary Halvorson and drummer Tomas Fujiwara, New Yorkers a generation younger. The trio came about by accident; Formanek had subbed on a gig with trumpeter Taylor Ho Bynum's sextet, and something special happened in the rhythm section—something they wanted to pursue.

Thumbscrew started rehearsing early last year. This is maybe their eighth gig, but the bonds are already strong. No one needs to be loudest. Bass and drums solo within the ensemble, not in quarantine.

Formanek and Fujiwara both write pieces whose rhythms ebb and flow, and they really hook up as bassist and drummer when the pace surges ahead, falls back or jogs sideways—even when they're in 4/4. Formanek's bass is Thumbscrew's spine and heartbeat, and he's acutely sensitive to textural changes. On his composition "Buzzard's Breath," he bowed bass behind Halvorson's nasty fuzztone, two voices fused in a thick slab. As one phrase-ending guitar note faded, Formanek increased the intensity of his bow strokes on the same pitch, which passed seamlessly from one ax to the other, a spectral composer's sleight of hand. When the guitarist kicked in a doubled, reverb-drenched tone, Formanek immediately shadowed her a fraction behind, increasing the blur.

Halvorson said later, "I only met Mike when he subbed with Taylor, but I'd known his music a long time: some Bloodcount, and his solo record [1998's *Am I Bothering You?*]. He's one of my all-time favorite bass players. Playing together was very easy because I knew his style: a great attack, a real organic, physical sound on bass. He's such a natural player. His music can change meter at every bar, but it sounds really natural and organic, not cut up."

Amen to all that. These days, the bassist gets hailed as a composer and bandleader, now that he's resumed making his own records after a long break (while still recording with Dave Ballou, Dave Burrell, Harold Danko, Marty Ehrlich, Jacob Anderskov and others). The huzzahs for his recent albums *The Rub And Spare Change* and *Small Places* (both on ECM) include five-star reviews in *DownBeat* (in the December 2010 and January 2013 issues, respectively). They're for a dream quartet, with longtime ally Tim Berne on alto, hears-everything/plays-anything pianist Craig

Michael Formanek in the studio, recording *Small Places* (Photo: © John Rogers/ECM Records)



Taborn and drummer Gerald Cleaver, who, like Formanek, makes mixed-meter play sound like casual commentary.

Formanek's first records as leader two decades ago, Enja's *Wide Open Spaces* and *Extended Animation*—for a quirky alto/violin/guitar/bass/drums quintet—have a puckish freshness and charm that still hold up. Then came a mid-'90s pair, *Low Profile* and *Nature Of The Beast*, involving seven players each: feisty, brassy exercises in compact orchestration.

His new music for a traditional lineup is more seasoned, deeper in sound and feeling. On the spacious "Twenty Three Neo" (from *Rub*), an opening four-pitch incantation nudges the soloists to ruminate on a gap-toothed, Eurasian-sounding scale. *Small Places*' "Parting Ways" liberates Taborn's inner 19th-century romantic.

The composer loves musical clockworks, large and small gears ratcheting at different speeds. Another *Small Places* track, "Awesome Light," layers a couple of rhythms over a very slow, unstated 5/2 pulse: Cleaver's cymbals dance around eighth notes; Formanek and Taborn play a languid dotted-quarter sleepwalk. Berne solos on top.

The tune "Small Places" digs into tiny cracks. A rising, forward-falling 28-bar theme is set over a briskly rolling nine-beat pulse—alternating bars of 4/16 and 5/16—with occasional deviations. Those include a fiendish hiccup that was hell to rehearse, a 9/32 measure that tweaks the pattern by a single 32nd note. But that tiny bar sounds totally natural in context. (It's the shortened repeat of a quick two-note figure, at :35.) Berne and Taborn make the knotty melodies sing.

Formanek hears the arcane rhythm of "Small Places" not as a succession of tiny beats but one long breathing beat, an arc that came to him unexpectedly. "It was at the end of a two-week residency at VCCA artists' colony in Amherst, Virginia," he said. "I'd packed up and was ready to go, sitting in this chair outside my studio, when I started singing phrases to myself and began writing them down as best as I could remember, taking some little liberties. It all came out really fast."

That warping pattern feeds an open blowing section in the middle. "When the music already contains specific rhythmic information, just like harmonic information, it can influence what's going to happen, if only generally. It's another way to nourish the creative resources for a particular piece."

Cleaver, who's played drums with him for more than a decade, said, "Mike's like a mad scientist in a way. His synapses fire in unpredictable ways: glitchy, not buggy. His music can be metrically sophisticated, definitely, but it has gravitas—it's still connected to the earth, very soulful. Playing together, we go into so many tangential areas, but stay connected to moving forward, propulsion, grooving and honoring the form."

"The music is like he is—a regular guy who's also a brilliant guy. Underneath, some amazing stuff is going on. I'm impressed by the whole package."

The whole package: Ask anyone, he's a mensch. Empathetic listening extends beyond the bandstand. A non-musician friend observes that whenever you run into Formanek, he asks about your family, and pays attention to the answer. He and his wife, photographer Sandi Eisner, have been together 30 years. Their son Peter, 18, plays alto in one of his father's quartets.

THUMBSCREW'S BALTIMORE SHOW was at the Windup Space, a large, friendly North Avenue bar that regularly hosts improvised music. Those evenings often involve Formanek, who lives nearby in Towson. The next two Tuesday nights, he worked a mile south at the city's other new music hub, An die Musik, with its excellent



grand piano and cushy upholstered chairs. It's just down the street from the Peabody Institute of The Johns Hopkins University, where Formanek has taught since 2001 and where he directs the jazz orchestra.

The headliner, 30 years his senior, is golden-age Blue Note pianist Freddie Redd, who scored the 1959 play and 1961 movie *The Connection*. Over the decades, Redd has written a passel of great tunes and blues in the classic hard-bop vein. His friend tenor saxophonist Brad Linde has organized a weekly series to give some of them an airing, with a shifting cast of players.

Formanek spent years walking the bass, and gradually found alternative ways to express a vibrant 4/4. ("When the music wants forward motion and propulsion, there's always more than one way to get it.") On a swinging Fred Hersch trio gig in 1990, Formanek did everything except walk, and never made it sound like a stunt.

But this is Freddie Redd: To do something other than walk would be obtuse. Formanek still has the knack, threading tuneful runs through the harmonies, hitting his marks when the chords change; sometimes he'll sneak in a few bars of the melody. His timing and intonation are impeccable as ever, and he's alert to a soloist's chromatic swerves. He gets a tree-trunk woody sound, with a discreet boost from a lightweight Aguilar Tone Hammer 500 amp and a 12-inch woofer.

(In 2011 French luthier Jean Auray built him a beautiful new bass with a detachable neck for travel.)

The pianist and bassist beam at each other throughout the second week's set, and exchange compliments when it's over.

"When Freddie comps, you can tell he's the real deal," Formanek said. "I love those records *Shades Of Redd* and *The Connection*. He uses the feel and sound of the hard-boppers, but has different ideas about form and structure—takes material and doubles it and halves it, kind of like Monk on 'Brilliant Corners,' something other people weren't doing." That's a composer he can relate to.

After the An die Musik gig, Redd said, "[Formanek] has a brilliant melodic conception, a brilliant rhythmic conception, and he's a wonderful soloist, so inventive." Then, with the understatement that characterizes Redd's music: "On bass, that's not so easy to do."

Does playing with Redd remind Formanek of his early career, walking with the elders? "It's so long since I played with those guys," the bassist said. "I feel like a different person and musician now."

Still, formative influences can be hard to walk away from. Long beat cycles, collective improvising and soulful melodies were in Formanek's ears early. When he was a kid in Pacifica (near San Francisco, where he was born in 1958), his father was into sitar master Ravi Shankar and local Dixielanders like the Yerba Buena Jazz Band. Formanek's grandparents all came from Russia, and he heard the old Russian songs. Their minor-sounding modes have left a mark on his melodic sense.

"My dad usually had a guitar around, and I started playing around 7 or 8, and then electric guitar maybe around 11. My friends already had their instruments, so it was, 'Mike, could you play just those four strings, no chords?' Eventually I got a Japanese Beatle bass copy and took it from there. When I was about 15-and-a-half, I decided I was interested in learning about jazz, and playing the big boy." In Half Moon Bay, he caught a Mike Nock gig in which Ron McClure played long, rangy bass solos. The next day at school he asked to borrow the Kay upright he'd seen propped in a corner.

"Around then, when I was a junior, the high school big band and chorus played a Christmas concert with guest alto player Bishop Norman Williams, a San Francisco bebop institution. For some reason, in the middle of it we had this duo, me on electric bass playing all my Chris Squire licks, whatever I had—nothing that resembled jazz, but I was improvising. I don't really understand why, but after that he took a liking to me."

Williams offered him a few entry-level gigs, and early in his senior year, Formanek played on a funkfest later issued as *Getting It Together* by San Francisco Express. Listed erroneously on the LP as "Michael Fonamack," he already had a formidable groove. He was 16.

That was on electric. Formanek studied double bass privately, and briefly attended Cal State

Hayward, but was already getting his real education on bandstands. He got recommended to saxophonist Joe Henderson and learned a lot playing a dozen or so nights with him. Dave Liebman moved to San Francisco and the saxophonist began jamming and gigging with Formanek and friends, including trumpeter Mark Isham; they're on one side of Liebman's 1976 LP *The Last Call*. Formanek was 17.

"I'd made a demo on electric bass with some guys who wanted to do this real complicated, Zappa-influenced rock," Formanek recalled. "Tony Williams' manager heard it, liked keyboard player Paul Potyten and me, and brought it to Tony, who hired us. The next six or seven months we rehearsed and played gigs up and down the West Coast and across the desert. But Tony was going for something much less fusio-ny and more poppy, which is why I was asked to leave."

Formanek spent the summer of 1978 playing Brazilian music in and around Buffalo, and decided to see New York City before heading home. He called Liebman, now back in the Big Apple, who immediately offered him a week at Sweet Basil; his bassist had just cancelled. The band was trumpeter Terumasa Hino, guitarist John Scofield and drummer Adam Nussbaum. It was Liebman's homecoming gig. Formanek met many musicians that week.

So he stayed. Working awhile with Liebman beefed up his harmonic knowledge, and he did plenty of Brazilian, piano bar and pickup gigs. There's a 1980 Chet Baker Quartet recording, *Burnin' At Backstreet*, where the bassist sounds ripened at 22, walking and soloing clean and true. (Initially he gigged on electric bass, too, with Herbie Mann, among others, but soon retired it.) In the mid-'80s Formanek toured a year or two each with Stan Getz and Gerry Mulligan, and began longer associations with Hersch and the still fiery Freddie Hubbard. Of those he recorded only with Hersch, notably on 1989's *Heartsongs*.

"Even sideman gigs I maybe didn't enjoy that much, I look back and am really happy I got to do that," he said. "The range of my musical associates is so bizarre. I know other people who have somewhat similar backgrounds, but not many. Playing with Stan Getz, Mulligan, Fred Hersch, Toots Thielemans, it was really important to be very clear and precise and very relaxed as a bass player, where my nature was always more to try to be expressive, throw some tension into the pool and mix things up a bit."

Formanek eventually began cultivating his own voice: "Around '85, I started playing in situations where I could really stretch out, and started writing a few tunes. The first one I recorded was called 'Beam Me Up,' a bizarre contrafact on 'Star Eyes,' on guitarist Attila Zoller's *Memories Of Pannonia*. Attila sort of established the Enja connection for me, and I started doing other records for them, something like 25 in all.

"Mingus has definitely been a big influence, taking great risks for unique musical outcomes. Rediscovering him in the later '80s, early '90s

was really important. Coincidentally, Sue Mingus called me to start doing Mingus Dynasty, and then the big band, during the same period I started doing Tim Berne's quartet Bloodcount.

"Often the musical problems I set out to solve are not about things I know but things I want to know. That's a big part of what I do—set myself in situations beyond what I'm naturally good at.

"I'd played a gig with drummer Dan Weiss and pianist Jacob Sachs, and hearing them make odd-beat phrases sound so round and natural prompted me to write 'Pong' for the

quartet. When we started Thumbscrew, Tomas and Mary had heard my quartet play 'Small Places,' and Tomas came up with a response he called 'Cheap Knockoff,' where he's found smoother ways of dealing with changing meters and shifting accents.

"Within my circle of musicians, this stuff happens all the time. I remind my students that so many innovations have come from communities of players looking to find new ways to do things. It's not just people sitting alone in a room, coming up with stuff like mad scientists."

DB

VirtuosoTM
Saxophones

Featured on

The Rolling Stones
50th Anniversary Tour

with Bobby Keys & Tim Ries



rsberkeley.com



PITTSBURGH JAZZ FESTIVAL

INTERNATIONAL
PITTSBURGH JAZZLIVE .COM

JUNE 7-8-9, 2013
DON'T MISS...

CHAKA KHAN
RUDRESH MAHANTHAPPA
EDDIE PALMIERI SALSA ORCHESTRA
MARCUS MILLER
GREGORY PORTER
PAT MARTINO
SEAN JONES QUINTET
RALPH PETERSON SEXTET
GERALD CLAYTON TRIO
ROGER HUMPHRIES
SARAH ELIZABETH CHARLES
ORRIN EVANS TRIO
AND MORE...



VisitPittsburgh.com

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

Inside >

51 / Jazz
55 / Blues
57 / Beyond
60 / Historical
64 / Books

Reviews >

Enrico Rava



Enrico Rava *Rava On The Dance Floor*

ECM 17180

★★★

Michael Jackson was nothing if not operatic, a pop singer who started at “over the top” and proceeded upward, but whose rooted dance grooves and melodic pathos somehow allowed excess to work in his favor. It’s fitting, then, that a lyrical Italian trumpet player, Enrico Rava, should mount a live-recorded tribute in Rome to the tragically dead singer with the Parco della Musica Jazz Lab band. Jackson’s balance of fragility and grandeur is hard to nail, and Rava doesn’t always get it, but when he does, it’s a pleasure.

The trumpeter’s warm, full tone and expressive phrasing are best put to use when stating irresistible melodies like the opener, “Speechless,” and Charlie Chaplin’s “Smile,” but his burbling stabs of textural finger-painting often feel more decorative than narrative. The album really takes off with the hard rock beat and scronky, wah-wah guitar on “Privacy.” Likewise, the groove of “Blood On The Dance Floor” is big and “bad,” and the afrobeat feel on “Smooth Criminal” is a sweet touch.

Brass man Mauro Ottolini’s arrangements swing from mooning Mancini to Gil Evans daring. Jumping from ballad time to a Roaring Twenties, “vo-doh-dee-oh” bounce on “Smile” is a brilliant (and fun) move, and the cartoonish, circus-y tuba and noise-making encircling the reggae beat of “They Don’t Care About Us” is a bold one, if a little puzzling. But Rava’s take on “Thriller” doesn’t add up to much, and makes one wonder what he might have done with “Billie Jean.” “Little Susie” comes across with more bathos than pathos, despite Rava’s feel for Jackson’s tender pain; and the naively inspirational “History,” with its jingoist military snippets, cries out for irony.

But good for Rava for jumping feet first into this moonwalking arena. His welcome project suggests there is more gold for jazzers in Jackson’s mine.

—Paul de Barros

Rava On The Dance Floor: Speechless; They Don’t Care About Us; Thriller; Privacy; Smile; I Just Can’t Stop Loving You/Smooth Criminal; Little Susie; Blood On The Dance Floor; History (56:19)

Personnel: Enrico Rava, Andrea Tofanelli, Claudio Corvini, trumpet; Mauro Ottolini, trombone, tuba, arranger; Daniele Tittarelli, alto saxophone; Dan Kinzelman, tenor saxophone; Franz Bazzani, keyboards; Marcello Giannini, guitar; Giovanni Guidi, piano; Dario Deidda, bass; Zeno De Rossi, drums; Ernesto Lopez Maturelli, percussion.

Ordering info: ecmrecords.com



Madeleine Peyroux *The Blue Room*

DECCA 3792617

★★★★★

Madeleine Peyroux wears the stark simplicity of pre-rock country-pop with a spare openness in *The Blue Room*, which removes her from any association with jazz and puts her in the downscale environment of a saloon roadhouse a little before closing time. The result will be a guilty pleasure to anyone who feels above the country comfort food served here. The primal appeal of these rural rhapsodies on the dark nights of the soul is beautifully served by Peyroux's low-key, underplayed emotional resignation and her parched, slightly weathered vocal texture. That's where you hear the much-commented upon ghost of Billie Holiday. It's the real thing, though; no note of intent or arti-

fice, and it shouldn't tag her as a clone.

All this will be familiar to Peyroux's fans, who should be pleased to find her standing on more solid musical ground here. Her attempt to play the singer-songwriter a few years ago (on *Bare Bones*) produced no tunes of great note and sucked off much of her impact as a singer.

In *The Blue Room*, which reunites her with the same crew from *Careless Love* in 2004, her under-the-top way with a song makes immediate contact on a straightforward reading of "Take These Chains," one of several tunes from Ray Charles' landmark 1962 album *Modern Sounds In Country And Western Music* to which Peyroux pays homage here. She lets the songs do the work they were intended to do without smothering them in a stylistic ego trip of self-indulgence. Her interpretative license favors modesty: a wink in the phrasing here, a kittenish shrug there.

On stage, Peyroux's presence is remarkably unaffected. It suggests vulnerability and invites empathy. Sad songs such as "Guilty," "You Don't Know Me," "Born To Lose" and "Changing All Those Changes" are perfect vehicles for her stage persona and her subtle way with musical attitude. Peyroux's "Bird On A Wire" is almost minimal, while "I Can't Stop Loving You" simmers quietly on the softly loping bass and brushes of Dave Patch and Jack Bellerose.

—John McDonough

The Blue Room: Take These Chains; Bye Bye Love; Changing All Those Changes; Born To Lose; Guilty; Bird On A Wire; I Can't Stop Loving You; Gentle On My Mind; You Don't Know Me; Desperados Under The Eaves; I Love You So Much It Hurts. (46:30)

Personnel: Madeleine Peyroux, vocals; Dean Parks, guitar; Larry Goldings, piano; David Patch, bass; Jay Bellerose, drums.

Ordering info: decca.com

Tyler Mitchell *Live At Smalls*

SMALLSLIVE 30

★★★

We all love to hail innovation, but jazz breakthroughs are few and far between. Bassist Tyler Mitchell's quintet takes a stab at it on this bandstand date, and while the results have a pedestrian feel, they're also the work of gifted players who bring a stream of hip solos to the table.

Chicago-born Mitchell isn't the most high-visibility dude. He gigged with Von Freeman, rolled with Sun Ra and hooked up with Art Taylor in the late '80s. Then he split for Mexico, at one point putting together what his SoundCloud page calls a "psychedelic jazz band." A yearning for the camaraderie of the New York scene might account for his recent return to duty north of the border.

He certainly dialed up a respectable cohort for this installment of the Live At Smalls series. Saxophonist Abraham Burton was part of his Taylor's Wailers crew in the late '80s, and bristling tenor runs are at the center this new disc's attractions. "Taj's Theme," a Mitchell signature tune of sorts, is an open-ended vamp-



a-roo that lets soloists set up unbridled declarations. Burton brokers some late-John Coltrane turbulence that's a tad predictable but nonetheless potent. Also rousing is trumpeter Josh Evans, who time and again peppers his lines with fire and grace. On pianist Spike Wilner's "La Tendresse" the brass and reeds mesh nicely, creating a tag-team effect.

—Jim Macnie

Live At Smalls: A Time Called Now; La Tendresse; Caton; Taking It With Me; Taj's Theme. (69:01)

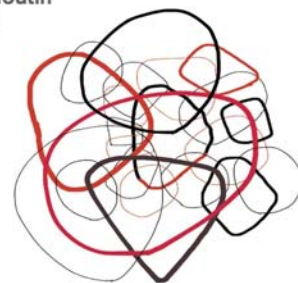
Personnel: Tyler Mitchell, bass; Josh Evans, trumpet; Abraham Burton, tenor saxophone; Spike Wilner, piano; Eric McPherson, drums.

Ordering info: smallslive.com

Rudresh Mahanthappa

Gamak
David Fiuczynski
François Moutin
Dan Weiss

ACT



Rudresh Mahanthappa *Gamak*

ACT 9537

★★★★½

Prime motive in making syncretic music seems to me to be the attempt to create a new genre. It's not often enough to sample bits from different cultures, no matter how close they are to one's soul, and then mix and match. In his thoroughly realized version of Indo-Jazz fusion, Rudresh Mahanthappa is getting pretty close to needing a category of his own. On *Gamak*, the alto saxophonist culls from many other traditions as well, but the basic meeting of jazz and Indian classical approaches to improvisation yields a whole world of rhythmic, thematic and extrapolatory possibilities.

Right off the starting line, on "Waiting Is Forbidden," a pugnacious repeated short theme demonstrates that this won't be Indian ornaments decorating a jazz frame; Mahanthappa gets under the hood of both musics. "We'll Make More" starts with call and response between alto and David Fiuczynski's guitar, leading into a rhythmically complex motif. Fiuczynski hits the material head on, often conjuring Carnatic violin with hyperbolic glisses. On "Abhogi" he emphatically conflates American blues and Indian slide guitar, while his distorted riffing on the disc's closer brings an aggressive hardcore edge. Mahanthappa's own adventures on the saxophone, which map a place not too distant from the one that John Coltrane's interest in Indian ragas led him, is evident on the breathy, cascading intro to "Ballad For Troubled Times."

Part of what makes *Gamak* work so well—and it really is a pleasure on all levels—is the fluidity of the band. François Moutin's bass is earth and air combined, gravity and buoyancy, and Dan Weiss plays with ferocity and without unneeded flash, which is rare enough. Together, they all make inventing a new genre feel simple.

—John Corbett

Gamak: Waiting Is Forbidden; Abhogi; Stay I; We'll Make More; Are There Clouds In India?; Lots Of Interest; F; Copernicus; Wrathful Wisdom; Ballad For Troubled Times; Majesty Of The Blues. (57:45)

Personnel: Rudresh Mahanthappa, alto saxophone; David Fiuczynski, electric guitar; François Moutin, bass; Dan Weiss, drums.

Ordering info: actmusic.com

The Hot Box

Critics ▶	John McDonough	John Corbett	Jim Macnie	Paul de Barros
Enrico Rava <i>Rava On The Dance Floor</i>	★★½	★★★	★★	★★★
Madeleine Peyroux <i>The Blue Room</i>	★★★★	★★★	★★	★★½
Rudresh Mahanthappa <i>Gamak</i>	★★★	★★★★½	★★★★	★★★★
Tyler Mitchell <i>Live At Smalls</i>	★★★	★★★★½	★★★	★★★

Critics' Comments

Enrico Rava, *Rava On The Dance Floor*

For those of us still awaiting our Jackson epiphany, this seems less than a thriller—a good big band set at best distinguished by Rava, whose ripping lyricism is lavishly alive. But Jackson's simple music was so dependent on its visual accompaniments, it's doubtful whether these brassy fanfares and churning rhythms can lift it to higher musical ground. —John McDonough

A silly idea on paper turns out to be a pleasant surprise ... sometimes. Rava sounds like Rava, which is a treat, and when Mauro Ottolini's arrangements avoid the literal they can transform the material into something unexpected. The band sounds like a concert jazz band—a little stiff, but pro. —John Corbett

There's something slightly hokey about the trumpeter's nod to the King of Pop. The extended brass section takes on a garishness at certain points, and the funk is by the books. It's not that the choice of material is off base, it's that it might have been better served with an acoustic treatment. —Jim Macnie

Madeleine Peyroux, *The Blue Room*

The cumulative effect of Peyroux and Larry Klein's gauzy, humid atmospheres reminds me of the Cowboy Junkies; sometimes the lush arrangements push it in a MOR direction, but there are some weird enough choices (check "Gentle On My Mind") to keep a listener from zoning out. —John Corbett

Everything is off by an inch or two. Tempos, the way she reads them, arrangements and the way she feels unsettled in them, other stuff, too. Her Billie-centric whisper still has power, but her producers need to stress informality or else everything becomes freeze-dried. Sounds like a first draft. —Jim Macnie

How the doll-voiced Peyroux could make compelling, countrified songs like "Take These Chains" and "Born To Lose" utterly bland is a mystery, but then so is her enduring popularity. Admittedly, there is something haunting about her disembodied, dislocated voice. She does connect on Warren Zevon's "Desperados Under The Eaves" and Randy Newman's "Guilty," but the rest is an atmospheric snooze. —Paul de Barros

Rudresh Mahanthappa, *Gamak*

An omnibus brew of toil and trouble eager to slip the chains of category. Alto and guitar have density and a staccato dexterity. They bring an unexpected sense of order to this procession of fiery melodic gargoyles of the sort that have afflicted jazz since the '60s. The discipline is admirable. The challenge is to penetrate and enjoy it. —John McDonough

It always comes down to focus with the saxophonist and his bands. He has a riveting way of honing the individual lines into a single statement, and this outfit triumphs when they zigzag individually but clobber collectively. The electric nature of the date helps ratchet up the action to delirious levels. —Jim Macnie

Great energy on Mahanthappa's cross-breeding of compressed South Asian rhythmic patterns and David Fiuczynski's twangy, fuzzed-out guitar. Love the tangled reverb of "We'll Make More," with its lickety-split unison ending, the asymmetry of "Lots Of Interest" and the expressive, moving and aptly named "Ballad For Troubled Times." —Paul de Barros

Tyler Mitchell, *Live At Smalls*

A relaxed neo-bop set with the weight on the relaxation. Wanders widely through five originals that don't sustain much extended scrutiny. But who's counting? Burton's big tone and long reach move through much of the postwar tenor lexicon. "Work Song" and "Ornithology" peek from the shadows. —John McDonough

Convincing hard-bop, circa 1962, sometimes with a little contemporary twist out of the Wayne Shorter lineage, but usually faithful. "Caton" has some beautiful voicings built on Burton's heft, and the writing is full of personality rather than generic; it's a date with heaps of space to play on which everyone delivers. —John Corbett

Veteran bassist Mitchell takes young Turks Josh Evans and Abraham Burton out for a groovy ride on some not particularly memorable tunes that mix hard-bop bristle with a soft, flowing feeling. The driving, dark "Taj's Theme" zooms right to the spiritual side of the '60s. Burton doesn't hesitate to venture to a squalling edge. More Mitchell solos would have been welcome. —Paul de Barros



TWAIN

SSC 1330 / in Stores MARCH 26

REBECCA MARTIN voice, guitar
LARRY GRENADE bass
DAN RIESER drums
PETE RENDE piano

Twain features a dozen new original compositions and one classic interpretation, all performed in understated acoustic arrangements based around Martin's indelible voice and supple guitar work, and the subtly inventive support of her husband and longtime collaborator, acclaimed bassist Larry Grenadier.

Martin reflects "My records over the years have become more quiet and introspective, which probably has to do with the need and appreciation for personal space... it makes sense that my reaction to a world that feels speedy, harsh and loud is to offer music that provokes slowness, emotion, and quiet."

On such melodically arresting, emotionally vivid new tunes as "To Up and Go," "Don't Mean A Thing At All," "Beyond The Hillside," and "God Is In The Details," Martin sings with a quietly commanding intensity that lends immediacy to her lyrical insights.

Meanwhile, her distinctive reading of the Duke Ellington classic "Sophisticated Lady" once again demonstrates the uncanny interpretive skills that she previously revealed on a pair of much-celebrated standards albums.



Available on
iTunes.com/RebeccaMartin
sunysiderecords.com





Frank Macchia *Frank Macchia's Fried Zombie Stew*

CACOPHONY INC

★★★★½

This is the sophomore outing for California saxophonist Frank Macchia's Swamp Thang sextet, and artist Guy Vasilovich has created another terrifying cover painting, satisfying Macchia's macabre sense of humor (he produced a series of audio horror stories titled "Little Evil Things" back in the late '90s). "Thumpety Thump Thump" is a terror that awaits many of us since it refers to a heart complaint brought on by indulgent eating, as Macchia half apologetically recounts from personal experience. It fits the gumbo theme of New Orleans with funk and second line flavors ostensible on "Zig Zag" (a nod to Zigaboo

Modeliste?), a slow cooked feature for guitarist Ken Rosser, and "Jiggle Wiggle," which boasts more whipcrack playing from drummer Frank Briggs. Macchia has scored significant film music, is clearly idiomatically eclectic and has plenty of pull with crack L.A. studio musicians. He borrows Bo Diddley's patent riff, taking it into the fourth dimension à la Eddie Harris with quartal harmony on "Diddley Vs Spock." "Groovin' For Daze" kicks off with Steve Cropper-like guitar licks exhuming the hey-day of the Memphis Stax sound, Rosser nicely borrowing elements of Macchia's solo for the beginning of his own. "Shimmy Go-Bop" is in 15/8 and has some effective counterpoint in the arrangement before the unison finale. The lugubrious bass intro to "Red Light" suggests a damp brothel on Hamburg's Reeperbahn, but then the tune kicks into an easy lilt recalling Joe Zawinul's "Mercy, Mercy, Mercy."

"Falling Off The Wagon" has more urgency with Macchia pumping baritone riffs against the horn line and James Brown styled background chank heralding another Rosser shred. The enterprising leader overdubs flutes on "Walkin' The Hog" while John Rosenberg flips to clavinet. The dense funk of "Three Leg Pony" regurgitates phrases, Macchia continually spicing the pot.

—Michael Jackson

Fried Zombie Stew: Fried Zombie Stew; Thumpety Thump Thump; Diddley Vs Spock; Walkin' The Hog; Red Light; Falling Off The Wagon; Groovin' 4 Daze; Shimmy Go-Bop; Zig Zag; Three Leg Pony; Crusty Old Man; Jiggle Wiggle. (60:01)

Personnel: Frank Macchia, saxophones, flutes, vocal; John Rosenberg, keyboards; Ken Rosser, electric guitar; Eric Jensen, electric guitar; Tom Lockett, electric bass; Frank Briggs, drums, percussion; Alex Iles, trombone; Wayne Bergerson, trumpet; Tracey London, vocals.

Ordering info: frankmacchia.net



Pretty Monsters *Pretty Monsters*

PUBLIC EYESORE 120

★★★★

Despite the ever-increasing eclecticism populating the music's outer limits, the bassoon is still a rare sight in the jazz world. Katherine Young makes an argument for the instrument's viability on the self-titled debut of her adventurous quartet Pretty Monsters. The group is ferocious and elegant, balancing contemporary chamber asceticism with avant-metal skronk and harsh industrial textures.

The disc begins with the ironically titled "Relief," whose disorienting, pointillist introduction promises the opposite. Young's visceral, spare compositions maintain the element of bewildering unease throughout the album's seven tracks, corralling taut, tactile playing from her bandmates. "Patricia Highsmith," named for the thriller novelist, creeps forward relentlessly, with Young's sludgy bassoon undergirding piercing swipes from Erica Dicker's violin, pummeling drum volleys from punk-jazz alchemist Mike Pride and strangled, distorted outcries from Owen Stewart-Robinson's guitar. Young introduces a broader sonic palette with the use of electronics to distort her sound, resulting in the grinding-steel pileup of "Feldspar" and the blighted landscapes of "Deuterium." She plays with the percussive sounds of her breath and the instrument itself on the harrowing, cavernous "For Autonauts, For Travelers" and conjures an apocalyptic howl on "Entropy." "Crushed" is a wide-ranging exercise in texture, from the pairing of Dicker's severe minimalist figures with Pride's spacious tones at its opening to the contrasting delicacy and squall that arises later, sounding like a music box in a hurricane.

All four musicians play so much with wringing unusual sounds from their axes that the story is less about how Young's atypical instrument fits in, but how all four create an intense alien soundscape.

—Shaun Brady

Pretty Monsters: Relief; Patricia Highsmith; Feldspar; Crushed; For Autonauts, For Travelers; Deuterium; Entropy. (49:06)

Personnel: Katherine Young, bassoon, electronics; Owen Stewart-Robinson, guitar, electronics; Mike Pride, drums, percussion; Erica Dicker, violin.

Ordering info: publiceyesore.com

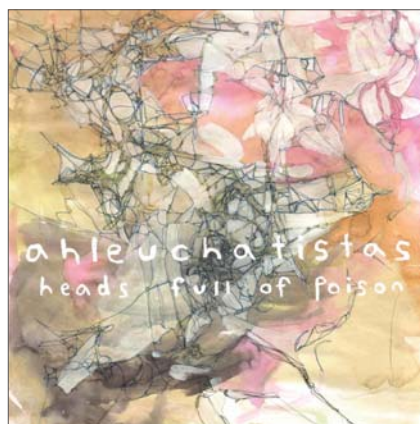
Ahleuchatistas *Heads Full of Poison*

CUNEIFORM 347

★★★★½

Reportedly they are purveyors of so-called "math rock," but the guitar-drums duo known as Ahleuchatistas thankfully goes beyond the methodical and/or numerical implications of the phrase, moving into something more artfully atmospheric on *Heads Full Of Poison*. Yes, guitarist Shane Perlowin and drummer Ryan Oslance are fond of grooving angularly on odd meters (often in the power of 5), and vaguely genuflect in the direction of Robert Fripp. But matters of color and sonic nuances make this a more overall painterly listening pleasure than the genre sometimes yields.

Part of the secret code to appreciating this music comes via the album insert, free of mere words and boasting six Batik-ish abstractions by Lauren Whitley. The sight befits the innately textual and non-textual fabric of the sound. On the epic title track, roughly half of its 16-minute duration is structured, and the other half devolves into hypnotic improv byways. Brevity works its own magic on "Lighted Stairs," which clocks in at three minutes and



ripples its 5/8 way into our hearts.

Experimentation feeds into the project on multiple levels, from Perlowin's resonant metallic prepared guitar timbres and Oslance's clangy cool extended percussion noising-off to the deliciously strange studio trickery of the grunge psychedelia of "A Trap Has Been Set."

—Josef Woodard

Heads Full Of Poison: Vanished; Future Trauma; Heads Full Of Poison; Lighted Stairs; Wisps; Requiem for the Sea; A Way Out; A Trap Has Been Set; Starved March. (58:14)

Personnel: Shane Perlowin, electric guitar; Ryan Oslance, drums.

Ordering info: cuneiformrecords.com

Global Trumpet Expressions

Associations with ubiquitous pan pipes aside, Peru offers various dance rhythms that trumpeter Gabriel Alegría has melded with jazz to create an attractive hybrid. On **Ciudad De Los Reyes** (Saponegro 0005; 64:02 ★★★) his Afro-Peruvian Sextet explores a range of possibilities for the form, shifting from the base 12/8 to a variety of time signatures to generate movement, as on the bustling title track. For all the rhythmic complexity, the recording is a somewhat tame, measured affair, and ventures into dull territory with an uneven version of "Moon River."

Ordering info: gabrielalegria.com

There should be a special category for recordings made without artifice or pretense; music created strictly for the fun of sharing the moment. **Jazz For Svetlana** (Self Release; 51:56 ★★★) features nine duets between veteran trumpeter Bob Arthurs and guitarist Steve LaMattina. It's an unvarnished document of two journeymen expressing themselves on familiar tunes—particularly Arthurs' thin vocals on two pieces. The joy they trade is palpable, and while they journey on well-worn ground, they take on the material with verve.

Ordering info: bobarthursmusic.com

Like his Brooklyn contemporary, bassist Chris Tarry, Bay Area veteran Ian Carey knows it can take creative packaging to get great music noticed these days. **Roads & Codes** (Kabocha Bo25; 63:52 ★★★★★½) showcases both the trumpeter's sideline as an illustrator and his primary gig as the leader of a highly skilled band of improvisers. Carey takes advantage of their chops by writing to their strengths—a lesson gleaned from his mentor Maria Schneider—and mixes his own harmonically pleasing compositions with pieces by Neil Young, Igor Stravinsky and Charles Ives. While the combination of graphic art and arty covers might sound contrived, it all works.

Ordering info: iancareyjazz.com

Chicagoan Greg Duncan's fascination with flamenco took him to Spain for two years, and fuels **Chicago, Barcelona Connections** (New Origins 001; 62:10 ★★★★★). At its root, flamenco is rhythmic music, which fits well with Duncan's crisp, post-bop approach. Singer Patricia Ortega adds authenticity, but somewhere in the cross-Atlantic marriage, the essential heat of flamenco was lost. The core quintet sounds a bit constrained, as though it is stepping cautiously, and the rhythm section seems overly stiff on "Poinciana" and elsewhere.

Ordering info: gregduncanmusic.com

One of the most under-sung trumpet veterans, Rebecca Coupe Franks established her credentials early, hanging tough with veterans like Joe Henderson and firebrand peers like



Ian Carey

Javon Jackson. Now she displays her mastery of a wide range of styles on **Two Oceans** (Self Release; 46:23 ★★★★★½), which combines her with the exemplary rhythm section of pianist Luis Perdomo, bassist Mimi Jones and drummer Rodney Green. Jones and Green pop and sizzle on Franks' uptempo originals, while the leader rides above with a finely burnished sound. Ballads reveal a muscular tone that is reminiscent of Freddie Hubbard in his prime.

Ordering info: rcoupefranks.com

One-time bop phenom Brad Goode has traveled a long road to distinctive ground where he's comfortable blending Miles Davis' mid-'70s electric esoterica, polytonality and his own imagination. **Chicago Red** (Origin 82534; 70:32 ★★★★★) can sound like odd stew: Picture "St. Louis Blues" played with a go-go beat, a sitar and a front line reminiscent of guitarist Bern Nix and bassist Jamaaladeen Tacuma from Ornette Coleman's Prime Time. That Goode can make these kinds of sonic clashes sound like they were meant to be illustrates the kind of work he's invested in being his own man. It pays dividends.

Ordering info: origin-records.com

Recorded at three concerts in 2010 and 2011, **Live** (Jazzwerkstatt 06/12; 55:56 ★★★★★) showcases the thoughtful improvising of a dark-hued chamber quartet built around veteran German trumpeter Herbert Joos and Austrian vibist Woody Schabata, a co-founder of the Vienna Art Orchestra. Reed player Clemens Salesny, a generation younger, provides spirited dialogue. On Charles Mingus' "Nostalgia In Times Square" and his own tribute to Thelonious Monk, Joos displays his wide sonic palette: from air-filled whistles to Harmon-muted lyricism. Bassist Raphael Preuschl steers the quartet with graceful power.

Ordering info: jazzwerkstatt-records.com

JAMES KNOX



Journey to Journey Miho Hazama

MIHO HAZAMA JOURNEY TO JOURNEY SSC 1344 / IN STORES 3/26

featuring:
The **m_unit** band
with guest soloists:
Stefon Harris and Steve Wilson

Journey to Journey introduces a new and exceptionally talented voice into the jazz world. Miho Hazama has studied and molded herself into an artist of great value. This recording is a perfect introduction to her musical identity as she begins her next journey.

For **Journey to Journey**, Hazama has assembled a large ensemble that she calls the **m_unit**, a versatile large jazz ensemble that also features vibraphone and a string section. The ensemble performs a collection of inspired pieces Hazama wrote and arranged along with an intriguing arrangement of Lady Gaga's "Paparazzi."



Vadim Nezelovskiy Music for September

VADIM NESELOVSKIY MUSIC FOR SEPTEMBER SSC 1342 / IN STORES 3/26

Neselovskiy honed the material on **Music for September** over several years of performing solo concerts, experiences which proved integral to focusing his approach to the music. A self-professed perfectionist, he recorded every concert and studied each one in minute detail. "Since it's just me on the stage, it's very easy to end up playing a lot of notes to fill out the space," he says. "But one gig after the other, I realized that the best moments I have is when I allow silence to happen."



Sunnyside



www.sunnysiderecords.com



Beata Pater



www.theRedalbum.info

B&B
records

Ben Goldberg
Subatomic Particle
Homesick Blues

BAG PRODUCTIONS 003

★★★★

Ben Goldberg
Unfold Ordinary Mind

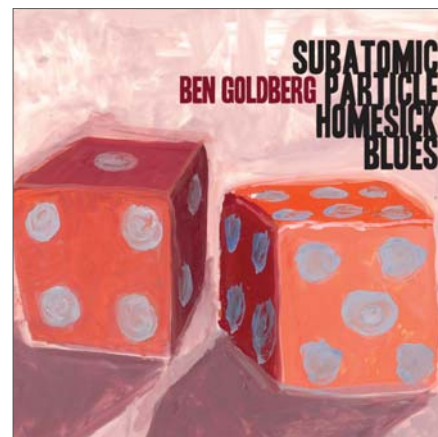
BAG PRODUCTIONS 004

★★★★

San Francisco Bay Area clarinet master Ben Goldberg has earned a reputation as a rigorous envelope-pusher over the last couple decades, whether inadvertently launching what came to be known as “Radical Jewish Culture” with his unapologetically forward-looking New Klezmer Trio or remaking the bebop songbook with his heavy-duty quartet Junk Genius. But these superb recordings focus on a directness and melodic generosity that’s always lurked within his work, but rarely at the fore. These albums are distinguished by an ebullient tunefulness and soul-streaked depth, which makes them among Goldberg’s most accessible recordings, but that doesn’t mean they’re any less significant or weighty than what’s preceded them. Both albums share a buoyant exploration of multi-linear improvising and airy contrapuntal arranging, with frontline horns jousting, interweaving and slaloming around each other like it was the heyday of Pacific Jazz Records.

Subatomic Particle Homesick Blues has languished in the can since it was cut in 2008, shortly after Goldberg met saxophonist Joshua Redman on a double bill in San Francisco. Joined by trumpeter Ron Miles, who fits seamlessly into the fluid frontline, and driven by the hearty rhythm section of bassist Devin Hoff and drummer Ches Smith, the album digs deeply into the titular blues, whether taking a spin on Bob Dylan’s version of the country standard “Satisfied Mind” or digging up gospel undertones on the leader’s “Possible,” where Miles borrows some garrulous smears and slurs from the Lester Bowie playbook. The album opener “Evolution,” “Asterisk” and “How to Do Things With Tears” all begin with gorgeous three-horn passages that hint at the polyphony of Baroque music, revealing an easy rapport, but even when the agile rhythm section kicks in, Redman, Goldberg and Miles often continue improvising simultaneously, or the arrangements call for steady support and prodding behind any given soloist. Hoff and Smith keep things chugging along briskly, with serious but unobtrusive oomph, but the drummer still drops in the occasional snare fillip or cymbal sibilance to stoke the fires.

In the introduction of “Who Died And Where I Moved To,” which eventually adapts a soul-jazz/boogaloo groove, Goldberg picks up the usually unwieldy contra alto clarinet and traces the tune’s bass line before Hoff joins in unison. That approach foreshadows something



the clarinetist does across *Unfold Ordinary Mind*, where he sticks mostly to that instrument to supply bass parts. “Elliptical,” the chorale-inflected opening track, also picks up on the first album’s fascination with old-fashioned polyphony, as Goldberg meshes and intersects with the tenor saxophone lines shaped by Ellery Eskelin and Rob Sudduth over a martial beat from Ches Smith, creating harmonies that recall the sounds produced by fellow Bay Area stalwarts ROVA. Halfway through the tune picks up a rock backbeat and the album’s not-so-secret weapon, guitarist Nels Cline, uncorks the first of numerous scorching solos, with slashing lines and a pleading melodic feel. The title of “Parallelogram” is deceitful, as it rips through multiple episodes, from the stately horn melody that opens the piece before Cline lashes at it with a furious barrage of feedback, but then just as suddenly the tunes morph into a terrific, soul-blues bag, with the guitarist doing his best Freddie King in outer space bit. The head-nodding “xcpf” is as hooky as jazz comes, with the contrapuntal horns crafting a gorgeous &b-type ballad that keeps its lovely sense of proportion even as Cline’s guitar swells up like monster popping up out of a serene lake.

Things do get a bit noisy and chaotic on “I Miss The SLA,” a halting Ornette Coleman-styled theme broken up by thunderous, lurching drums and Cline at his most extroverted, but it’s answered by the beautiful “Stemwinder,” a slow blues that again opens with a lush horn arrangement before falling into a funky shuffle groove that summons a fantastic soul-blues solo from Cline. Goldberg’s virtuosity on clarinet has been long established, but together these two albums serve notice to those who weren’t paying attention that he’s also a formidable composer, arranger and leader. —Peter Margasak

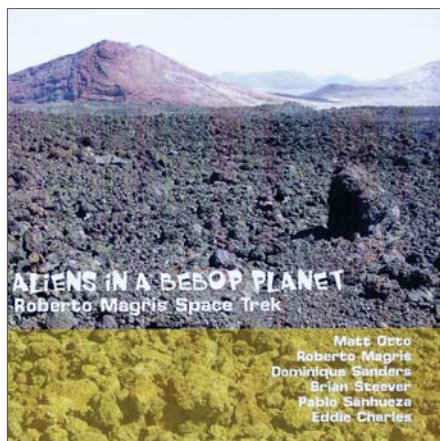
Subatomic Particle Homesick Blues: Evolution; Ethan’s Song; Study Of The Blues; Doom; The Because Of; Possible; Asterisk; Satisfied Mind; Who Died And Where I Moved To; Lopse; How To Do Things With Tears. (51:35)

Personnel: Ben Goldberg, clarinet, contra alto clarinet; Joshua Redman, tenor saxophone; Ron Miles, trumpet; Devin Hoff, bass; Ches Smith, drums (1–4, 7–11); Scott Amendola, drums (5, 6).

Unfold Ordinary Mind: Elliptical; Parallelogram; xcpf; Lone; I Miss The SLA; Stemwinder; Breathing Room. (47:32)

Personnel: Nels Cline, guitar; Ellery Eskelin, tenor saxophone; Rob Sudduth, tenor saxophone; Ben Goldberg, clarinet, contra alto clarinet; Ches Smith, drums.

Ordering info: bengoldberg.net



Roberto Magris Space Trek *Aliens In A Bebop Planet*

JMOOD 004

★★★★½

Aliens In A Bebop Planet has the feel of a musical theater revue. But that doesn't come through until the very end, with track 19 on disc two, "Audio Notebook." Before that, we are treated to a variety of mainstream jazz styles. But kicking it all off is a signature sound on piano that suggests yet another "planet." Veteran Italian pianist Roberto Magris' oddly titled "Blues Clues On The Lunar Sand" is both melodic and full of imagery, none of it having to do with planets, outer space or aliens.

Magris' piano could well have carried the day for at least one CD. As it is, we are treated to a quartet along the lines of the late Dave Brubeck with none of the sharp personalities, Matt Otto's tenor sounding more like a blend of Paul Desmond and Lee Konitz when he's not angling toward what comes across as a Warne Marsh/Sonny Rollins blend. Magris' own style is anything but like Brubeck, however, his range encompassing Wynton Kelly and Tommy Flanagan on through to Andrew Hill and Paul Bley. Along with bassist Dominique Sanders and drummer Brian Steever, there are select cuts with percussionist Pablo Sanhueza and vocalist Eddie Charles, who first appears singing the title track, an uptempo blues loaded with name-droppings. "New Cos City" continues the groovy vibe later, this time with Charles more the poet with more references. Sanhueza's congas add flair here and there, leavening this mostly mellow collection.

The material is right down the middle, ripe with said referencing when it isn't a cover, nee Fats Navarro's "Nostalgia," Sir Charles Thompson's "Robbin's Space Bolero," Billy Reid's "The Gypsy," Kenny Clarke's "Nobody Knows" and John Coltrane's "Giant Steps." Coltrane's piece is given the biggest makeover at a slower, reharmonized gait, with Magris going it alone in a way that reminds that a solo piano project might have been the best approach. In general, Magris' writing is drenched with a mid-century jazz mindset, the

music expressed in ways that might suggest a narrative with dancers, more poetry, even out-and-out acting.

As for the title of the package, a better one might be "Beboppers On An Alien Planet," the music more a historic timepiece than a living, breathing and continuously developing art form. Granted, there's something catchy about the theme statement of "New Cos City," and the wooly (if not wild) "out" playing heard on "Signals And Prayers" suggests a looseness with form that's refreshing, and a break from the generally smooth and hep proceed-

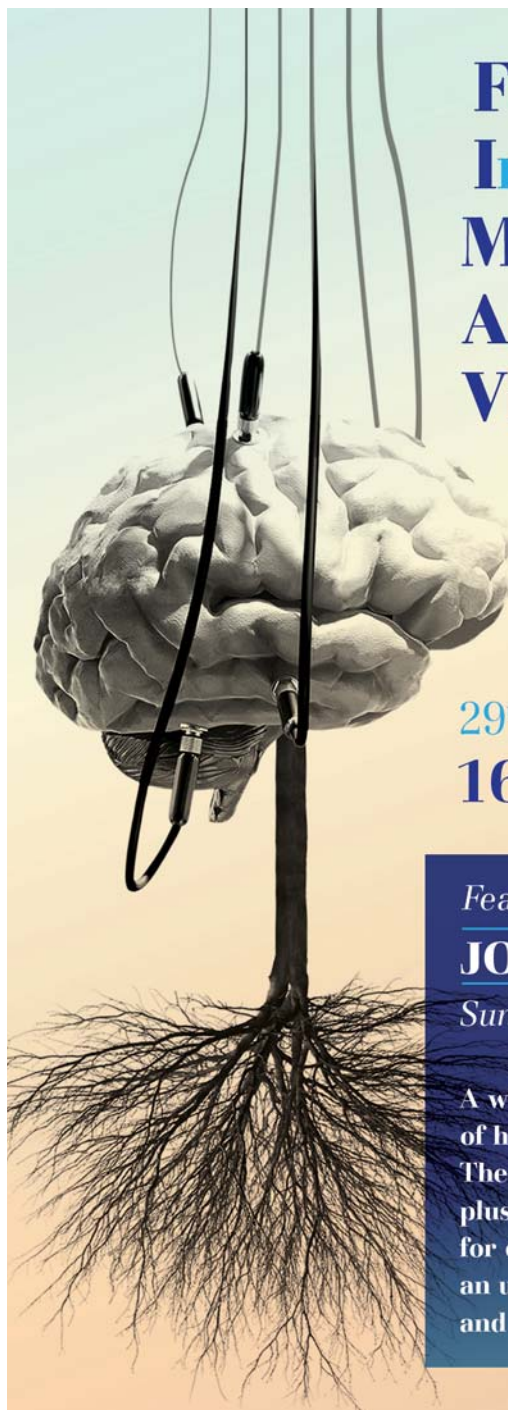
ings. But the theme loses all steam by music's end with the appropriately titled but hummable and right-down-the-middle "Saturn Sun Ra," Magris and Otto's brief nods to the spheres notwithstanding.

—John Ephland

Aliens In A Bebop Planet: Disc One: Blues Clues On The Lunar Sand; Across The Borders/Beyond The Faith; A Night In Cydonia; Nostalgia; On Cloud Nine; Sat; Robbin's Space Bolero; Aliens In A Bebop Planet; Chachanada (52:48). Disc Two: New Cos City; Signals And Prayers; The Gypsy; Nobody Knows; Cosmic Storyville; Giant Steps; Rhythms From The Floating Space; On Cloud Nine-Duet; Saturn Sun Ra; Audio Notebook (64:12).

Personnel: Roberto Magris, piano; Matt Otto, tenor saxophone; Dominique Sanders, bass; Brian Steever, drums; Pablo Sanhueza, congas, percussion (3, 4, 6-9, 12, 12, 16, 18); Eddie Charles, vocals (8, 10, 13).

Ordering info: jmooodrecords.com



Festival International de Musique Actuelle de Victoriaville

29th edition

16 to 19 May 2013

Featuring

JOHN ZORN @ 60

Sunday, May 19

A whole day's worth
of his most recent works for Moonchild,
The Dreamers and Electric Masada;
plus new compositions
for chamber ensembles;
an unrecorded "Song Project";
and a church organ solo by JZ himself!

Full program available at
www.fimav.qc.ca

Québec



Canada



Eric Revis' 11:11 *Parallax*

CLEAN FEED 266

★★★★½

In the fall of 2009 bassist Eric Revis assembled this brawny quartet for a couple of gigs in New York, and after several performances he led them into the studio for *Parallax*, an on-the-edge effort that bristles with tensions and connections. Revis met Ken Vandermark through the German free-jazz saxophonist Peter Brötzmann, recognizing kindred spirits in the art of gritty improvised exploration. Revis is a longtime bandmate of drummer Nasheet Waits in the limber trio Tarbaby (whose pianist, Orrin Evans, co-produced this album), and they both toured with Brötzmann, while the drummer and pianist Jason Moran have worked together

for more than a decade in the Bandwagon. The rhythm section possesses an almost telepathic intuition, while Vandermark had never played with any of them before.

That mix of familiarity and the unknown guides the proceedings, with Revis deploying a wide variety of procedures and material; radical revamps of classics from Fats Waller and Jelly Roll Morton, collective improvisation, thorny originals and even some palette-cleansing yet hardly polite solo bass improvisations. There's a thrilling electricity on the group improv of "Hyperthral," with high-velocity accelerating and deceleration, as split-second interaction wipes away any and all stylistic and experiential gaps, while some of the composed pieces have an episodic feel depending on who's taken the reins at any given moment. For "Celestial Hobo" Revis asked each player to weave together individual musical reflections upon a Bob Kaufman poem. The bassist asserts leadership through the power of his visceral attack—he's that rare bassist who can match the Teutonic fury of Brötzmann's tenor sax without amplifying his instrument—and sometimes the quartet gets by through sheer force of will more than a integrated vision. Considering how little the band has worked together the album is impressively cohesive, but this listener can only marvel at what this foursome could do with more playing time together.

—Peter Margasak

Parallax: Prelusion; Hyperthral; MXR; Split; I'm Going To Sit Right Down And Write Myself A Letter; Percival; Dark Net; Celestial Hobo; Edgar; IV; Winin' Boy Blues; ENKJ; Parallax. (55:39)

Personnel: Eric Revis, double bass; Nasheet Waits, drums; Jason Moran, piano; Ken Vandermark, tenor saxophone, clarinet.
Ordering info: cleanfeed-records.com

Arturo Stable *Cuban Crosshatching*

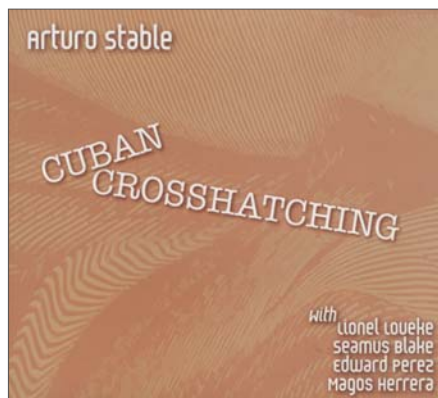
ORIGEN RECORDS

★★★★½

Arturo Stable follows up his 2012 duo album *Dos Y Mas* with an impressive survey of his skills as a leader, composer and arranger. The percussionist approached the project with the goal of finding common denominators for his earliest musical inspirations—from Afro-Cuban to classical and jazz—then interpreting those discoveries through the context of who he is today as an artist.

Stable takes advantage of a stellar lineup that includes guitarist Lionel Loueke, saxophonist Seamus Blake and bassist Edward Perez, peppered with a handful of haunting contributions from vocalist Magos Herrera. The careful allocation of space within the music allows each player to shine, while Stable's deft composing underscores nuances like the sultry timbre of Herrera's voice on "Pienso En Ti."

Traditional roles shift as the album gets underway with "Havana Lights," a deep groove-based romp that highlights Stable's agility in handling duties normally assigned to

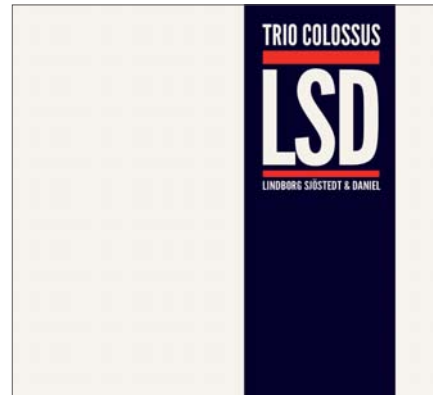


a drummer, while Loueke throws the weight of his own percussive voice behind the rhythm. Beat junkies may be more drawn to the inventive pattern on "Let It Be Spring," where Stable and Loueke's delicate steps seem to magically connote the cracking sound of melting ice.

—Jennifer Odell

Cuban Crosshatching: Havana Lights; Taita; Mr. Brake; Pienso En Ti; Reverence; Duet With Sax; Danzon de Gloria; Vocal/Percussion Duet; Let It Be Spring; Habana del Este; Letters To Luz; Tinto; Duet With Guitar 2. (72:43)

Personnel: Arturo Stable, percussion, piano (13); Seamus Blake, tenor and soprano saxophone; Edward Perez, bass; Magos Herrera, vocals (4, 8); Lionel Loueke, guitars.
Ordering info: arturostable.com



LSD *Trio Colossus*

PB7 020

★★★★

The debut of this Swedish trio owes eponymous debt to the 1956 Sonny Rollins recording *Saxophone Colossus*, but more so—notably with the chirruping, trilling playfulness on "Wild Mustang" to the oft-overlooked trio recordings made by Rollins in Stockholm three years later. Saxophonist Fredrik Lindborg has also clocked Rollins circa his wayward mid-'60s RCA period (evidenced on the tremulous playing on "Psalm") and the classic trio on *Way Out West*.

Daniel Fredriksson's snare clacks recall home-on-the-range Shelly Manne on "Blues In Blueprint." But there's also the gloriously affected melodrama of Archie Shepp in his gravel 'n' butter tone and Lindborg transcends his influences with superbly comparative doubling on bass clarinet and baritone. "Börja Om Från Början" evokes Rollins in modulating calypso mode but, in sync with Sjöstedt's lemony arco, Lindborg ducks Shepp and Newk on "Solitude" to conjure Harry Carney.

Lindborg's saxophone phraseology is creative but not outré, which no doubt endeared him to the judges of the Arne Domnérus Golden Sax award he won last year. His is a nicely organic style with un-fastidious lyrical and rhythmic flourishes, and the support from Fredriksson and bassist Martin Sjöstedt is first-rate. "It Ain't Necessarily So" is an odd choice for opener but gathers steam; the pathos of "Psalm" reminds of Billie Holiday à la "Don't Explain" in places. Lindborg likes to comp, and he and Sjöstedt vamp behind Fredriksson's traps on the bass clarinet feature "Trapped." Sleeve photos show the trio crushed by their instruments, suggesting these guys don't take themselves over-seriously, and this relaxed, concise session is warm, textured and beautifully melodic.

—Michael Jackson

Trio Colossus: It Ain't Necessarily So; Wild Mustang; Sunset And The Mockingbird; Trapped; Psalm; Blues In Blueprint; Börja Om Från Början; Solitude; Trio Colossus. (43:00)

Personnel: Fredrik Lindborg, bass clarinet, tenor and baritone saxophone; Martin Sjöstedt, bass; Daniel Fredriksson, drums.

Ordering info: pb7.se

Sam McClain and Mahsa Vahdat



Trans-Continental Connections

Bex Marshall: *The House Of Mercy* (House of Mercy 002; 43:41 ★★★★★) With her third album, Bex Marshall's confidence as a singer, a guitarist and a songwriter soars. Marshall has a superabundance of smarts and edgy spirit to go along with that surety of purpose, and she relies on her ace blues-rock band to help put across substantial songs she's composed about things like feel-good guilt and vampiric love bites. Beyond modern blues, the instrumental "Big Man" gives proof of Marshall's feel for non-commercial countrified roots music.

Ordering info: bexmarshall.co.uk

Mitch Woods: *Blues Beyond Borders* (Club 88 8812; 68:59 ★★★½) Always in touch with his heart and soul, North America's ambassador of boogie-woogie piano took his all-star Bay Area/N'awluns band (including saxophonist Amadee Castenell) to Turkey two years ago for a flurry of concerts. The young audience at their Istanbul festival appearance, seen and heard here, went crazy over r&b staples familiar to Mitch Woods' fans back home and a crazy, brilliant foray into Turkish music called "Lambaya Puf De," in which the bandleader makes seductive body gyrations.

Ordering info: mitchwoods.com

Magda Piskorzcyk: *Afro Groove* (Art-graff 003; 66:37/18:47 ★★★½) Performing to an audience in her native Poland, Magda Piskorzcyk suggests a familiarity with the blues that sometimes manifests itself in eccentric ways. Start with her strep-throated emulation of Charlie Patton and her Tuvan/Berber throat ululations. She's also full of surprises in her choice of songs, ranging from Tracy Chapman, Eric Bibb and Mississippi Fred McDowell to Tinariwen. Though slowing the flow of the set with too much singing, guest Billy Gibson sure knows how to work his "Mississippi saxophone." The crackerjack Polish band attains its best groove upon entering the Malian mystery domain of "Cler Achel." Three bonus concert tracks get their own CD.

Ordering info: artgraff.pl

Joanne Shaw Taylor: *Almost Always Never* (Ruf 1181; 64:33 ★) On her third consecutive DOA album, Joanne Shaw Taylor's guitar again toggles between hysterical blare and subdued emptiness. This British vocalist's singing voice is at once choked and affected, further crushing unremarkable original tunes.

Ordering info: rufrecords.de

Mahsa Vahdat & Mighty Sam McClain: *A Deeper Tone Of Longing* (Kirkelig 381; 54:37 ★★★★★) Soul-bluesman Sam McClain's communion with his emotional life is so strong and suffused with layers of happiness or heartache that his singing can bring listeners to the brink of tears. His second album of love duos with excellent Iranian vocalist Mahsa Vahdat finds them again interpreting the poetry of Norwegian Erik Hillestad and Iranian Mohammed Ibrahim Jafari. Traditional Persian melodies switch off with new ones by Vahdat and two Scandinavian composers. Beauty lies herein.

Ordering info: kkv.no

Stina Stenerud & Her Soul Replacement: *Coming Home* (Hunters Records 112; 39:54 ★★) Situated at the intersection of high-rent blues and neo-soul, Norway's Stina Stenerud comes close at times on her second release to achieving an immediacy that would set her apart from the pack. But she's tripped up by a pushbutton-operated band on ordinary material sporting jury-rigged arrangements that are parodies in their semblance to vintage American soul.

Ordering info: stinastenerud.com

Bob Margolin & Mike Sponza Band: *Blues Around The World* (Vizztone/Sonic Shapes 11; 45:22 ★★½) The combined skills of guitarists Bob Margolin and Mike Sponza, an Italian, allow them to collaborate in a lightly rewarding way when serving up their own tradition-bound songs or trying to find life in the comatose staples "Love In Vain" and "Rollin' & Tumblin'" Margolin revels in melodrama per usual, and Sponza gets incomplete marks. **DB**

Ordering info: vizztone.com

THE WAYNE SHORTER QUARTET

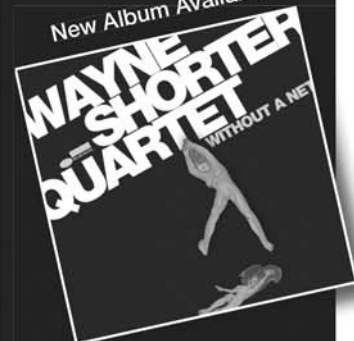


FEATURING
DANILO PEREZ
JOHN PATITUCCI
BRIAN BLADE

"A band of spellbinding intuition, with an absolute commitment to the spirit of discovery, it has had an incalculable influence on the practice of jazz in the 21st century"

— New York Times

New Album Available Now



Available At
amazon.com



**Introducing the
EMPYREAL Tenor
by MACSAX®**



FIND YOUR VOICE!



MACSAX.COM



**Yuhan Su
*Flying Alone***

INNER CIRCLE MUSIC 025

★★★

Each tune on *Flying Alone*, the debut album from Taiwanese vibraphonist Yuhan Su, has a distinct personality. The title track delivers a creeping, heartfelt missive. The melody of “There Is Something Shiny In The Bottom Of The Bottle” skips along softly. The rambling head from “Drive” plays hide-and-go-seek with itself over a sly, understated funk groove. And “Necessaries” shares comforting secrets. But these pieces are unmistakably the output of a single author. Yuhan’s compositions are tied together by intelligence, sensitivity and a haunting sense of tenderness. They’re clearly cut from the same cloth.

A piece is only as strong as the musicians who bring it to life, though, and Yuhan has

a mighty ally in guitarist Publio Delgado. Originally from Barcelona, Delgado is usually present to provide rough-around-the-edges six-string when things start to get smooth. On the title track, after a second run through the head, Delgado emerges with dramatic, scraping tremolos. Then, over a quiet bed of bass, drums and piano, the cunning plectrist contributes a series of legato tones and moderately distorted squiggles.

On “Shiny,” Delgado is sneakily disruptive once again, his overdriven bends and turns nudging his accompanists into a looser, more adventurous mindset. Yuhan is also lucky to have the sturdy double-bassist Jeong Lim Yang in her corner. During the mysterious, ghostly intro to “Origin,” for instance, Jeong plods purposefully into the unknown.

One standout track from *Flying Alone* is “Comfort Zone,” an eerie lullaby featuring Yuhan on vocals in Mandarin. After nearly three minutes of simple, unsettled solo piano, Yuhan chimes in with a fragile, unfussy voice. Lines from her folkish melody translate to “Who should I listen to? Who should I expect the understanding from?” and “I will say it. I will try to understand. Please understand me.” Even though Yuhan’s songs have their own identities, it’s never difficult to see *Flying Alone* as a unified whole. —Brad Farberman

Flying Alone: Flying Alone; There Is Something Shiny In The Bottom Of The Bottle; Drive; Comfort Zone; If You Stay; Necessaries; Difficulties; Sputnik Sweetheart; Origin; Bian Fu. (75:05)

Personnel: Yuhan Su, vibraphone, MalletKAT, vocals; Rafael Aguilar, alto saxophone; Cesar Joanique, tenor saxophone, soprano saxophone; Publio Delgado, guitar; Christian Li, piano; Jeong Lim Yang, bass; Deepak Gopinath, drums.

Ordering info: innercirclemusic.net

**Jacob Anderskov
*Granular Alchemy***

ILK 195

★★★★½

Although he is not a household name on these shores, prolific Danish pianist Jacob Anderskov is hardly a newcomer with about 20 albums already under his belt.

On his latest outing, he put together a stellar group of Americans to shape his edgy yet impressionistic compositions. The band benefits greatly from the close relationship reed player Chris Speed and bassist Michael Formanek forged under Tim Berne’s leadership, not to mention drummer Gerald Cleaver’s versatility.

Granular Alchemy has strengths that are not always obvious. As the title suggests, they come out gradually, the same way Anderskov likes to distill his lines: note by note. The mostly organic and abstract pieces carry a tension throughout and provide a nice platform for Speed’s clarinet. They tend to take a life of their own as Anderskov and Speed let the inspiration lead them. Both musicians assume the front role by turns in classic jazz fashion over the unusual rhythmic patterns woven by



Cleaver and Formanek.

The mood remains reflective even when the quartet changes gears. This is mainly due to the choices made by the pianist and reed player, because the rhythm section does a fine job at avoiding repetitions; but despite Formanek’s and Cleaver’s efforts, the compositions share strong similarities and contribute to a somewhat monotonous climate. —Alain Drouot

Granular Alchemy: Sediments; Sand; Metal; Suite: Wind/Skin. (39:06)

Personnel: Jacob Anderskov, piano; Chris Speed, saxophone, clarinet; Michael Formanek, bass; Gerald Cleaver, drums.

Ordering info: ilkmusic.com

Harnessing a Mambo Storm

Behind the punctuated brass-line upsurges and meticulous percussion of Ernesto Anthony "Tito" Puente Jr. runs a vein of creative energy that is all but refined. In the liner notes of *Tito Puente Quatro: The Definitive Collection* (Sony Music Latin 546988; 36:30/36:40/38:30/28:12/27:36 ★★★★★½), an audio memoir to the world's most recognizable Latin jazz bandleader, project curator Anthony González refers to Puente's career as "a perfect storm." Nothing, save for Puente's own rhythms, could be more precise.

Puente's career was a maelstrom of invention and reinvention, characterized by unpredictable swells of experimentation that transcended borders and heavily seasoned the musical melting pot of mid-1950s New York. With his immense catalog and an ardent resistance toward falling into the profit-making mambo-era pigeonhole, Puente's greatest trait was his lack of definition.

In true Puente style, *Tito Puente Quatro*'s initial appeal lies in its sophisticated presentation, a lustrous hardcover bundle that doubles as coffee-table mainstay or audiophile's keepsake. The box set is amplified with intimate liner notes from Puente archivist and long-time cohort Joe Conzo, who offers personal insights into the different sides of Puente: the barrio-dwelling cultural protégé of Tony "El Cojito" Escollies, from whom he ambitiously learned the ropes of timbale; the Palladium scenester whose talent dovetailed with that of bandleaders Machito and Carlos Montesino; and a product of The Juilliard School and Joseph Schillinger System whose technical training is reflected in beacons of musical maturity. The box set is bolstered with historical paraphernalia that will satiate the appetites of hardcore Puenteites. Extraordinary photos of Puente in his U.S. Navy years and hobnobbing with Palladium regulars such as Tito Rodriguez, as well as firsthand accounts from collaborators, fill *Quatro*'s glossy pages.

To call *Quatro*—which consists primarily of the pivotal RCA Victor releases that prefaced or complemented Puente's rising stardom—"definitive" would be a misinterpretation of the percussionist's vast oeuvre. It is, however, a chronicle of Puente's tumultuous relationship with RCA—a cultural incubator for the artistry and imagination that would mark his later work.

The fanfare of the box set is 1956's *Cuban Carnival*—specifically the unconventional triple-time signature of "Elegua Chango." Complete with eye-catching original artwork, *Cuban Carnival* is Puente's star-studded pastiche of Palladium alumni, who abetted in establishing his reputation as a hair-splitter for perfect tone. In the digitally remastered version, the



driving force of Puente's left-of-center hybrid jazz rhythms sound even more clear and present, noticeably detonated by razor-sharp unison horn lines on the scorcher "Pa' Los Rumberos." Seven other versions of "Rumberos" appear on the collection's impressive 13-song bonus disc of outtakes and rarities, as does Puente's 1949 RCA debut "Ran Kan Kan" and the sultry B-side "Timbal Y Bongo."

From its tinges of swinging, big-band flavor to the syncopated, emotive entrance of an all-star percussion section—Puente, William Correa and Mongo Santamaria—1957's *Night Beat* is the bandleader's formative game-changer. It's perhaps the earliest, most evident indicator of his desire to combine the workings of Latin music with sashaying swing lines. Both genres communicate fiercely on the afterbeat-infused "Mambo Beat" and double-time tune "Live A Little," which feature saxophonist Marty Holmes' scintillating tenor work and trumpeter Doc Severinson's steadfast blowing.

Dance Mania (1958), the best-selling record of Puente's career, is where the bandleader became an adept showman, which was his finest element. He's complemented by the genuine, effortless delivery of new recruit vocalist Santitos Colón. The album may have been his surefire hat-tip to mainstream mambo, but at the same time, Puente was reaching an artistic crossroads as RCA began granting the persistent showman more creative control. Historically, the Tito Puente Orchestra underwent a personnel overhaul on the record, but the arrangements still remain air-tight. Puente goes to work on the vibes in "Hong Kong Mambo" and "Mambo Gozon," which is riddled with pithy brass amid high-class backup vocals. On *Revolving Bandstand* (1960), Puente generously shares the baton with trombonist Buddy Morrow as they lead their orchestras through a call-and-response repertory of spacious, eclectic standards. **DB**

Ordering info: sonymusiclatin.com

Hiromi
MOVE

Pianist/composer HIROMI returns with a powerhouse trio, INCLUDING contra-bass guitarist **Anthony Jackson** (Paul Simon, The O'Jays, Steely Dan, Chick Corea) and drummer **Simon Phillips** (Toto, The Who, Judas Priest, David Gilmour, Jack Bruce).

TELARC®
www.concordmusicgroup.com

Available at
amazon.com

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

**There's a safe way
to clean your horn...**



HW BRASS-SAVER®
www.hwproducts.com

Connect to the Jazz Source
on-air, online, on your mobile device
WBGO Jazz 88.3 FM • WBGO.org



WBGO celebrates
Jazz Appreciation
Month with the
WBGO Kids Jazz
Concert Series
and a live student
broadcast series.

GET YOUR FREE APP HERE
OR VISIT **WBGO.ORG/CONNECT**



David Bixler *The Nearest Exit May Be Inside Your Head*

ZOHO 201206

★★★

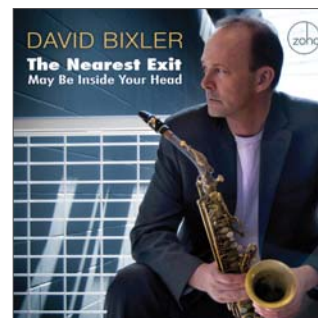
A longtime alto saxophonist with the Chico O'Farrill Afro-Cuban Jazz Orchestra, David Bixler is also a strong leader in his own right. His fifth release in that role marks another success for Bixler and his quintet. Marked by ruminative melodies and beautifully rendered riffs on swing, funk, fusion and (a few) Latin concepts, Bixler's brand of bop flows seamlessly within what liner notes author Arturo O'Farrill calls the "antidote to fad-oriented or doily covered jazz."

While there are moments of burning intensity here, often brought about by interactions between saxophone and trumpet or the direction of John Hart's guitar solos, the real magic tends to come couched in more thoughtful song structures. The warmth of Ugonna Okegwo's bass on "Arise," for example, is pierced by clarion, overlapping horn lines that rein in their energy like a tide, ultimately succumbing to one another in steady unison. Two tracks that Bixler and O'Farrill recorded on the pianist's "Risa Negra" project return as well, with the outré "Goat Check" re-establishing itself outside of the funk idiom invoked in the previous arrangement. Here, saxophone and trumpet lines wrap around a zigzagging guitar pattern that's both playful and edgy.

—Jennifer Odell

The Nearest Exit May Be Inside Your Head: Perfected Surfaces; Vanishing Point; Vida Blue; Three Dog Years; The Nearest Exit May Be Inside Your Head; Arise; Thinking Cap; The Darkness Is My Closest Friend; Goat Check. (65:44)

Personnel: David Bixler, alto saxophone; John Hart, guitar; Scott Wendholdt, trumpet; Ugonna Okegwo, bass; Andy Watson, drums.
Ordering info: zohomusic.com



40Twenty *40Twenty*

YEAH-YEAH 0004

★★★½

The debut from 40Twenty, recorded by a newly formed quartet after only two straight weeks (20 sets) of gigs in Brooklyn, is crisp and exact, but also retains the inspiration and free-flowing nature that comes with something new. Each member of the trombone-led quartet takes a turn composing on the self-titled record, but the tunes are not simple, straightforward numbers; the musicians convincingly dig into abrupt changes in groove and sentiment.

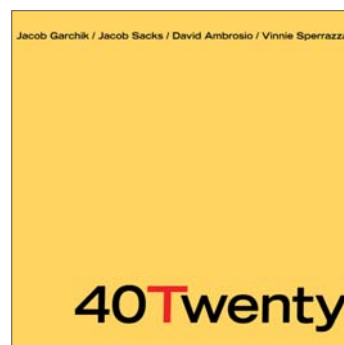
The begins disc with a deliberate, careful trombone melody atop a sometimes schizophrenic accompaniment—drummer Vinne Sperrazza and the rest of the rhythm section change patterns, playing with time, stretching out the composition. On "Jan 20," trombonist Jacob Garchik's regimented melody devolves into a soundscape of herky-jerky drums, stop-time and Jacob Sascks' choppy piano.

Garchik's "Gi" has a manic swing undercurrent atop a plodding melody—continuing the push-and-pull between a busy rhythm section and a placid frontline—that again devolves as the song unfolds, while Sperrazza penned the loping, disjunct "Soon Enough" in much less frenzied manner. Sperrazza also turns in the album's standout—a delicate chorale, "Plainchant." Even this moves at a steady clip, though the brush-stroke attack and slow harmonic rhythm give Garchik room to showcase his sweet trombone tone.

—Jon Ross

40Twenty: Jan 20; Gi; Plainchant; Soon Enough; One Five; MajorEe MinorEe. (45:21)

Personnel: Jacob Garchik, trombone; Jacob Sascks, piano; David Ambrosio, bass; Vinnie Sperrazza, drums.
Ordering info: 40twenty.bandcamp.com



Kevin Eubanks *The Messenger*

MACK AVENUE 1065

★★★

Kevin Eubanks brings plenty to the table on *The Messenger*, his second release since leaving his 15-year-long post as music director for *The Tonight Show*. It's as if he's been itching to play without the concerns of a fickle television studio audience, because even at a leisurely pace, *The Messenger* exudes a restless temperament.

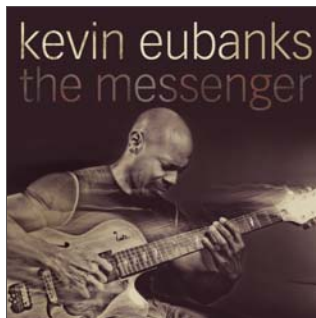
Eubanks leaps between smart modern jazz fusion such as the quicksilver title-track, which features splendid tenor saxophone work from Bill Pierce to stirring, almost cinematic musing ("Sister Veil") to nods to after-hours funk ("JB," "420") to blues ("Ghost Dog Blues" and "Led Boots") to reflective balladry ("Loved Ones"). Eubanks' percussive attacks, fluid melodicism and harmonic acumen are on full display. He recruited an A-team of improvisers that include his longtime drummer of choice, Marvin "Smitty" Smith, and siblings—trombonist Robin and trumpeter Duane Eubanks. Alvin Chea's wordless vocalese adds an intriguing presence to the nifty take on John Coltrane's "Resolution" and the backyard boogie of "Led Boots." Yet for all its commendable versatility, *The Messenger* struggles to make a lasting impression. Clocking at nearly an hour, it's difficult to retain many of the bright moments simply because there's so much music.

—John Murphy

The Messenger: The Messenger; Sister Veil; Resolution; JB; Led Boots; M.I.N.D.; Queen Of Hearts; The Gloaming; Loved Ones; Ghost Dog Blues. (56:05)

Personnel: Kevin Eubanks, acoustic and electric guitars; Bill Pierce, tenor and soprano saxophones (1–5, 7–9, 11); Rene Camacho, bass (1–5, 7–9, 11); Marvin "Smitty" Smith, drums (1–7, 11); Robin Eubanks, trombone (4, 8); Duane Eubanks (2, 4, 8); Alvin Chea, vocals (3, 6); Joey De Leon Jr., congas and percussion (1, 5).

Ordering info: mackavenue.com



UoU *Take The 7 Train*

TIPPIN 1112

★★★

The Japanese quintet UoU riffs straightahead smooth and post-bop swinging on its sophomore release. Unlike the late '70s or mid-'80s, when American jazz ringers were employed to record with inspired young Japanese musicians, these contemporary punters need no such assistance. Veterans of stints at Berklee and the New York club circuit, the members of UoU present 11 solid performances that, while not breaking ground, acquit UoU well as solo performers and as a group. Each musician, from alto saxophonist Takuji Yamada to guitarist Daisuke Abe and drummer Yoshifumi Nihonmatsu, handle their respective instruments with a deep sense of tradition, and more importantly, consistent expression.

Shades of Pat Metheny and Michael Brecker fill UoU's compositions, but also darker, more chamber-styled influences frame the pensive title track, which, far from Duke Ellington's romp, seems to depict a nightmare subway journey from 1970s-era New York, circa *Taxi Driver*. UoU flails, swings, fulminates, dissembles and surges all at once here, the track veering from tranquil to terror-filled. Elsewhere, UoU swings sweetly like John Coltrane kicking with Billy Higgins and Paul Chambers.

—Ken Micallef

Take The 7 Train: Hanbi; That Day; Life Goes On; Milena; Take The 7 Train; Moon River; Jalli; Lake; Palms; ii; St. Peter's Church. (58:12)

Personnel: Yakuji Yamada, alto saxophone, bass clarinet; Daisuke Abe, guitar; Yoko Komori, piano; Kuriko Tsugawa, bass; Yoshifumi Nihonmatsu, drums.

Ordering info: tippinrecords.com



Filosofía Caribeña Vol. 2

(MACHETE RECORDS M211)

by The John Santos Sextet
with special guests:

★ Jerry Gonzalez ★ Steve Turre ★
★ Orestes Vilató ★ Jerry Medina ★
★ Orlando "Maraca" Valle ★
& many more

5-time Grammy nominee, 2012 SF Latino Heritage Arts Awardee, and dynamic lecturer/clinician/producer of Afro-Latin music, John Santos' most ambitious project to date.

RELEASE DATE: May 1, 2013 / PRE-ORDERS: April 1, 2013

www.johnsantos.com
machete@earthlink.net

Illustration: ©2012 JeremySutton.com

INSTANT COMPOSERS POOL ICP ORCHESTRA

ON TOUR IN NORTH AMERICA

APRIL 2 • COLORADO SPRINGS
 APRIL 3 • SEATTLE
 APRIL 4 • OAKLAND
 APRIL 5 • PORTLAND
 APRIL 6 & 7 • CHICAGO
 APRIL 9 • DETROIT
 APRIL 10 • PITTSBURGH
 APRIL 11 • PHILADELPHIA
 APRIL 12 • BALTIMORE
 APRIL 14 • BUFFALO
 APRIL 17 • MONTREAL

AB BAARS • MICHAEL MOORE • TOBIAS DELIUS • WOLTER WIERBOS • MARY OLIVER
 THOMAS HEBERER • TRISTAN HONSINGER • ERNST GLERUM • HAN BENNINK

WWW.ICPORCHESTRA.COM



JACOB ANDERSKOV (p)
with Agnostic Revelations
Speed (s/c) | Formanek (b) | Cleaver (dr)
Granular Alchemy

"For those who still didn't know, there is by now no way around realizing that Jacob Anderskov belongs to the most **extraordinary** artists of contemporary music... A high point in improvised Music..."
- Hans-Jürgen von Osterhausen, Jazz Podium, Germany, May 2010.

"The results are superb. Granular Alchemy is an interpretation of what we see, hear, touch, smell, and feel, but it may also be the sound interpretation of us. Only in sound can it be this simple, and yet it sounds anything but simple."
- www.thisisbooksmusic.com, October 2012

Performing at the Kennedy
Center Terrace Gallery,
Washington DC,
March 9th.

JacobAnderskov.dk



www.ilkmusic.com

A new fusion of Flamenco Jazz bridges
the gap between Spain and America:

CHICAGO, BARCELONA CONNECTIONS



"... the music is uninhibited,
unpretentious, naturally flowing, and
full of incisive improvisations."
—Scott Albin, *JazzTimes*

"... a spicy dish with duende to spare ..."
—Dan Bilawsky, *All About Jazz*

AVAILABLE AT CDBABY, AMAZON OR
WWW.GREGDUNCANMUSIC.COM

Historical / BY AARON COHEN



Charles Mingus' Epic Advance

Tumult and creative energy thrived during 1964 and 1965—throughout the United States and within bassist Charles Mingus. In these two years, he wrote and performed some of his epic compositions with his best working groups while speaking out on burning political and social issues. Still, the musical picture of Mingus and his mid-'60s Jazz Workshop bands had been incomplete, since crucial recordings of key American and European concerts were unavailable until now.

Charles Mingus—The Jazz Workshop Concerts 1964–1965 (Mosaic 253; 55:26/45 :27/62:28/59:21/65:20/75:35/68:09 ★★★★★) brilliantly fills in the details of this explosive period. The seven discs present five concerts that the bassist and his groups recorded between April 4, 1964, and Sept. 18, 1965. Of these recordings, only part of his 1964 New York Town Hall concert has been officially released on CD. A couple hours of performances are being issued on this set for the first time.

When Mingus brought his sextet to Town Hall in April 1964, the ensemble had been together for less than a year. They played the previous month at Cornell University, and that recording was released on Blue Note in 2007 (*Charles Mingus Sextet With Eric Dolphy—Cornell 1964*). This new collection shows how much they advanced within a relatively short period of time, especially when comparing the Cornell and Town Hall versions of Mingus' tribute to multireedist Dolphy, "So Long Eric." Not only does the group sound more forceful at Town Hall, its dynamics become the ideal envelope for Dolphy's dissonance. Mingus' ensemble also performed its own kind of revivalism. Pianist Jaki Byard's solo "A.T.F.W." (referencing Art Tatum and Fats Waller) takes on early 20th century stride and throws in his eccentric, and quick-thinking, fits and starts. "Parkerania" is Mingus' two-part tribute to the bop pioneer and shows off trumpeter Johnny Coles and tenor saxophonist Clifford Jordan's brawling dexterity. Longtime foil, drummer

Dannie Richmond, sounds ecstatic.

But Duke Ellington may have been Mingus' primary inspiration. That sounds clear on the Concertgebouw in Amsterdam performances on April 10, 1964. Mingus' take on Ellington's "Sophisticated Lady" is loaded with beautiful rich arco lines, which he suddenly counters with jarring single-note hits. Just as crucially, he designs captivating musical pictures on "Orange Was The Color Of Her Dress, Then Blue Silk," and the band charges through his charts with the heft of a juggernaut.

Dolphy left the group during this European visit and died on June 29. Gene Santoro describes the toll this took on Mingus in the biography *Myself When I Am Real*. But his energy was undaunted. Mingus revamped his band for a Sept. 20, 1964, performance at the Monterey Jazz Festival. Much of the set includes an Ellington medley, which mixes themes from six of the composer's pieces into a 24-minute suite. He expanded his lineup to a 12-piece ensemble for the debut of "Meditations On Integration," which featured Buddy Collette's stirring flute solo.

Mingus brought an octet to Monterey the following year. His political fervor comes through in his moving adaptation of Martin Niemöller's poem decrying the Holocaust alongside Jimmy Owens' trumpet on "Don't Let It Happen Here." A few months earlier, in Minneapolis, Mingus' stark commentary (set against Richmond's driving snare) on "A Lonely Day In Selma, Alabama/Freedom" contrasted with a mocking take on "Cocktails For Two."

The bassist also believed in self-determination, which was why he released some of this music on his own Charles Mingus Enterprises label. In the liner notes, Sue Mingus describes the financial difficulties she and her husband faced in running this operation. She also includes how he expressed his disdain for bootleggers: Mingus drew himself and a stylish partner fighting them in a comic strip.

Ordering info: mosaicrecords.com



Julian Shore *Filaments*

TONE ROGUE RECORDS

★★★★½

Seven out of the 10 songs on pianist Julian Shore's *Filaments* feature vocals. But out of those seven, only three include lyrics. On the hopeful "Big Bad World," singers Alexa Barchini and Shelly Tzarafi work up the wordless melody together like a pair of saxophonists. They do this again on the partially Latin number "Like A Shadow," and, as an intro to "Give," the two chanteuses harmonize unaccompanied in an eerie, sensual vacuum. Sung instrumental heads can feel unnecessary when there are pianos and guitars around, but the unforced, natural-sounding integration on *Filaments* makes a case for the cause.

Other arguments are presented, too. One is for the presence of guitarist Kurt Rosenwinkel on three tracks. On "Grey Light, Green Lily," the six-stringer shares an ethereal melody with Tzarafi and afterwards skips, jumps and sprints through the not-unchallenging changes. He lends a similarly scintillating solo to "Give" and contributes floating, dreamy chords to a duet with Barchini on "Made Very Small."

Writing-wise, the highlight of *Filaments* is the funky, cathartic "Give." Beginning with those two sly voices, the piece glides through massive, uplifting horn lines and a simple, soulful melody, all powered by Tommy Crane's spirited drumming and Phil Donkin's sturdy upright bass. After a few moments of warm electric piano, "Shadow" travels to Brazil on the wings of a soothing melody provided by the vocalists. Though he solos often on *Filaments*, Shore allows himself only one showcase as a pianist, the wistful "I Will If You Will." Backed by only Crane and Donkin, Shore riffs and waxes with a sense of space usually reserved for more veteran players.

—Brad Farberman

Filaments: Grey Light, Green Lily; Made Very Small; Big Bad World; Whisper; Give; I Will If You Will; Misdirection/Determined; Like A Shadow; Venus; Whisper (Reprise). (55:43)

Personnel: Julian Shore, piano; Alexa Barchini, vocals (2–5, 7, 8); Shelly Tzarafi, vocals (1, 3–5, 8); Kurt Rosenwinkel, guitar (1, 2, 5); Jeff Miles, guitar (3, 4, 8); Phil Donkin, bass; Tommy Crane, drums; Kurt Ozan, acoustic guitar (4, 10), dobro (10); Noah Preminger, tenor saxophone (9); Godwin Louis, alto saxophone (5); Billy Buss, trumpet (5); Andrew Hadro, baritone saxophone (5).

Ordering info: julianshore.com

Warrant Music

The Renewed Signature in Jazz!

"Dimensions" of Tom Garvin

Tom Garvin
"IN 3 DIMENSIONS"
ITI's very first release by Pianist-composer-arranger and alumni of Carmen McRae, Thad Jones Mel Lewis amongst many, adopted the attitude that "A musician's job is to make music, not force his ego on a group."

Mike Campbell & Tom Garvin
"BLACKBERRY WINTER"
"This is vocal Jazz at its most refined-the music oozes class." —Carl Brauer, Cadence Magazine.
"Mike Campbell is a first class singer" —Leonard Feather

Mike Stephens' Seventh Avenue
"HEADS UP"
featuring Tom Garvin, Bobby Ojeda, Bob Sheppard, John Patitucci
"Post-Bop Band that thrives on Drive" —Leonard Feather

Three other ITI albums that Tom can be heard on: Ruth Price—"Lucky To Be Me", Lou Rovner—"Small Big Band", Estelle Reiner—"Just In Time".

Another multi-talented artist from ITI is guitarist Art Johnson. You can hear him on:

Warrant Music/ITI Records • PMB 382 • 16057 Tampa Palms Blvd West • Tampa, FL 33647 • www.warrantmusic.org

Introducing Sandy Sasso's latest release "Hands On"

Sandy Sasso

*Always Swinging,
Always Eclectic,
Always Sasso.*

AVAILABLE AT
CDBaby.com &
SandySasso.com

"Hands On"

Featuring: Carlton Holmes, Bill Easley, Gary Mazzaroppi, Tim Horner and special guest, Gladstone Trott

Mary Wilson

OF THE SUPREMES

"An Evening of Motown & Jazz"

April 27th 2013
Fairfield, Texas

Kenny Dorham JAZZFEST 2013 presented by Trinity Star Arts Council

tickets available online at www.trinitystarartsCouncil.org

Yoron Israel And High Standards *Visions: The Music of Stevie Wonder*

RMJC 13072

★★★★½

There have been plenty of jazz projects focused on Stevie Wonder's compositions, with drummer Yoron Israel's *Visions* being one of the latest. But *Visions* contains plenty of delightful moments, starting off with a bluesy reading of "Another Star" on which Israel's solid sense of swing along with Ron Mahi's feel-good bass lines buoy Lance Bryant's radiant melodicism on tenor saxophone. The pleasure continues with a hard-hitting version of "Bird Of Beauty" that still retains its Brazilian lightness thanks to Bryant's serene soprano saxophone passages. Things get shaky on the title track, which features Larry Roland's unnecessary spoken word performance. The disc finds its footing again



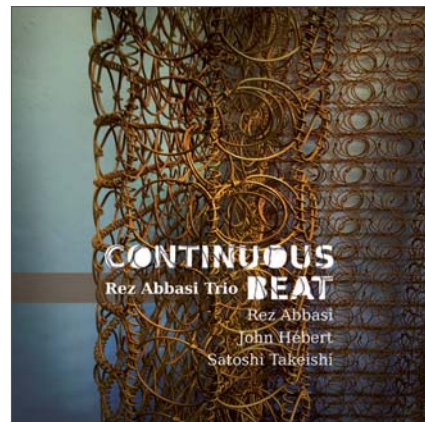
with a suspenseful version of "Contusion," one of Wonder's lesser-covered gems.

—John Murph

Visions: The Music Of Stevie Wonder: Another Star; Bird Of Beauty; All In Love Is Fair; Creepin'; Visions; You Are The Sunshine Of My Life; Contusion; Passionate Raindrops; Where Were You When I Needed You; Visions Reprise. (65:40)

Personnel: Yoron Israel, drums; Lance Bryant, tenor saxophone and soprano saxophone; Lazo Gardony, piano; keyboards; Ron Mahi, bass; Thaddeus Hogarth, guitar (2), harmonica (8); Larry Roland, spoken word (5, 8).

Ordering info: yoronisrael.com



Rez Abbasi Trio *Continuous Beat*

ENJA 9591

★★★★

Guitarist Rez Abbasi has been a creative force on the New York scene for the past 20 years. While holding equal allegiances to such seminal but disparate guitar influences as Jim Hall, Pat Martino, Allan Holdsworth, Pat Metheny and Bill Frisell, he has emerged with his own voice on the instrument, alluding to the post-bop jazz guitar tradition while also tapping into his own personal roots as a Pakistani-born guitarist by occasionally bringing Indian scales and non-tempered phrasing into the equation. On his ninth release as a leader, and first in this stripped-down trio setting (with longtime kindred spirits John Hebert on bass and Satoshi Takeishi on drums), the inventive guitarist alternates between warm, inviting tones (as on a cover of Gary Peacock's "Major Major") and slightly grungy distortion licks (as on his dark hued and somewhat turbulent free-jazz original "Rivalry").

The delicate yet dissonant "iTexture," a tribute to the late Apple founder Steve Jobs, was written with Paul Motian's rubato touch in mind. Takeishi, one of the most sensitive percussive colorists on the scene, fills in admirably on that number, which also showcases Hebert's deep, woody tone and melodic penchant on an extended solo. Abbasi makes creative use of backwards guitar effects on the raga-based "Introduction," a radical reinvention of Thelonious Monk's "Off Minor" and a unique interpretation of Keith Jarrett's vamp-oriented "The Cure," which the guitarist imbues with delicate chordal touches and vina-like glisses in his solo. The album ends on a stirring note with a darkly reharmonized solo guitar rendition of "Star Spangled Banner," which serves as both clever six-string invention (with low E string dropped to a D) and socio-political commentary.

—Bill Milkowski

Continuous Beat: Introduction; Divided Attention; Major Major; Rivalry; iTexture; The Cure; Off Minor; Back Skin; Star Spangled Banner. (50:00)

Personnel: Rez Abbasi, guitars; John Hebert, bass; Satoshi Takeishi, drums.

Ordering info: enjarecords.com




NEW APRIL 2013 RELEASE

"ONE OF THE MAJOR VOICES IN THE MODERN JAZZ COMMUNITY."
—GEORGE HARRIS/THE JAZZ MESSENGER

See the "Getaway" video on YouTube. Available at CDBaby, Amazon.com and LisaHiltonMusic.com
Distributed by SDCD.com

NEW FROM RED HOUSE RECORDS!

HEATHER MASSE AND DICK HYMAN LOCK MY HEART



"relaxed as opium and honey... exacting as a mathematical equation ...a coalescence of musical vision and sound." — ALL ABOUT JAZZ

The surprise hit pairing first heard on public radio's *A Prairie Home Companion*! The brilliant honey-voiced alto and songwriter from The Wailin' Jennys meets the legendary pianist in a stunning new recording of classic jazz vocals.

The sound quality and performances are astounding!

AVAILABLE IN BOTH REGULAR CD AND SUPER AUDIO CD (HYBRID SACD) FORMATS.
RECORDED IN HI-REZ DIRECT STREAM DIGITAL.

www.redhouserecords.com



Iris Ornig *No Restrictions*

SELF RELEASE

★★★★

The title track of German-born bassist Iris Ornig's sophomore CD is represented in two completely different versions. The first is an exuberant samba driven by Helen Sung's piquant piano and Michael Rodriguez's radiant trumpet; the second is a dream-hazy ballad expressed through Kurt Rosenwinkel's typically weightless guitar sound.

These two disparate iterations of a single theme are indicative of Ornig's thoughtful, lyrical approach, which is showcased throughout *No Restrictions*. They also point to her thorough understanding of her bandmates' identities and how best to deploy them in service of a cohesive group sound. That understanding extends to her own role in the ensemble; it isn't

until the album's final track, the gentle swinger "Uptight," that she steps into the spotlight for an extended solo—and that only in the tune's final few minutes.

Ornig's lithe, focused playing is a constant presence, especially coupled with the nuanced melodicism of drummer Marcus Gilmore. Alongside a band stocked with more seasoned musicians, she displays a stunning confidence, whether weaving fluidly around Sung's nimble solo on "If Anything Goes Wrong" or seeming to envelop Rosenwinkel's introspective meditations on "We Shall Meet Beyond The River."

The bulk of the material comes from the leader's own pen, but there are two covers, both smartly arranged to mesh with the tone of Ornig's originals. She invigorates Björk's eccentric pathways on "Venus As A Boy" with a surging, muscular pulse, drawing an intense, scything solo from Rosenwinkel. And she maintains the finger-snapping sweetness of Michael Jackson's "The Way You Make Me Feel" while avoiding the cloyingness inherent in the tune.

Ornig's own tunes evidence the attraction to modern pop music suggested by her choice of covers: "Gate 29" has Rodriguez virtually singing an infectious cool melody reminiscent of the likes of Radiohead, while "We Shall Meet Beyond The River" soars with raw, confessional emotion.

—Shaun Brady

No Restrictions: Autumn Kiss; We Shall Meet Beyond The River; Venus As A Boy; No Restrictions; If Anything Goes Wrong; The Way You Make Me Feel; Gate 29; Spark Of Light; No Restrictions Version II; Uptight. (63:06)

Personnel: Iris Ornig, bass; Kurt Rosenwinkel, guitar; Michael Rodriguez, trumpet; Helen Sung, piano; Marcus Gilmore, drums.

Ordering info: irisornigmusic.com

Kevin Harris *Museum, Vol. 1*

SELF RELEASE

★★★★

Inspired by the link between visual art and music, Boston-based pianist Kevin Harris bases his new album around the idea of a museum exhibition featuring art that deals with themes of strength, love, courage and self-awareness. It's a heavy task he's set up for himself, and he meets the challenge gracefully.

The stormy opener sets up a time and space continuum that's explored for the duration of the disc, which delves into blues, refashions a reggae classic and highlights Harris' fascination with compositional fluidity. A foreboding minor tone introduces "The Nile," enhanced by cymbal static and a hushed horn. Steve Langone sets up a hopeful 6/8 rhythm as the melody finds brighter footing.

Another noteworthy Harris original, "Pinched Nerve," pits a tense bass-and-horns pattern against needling outbreaks of dissonance that feed into an angular conversation among trumpet, Rhodes and drums. Renditions of Wayne Shorter's "Prince Of Darkness" and "You Are My Sunshine" embrace



contrasts with the cool intensity of the former playing up the warm nostalgia of the latter. The pristine beauty of Harris' voice allows him to dodge a sentimentality bullet on "Redemption Song." While the last few tracks aren't as strong as the first, *Museum, Vol. 1* is overall smart, lyrical and engrossing.

—Jennifer Odell

Museum, Vol. 1: The Nile; Pinched Nerve; Prince Of Darkness; You Are My Sunshine; The Dinosaur Suite; Redemption Song; Bluegrass; BBBB. (67:15)

Personnel: Kevin Harris, piano, Rhodes, vocal; Richie Barshay, drums (3, 4, 5); Steve Langone, drums (1, 2, 7, 8); Kendall Eddy, bass; Rick DiMuzio, tenor saxophone.

Ordering info: kevinharrisproject.com



REWIND

Elizabeth Shepherd



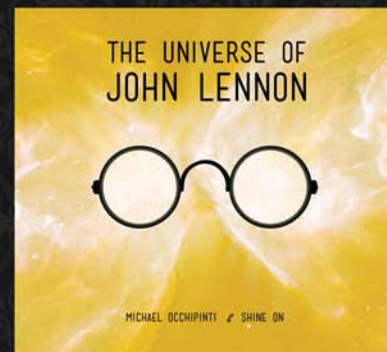
CLUSTERFUNK

Shuffle Demons



SOPHISTICATED LADIES

Peter Appleyard



THE UNIVERSE OF JOHN LENNON

Michael Occhipinti & Shine On

Thinking of
Buying Musical
Equipment?

**THINK
SAM!**

Sam Ash COM
THE ONLINE MUSICAL INSTRUMENT MEGASTORE!



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

**Guaranteed
Lowest Prices!**

Call us at:
1•800•4•SAMASH

or Shop On-Line:
www.samash.com
1 (800) 472-6274

Books / BY JENNIFER ODELL

Revelations From Jazz Radio Stars

Jazz artists inclined to self-expression that goes beyond the musical realm have found a variety of pulpits over the years—and from 1978 until 2010, Marian McPartland had “Piano Jazz,” one of the most popular shows in the history of public radio.

In fact, McPartland’s career in jazz media started long before 1978. And while milestones like the WBAI show she hosted beginning in 1964 and the *DownBeat* articles she began publishing in 1949 provide a basic timeline, Paul de Barros’ meticulously researched new biography, *Shall We Play That One Together?* (St. Martin’s Press), digs much deeper.

That digging reveals a pervasive existence of dichotomies throughout McPartland’s life. Born Marian Turner and raised as the prim and proper daughter of a highly critical mother, McPartland showed early signs of musical genius, though her report cards often did not. She rebelled frequently, both in her proclivity for jazz over classical music and in her manner, which de Barros describes as “willful” and resistant to authority. Despite these streaks, the young pianist developed an exacting work ethic that defined her career and personal life.

As de Barros narrates McPartland’s decision to leave London’s Guildhall School to pursue a touring piano gig, to join the USO and to marry Jimmy McPartland—a man whose alcoholism would put her in the role of caretaker for decades—he mixes candid interviews (including discussion of psychoanalysis) with primary source documents to detail histories for both McPartland and the larger world she and Jimmy inhabited.

Events such as World War II, the rise and fall of hot and cool jazz, the women’s liberation movement and the advent of rock are drawn in the context of personal matters, like McPartland’s affair with drummer Joe Morello, her détente with Benny Goodman and her mother’s death. Historic events are provided from the perspective of McPartland’s internal conflicts.

The book also provides positive dichotomies, such as the successful format of “Piano Jazz,” which was as much about McPartland as it was about her guests. Throughout, McPartland’s openness and de Barros’ careful writing create a holistic portrait of one of this century’s most important jazz pianists.

A different kind of personal history is revealed in John Pizzarelli’s *World On A String* (Wiley & Sons), the guitarist’s new “musical memoir,” co-written by Joseph Cosgriff. The emphasis here is on entertainment—not unlike “Radio Deluxe,” the radio show that the guitarist has hosted since 2005.

From the first page, Pizzarelli’s memoir oozes personality. Replete with chuckle-



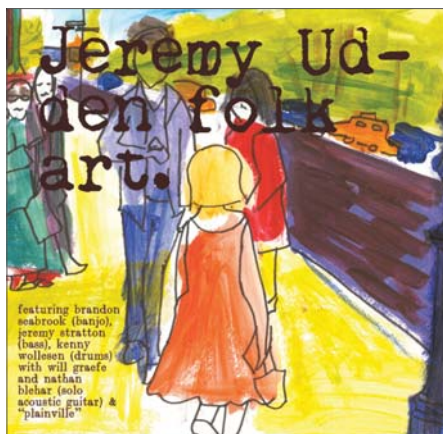
inducing anecdotes—such as the King of Swing’s habit of napping on Bucky Pizzarelli’s bed and a successful, on-air, middle-of-the-night request for a lift from Manhattan to New Jersey—the fun here is in the storytelling itself.

Such wit was probably a survival skill for the young guitarist introduced in the book’s opening—a kid from a big Italian family in North Jersey. Pizzarelli recounts with heartwarming detail the passing down of banjo skills from his uncles to his father, then to him, and the subsequent devastation both John and Bucky Pizzarelli felt when these uncles died within a few months of each other.

Mixing lighthearted humor with serious expressions of admiration and awe for his father’s 68-year career in jazz, Pizzarelli weaves his own narrative into his dad’s. He humbly elucidates the weight of having begun his career by playing duos alongside a man whose previous collaborators included Frank Sinatra, Rosemary Clooney and Nat Cole. Then he backtracks, diving in with easygoing anecdotal humor, to share specific memories of working with many of those same artists. Pizzarelli also tackles times in his life when his path diverged from his father’s, and an entire chapter devoted to his love of radio is a highlight.

The less-nuanced elements of the book fall somewhat flat. The Johnny Carson-esque one-liners and self-deprecating shtick have a shorter shelf-life than Pizzarelli and Cosgriff may realize, and the abundance of thank-yous gets awkward. Of course, at 52, Pizzarelli hasn’t had the same kind of time for self-reflection that McPartland has had at 94. If the last chapter’s title, “The Best Is Yet To Come,” is any indication, he may have an equally funny but more soul-searching book in him, too. **DB**

Ordering info: smartins.com; wiley.com



Jeremy Udden *Folk Art*

FRESH SOUND NEW TALENT 410

★★★½

OK, so there's a hell of a lot of banjo picking throughout saxophonist Jeremy Udden's *Folk Art*. Does that make it a jazz disc or a folk/folksy disc? Does it matter? His disc wavers between a kind of mellow Ornette Coleman unmetered jazz, with mostly medium tempos and something like an unmeshed spree into the realms where jazz and all things imaginable as "folk art" might surface: emphasis on the word "might."

With drummer Kenny Wollesen on board, and with Udden, the tunes suggest a kind of wandering, with no real melodic grabbers. That said, there is a kind of groove that underlies everything, that suggests a forward motion, like these guys can and will do it up right with Brandon Seabrook's banjo in their midst. This isn't a novelty act. Think Béla Fleck minus the emphasis on chops, more down-home than down.

The disc begins with "Prospect," featuring Wollesen's light touch on cymbals and toms, using mallets, followed by Udden's airy alto, which enters in gradually, easily. And then, lo and behold, there's Seabrook's banjo twanging, going between single notes and a little strumming. It's peaceful, setting the stage for what is to come. Jeremy Stratton's bass suddenly shows up, and listeners hear a subdued party that's just about to start. It's edgy, possibly fun, and it is definitely altered.

That ambling attitude weaves it way into "Up," which is "up" compared to the opener, but not by much. It's more "we always solo and we never solo" type stuff, à la Weather Report, but also, obviously, in a different vein, if not country or galaxy. They're all playing and relaxing and having a good ol' time.

Then we get to "Portland," and a veritable groove emerges, the Either/Orchestra veteran Udden's light alto touch shadowed even more gently and ferociously by Seabrook,

solos slowly surfacing, possibly laying out what could be the framework for a whole new way of linking jazz with the banjo, hats off to Fleck.

With one track written by guitarist Nathan Blehar—who solos on "Dress Variations" (guitarist Will Graefe solos on "Train")—and two quasi-jazzier tunes by the band Plainville that close out the album (Pete Rende's "Jesse" and Blehar's "Thomas"), the balance of the show consists of all compositions by Udden. But all of it sounds seamless, the last efforts continuing the vibe

with pluck-meister Seabrook ever the hoverer. Udden's own mellifluous tones lift like embers wafting upward.

Consider it a submerged crazy-quilt, with Udden's voice an echo of Lee Konitz's, but one that seems to be aloof in the best sense of the word.

—John Ephland

Folk Art: Prospect; Train; Up; Portland; Dress Variations; In Another Country; Bartok; Our Hero; Jesse; Thomas. (46:29)

Personnel: Jeremy Udden, alto saxophone; Brandon Seabrook, banjo, electric guitar (9, 10); Jeremy Stratton, Eivind Opsvik (9, 10), bass; Kenny Wollesen, RJ Miller (9, 10), drums; Will Graefe (2), Nathan Blehar (5, 9, 10), guitar; Pete Rende, Fender Rhodes (9, 10).

Ordering info: freshsoundrecords.com

Orbert Davis'
CHICAGO JAZZ
PHILHARMONIC
Orbert Davis *artistic director*

Friday, May 24, 8:00
This program is part of our 2012/13 *RIVERS* exploration. csso.org/rivers

SYMPHONY CENTER PRESENTS
312-294-3000 • CSO.ORG Artists, prices and programs subject to change.

The SCP Jazz series is sponsored by:
BMO Harris Bank

Media Support:
CHICAGO **SENIORS** **DOWNBEAT** WBEZ91.5

This commission will use images from the book *The Lost Panoramas: When Chicago Changed its River and the Land Beyond* by Richard Cahan and Michael Williams.

Chris McNulty *The Song That Sings You Here*

CHALLENGE 73341

★★★★

Singer Chris McNulty might not always exhibit absolute fidelity to melody and lyrics, or be a stickler for diction, but she makes up for it in spontaneity. Call her a Betty Carter acolyte at your own risk; the delicate melodic improvising McNulty floats on Horace Silver's "Lonely Woman" is focused and finely wrought.

McNulty's modest alto is most comfortable in her throat and chest registers; the high notes narrow and can sometimes sound pinched. But does she ever swing. In the charged company of her small band, McNulty proves worthy of a frontline instrument on rhythm tunes and bright tempos, trading improvised passages with Igor Butman's horns.

McNulty plays with rhythm authoritatively; there's not a hesitant note or second-guessed choice to be heard. Then she sweetly caresses "One Less Bell To Answer" and "How Are Things In Glocca Mora," singing them with touching melancholy. Her own title tune is a quietly intense lover's plea wrapped in liquid glisses and keening rhythm. It's all the more poignant in light of her son's subsequent untimely passing.

—Kirk Silsbee

The Song That Sings You Here: How Little We Know; How Are Things In Glocca Mora; Jitterbug Waltz; Lonely Woman; On The Street Where You Live; Last Night When We Were Young; The Lamp Is Low; One Less Bell To Answer; Letter To Martha; Long Road Home—The Song That Sings You Here. (65:07)

Personnel: Chris McNulty, vocals; Igor Butman, soprano saxophone (4), tenor saxophone (1, 3, 5); Andre Kondokov, piano (4, 5, 8–10); Graham Wood, piano (1–3, 6, 7), Fender Rhodes (9); Paul Boltenback, guitars; Ugonna Okegwo, bass; Marcus Gilmore, drums; Anita Wardell, vocals.

Ordering info: challengerecords.com



Red Baraat *Shruggy Ji*

SINJ RECORDS 0113

★★★★½

The members of Brooklyn-based bhangra behemoth Red Baraat are experienced in the ways of jazz. Baritone saxophonist Mike Bomwell has blown with Dave Liebman and Charli Persip. Bass trumpeter Michael "MiWi La Lupa" Williams has grooved with Charlie Hunter. Drummer Tomas Fujiwara is one link in Matt Mitchell's Central Chain. And percussionist Sunny Jain has led recording dates featuring pianist Marc Cary and guitarist Rez Abbasi. But on *Shruggy Ji*, its third album, the octet's connection to jazz essentially ends there.

The band's dub investigations offer particularly potent moments. The percussive horn stabs of "Apna Punjab Hove" simulate the staccato guitar chanks of reggae and serve as an encouraging backdrop for short, sweetly squirming soprano-sax shots from Arun Luthra. The darker-hued "Private Dancers" also descends from Jamaica's most famous musical export, but sports a pounding rock beat at times and unleashes a passionate, stinging brass improvisation. Hip-hop is another vital force at work on *Shruggy Ji*. Written by Jain, the title track begins with just massive, energizing horn harmonies but soon enters a space that owes something to the Beastie Boys.

—Brad Farberman

Shruggy Ji: Halla Bol; Tenu Leke; Shruggy Ji; Burning Instinct; Dama Dam Mast Qalandar; Sialkot; Apna Punjab Hove; Private Dancers; F.I.P.; Little Betelnut; Azad Azad; Mast Kalandar; Aarthi. (60:33)

Personnel: Sunny Jain, dhol, vocals; Rohin Khemani, percussion; Tomas Fujiwara, drumset; Arun Luthra, soprano saxophone; Mike Bomwell, baritone saxophone; Sonny Singh, trumpet, vocals; MiWi La Lupa, bass trumpet, vocals; Smoota, trombone; John Altieri, sousaphone, vocals; Asha Jain, vocals; Shri Jain, vocals; Hansa Shah, vocals; Neelu Jain-Lakhani, vocals; Shalini Lakhani, vocals; Rajesh Jain, vocals; Nimisha Jain, vocals; Sachin Jain, vocals; Jaidev Jain, vocals; Seela Jain, vocals; Sapana Shah, vocals.

Ordering info: redbaraat.com



Sonic Liberation Front *Jetway Confidential*

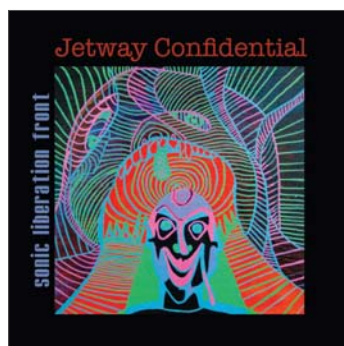
HIGH TWO 030

★★★★½

The centerpiece of Sonic Liberation Front's fifth album is "Jetway Confidential No. 3," an homage to Sun Ra that takes its cue from the spaceways-traveling iconoclast to evoke a cosmic convergence. While it builds from a firm foundation of Afro-Cuban rhythms, the SLF also evokes the Sun Ra Arkestra in its raucous, expansive sound, at times hypnotic, at others teetering on the edge of chaos.

Jetway Confidential is a roiling stew of diverse percussion and avant-jazz, mixing and matching musicians with such eclecticism that the disc literally includes a chart to keep everyone straight. The lineup this time features a host of Philly players, but it's the arsenal of percussion, corralled by bandleader Kevin Diehl, that fuels the fire. The band veers from the traditional call-and-response chants of "Yemaya" to the entrancing rhythmic tapestry of "Mother Of Nine" and the playful electronic pulse of "Uh-Uh." The disc is all over the place, but finds something interesting in each far-flung corner.

—Shaun Brady



Jetway Confidential: Uh-Uh; Mother Of Nine; Jetway Confidential No. 3 (for Sun Ra); Padrino's Hit; Yemaya; OneTwoThree; Umami; One Two; Metaphyzix. (51:05)

Personnel: Kevin Diehl, drums, percussion, loops, drum programming; Chuckie Joseph, percussion, vocals; Adwoa Tacheampong Joseph, Edwin Lopez, percussion; Terry Lawson, tenor saxophone, flute; Matt Engle, bass; Todd Margasak, cornet; Julian Pressley, alto saxophone; Dan Blackberg, trombone; Travis Woodson, guitar; Jon Barrios, cello, cuatro; Olufemi Mitchell, vocals; Shawn Dade Beckett, percussion, vocals; Bankole Olaléyè, Monique Termitope Carter-Beckett, vocals; Brent White, trombone; Dan Scofield, alto saxophone; Baba Joe Bryant, percussion; Tom Lowery, percussion; Connor Przybyszewski, trombone; Bryan Rogers, tenor saxophone; D. Hotep, guitar; Bill Moos, keyboard.

Ordering info: hightwo.com

Derzon Douglas *Live At Smalls*

SMALLSLIVE 0028

★★★★

Bassist Dezron Douglas begins this disc with a supercharged hat-tip to Benny Harris' "Bish, Bash, Bosh," taking Harris' melody, cranking up the tempo and adding more verve and energy. Trumpeter Josh Evans and tenor saxophonist Stacy Dillard harmonize on the winding melody giving the tune a light, easy bounce. It's a firecracker of a tune, and Douglas carries that bouncy, weightless approach through the entire live recording.

Douglas composed most of the tunes, with pianist David Bryant offering the meditative "Nita." On the somber, muted tune, Dillard's dark soprano takes center stage, providing a rich contrast to Bryant's accented, bright piano style. The group's only other cover, Gigi Gryce's "Minority," is given a regimental—but still plenty bouncy, of course—bent by drummer Willie Jones III. Bryant's piano, at once both choppy and rubato, flows over the snare, Douglas plucking away a walking pattern on each downbeat. After the melody enters, the accompaniment turns to tight, compact swing. Like "Bish, Bash, Bosh," the tune is somewhat of a transformation—and is slowed down considerably from the original—with the band putting its own mark on the piece.

—Jon Ross

Live At Smalls: Bish, Bash, Bop; The Puppet; Let's Ride; Nita; Minority; Power Of One. (58:40)

Personnel: Dezron Douglas, bass; Josh Evans, trumpet; Stacy Dillard, saxophone; David Bryant, piano; Willie Jones III, drums.

Ordering info: smallslive.com



David Gilmore *Numerology: Live At Jazz Standard*

EVOLUTIONARY MUSIC 001

★★★★

In his autobiography *Who I Am*, Pete Townshend explains that the premise of his *Lifeshouse* rock opera ties into a single, perfect musical note responsible for all existence. David Gilmore chases different high-art premises on *Numerology: Live At Jazz Standard*—namely, concepts proposed by Pythagoras and furthered by Albert Einstein and Lao-Tzu. Still, the soulful guitarist sounds like he's striving towards Townshend's goal, wherein he and his ensemble assemble compelling signatures in pursuit of shared truths revealed via sound and vibration. Gilmore's nine musical sequences correspond to the cycles of life; compositions boast new-age titles but largely avoid dogmatic trappings.

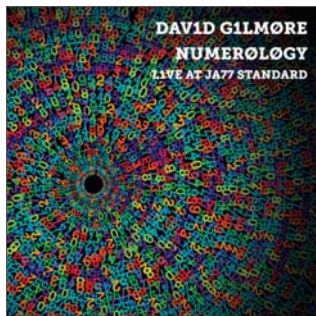
With alto saxophonist Miguel Zenón and drummer Jeff "Tain" Watts providing invaluable assists, Gilmore conjures ethereal beauty on passages courting improvisational symmetry. Tempos and temperatures occasionally flare, yet the instrumentalists show tremendous respect for restraint. The openness begets delicate handoffs and poignant dialogs that expand upon and echo existing themes. Zenón's horn blows spiral smoke rings; Gilmore sketches pointillist patterns; Watts charts percussive graphs on which notes act as coordinates.

—Bob Gendron

Numerology: Live At Jazz Standard: Zero To Three; Expansion, Four; Formation, Five; Change, Six; Balance, Seven; Rest, Eight; Manifestation, Nine; Dispersion. (56:38)

Personnel: David Gilmore, guitar; Claudia Acuña, voice; Miguel Zenón, alto saxophone; Luis Perdomo, piano; Christian McBride, bass; Jeff "Tain" Watts, drums; Mino Cinelu, percussion.

Ordering info: evolutionarymusic.com



Ingebrigt Håker Flaten New York Quartet *Now Is*

CLEAN FEED 263

★★★★

This combo is a one of a baker's dozen that the Norwegian-born, Texas-based bassist Ingebrigt Håker Flaten lists on his website. The collective CV of the rest of this otherwise American group ranges from minimalist composition to fire-breathing free-rock.

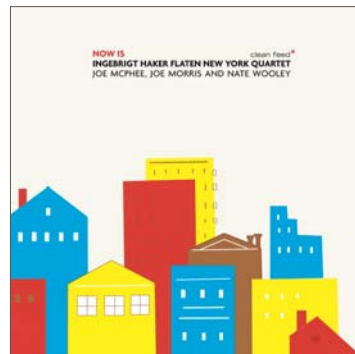
With so many options at hand, it makes sense that this group has self-consciously narrowed its options. Joe McPhee commonly brings several brass and reed instruments to a performance; here, he just plays tenor saxophone. Joe Morris plays both bass and guitar, but he sticks to the latter here. And while every track save one is completely improvised, they've opted to excise the fat; most of them are excerpts from longer performances. The quality binding these performances is restless motion, which Håker Flaten instigates with frantic but precisely executed strums and walking lines that spiral around Morris's even quicker and more intricate picking to form a sonic double helix with gaps wide enough for the horn players to fly through. They unspool long, conventionally voiced lines and shorter, harsher phrases fashioned from the far edge of each horn's vocabulary. Special credit goes to McPhee for the grave soulfulness of his playing.

—Bill Meyer

Now Is: Port; Times; Pent; Knicks; Giants; As If; Rangers; Post. (38:42)

Personnel: Ingebrigt Håker Flaten, bass; Joe McPhee, tenor sax; Joe Morris, guitar; Nate Wooley, trumpet.

Ordering info: cleanfeed-records.com



SAM NEWSOME PLAYS RW REEDS

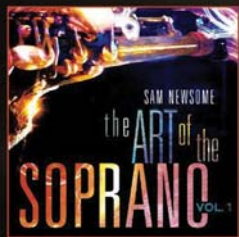
Imagination is everything

REVIEWS FOR SAM'S NEW CD:

"☆☆☆☆" —Downbeat

"...a methodical and beautiful record, full of personality, peculiarity and calm, rich sound."

—New York Times



www.samnewsome.com



ROBERTOSWINDS.COM | 149 W 46th St | New York | Toll Free: (888) 7676-SAX | Tel: (212) 391-1315



Stevie Wonder tests out a new drum kit at the Aquarian booth.



Bernie Worrell plays the Moog Sub Phatty analog synthesizer at the Moog booth.



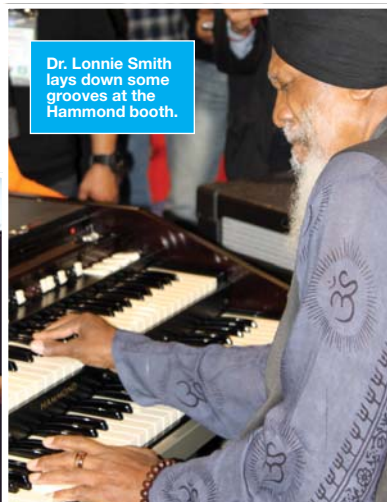
Tim Price demonstrates the new Mantra soprano saxophone during a Theo Wanne press conference.

MUSICIANS' GEAR GUIDE

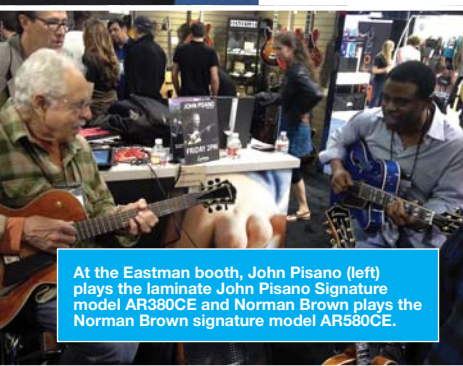
Best of The NAMM Show 2013

THOUSANDS OF NEW MUSICAL INSTRUMENTS and pieces of audio gear were released at this year's NAMM Show, held Jan. 24–27 at the Anaheim Convention Center. As usual, plenty of great players were present as well—some as endorsers and demonstrators for various manufacturers, others as performers at the convention's numerous after-hours concerts and parties. In the following pages, DownBeat presents the best of The NAMM Show, a trade-only event that is not open to the general public.

REPORTING BY FRANK ALKYER, HILARY BROWN, ED ENRIGHT, KATIE KAILUS, BOBBY REED AND DAVID ZIVAN.



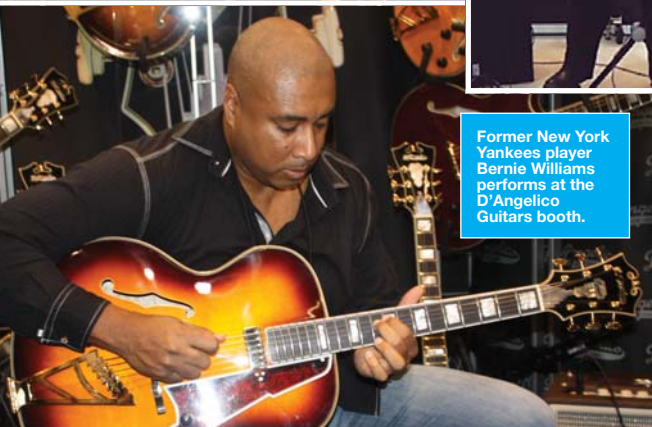
Dr. Lonnie Smith lays down some grooves at the Hammond booth.



At the Eastman booth, John Pisano (left) plays the laminate John Pisano Signature model AR380CE and Norman Brown plays the Norman Brown signature model AR580CE.



Greg Osby (middle) jams with Jon Hammond (left) and Keyan Williams at the P. Mauriat booth.



Former New York Yankees player Bernie Williams performs at the D'Angelico Guitars booth.



Chris Dave grooves to a packed house during the Sabian Live concert.



Lee Ritenour (left) and Abe Laboriel take the stage at Yamaha's 125th Anniversary Concert.



Victor Wooten demonstrates a Hartke bass rig at the Samson booth.



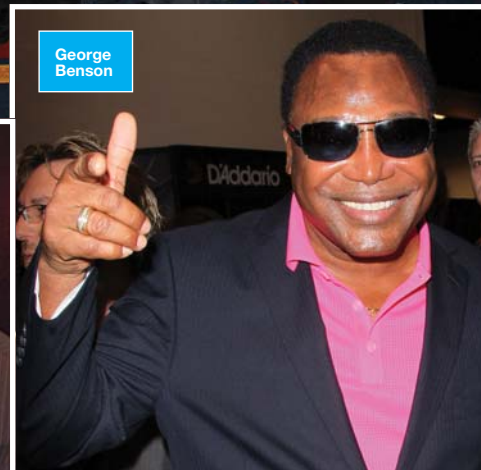
Tower of Power band members make an appearance for NAMM and gear up for a free outdoor concert.



Vic Firth (left) and Remo Belli celebrate Vic Firth company's 50th anniversary.



Jody Espina jams at the JodyJazz booth.



George Benson



Bob Mintzer at the Eastman booth with Eastman's Saul Friedgood (left), Ralph Torres and Roger Greenberg.



Drummer and educator Peter Erskine talks to a young fan during an artist signing at the Samson booth.



Gerald Clayton plays a Yamaha Disklavier piano at the Yamaha keyboard dealer meeting.



Jerry Vivino (left), Eddie Daniels and Eric Marienthal engage in some serious blowing during the first set of Vandoren's VandoJam.

Band & Orchestra

Major Sax Updates

Yamaha revamped its workhorse saxophone line with the "New 62" YAS-62III alto and YTS-62III tenor models, suitable for concert band, jazz band and solo settings. [\[yamaha.com\]](http://yamaha.com)

French Twist

Conn-Selmer introduced the 32 and 42 (pictured) saxophones, which combine the affordability of Selmer's intermediate horns with the performance of a Selmer Paris neck and mouthpiece. [\[conn-selmer.com\]](http://conn-selmer.com)

Anniversary Flutes

Eastman showed its Haynes 125th Anniversary flutes and Amadeus intermediate flutes (pictured) with Haynes headjoints. [\[eastmanmusiccompany.com\]](http://eastmanmusiccompany.com)

Flute Expansion

Cannonball has expanded into the flute realm with the Mio line of professional and student instruments. They feature custom Pisoni pads and a free-blowing lip plate. [\[cannonballmusic.com\]](http://cannonballmusic.com)

Stormy Setup

Bari Woodwind Supplies' Cyclone saxophone mouthpiece features a spiral-grooved Vortex chamber that enhances airflow and increases projection. It has two adjustable dual ligatures. [\[bariwoodwind.com\]](http://bariwoodwind.com)

Quick Responder

Sonaré Brass collaborated with artists and brass design veteran Fred Powell to create the TRB-802 professional trumpet. [\[blessingbrass.com\]](http://blessingbrass.com)

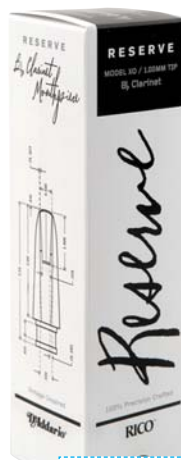
Best of Both Worlds

Buffet Crampon showed the Senzo saxophone, a professional horn with a copper body and a resonance cavity at the base of the neck to minimize air turbulence and aid in evenness of response. [\[buffet-group.com\]](http://buffet-group.com)



Sax Life Simplified

Vandoren has taken some of the guesswork out of its jazz/commercial saxophone reed cuts with new sampler packs that include one V16, one Java Red, one Java Green and one ZZ reed. [\[vandoren.com\]](http://vandoren.com)



Vintage Reserve

The new Rico Reserve clarinet mouthpiece sounds like the great vintage mouthpieces of old and has superb intonation and articulation. [\[ricoreeds.com\]](http://ricoreeds.com)

Balanced Flow

The newest addition to the Schilke trombone lineup is the ST20 Hagmann-Valve, a large-bore symphonic tenor trombone providing a well-balanced flow in all registers. [\[schilkemusic.com\]](http://schilkemusic.com)

LOUDBOX[®]

THE WORLD'S BEST ACOUSTIC INSTRUMENT AMPLIFIERS

PERFORMER (NEW)



ARTIST

MINI

MINI

60 Watts
Instrument and Mic Channels
Digital Reverb and Chorus
Auxiliary input (1/4" and 1/8")
Post-Mix XLR D.I. output
6.5" woofer / 1" soft dome tweeter
19.7 lbs.

ARTIST

120 Watts
2 channels for 1/4" and XLR sources
Dual digital effects
Auxiliary input (1/4" and 1/8")
Pre and Post XLR D.I. outputs
8" woofer / 1" soft dome tweeter
25.5 lbs.

PERFORMER

180 Watts
2 channels for 1/4" and XLR sources
Dual digital effects
Auxiliary input (1/4" and 1/8")
Pre and Post XLR D.I. outputs
8" woofer / 5" midrange / 1" tweeter
29.4 lbs.

Pro Audio



Doubling Down

Universal Audio presented an enhanced version of its Apollo High-Resolution Interface. The Apollo now accommodates multi-unit cascading. [\[uaudio.com\]](http://uaudio.com)



Total Control

Electro-Voice announced the American launch of the ZLX line of portable powered loudspeakers. The speakers have a bold new look. [\[electrovoice.com\]](http://electrovoice.com)



Fruitful Development

Radial Engineering introduced the Cherry Picker, which lets studio engineers connect a microphone and select between four mic preamps in order to optimize the signal path. [\[radialeng.com\]](http://radialeng.com)

Major Insight

Lewitt recently expanded its range of tube microphones with the LCT 940. The mic combines characteristics of a large-diaphragm condenser mic and a tube mic in one housing. It features both a tube-based and a FET-based impedance converter. [\[lewitt-audio.com\]](http://lewitt-audio.com)



High Fidelity

Royer Labs announced the SF-2 Active Ribbon microphone, designed for use in classical performance applications or to capture acoustic instruments. A phantom powered version of the company's original SF-1 ribbon microphone, the SF-2 has an output level of -38 dB. [\[royerlabs.com\]](http://royerlabs.com)



Clearly Powerful

PreSonus showed its StudioLive AI-series Active Integration Loudspeakers, designed to deliver studio-monitor accuracy onstage. They feature wired and wireless networking and communications. [\[presonus.com\]](http://presonus.com)

Rack it Up

Allen & Heath introduced the ICE-16, a 16 I/O audio interface that allows performers and audio engineers to capture high-quality multitrack recordings direct to a USB drive or interface to a computer. [\[allen-heath.com\]](http://allen-heath.com)



Listen In

Logitech unveiled Ultimate Ears Vocal Reference Monitors, which focus on the vocal spectrum and are designed with two sound signatures to accommodate male and female voice frequencies. [\[ultimateears.com\]](http://ultimateears.com)

Heads Up

The Fostex TH-900 headphone is packed with features, including a driver with a 1.5 tesla magnetic circuit that allows the unit to achieve a wide range. [\[fostex.com\]](http://fostex.com)



Get Loose

Audio-Technica debuted its high-fidelity System 10 2.4 GHz digital wireless system. Designed for a wide range of applications, the System 10 operates in the 2.4 GHz range, immune to TV and DTV interference. [\[audio-technica.com\]](http://audio-technica.com)



Only Connect

Canare debuted a line of blister-packed cables. Coaxial construction on GSR series instrument cables allows for superior noise rejection and audio quality, and is effective when used in situations with extreme gain ranges. [\[canare.com\]](http://canare.com)

Live Production Control

For producers who want to take their studio efforts to the stage, Akai Pro rolled out the MAX25, a junior version of its MAX49 MIDI controller with 25 keys, four faders and eight auto-mappable pads. [\[akaipro.com\]](http://akaipro.com)



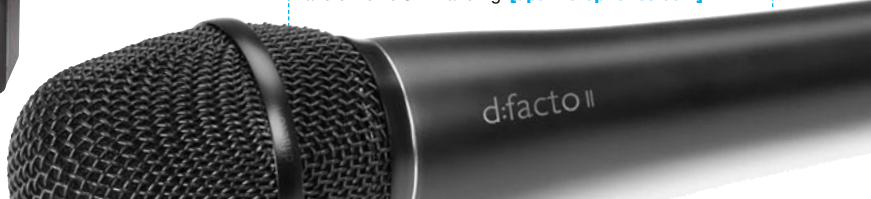
Past Interference

CAD Audio introduced the StagePass WX1200 wireless system with 16-channel frequency-agile VHF for increased range and the flexibility to scan and link to the optimum channel. [\[cadaudio.com\]](http://cadaudio.com)



Finding Their Voice

DPA Microphones introduced the d:facto II Vocal Microphone. With a true studio sound for the live stage, the d:facto II offers extraordinarily natural sound with high separation and extreme SPL handling. [\[dpamicrophones.com\]](http://dpamicrophones.com)



Drums



Oak Tones

The first drum sets to come from Yamaha's new factory, Live Custom kits feature thick, 100-percent oak shells for extra projection, pop and clarity, as well as a low-profile bass drum pipe clamp and a redesigned throw-off and butt plate.

[yamaha.com]

A-Plus Cymbal Upgrade

Zildjian marked its 390th birthday with updates on its A Series cymbal line, featuring adjusted curvature and a new 23-inch Sweet Ride. [zildjian.com]



Cajon Complement

LP Cajon Castanets' ABS plastic can take a beating, and the castanets themselves attach to the cajon via Velcro adhesive. The low- and high-pitch versions offer added attack for any cajon player.

[lpmusic.com]



Orestes Vilato's True-Tone Timbales

Using aluminum as the main ingredient in its shallow-pan shells, Gon Bops created lightweight timbales that maintain the clean-yet-voluminous tone of an authentic drum.

[gonbops.com]



Throwback Snares

Equipped with 30-degree bearing edges, lightning throw-offs and the classic embossed Gretsch badge, the Retro Luxe touts 16-lug, 20-strand maple shells, 2.3mm triple-flanged hoops and a gloss lacquer finish.

[gretschdrums.com]



Attack and Release

Pearl's Quick Release bracket system affixes to any 3/8-inch post. Users can drop in and remove multiple cowbells by placing them atop two cushioned pins. Players can also stack cowbells in several configurations without wing-nut interference.

[pearldrums.com]

Golden Anniversary Present

Nostalgic Vic Firth fans will love this flagship series of commemorative sticks, which include Firth's original hand-branded graphic and a 50th anniversary logo. The sticks are limited to 2013 only and are sold in the company's original models: SD1 and SD2 American Custom, and T1 and T2 mallets.

[viefirth.com]



Reduce, Reuse, Recycle

Crafted from recycled B20s, Dream's Re-FX Crop Circle is a 14-inch-diameter cymbal effect equipped with sound-enhancing jingles.

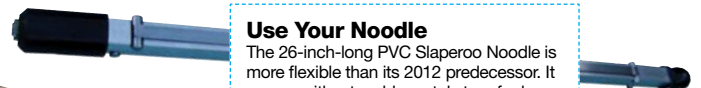
[dreamcymbals.com]



Use Your Noodle

The 26-inch-long PVC Slaperoo Noodle is more flexible than its 2012 predecessor. It comes with a tunable metal strap for bass-inspired runs and is suitable for musicians in search of a left-of-center percussion setup.

[slaperoo.com]



Jojo Mayer's Hoop Dreams

The Sabian Hoop Crasher's effect-cymbal rings are crafted from a set of B20 hi-hats and color the sound of any drum. The Hoop Crasher can be played freely atop a snare by removing the included cotter pins, or secured to the drum using adjustable clamps. The top flotation ring's 32 holes add lightness and lift, and the X-Celerator Air-Wave lip eliminates drum-head contact and airlock.

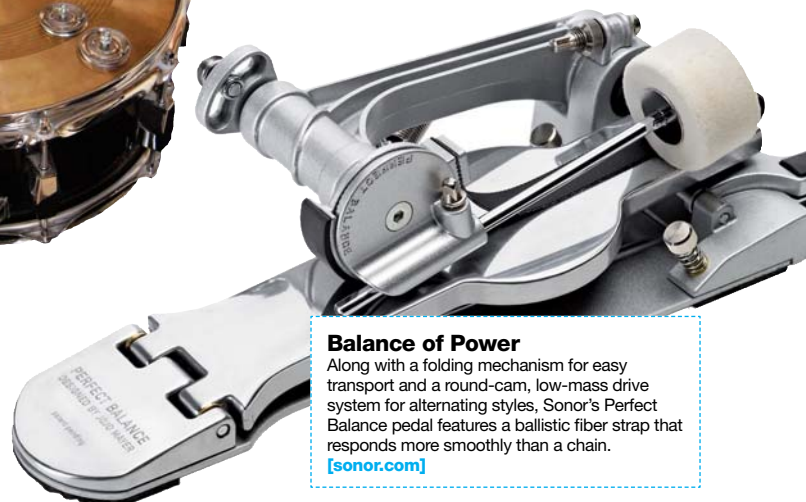
[sabian.com]



Balance of Power

Along with a folding mechanism for easy transport and a round-cam, low-mass drive system for alternating styles, Sonor's Perfect Balance pedal features a ballistic fiber strap that responds more smoothly than a chain.

[sonor.com]



Guitars & Amps



2 for Metheny

The relationship between Pat Metheny and Ibanez has yielded two new guitars: The PM200 NT with custom-made Silent 58 pickups and the PM2AA with a Super 58 jazz pickup. [\[ibanez.com\]](http://ibanez.com)

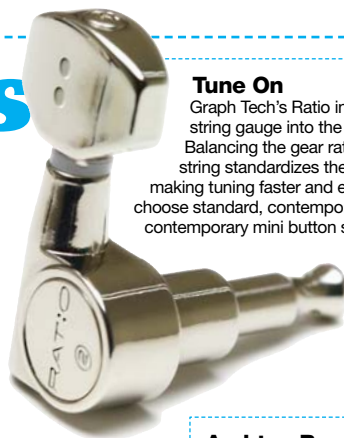


Jazz For All Ages

Alfred has released new editions of its Complete Jazz Guitar method book/CDs, which are available for beginning, intermediate and advanced jazz guitarists. [\[alfred.com\]](http://alfred.com)

New York Style

Godin showcased its 5th Avenue Jazz model, which now comes in high-gloss sunburst. It features an arched back and top, and includes a Godin Mini-humbucker jazz pickup. [\[godinguitars.com\]](http://godinguitars.com)

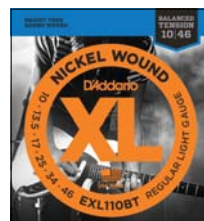


Tune On

Graph Tech's Ratio incorporates the string gauge into the tuning equation. Balancing the gear ratios for each string standardizes the tuning process, making tuning faster and easier. Players can choose standard, contemporary, vintage or contemporary mini button style with triple-plated finishes. [\[graphtech.com\]](http://graphtech.com)

Archtop Beasts

D'Angelico has expanded its line of authorized archtop reissues with four new Standard reissues, a D'Angelico bass and a limited-edition USA Masterbuilt series. [\[dangelicoguitars.com\]](http://dangelicoguitars.com)



Dynamic Control

D'Addario's XL Nickel Wound Balanced Tension string sets for electric guitar and electric bass allow for greater dynamic control and more evenly balanced playing. [\[daddario.com\]](http://daddario.com)



Vintage Vibes

Fender's new American Vintage '64 Jazz Bass boasts an even slimmer "C"-shaped maple neck like those made in 1964. It includes other authentic features, such as its round-laminated rosewood fingerboard with 20 vintage-style frets. [\[fender.com\]](http://fender.com)



Affordable Amplification

Blackstar's ID Series of programmable guitar amplifiers includes six amps and two cabinets, ranging from 15–100 watts. Each amp has a control set like a traditional amp, coupled with versatile programmability and USB connectivity. [\[blackstaramps.com\]](http://blackstaramps.com)

100th Boss

The TE-2 Tera Echo is the 100th compact pedal to be produced by Boss. Powered by Multi-Dimensional Processing technology, the TE-2 analyzes different audio signals and applies effects to each. [\[roland.connect.com\]](http://roland.connect.com)



Portable Power

Vox Amplification's Mini5-RV combines Vox modeling technology, battery or AC power, and effects and rhythm patterns. The 5-watt Mini5-RV is ideal for any performer in need of a portable, full-featured amplifier. [\[voxamps.com\]](http://voxamps.com)



Next Generation

Building on the success of the THR10 and THR5 guitar amplifiers and the rising popularity of computer-based home recording, Yamaha has debuted three combo-amp models: the THR10C, THR10X and THR5A. [\[usa.yamaha.com\]](http://usa.yamaha.com)

SAX GIVEAWAY

Play test a 52nd St. Sax at a participating dealer & enter to

WIN A FREE SAX!

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

Bob Mintzer

PARTICIPATING DEALERS

B&B Music and Sound
Camden, DE (302) 697-2155

Beacock Music
Vancouver, WA (360) 694-7134

Bert Murdock Music
Orem, UT (801) 225-7922

Conservatory of Musical Arts
Audubon, NJ (856) 354-1432

Eckroth Music
Roseville, MN (651) 704-9654

Foxes Music Works
Falls Church, VA (703) 533-7393

Giant Steps Music
Chattanooga, TN (423) 875-4179

Hillje Music Center
NE San Antonio, TX (210) 545-3131

Howren Music & Sound
Charlotte, NC (704) 525-5073

Instrumental Music Center
Tucson, AZ (520) 733-7334
Tucson, AZ (520) 408-8003

Kerr's Music World
Charleston, WV (304) 345-3011

Kennelly Keys
Lynnwood, WA (425) 771-7020

Larsen Music
Oklahoma City, OK (405) 843-1573

Milano Music
Mesa, AZ (480) 827-8095

Music and Arts
Wilmington, DE (302) 633-0600
Marlton, NJ (856) 985-5557
Horsham, PA (215) 443-7800

Nick Rail Music
Agoura Hills, CA (818) 991-3750
Bakersfield, CA (661) 412-4942
Redlands, CA (909) 798-9998
San Diego, CA (858) 679-7333
Santa Barbara, CA (805) 569-5353
Santa Clarita, CA (661) 299-2345

Olivas Music
El Paso, TX (915) 858-6700

Peninsula Music
San Jose, CA (408) 279-5100

Quinlan and Fabish
Burr Ridge, IL (630) 654-4111
Mt. Prospect, IL (847) 253-5592
Montgomery, IL (930) 906-6595
Valparaiso, IN (219) 462-5086
Mishawaka, IN (574) 293-6332
Fort Wayne, IN (260) 482-9669
Stevensville, MI (269) 429-6232

Rettig Music
Defiance, OH (419) 782-8876
Dublin, OH (614) 792-2100

Sax Alley
Windsor, CO (970) 674-0222

Tarpley Music Co
Amarillo, TX (806) 352-5293

Tenor Madness
Waterloo, IA (319) 234-3561

 ANDREAS
EASTMAN

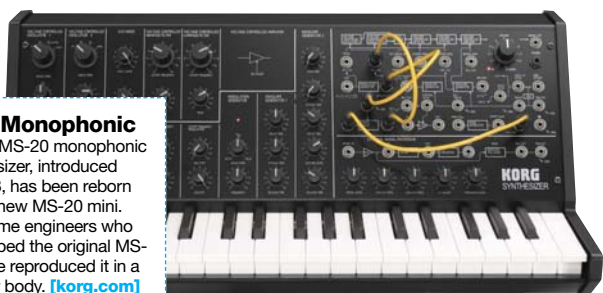
www.AndreasEastman.com

CONTEST ENDS MAY 31ST, 2013. NO PURCHASE NECESSARY. WINNER WILL BE ANNOUNCED ON OUR FACEBOOK PAGE [FACEBOOK.COM/ANDREASEASTMANWINDS](https://www.facebook.com/ANDREASEASTMANWINDS) ON JUNE 15TH, 2013. IF THE WINNER HAS ALREADY PURCHASED A 52ND ST. SAX AS A RESULT OF THE PLAY TEST, ANDREAS EASTMAN WILL REFUND THE FULL PURCHASE PRICE.

Pianos & Keyboards

Mini Monophonic

Korg's MS-20 monophonic synthesizer, introduced in 1978, has been reborn as the new MS-20 mini. The same engineers who developed the original MS-20 have reproduced it in a smaller body. [\[korg.com\]](http://korg.com)



Grand Style

Yamaha has unveiled the CX series of acoustic grand pianos. Replacing the company's professional-quality C series pianos worldwide, the CX series' six models range from the diminutive C1X to the C7X (pictured), a semi-concert grand. [\[usa.yamaha.com\]](http://usa.yamaha.com)



Analog Sound Design

Moog Music's Sub Phatty analog synthesizer features the soul and hands-on, real-time sound design functionality of vintage Moog instruments with an aggressive new sound design machine. It's fitted with 25 full-size keys. [\[moogmusic.com\]](http://moogmusic.com)



Get Back

The Roland BK-3 Backing Keyboard features a large selection of music styles from around the world, providing full-ensemble backing at the touch of a button. It has a 61-note keyboard and a built-in stereo sound system. [\[rolandus.com\]](http://rolandus.com)



Double Header

The Nord Electro 4 SW73 has twice the memory capacity of its predecessor, accommodating more sounds from the Nord Piano and sample libraries. The organ section has been upgraded to the latest Tone Wheel engine from the dual-manual organ Nord C2D. [\[nordkeyboards.com\]](http://nordkeyboards.com)



Hammond Organ USA Sk Series

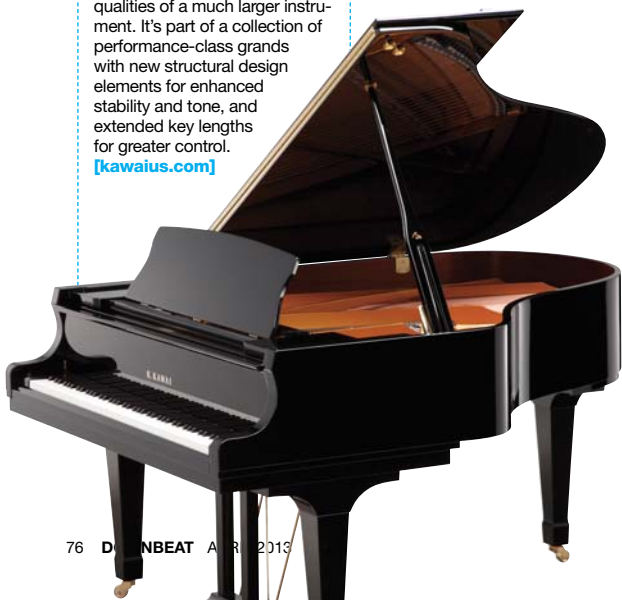
Hammond has added the Sk1-73 (pictured) and Sk1-88 models to its Sk series. The 73- and 88-note instruments are targeted toward players who are buying their first Hammond.

The waterfall-style keyboards accommodate proper organ playing but are semi-weighted to facilitate piano-style playing. [\[hammondorgano.com\]](http://hammondorgano.com)



Enhanced Tone

Kawai's 6-foot 2-inch GX-3 BLAK grand piano evokes the qualities of a much larger instrument. It's part of a collection of performance-class grands with new structural design elements for enhanced stability and tone, and extended key lengths for greater control. [\[kawaius.com\]](http://kawaius.com)



Piano Workstation

With an 88-key graded hammer-weighted action and over 800 preset sounds, Kurzweil's SP5-8 combines the sound palette of a pro workstation with the simplicity of a stage piano. [\[kurzweil.com\]](http://kurzweil.com)



Casio Privia Pro PX-5S

Casio's Privia Pro PX-5S is the first electronic piano in the company's Privia Pro series for professional stage musicians. The PX-5S features an advanced MIDI controller, an assortment of fully programmable sounds (including Hex Layer tones), four assignable knobs and six assignable sliders. [\[casiomusicgear.com\]](http://casiomusicgear.com)





Chucho Valdés and
the Cuban Institute of
Music warmly invite
you join the Official
Havana International
Jazz Festival Tour from
Sunday 15 to Monday
23 December 2013.

Jazz
cuba
• com

Improvisation 101: Take the 'Tonic Approach' to Soloing

Every instrumentalist can learn to improvise. Spontaneous creation promotes skilled instrumental control, artistic expression and performance confidence. A wonderfully unique thought process occurs while improvising—it's something all players should try.

It's common to see instrumentalists glaze over as they attempt to understand beginning improvisation. Presented with a quagmire of theory, chord-scale relations, suggested recordings and a general feeling of intimidation, any instrumentalist might shun taking the first leap into what they perceive as a potential embarrassment. The Tonic Approach keeps it simple, clear and safe so you can open the door to personal creativity through improvisation.

Consider these three simple essential elements for improvising jazz:

1) You need a basic understanding of how chord symbols work.

2) You need to listen to jazz greats in order to mimic the style and rhythmic feel.

3) And you have to give improvisation a try (playing with others or play-along recordings).

I recently asked Chick Corea what he thought a beginning improviser should do. His reply was to forget the chords, scales and numbers and make up something that sounds good. Admittedly, jazz is not academic. Great jazz artists learn to play by ear and by using harmonic knowledge through practice and repetition.

While Corea's sage advice offers a perfect first step to improvising, it is not to be used as an excuse to ignore harmony or play wrong-sounding notes. His notion is to get comfortable creating music on the spot without restrictions. My simple approach to jazz language is intended to establish a comfort zone from which you can improvise using your personal style and newly found creative freedom.

I call the concept the Tonic Approach because "tonic" refers to the root pitch of each chord. No matter what key a tune is in, no matter what relationship the chords may have in context, I describe the chord and related scale using its root pitch. The root of a C chord is C, the root of an F chord is F. If you play the note that names the chord, it will always fit. We begin by learning to quickly recognize some appropriate notes triggered by a chord symbol.

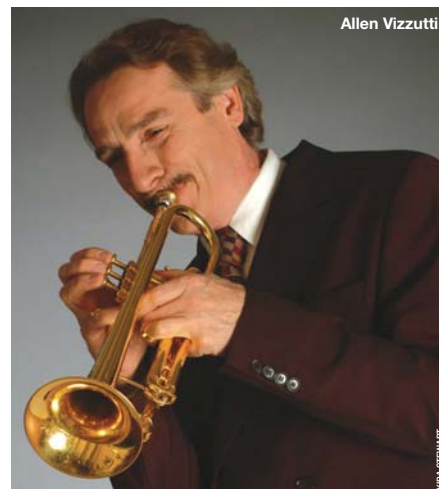
Chord Symbols

The C major triad consists of scale notes 1 (the tonic or root), 3 and 5 in the key of C. Simple. (See Example 1.)

A C major 7 chord is C–E–G (a C major triad) and B. It contains the 7th scale pitch (B) from the C major scale. (See Example 2.)

C7 consists of C–E–G (same C triad) and the ♭7, in this case the note B♭. (See Example 3.) Chords with a plain 7 marking refer to a major triad with a flatted 7th; they are often called dominant 7th chords. Each scale tone has a name you don't need to worry about at this point. The reason I mention the name "dominant" is that its use is pervasive and common.

Next is the C minor triad: The 3rd of the



Allen Vizzutti

KEM STEWART

Examples 1–5

Example 1: C major triad (C-E-G). Example 2: C major 7 chord (C-E-G-B). Example 3: C7 chord (C-E-G-B♭). Example 4: C minor triad (C-E♭-G). Example 5: C minor 7 chord (C-E♭-G-B♭).

Example 6

Example 6: A sequence of five musical staves showing the Tonic Approach for C major, C major 7, C7, C minor, and C minor 7 chords. Each staff shows the chord symbol and a corresponding scale in 3/4 time, with notes numbered 1 through 11.

Example 7

Example 7: A sequence of three musical staves showing the Tonic Approach for C major scale with ♭7 (mixolydian mode), C major scale with #4 (lydian mode), and C minor scale with #6 (dorian mode). Each staff shows the scale notes and a corresponding chord symbol.

Example 8: Play slowly at first. Also, run the scales from the top down.



Example 9: Play slowly at first. Also, run the scales from the top down.



I have used lydian mode (#4) on major chords, dorian mode (#6) on minor chords and mixolydian (#7) mode on dominant 7 chords. The ♭7 is necessary on dominant chords such as F7 and C7 in this example.

chord is lowered a half step from E to E \flat to make it minor. (See Example 4.)

C minor 7: The notes are C–E \flat –G (C minor triad) and B \flat . (See Example 5.) The reason the 3rd (E \flat) and 7th (B \flat) are made flat is that the key of C minor has three flats: B \flat , E \flat and A \flat . Scales come in pairs of major and minor having the same number of sharps or flats. They are called “relative” major and minor scales (in this case E \flat major–C minor).

There are many other chord types and possible alterations. Those can be learned later. First, understand the fundamentals in Examples 1–5 and you will be off to a great start.

Chord Routines

To take the next steps toward improvisation, play the chord routine I’ve written out in Example 6, eventually using different keys. Don’t be overwhelmed by the idea of learning it in all 12 keys. See if you can eventually play some figures by ear or from memory. Let your ears be your guide. (For reference you can find many chords and scales written out in classical method books for your instrument, including *The Allen Vizzutti Trumpet Method, Book 2*.)

Observe that chords have relative scales (sometime called “modes”) that work well over them. Many of the best-sounding scales are slightly different than normal major or minor. Each scale encompasses the related chord’s notes. I memorized each mode as a major or minor scale with an alteration. Basically, if you have some kind of C chord, you use some kind of C scale. See how different scales apply to the following three chords in Example 7.

C7: My trigger thought: Use a C major scale with ♭7 (the ♭7 is in the chord).

C major 7: Use a major scale based on the chord’s root/tonic, but raise the 4th note, in this case to F#. My trigger thought: Major 7 chord equals major scale with #4. (The #4 sounds fantastic, but the natural 4 not so great.)

C minor 7: My trigger thought: Use a C natural minor scale with a #6. (This scale sounds more professional, although natural minor without #6 will work.)

Playing Over Changes

Apply the following steps to begin to play over chord changes:

Practice outlining chord changes using a jazz tune book without jazz phrasing. (See Example 8.)

Run applicable scales at any tempo. (See Example 9.)

Play chords and scales with jazz phrasing.

Play with other musicians or play-along recordings.

It can be a lot of fun to plunk out a chord on the piano with the sustain pedal down and improvise over it while it rings. I recommend it as a relaxed way to test notes and scales, to hear how they fit with the chord, to find music that sounds good to you and to see how it makes you feel. Also, freely play and embellish your favorite melodies using your ear alone.

DB

ALLEN VIZZUTTI IS AN INTERNATIONAL TRUMPET SOLOIST AND COMPOSER. *THE ALLEN VIZZUTTI TRUMPET METHOD* IS STANDARD STUDY FOR TRUMPET PLAYERS WORLD-WIDE. HIS CD *RITZVILLE*, FEATURING CHICK COREA AND STANLEY CLARKE, IS AVAILABLE AT VIZZUTTI.COM.

Antoine Courtois
Paris

TROMBONES



Xtreme

NEW
AC430TL/AC402TLL

Jim Mcfalls

Antoine Courtois performing artist



BUFFET GROUP
WIND INSTRUMENTS



www.buffet-group.com

Freedom to
DREAM

5 Cymbal Lines,
One Sound Price!



"These cymbals are insane. The Vintage Bliss line are particularly ideal for our music: complex, dirty, and full of personality"

Mike McKee
- Delta Rae



www.dreamcymbals.com

BRASS SCHOOL Woodshed > **SOLO**
BY JIMI DURSO

Trombone Shorty's Aggressive Solo on 'Where Y'At'

Hailing from New Orleans, a city with a rich and varied musical tradition, Trombone Shorty (Troy Andrews) explores those traditions and then some. 2010's *Backatown* (Verve) features his trombone on an self-penned instrumental, "Where Y'At," with a heavy rock groove that has more in common with Fishbone than Satchmo. Shorty plays an aggressive 17-bar solo, all in the upper range of the horn. The entire transcription is written 8va, which means the lowest notes Shorty plays are the B naturals in measures 4, 15 and 17, equivalent to the B next to middle C. These low points appear only toward the beginning and end of his solo. The highest notes are the F's an octave-and-a-half above middle C in measures 8 and 11. What is also interesting is how these high points occur in between the low points, creating a symmetry in the range Shorty occupies.

Besides his impressive range and aggressive tone, something else Shorty makes use of in this solo is the technique of paraphrasing himself, a wonderful means to improvise while also creating a consistency and sense of development within the improvisation. He actually starts out with this approach. Look at the rhythm he plays in the first measure: two eighths followed by a 16th, an eighth, and a slur into a 16th tied to the next beat. Though the notes are different, he starts measure 2 with an identical rhythm. The direction of the first three notes is also the same in both phrases.

This concept reappears in a few other places in this solo, the next occurrence being in measures 6 and 7. Both measures start with a beat of 16ths on a repeated pitch, and in both instances they were preceded by a pair of 16ths on that same pitch in the previous measure (the first one actually has three 16ths, and in the second instance he plays three 16ths but the first is on a different pitch). After the first beat of both bars, we have a line of three 16ths that goes up a tone, and then down again. Different licks with the same rhythm and contour give the ear something different yet connected.

Shorty does this in a much more blatant manner in measure 10. For the first half of the measure, he slurs into a C (the fifth of the key), and then comes down to the third and root. For



Trombone Shorty

the second part of this bar, he takes this same idea and does it on an E \flat triad, playing the exact same motif a step down in the scale (instead of scale degrees 5–3–1, it's 4–2–7). This technique is often referred to as sequencing: playing a sequence of diatonic intervals (in this case descending in thirds) at different points in the key (here a step down).

We hear this exact technique used again in bars 14 and 15, and he also uses triads again. In bar 14 we have the same slur into high C and then coming down the F minor triad that was in measure 10, but here the rhythm is different (quarter, eighth and two 16ths). It's also worth noting that though this triad is the root chord of the key, Shorty chose both times to play it at the beginning of the progression, on the D \flat chord. This makes the chord sound more like D \flat maj7 but also connects his line to the underlying key of the song.

In measure 15 Shorty plays the same rhythm and the same sequence of intervals, but by starting a fourth down, it now spells out a C minor triad. Though at first this may seem an odd choice, because of how it's placed it fits superbly: The first two notes (G and E \flat) fit against the E \flat chord as third and root, and when he gets to the

C natural, which would be the sixth, it's on the eighth note before the chord change. Therefore, it sounds like an anticipation of the C/E chord coming up.

Shorty does some more subtle paraphrasing in two other places. There is a 32nd-note rhythm on beat three of measure 7, which is a really hip jumping-off point for the ascending line that follows. He waits until two measures later to play the same rhythm on beat three of bar 9, and also uses it to set up an ascending idea. In measure 10 he plays an eighth-note

idea consisting of a weak beat (the "and of two") leading to a staccato note on the strong beat (the "three"). He repeats this twice more: at the end of the measure (the "and of four" to the "one") and again in the next measure ("and of two" to "three" again). This rhythm could also be heard as the first and last eighths of each half-measure, an idea he brings back for the conclusion of his solo in measure 18. **DB**

JIMI DURSO IS A GUITARIST AND BASSIST BASED IN THE NEW YORK AREA. HE CAN BE REACHED AT JIMIDURSO.COM.

BULLET™
GUITAR JACK
TIGHTENER

Patented Grip - Tip™ holds Jack while tightening, preventing damage to wiring and solder joints!

Works With Most Recessed and Surface Mounted Jacks, Effects Pedals & Mixers Metric & S.A.E. Nuts Engineered Plastic

"We can tighten loose nuts, but we can't do anything about your drummer"

BIGROCK ENGINEERING
 MFG. USA
 PAT. PEND. © 2010

ALLPARTS
 (713) 466-6414
www.allparts.com/bullet

sim School for Improvisational Music

SIM@NYU July 15-26
Intensive Summer Workshop 2013

For more information visit:
www.schoolforimprov.org

CORE FACULTY

Ralph Alessi Director / Trumpet	Application deadline May 1st
Andy Milne Asst director / Piano	
Kris Davis Piano	
Tim Berne Sax	
Drew Gress Bass	
Tom Rainey Drums	
Michael Formanek Bass	ESTABLISHED 2001
Gerald Cleaver Drums	

* Includes master classes and private lessons with guest faculty at NYU's state of the art facility *

B&S
 MARKNEUKIRCHEN
 KLINGENTHAL

TRUMPETS

B&S Challenger 1
 3137 Trumpet

Mark "The Love Man" Pender
 Basic Cable Band - Conan Show

BUFFET GROUP
 WIND INSTRUMENTS

www.buffet-group.com



Gueorgui Kornazov

Gueorgui Kornazov's Succinct Trombone Solo on 'Rossitsa' Reveals Bulgarian Slant

Bulgarian-born trombonist, composer and arranger Gueorgui Kornazov was a teenage classical trombone student at the Sofia National Conservatory of Music when he discovered and fell in love with jazz. Within a few years he was performing with the premier jazz musicians in Bulgaria in bands such as Beli, Zeleni, Tcherveni and Akaga and toured Eastern Europe with the virtuoso folk clarinetist Ivo Papazov. Kornazov moved to Paris in 1995 to study at the National Conservatory of Music and Dance, where he quickly became an integral part of the Parisian jazz scene. During this time he worked with a host of local and international artists that included Carla Bley, Albert Mangelsdorff and Maria Schneider.

"Rossitsa" is from the 2001 album *Staro Vreme* (meaning "old times"), which was Kornazov's first recording as a leader. Although stylistically his playing and compositions are grounded in the vernacular of the ECM school, his rhythmic and melodic vocabulary has a unique slant born of his Bulgarian heritage.

A jazz waltz, "Rossitsa" is an original composition whose gentle, floating melody is constructed over mostly non-functional harmony. Most of the harmonies are described as "slash chords" and many are derived from melodic minor scales that Kornazov uses to great effect throughout his solo. The melody is stated twice, initially by the trombone and then on soprano saxophone with a trombone counter-line.

Kornazov's improvisation follows a two-chorus soprano saxophone solo.

This solo is a succinct representation of Kornazov's playing style. It includes many elements of traditional jazz improvisation (enclosure, cyclical quadruplets, chord-tone improvisation) as well as clear melodic and rhythmic references to Bulgarian folk music, large register leaps, strong motivic development and rhythmic complexity that mark his playing as unique among trombonists.

Starting in the second measure of the chorus, the opening dual four-bar statements are an antecedent/consequent pair that result in a sequential, inverted derivation of the melody. An octave displacement in measure 10 leads into the first of many rhythmically complex statements that include a cyclical quadruplet and arpeggiation. Measures 15 and 16 close the first section motivically.

At letter B, the rhythm section moves into a triplet subdivision for eight measures that influences the soloist. After leaving the first measure silent, an antecedent/consequent motivic pair follows, leading into a long G melodic minor line phrased in 12/8. This is the first of several sweeping arpeggiated gestures covering huge parts of the trombone range that is followed by a delayed, enclosed cadence in measure 24. The next eight-bar phrase again starts with a measure's rest. An A major triad spanning an octave-and-a-sixth suggests 4 over 3 and is followed by a series of

displaced triplets suggesting offbeat quarter-note triplets. Another sweeping G melodic minor line closes the first chorus, this time covering more than two octaves.

At letter C, the second chorus opens with an altered inversion of the previous figure followed by a fragmented flurry of double-time gestures. These measures (36 and 37) are the most suggestive so far of Bulgarian folk music, as they employ a mixture of diminished and chromatic melodic material that includes enclosure and cyclical quadruplets. An antecedent/consequent pair follows in bars 38 and 39 leading to a truncated variation of the descending phrase four bars earlier. The pickup to measure 44 introduces another rising triplet melody, this time employing the B \flat melodic minor scale, and includes enclosures and another Eastern flourish while spanning two octaves. An inverted enclosure leads to a delayed resolution in bar 47.

Letter D is the last section of the improvisation and, as at letter B, Kornazov plays triplet subdivisions for eight measures—although in this chorus the rhythm section moves into a straight-eighth groove. Kornazov leads into this final 16 bars with a five-note triplet arpeggiation that he repeats, displaces and truncates before jumping a 10th and answering with a pair of rhythmic cadences. In measures 53 and 54, the rhythmic density reaches its apex with three more Eastern flourishes ending with an enclosure. This rhythmic

♩=108
AΔ(Δ5)/Ab
Solo Starts at 3'30

mic and harmonic tension is resolved in measures 55 and 56 as a sweeping triplet D major 9

arpeggio leads us effortlessly back to a statement of the last eight bars of the melody. **DB**

A TROMBONIST BASED IN THE CHICAGO AREA, ANDY BAKER CO-LEADS THE SEXTET BAKERZMILLION (WITH PIANIST STEVE MILLION) AND IS A MEMBER OF THE FULCRUM POINT NEW MUSIC PROJECT. HIS COMPOSITIONS AND ARRANGEMENTS HAVE BEEN RECORDED BY PHIL WOODS, SUPERBRASS (LONDON) AND THE DEPAUL UNIVERSITY JAZZ ENSEMBLE. BAKER TEACHES AT THE UNIVERSITY OF ILLINOIS AT CHICAGO, WHERE HE DIRECTS THE JAZZ ENSEMBLE, A JAZZ COMBO AND LECTURES IN JAZZ HISTORY. VISIT HIM ONLINE AT ANDYBAKERTROMBONE.COM.

Antoine Courtois
Paris
TRUMPETS

Marcus Printup's
new album **HOMAGE**

Marcus Printup
HOMAGE
Trumpet Solo, Trombone, Clarinet and Saxophone

X-treme
AC334X

Marcus Printup
Jazz at Lincoln Center Orchestra

BUFFET GROUP
WIND INSTRUMENTS

www.buffet-group.com

Cannonball 789RL-B Ice B Trumpet

Bavarian Lion's Dark Roar

Right out of the case, I was struck by the beautiful and unusual look of the iced black nickel plating and matte lacquer of the Cannonball 789RL-B Ice B Bb trumpet. And within just a few notes into playing the horn, it became evident that this horn wants to sound as dark and smoky as it looks. Constructed in Germany and also known as the “Bavarian Lion,” the 789RL-B Ice B is a horn that is designed primarily for the jazz player who desires that bigger, darker sound. (Other finishes available on the 789RL series include retro gold lacquer, unlacquered and silver plating.)

The horn features hand-fit Monel pistons, boxed bronze springs, a hand-hammered one-piece bell (hand-smoothed for evenness of the bell brass), nickel-silver outer slides, a heavy-wall resonance receiver and semi-precious stone valve buttons. The 789RL is also part of the stone series of Cannonball trumpets that feature the patented semi-precious resonance stone on the side of the leadpipe. The stone is used to add weight and is designed to aid with the slotting capabilities of the horn. Each horn is also set up, adjusted and acoustically customized by a professional technician.

Although the 789RL has a standard medium large bore (.459 inches), the reverse leadpipe and huge bell design (5.3 inches) provide a remarkably free-blowing feeling. And after you let go of the desire to “overplay” the horn (as I did when I realized that it wasn’t going to give me the characteristically bright sound to which I’m accustomed), it opens up and really starts to respond to each subtle nudge and inflection that you desire. I was amazed at how softly I could play the horn in the small room of a recent jazz gig; and yet, when I popped in my lead mouthpiece during a practice session, I couldn’t believe how well the horn held together when I started to push the volume and range.

The horn slots very well, and it feels remarkably flexible and agile. The intonation is excellent, and the response is extremely even throughout the standard trumpet range.

This horn is a blast to play, and I can easily understand why so many of the jazz players who endorse Cannonball choose this horn. It’s a remarkably well-crafted instrument that provides a look, sound and a feel that is all its own. —Mike Pavlik

Ordering info: cannonballmusic.com

NS Design NXT Omni Bass

Upright Expressiveness

NS Design’s newest addition to its NXT series is unlike any bass I’ve ever played. Aimed at the bass guitarist wanting to add the character and expressiveness of an upright bass to their arsenal, NS Design first came up with the concept for the Omni bass as part of its higher-end CR line. At just 44 inches long, with a 34-inch scale (comparable to that of a bass guitar), and weighing in at a mere 7 pounds, the NXT Omni Bass had me intrigued. My model was a five-string tuned B-E-A-D-G (four-string models and a five-string tuned E-A-D-G-C are also available).

The NXT Omni Bass comes standard with the clever and comfortable Boomerang strap system (which I love). This allows it to be worn over the shoulders like a bass guitar, but with adjustable arms that allow for any number of positions for bowing or plucking. A tripod and endpin are optional.

Its TransRadias fingerboard is made of ebony and is arched enough for bowing, but not so much as to make it feel unfamiliar to bass guitarists. There are well-placed dot markers on the side and face of the fingerboard. Before my first show using the NXT Omni Bass, I was a bit concerned about intonation and finding my way around the fingerboard. I had no problem, thanks to the markers and comfortable neck. String height is adjustable, so you can easily set it up for the action of your choosing.

The NXT Omni Bass features the same self-powered Polar piezo pickup that is used on the NXT Double Bass and the pricier CR Series Bases (CR series has magnetic EMG pickups in addition). The passive, high-impedance output NS JackPot circuitry comes standard. Though simple and easy to use, it offers a wide range of tonal options using only volume and tone controls and a pizz/arco switch. This ingenious switch toggles from the pickup responding to lateral string vibrations (arco) and vertical string vibrations for more sustain like a bass guitar (pizz). When plucking on the arco setting, you get a more percussive attack—very nice.

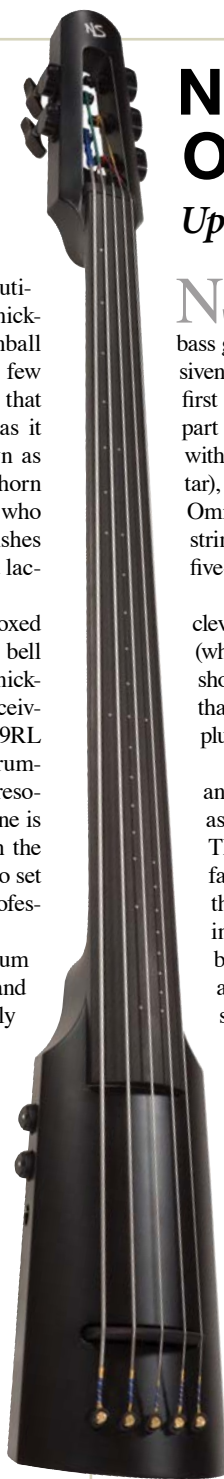
The NXT Omni Bass got rave reviews from band mates and audience members alike for

its strong, versatile tones and striking looks.

The NXT Omni bass isn’t intended to replace your “doghouse” or your “pork chop”—but it is a very cool, clever and affordable instrument that both traveling professionals and bass guitarists looking to expand their musical horizons should check out.

—Jon Paul

Ordering info: thinkns.com



Eastman ETR821S Trumpet

Solid, Centered and Versatile



Although Eastman is a relative newcomer in the brass instrument world, the quality craftsmanship demonstrated in the ETR821S Bb trumpet proves that the company is well equipped to compete in an increasingly competitive market. By collaborating with master brass instrument maker Stephen Shires, Eastman has been able to include special features on its horns that are usually found only on high-end professional instruments. Eastman has also set an attractive price that will certainly widen the market for these horns to include students and semi-professionals as well as professional musicians.

The ETR821S features a medium large (.459-inch) bore, standard weight, traditional flare and a yellow brass bell that is torch-annealed and has a soldered and leaded wire-reinforced bell edge. The valves have a two-piece casing with nickel-silver balusters. The trumpet is silver-plated and elaborately engraved.

I was initially impressed by how much this horn felt like my old standard model 37 Bach trumpet, providing that familiar, characteristic solid

and centered tone and a similar amount of back pressure. The horn is well balanced, feels good in your hands and responds evenly throughout its range. The slotting is excellent, and the intonation is spot-on. Although this horn would not be my first choice for playing lead in a big band, it holds together beautifully in the upper register with a lead mouthpiece. I could see the application of the horn to fit in a wide variety of settings; it would definitely be a solid option for a versatile, general-purpose instrument.

Eastman has produced a trumpet that should definitely turn heads. The ETR821 plays as well as any professional horn out there. Its playability and relatively low price point will certainly grab the attention of a wide range of trumpet players who are looking for a reliable “go to” horn.

—Mike Pavlik

Ordering info: eastmanmusiccompany.com

Pearl Session Studio Classic Drumset

Strong Attack, Well-Rounded Tone

Pearl has reached back into the vault and is reintroducing its popular '80s Session Studio line as the Session Studio Classic series. The company has stayed with its original Session Studio formula of using six-ply blended birch and kapur shells, and the result is a drum that features a strong attack without sacrificing the lows and punch that combine to make a great overall tone.

The Session Studio Classic drums come in three different configurations. The kit I checked out had a 22- by 16-inch bass drum, 10- by 7-inch tom, 12- by 8-inch tom and 16- by 14-inch floor tom. The first thing that struck me was how much thought Pearl apparently put into how the hardware integrates with the drum itself. There are rubber grommets wherever metal would potentially touch wood and certain spots where the hardware has subtle arches in order to minimize the surface contact with the wood.

Some of the hardware is straight from Pearl's high-end Masters series, including the clever floor-tom brackets and leg setup. The bottoms of the floor-tom legs feature a rubber foot that has a round-ish shape with a hollow center that is meant to create a solid connection with the floor while at the same time limiting the amount of overall material (which can lead to tone loss). It's a simple yet effective solution.



The drums tuned up quickly and delivered some initial tones that sounded great. They shipped with Remo UT double-ply heads (in the pinstripe variety), so I did a number of recording tests with the UT heads before swapping them out for my preferred heads. Even from the mid-grade UTs, I was able to get a tone that was punchy and resonant and got out of the way quickly. Due to the smaller depth of the toms, they delivered a shorter note and quicker response.

Then I changed to a popular coated drumhead that emulates calf skin. I was able to get them to a point where the tone had a nice short attack, but there was still enough roundness in the warm frequencies that made for an excellent blend of high-end attack and medium fullness.

When I took these drums out to my big band gig (no drum mics involved), the sound guy commented that the drums projected well into the audience and had nice punch to them without being overpowering.

The Session Studio Classic kits are a very good value for a great sound. Powerful enough for fusion and hard-rock applications, these drums definitely sit well in a traditional acoustic jazz setting, too.

—Matt Kern

Ordering info: pearldrum.com



Wynton Marsalis (right) critiquing Loyola University New Orleans student Scott Kiser during a master class

Marsalis Master Class: An Exercise in Communication and Democracy

Wynton Marsalis kicked off more than two hours of observation and critique during a master class with Loyola University New Orleans jazz students on Oct. 22 by saying, “I might mess with you, but I’m just doin’ it with love.”

Marsalis teaches the way he solos—with intensity, speed and a big-picture mentality. “When you play a concerto, always have a map of the entire story,” he said. “Go back to the old music. You have to have that in your sound.”

The students responded attentively, incorporating Marsalis’ tips into their music as he presented a high-level thesis about the relationship between jazz and American themes such as social justice, democracy and humanity.

First on the morning’s docket was 21-year-old senior Alex Mayon’s performance of Henri Tomasi’s “Concerto For Trumpet.” Praising Mayon for being “meticulous,” Marsalis, who recorded the piece in the mid-’80s, pushed him to approach his instrument more holistically.

“Bring all the human elements into your playing,” he said. “I want you to be as serious about all that as you are about the notes.”

Later, the students performed “Take The ‘A’ Train.” Marsalis took issue with arrangement (“Billy Strayhorn’s is 10 times better”) and then dug in.

“Jazz music is a music of communication,” he said. “It’s only about listening to other people and trying to figure out what they are playing.”

Using political metaphors, Marsalis illustrated how communication and balance, especially within the rhythm section, are essential to good jazz. “Look at each other,” he urged. “Ensemble playing is all about adjustments and following leads. In the legislative system, the president is the drums. Follow the drums. If the lead alto is

playing, everybody has to sound like their version of that.”

Marsalis pointed repeatedly to Benny Goodman’s 1938 Carnegie Hall recording as being exemplary of jazz representing American society. “Notice what Goodman was saying about the United States of America when he played that concert,” he said. “It had nothing to do with Twitter. It had to do with being human.”

What Marsalis started in Roussel Hall that morning, he completed that night in concert with his quintet. The group touched on themes raised during the class. “Free To Be” borrowed from American folk music, and there was something democratic in Marsalis’ movement during saxophonist Victor Goines’ first solo.

Later, Marsalis invited his father, Ellis Marsalis, to the bandstand. The room erupted in a standing ovation as the two performed “All Of Me,” but that was hardly the end of the show’s familial vibe. Marsalis explained how in the Crescent City, death is both “tragic” and “optimistic.” He said that his friend, former New Orleans Center for Creative Arts (NOCCA) peer Wendell Pierce, had lost his mother, Althea, that morning. Pierce (along with NOCCA alumni, including Herlin Riley) climbed onstage, blotting tears from his eyes while the band played “Just A Closer Walk With Thee.” The mournful moment passed, the band kicked into “(Oh) Didn’t He Ramble” and a mini-second line ensued.

Marsalis couldn’t define what made jazz spiritual or blissful. “Whenever you get that feeling, figure out why you feel it and how you can get it again,” he said. As he led friends and family off the stage in song that night, he showed his audience exactly what he meant.

—Jennifer Odell



Wycliffe Gordon performing at The Juilliard School on Feb. 4

Performing Artist: Trombonist Wycliffe Gordon, this season’s artist in residence at The Juilliard School’s Juilliard Jazz program, performed with jazz ensembles during a special concert on Feb. 4 in the school’s Paul Hall. “An Evening With Wycliffe Gordon” featured arrangements by Gordon as well as Thomas “Fats” Waller, Louis Armstrong, Dizzy Gillespie and James Brown. The two Juilliard ensembles performing at the concert were coached by Juilliard faculty members Frank Kimbrough and Xavier Davis.

Details: juilliard.edu

West Coast Class: Jazz at Lincoln Center has brought its jazz-education program to Santa Barbara City College in Santa Barbara, Calif. The first year of this annual six-week program will run from June 17–July 26 and prepare advanced students for professional performance. The curriculum includes improvisation, composition, arranging, small group ensembles, jazz history, weekly private lessons and big-band performances, as well as courses in career development and business management.

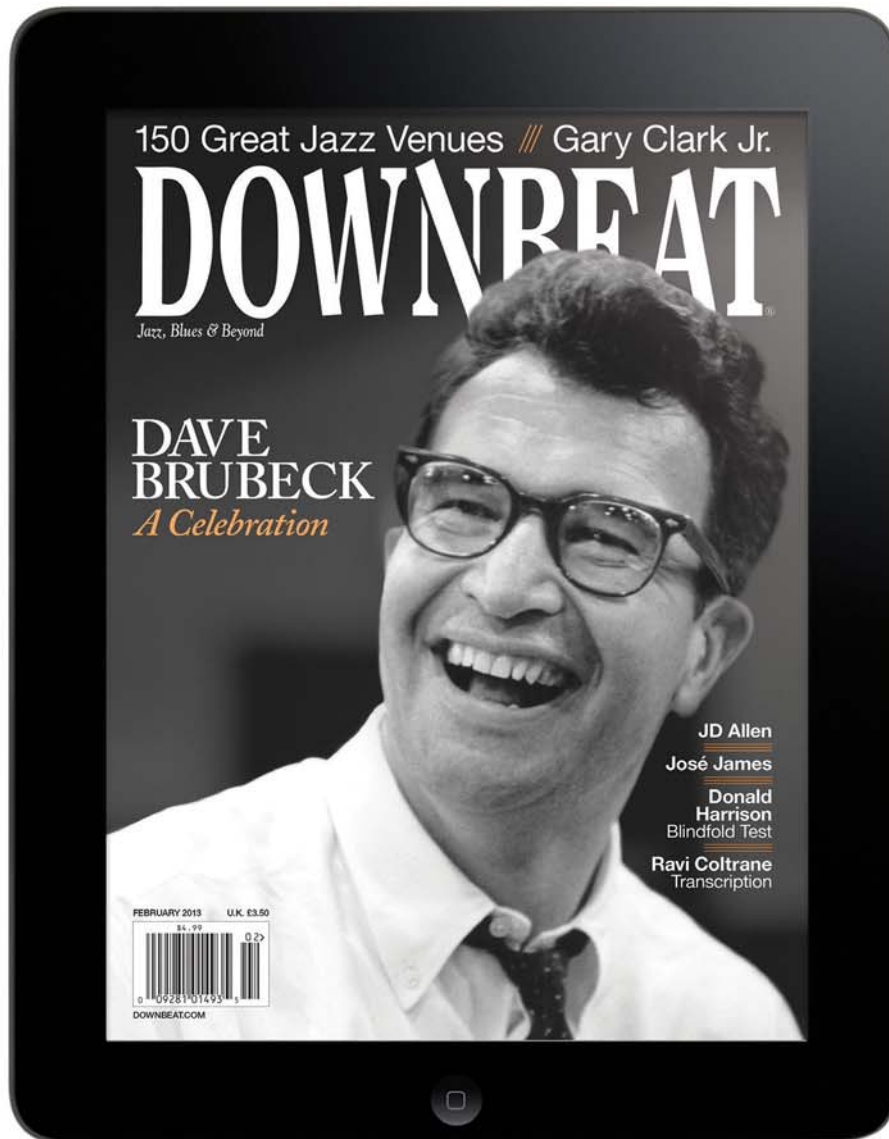
Details: jalc.sbccc.edu

Cool Million: The Michigan State University College of Music in East Lansing, Mich., received a \$1 million gift from the MSU Federal Credit Union that will be put toward the creation of a new jazz studies program. The donation is the largest investment ever in the music school’s curriculum.

Details: msu.edu

Mingus Matchup: The Fifth Annual Charles Mingus High School Competition and Festival took place on Feb. 15–18 at the Manhattan School of Music and New York venue the Jazz Standard. Competitors participated in workshops and played in both combo and big-band categories, all of which focused on the performance of Mingus’ music. The 10 competing schools were selected by leading jazz musicians/educators from around the country. **Details:** msmny.edu

Introducing ...



the iPad app

DOWNBEAT
downbeat.com/ipad

DB Music Shop >

Rates: Minimum 15 words per ad. Advertise in one issue for \$1.70/word, 3 consecutive issues for \$1.40/word, 6 consecutive issues for \$1.25/word, 12 consecutive issues for \$1.10/word. **Display ads:** call (630) 941-2030. All ads are prepaid, no agency commission. Check, Money Order, Visa and MasterCard are accepted. **Deadline:** Ad copy and full payment must arrive 2 months prior to DB cover date. **Send your advertisement by MAIL:** DownBeat Classifieds, Att. Maggie Giovatiski-Cuprisin, 102 N. Haven Road, Elmhurst, Illinois, 60126. **EMAIL:** maggie@downbeat.com or **FAX:** (630) 941-3210.

ALBUMS & VIDEOS

PRINCETON RECORD EXCHANGE
BLUE NOTE | PRESTIGE | RIVERSIDE
MOSAIC & Much More JAZZ
We Make Selling Your
CDs, DVDs & LPs Easy!
HIGH PRICES PAID SINCE 1980
 Visit us online at PREX.com/sell
 Call us at 609-921-0881
140,000 Titles in Stock!
 20 South Tulane Street   
 Princeton, NJ 08542 

WWW.EASTWINDIMPORT.COM

Japanese import CDs & LPs: Venus, Marshmallow, Sawano and more! We ship worldwide.

RARE JAZZ LP AUCTIONS

All instrumental styles plus vocals and Latin. Free lists sent worldwide. Armand Lewis, P.O. Box 4834, N. Hollywood, CA 91617. Fax: 818-762-3563, e-mail: mrbluenote@peoplepc.com

WWW.JAZZLOFT.COM

Jazz, Avant-garde, Blues & Modern Classical CDs & DVDs. Over 1000 titles of new VINYL in all genres! CD & Vinyl Accessories plus Space-Saving CD & DVD Sleeves. Music for people who listen.

CATS PAW RECORDS Celebrating our 20th Anniversary; featuring Jerry Weldon, Bobby Forrester, Mac Chrupcala, Ray Alexander, Bob Hinz, Michael Rabinowitz, Bob Hardwick, Bob Gallo and many others. Visit www.catspawrecords.com to view our catalogue of great Jazz artists.

HIGH END JAZZ LPs NEEDED

for private collector. Phone: (415) 665-1792

JAZZ DVDs / VIDEO

1,300 Concerts, Documentaries, TV, Instructional. DVDs, Videotapes or Laserdiscs. **FREE CATALOG.** JAZZWEST, Box 3515 (DB), Ashland, OR 97520 (541) 482-5529 www.jazzwestdvd.com

VINYL JAZZ AT SET PRICES

Over 30,000 rare, out of print Vinyl JAZZ LPs at set prices, searchable on our web site. Over 35 years of international service. Foreign inquiry welcomed. Also rare jazz publications and literature sold. Gary Alderman G's Jazz Inc. P.O. Box 259164 Madison, WI 53725 USA e-mail: gjazz@tds.net www.gjazz.com www.vinyljazz.com

INSTRUMENTS & ACCESSORIES

SERVICES FOR MUSICIANS

HAND FACINGS FOR CLARINET AND SAXOPHONE by Wolfe Taninbaum, creator of the Otto Link WT facing. See WWW.FOCUSEDFACINGS.COM or contact Wolfe Taninbaum, 4280 Galt Ocean Drive, Apt. 18-L, Ft. Lauderdale, FL 33308, tel. (954) 561-7804, e-mail: Velfka@gmail.com

 www.pmwoodwind.com
 847-869-7049
Chicago's Best Store for Saxophones
 & all other Woodwinds. Great Selection. Expert Repair.

JOE SAX Woodwinds

Known worldwide for expert repair

Always a great selection of
used instruments

www.joesax.com

(800) 876-8771

(607) 865-8088

Fax (607) 865-8010

SERIOUS CD STORAGE

Save space by replacing bulky jewel boxes with the Jewelsleeve. Call for a free sample at 1-800-863-3312 or visit www.jewelsleeve.com

Advertise Here
 630-941-2030

LESSONS

ONLINE JAZZ LESSONS. Study all styles & aspects of jazz improvisation and saxophone with Jeff Harrington, Berklee Professor, MIT Affiliated Artist, Harvard University MLSP Instructor. Visit jeffharrington.com. Email: lessons@jeffharrington.com. 617-332-0176. PO Box 590476, Newton Center, MA 02459

STUDY JAZZ PIANO ONLINE

www.JazzPianoOnline.com

WEBSITES

MusiCity.com
 Instruments and accessories, brass, percussion, woodwinds, strings
 Custom Sheet Music Storage Boxes, Jazz ensemble music stands
 Domestic and International shipping
 WEB-BASED SINCE 1999
www.MusiCity.com - 800-777-7871

WWW.LIVEJAZZONTHE TUBE.COM

Swing, BeBop, HardBop, straightahead, inside-outside; It's all here - Internet Television at its finger popping best! (215) 548-5894
WWW.THESHOWBIZBOOK.COM
 Stay connected free worldwide.

PROMOTION & PUBLISHING

 **Saskia Laroo**
on Trumpet
Straight ahead and Funky
 USA Cell: +1 (860) 869-9531
 NL Cell: +31 (65) 571-3113
trompet@saskialaroo.nl
www.saskialaroo.nl

Subscribe

DownBeat.com

877-904-JAZZ
 (U.S.)

651-251-9682
 (Outside U.S.)



DB Reader Services

Send address changes to:

DownBeat (Change of Address)

P.O. Box 11688

St. Paul, MN 55111-0688

fax: 651-686-0366

email: downbeat@subforms.com

Please allow six weeks for your change to become effective. When submitting an address change, include current DB label showing old address.

877-904-5299 (U.S. & Canada)
651-251-9682 (Foreign)

DB Buyers Guide ›

All Parts81 allparts.com	ECM Records27 ecmrecords.com	NS Designs28 thinkns.com
Bari Mouthpieces18 bariwoodwind.com	Festival International de Musique Actuelle de Victoriaville53 fimav.qc.ca	P. Mauriat Instruments.....91 pmauriatinstruments.com
Beata Pater Music52 beatapater.com	Fishman71 fishman.com	Pearl5 pearlflutes.com
Berklee College of Music19, 21, 23 berklee.edu/downbeat	Fodera Basses.....11 fodera.com	Pittsburgh Jazz Live Festival46 pittsburghjazzlive.com
Blue Note Records55 bluenote.com	Greg Duncan Music60 gregduncanmusic.com	Red House Records62 redhouserecords.com
Buffet Crampon USA.....79, 81, 83 buffet-crampon.us	HW Products58 hwproducts.com	Roberto Winds.....67 robertoswinds.com
Cafe Central Madrid40 cafecentralmadrid.com	ICP Orchestra59 icporchestra.com	RS Berkeley45 rsberkeley.com
Cannonball Music.....7 cannonballmusic.com	ITI Records / Warrant Music61 warrantmusic.org	Sabian29 sabian.com/en
Challenge Records36 challengerecords.com	J.J. Babbitt.....37 jjbabbitt.com	Sam Ash64 samash.com
Charlie Boy Records61 sandysasso.com	Jacob Anderskov Music60 jacobanderskov.dk	Samson/Zoom.....92 zoomfx.com
Chicago Symphony Orchestra65 cso.org	Jamey Aebersold.....16 jazzbooks.com	Schilke Music Products22 schilkemusic.com
Columbia College Chicago.....4 colum.edu/music	JodyJazz Mouthpieces33 jodyjazz.com	SIM81 schoolforimprov.org
Concord Music Group17, 57 concordmusicgroup.com	Josh Landress10 jlandressbrass.com	Sunnyside Records49, 51 sunnysiderecords.com
Consolidated Artists Publishing36 jazzbeat.com	Lisa Hilton Music62 lisahiltonmusic.com	Theo Wanne Mouthpieces.....8 theowanne.com
Cuba Education Tours.....77 jazzcuba.com	Machete Records59 johnsantos.com	Trinity Star Arts Council61 trinitystarartscouncil.org
Decca Label Group2, 39 deccalabelgroup.com	Mack Avenue Records15 mackavenue.com	True North Records63 truenorthrecords.com
Dream Cymbals.....80 dreamcymbals.com	MACSAX.....56 macsax.com	Vandoren.....3 WeAreVandoren.com
Eastman Saxes.....75 eastmanmusiccompany.com	Montreal International Jazz Festival9 montrealjazzfest.com	WBGO, Jazz 88.3 FM.....58 wbgo.org

Sam Newsome

A full-time soprano saxophonist since 1996, Sam Newsome—who worked previously as trumpeter Terence Blanchard's tenorist for half a decade—has developed a powerful voice, as is evident on his recent self-released solo recitals *Blue Soliloquy: Solo Works For Soprano Saxophone* (2009) and *The Art Of The Soprano Vol. 1* (2012). This is his first Blindfold Test.

Branford Marsalis Quartet

"Samo" (*Metamorphosen*, Marsalis Music, 2009) Marsalis, soprano saxophone; Joey Calderazzo, piano; Eric Revis, bass; Jeff "Tain" Watts, drums.

At the beginning, some lines made me think about Branford Marsalis on soprano, but as the playing started, some parts reminded me of Marcus Strickland, who Branford has influenced. He can definitely play the instrument. The tune sounded written by someone born in the '70s or '80s, integrating elements of neo-soul and hip-hop, but hinting at it, not going there full-force. The pianist is a virtuoso, as is the rhythm section; some younger players have so much chops and different vocabularies that it gets in the way of originality. I liked the interplay between the piano and soprano, how their solos merged into one another. I felt the track went on a little long. Sometimes limitations can be good. But great playing, great tune, good production values. 4 stars.

Maria Schneider Orchestra

"Sky Blue" (*Sky Blue*, ArtistShare, 2007) Steve Wilson, soprano saxophone; Maria Schneider Orchestra.

A well-crafted arrangement, which sounds Gil Evans-influenced. The soprano saxophonist reminded me of Wayne Shorter, and also did things that Branford might do. The only person I know who gets that type of sound is Chris Cheek. It's not? I didn't hear anything where I was, "Oh, it's that particular person." He did a great job playing with the arrangement, not getting in the way, but at the same time augmenting what was there. I liked the clever, unique way the arranger used the brass. 4½ stars.

Richie Beirach & Dave Liebman

"Jung" (*Quest For Freedom*, Sunnyside, 2010) Liebman, soprano saxophone; Beirach, piano; Jim McNeely, arranger; Frankfurt Radio Band.

Dave Liebman—it's the way he bends notes and does certain distinctive inflections. Recently, I've been hearing him in free, abstract contexts, so it was great to hear him play over something arranged and orchestrated. I couldn't identify the orchestrator; there are clichéd composer-arranger things that remind me of people who attend things like the BMI Composers Workshop. 4 stars.

Jane Ira Bloom

"Life On Cloud 8" (*Wingwalker*, Outline, 2011) Bloom, soprano saxophone; Dawn Clement, piano; Mark Helias, bass; Bobby Previte, drums.

Jane Ira Bloom. It sounded like she hooked up a phaser or electronic device and used it very effectively. I liked the tune, too, which went into a Wayne Shorter-ish thing in the middle, a fusion-oriented context I've never heard her play in. Not much improvisation from the band; she played on top of everyone's set part. Jane is able to tell a story with just her sound, which is a quality you hear in people who really understand the soprano, or devoted their lives to it. 4 stars.

Evan Parker/Barry Guy

"Coulé" (*Birds And Blades*, Intakt, 2003) Parker, soprano saxophone; Guy, bass.

Evan Parker. 5 stars. He reveals who he is from the beginning. Even if it isn't to your musical taste, just being able to hear a musician's artistic



vision carries a lot of weight for me. Evan Parker is unique for taking what some would consider noise and turning it into an art form. A lot of thought goes into what he's doing. He gives you a lot of sonic information. Because it's abstract, it won't always present itself in an accessible, easily digestible way.

Joshua Redman

"Mantra #5" (*Back East*, Nonesuch, 2007) Redman, Chris Cheek, soprano saxophones; Larry Grenadier, bass; Ali Jackson, drums.

It sounds more like two very competent musicians playing the soprano than soprano players. There's a certain lick- or line-oriented approach when you don't play soprano all the time that doesn't deal with the instrument's sound. Sometimes people play brands like Yanagisawa or even some of the newer Yamahas, which makes intonation easier, but because the sound is kind of built in, it can work against you if you're trying to be an artist and create your personal voice. Those imperfections give a sound its personality. The tune got boring after a while. I think there's more room for abstraction with no harmonic instrument—take advantage. 2½ stars.

James Carter Organ Trio

"Misterio" (*At The Crossroads*, EmArcy, 2011) Carter, soprano saxophone; Gerard Gibbs, Hammond B3 organ; Leonard King, drums.

It's not really a soprano approach, but the person's strong command of the instrument means he's spent a lot of time on it. It's technically very difficult, but conceptually not my taste—I'm not sure the soprano is always the best instrument for something straightahead. I'd like to hear whoever that was do it on their main instrument. 3 stars.

Wayne Shorter Quartet

"S.S. Golden Mean" (*Without A Net*, Blue Note, 2013) Shorter, soprano saxophone; Danilo Pérez, piano; John Patitucci, bass; Brian Blade, drums.

Definitely Wayne Shorter. His playing has such clarity that it gives the band freedom to do whatever they want behind him, and it still has a sense of structure and orchestration that unfolds organically. He's the ultimate example of having a voice that's so distinctive and strong that it's beyond the saxophone. 5 stars.

DB

THE "BLINDFOLD TEST" IS A LISTENING TEST THAT CHALLENGES THE FEATURED ARTIST TO DISCUSS AND IDENTIFY THE MUSIC AND MUSICIANS WHO PERFORMED ON SELECTED RECORDINGS. THE ARTIST IS THEN ASKED TO RATE EACH TUNE USING A 5-STAR SYSTEM. NO INFORMATION IS GIVEN TO THE ARTIST PRIOR TO THE TEST.



Terell Stafford

Jazz artist, composer, educator and band leader.

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

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

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

Terell plays the : **PMT-700**



Terell Stafford
This side of Strayhorn
Available from MaxJazz Records

P. mauriat
PARIS
Go for the Sound

www.pmauriatmusic.com

Now this time, don't YOU rush...



Q2HD

ZOOM Q2HD HANDY VIDEO RECORDER.

Brilliant stereo recording and HD video... Now with live streaming.

Peter Erskine uses the Q2HD to record all of his activities, even the dangerous ones.

© 2013 Zoom | photo: Neil Zlozower | zoomfx.com

zoom