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DOWNBEAT

Jazz, Blues & Beyond

Charles Lloyd *Tender Warrior*

Antonio Sanchez

Alexander von
Schlippenbach

SPECIAL SECTION

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Jeff Coffin
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MAY 2013

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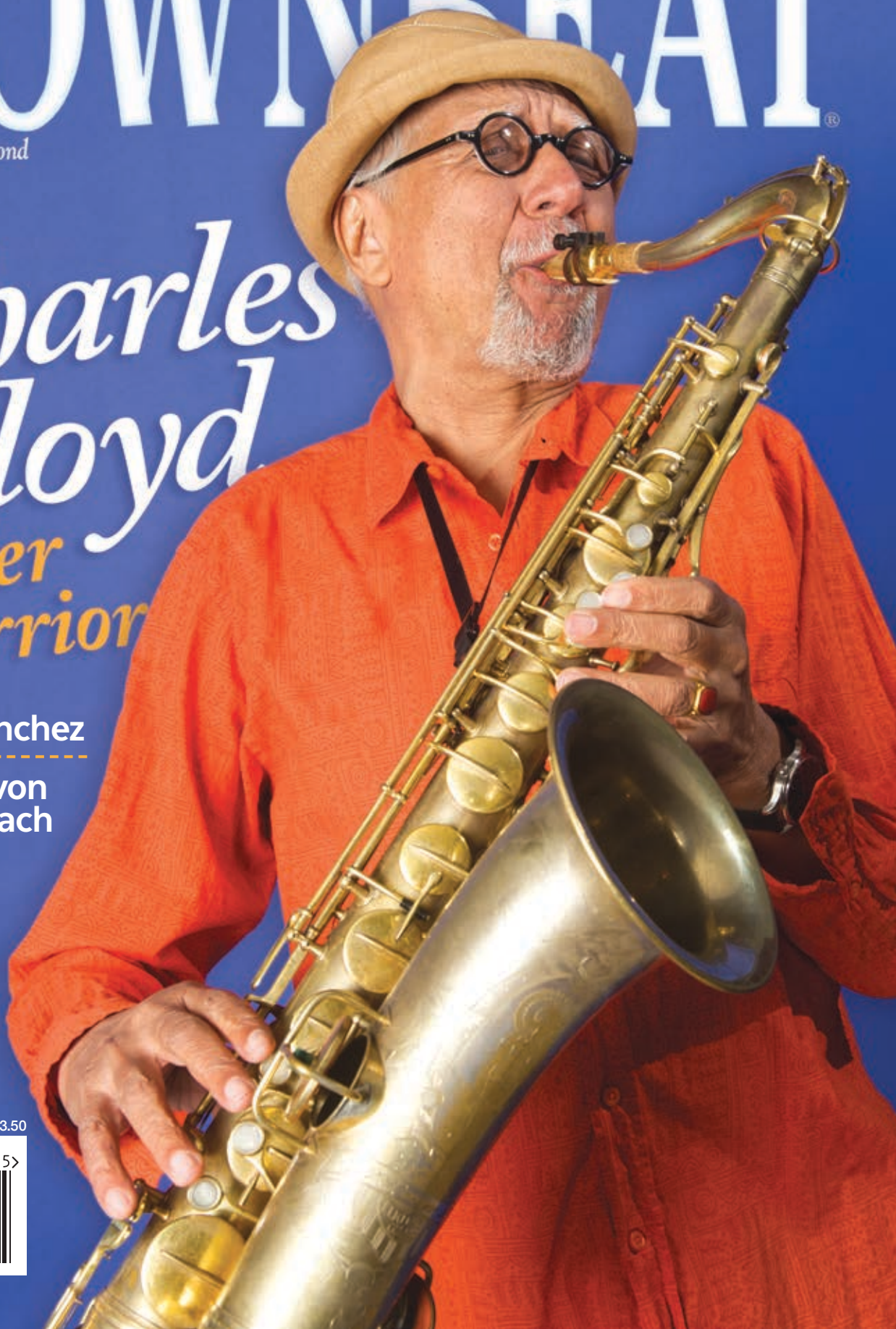
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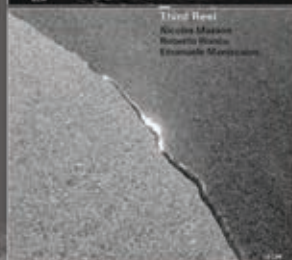
City Of Broken Dreams

Giovanni Guidi piano / Thomas Morgan double bass / Gerald Cleaver drums



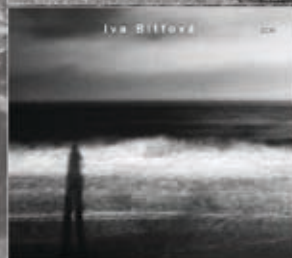
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June Tabor voice / Iain Bellamy saxophone / Huw Warren piano



Third Reel

Nicolas Masson saxophone, clarinet / Roberto Pianca guitar
Emanuele Maniscalco drums



Iva Bittová

Iva Bittová voice, violin, kalimba



Stefano Battaglia Trio

The River of Anyder

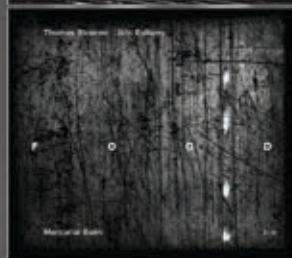
Stefano Battaglia piano / Salvatore Maiore double-bass
Roberto Dani drums



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Resumé

Eberhard Weber electric double bass, keyboards
w/Jan Garbarek saxophones, selje flute Michael DiPasqua drums, percussion



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Thomas Strönen drums, electronics / Iain Ballamy saxophones, electronics
Christian Fennesz guitar, electronics / Eivind Aarset guitar, electronics
Prakash Sontakke slide-guitar, vocal / Nils Petter Molvær trumpet

MAY 2013

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ON THE COVER

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BY SEAN J. O'CONNELL

Charles Lloyd is a spiritual seeker and a top draw on the international jazz festival circuit. With a new duo CD recorded with Jason Moran, a box set and a documentary film all in circulation, the tenor saxophonist continues to make transcendent music and serve the art form as one of today's enlightened jazz elders.

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Cover photo and above photo of Charles Lloyd by Paul Wellman

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First Take > BY BOBBY REED



Piano Power

QUICK QUIZ: Name a jazz instrument. Was *piano* the first thing that came to mind?

For many people, the saxophone or trumpet is the instrument most closely associated with jazz. One could make the case that the saxophone or trumpet has been the primary instrument throughout jazz history and continues to be so today. But it's also true that we are now in the midst of a golden age for piano.

The next time you're at a jazz festival, here's a surefire way to start a debate: Walk into a hotel lounge and loudly declare, "There is more talent in the jazz piano world in 2013 than there has been at any other time in jazz history." That statement might sound sacrilegious to die-hard fans of classic jazz, but today's pool of talent is simply astounding.

At press time, ballots were rolling in for the 2013 DownBeat Critics Poll. Once again, the most competitive category is Piano. In our 2012 Critics Poll, world-class artists such as Hiromi (the cover subject of our April issue) and Alexander von Schlippenbach (the subject of a feature on page 38) received plenty of votes, but not enough to land in the top 10 slots of the Piano category. Vijay Iyer topped the category in 2012, followed by Keith Jarrett, Brad Mehldau, Jason Moran, Chick Corea, Craig Taborn, Ahmad Jamal, Kenny Barron, Herbie Hancock and Robert Glasper. That's a *lot* of firepower.

Playing the piano can reinforce an expansive artistic mind-set. Artists such as Iyer, Moran and Glasper compose music by using a wildly diverse palette that includes everything from hip-hop to r&b to classical to avant-garde to an endless variety of world music styles. These 21st century visionaries have so much more music to draw from and be inspired by than, say, Bill Evans, who died in 1980. Plus, the Internet gives them easy access to historical recordings that would have been difficult to track down three decades ago.

Hindsight enables us to declare a past era to be a golden age. But rare is the opportunity to experience an artistic movement and say, "I'm living in a golden age—right at this moment."

Checking out a diverse array of artists at jazz festivals can provide such revelations. If you're hitting any jazz fests this year, be sure to turn to page 81 for our definitive guide to help you plan your travels. Whether you're heading to the Umbria Jazz Festival in Perugia, Italy (July 5–14), or Edgefest in Ann Arbor, Mich. (Oct. 23–26), you'll find a lot of great piano music. And no matter where your travels take you, keep an ear out for pianists like Gerald Clayton, Helen Sung, Dan Tepfer and Aaron Parks. You won't regret it.

What are *your* thoughts about the piano? We'd love to read them. Send an email to editor@downbeat.com. Like us on Facebook and follow us on Twitter.

Thanks for your support, and please keep on reading.

DB

A portrait of Terry Bozzio, a man with dark, spiky hair, wearing a black sleeveless shirt. He is positioned in front of a complex drum kit, with several large cymbals visible behind him. The lighting is dramatic, with strong highlights and shadows.

TERRY BOZZIO
FRANK ZAPPA, JEFF BECK, MISSING PERSONS

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Chords & Discords >

Harpooning Harper

I'm confused: I thought I subscribed to a jazz publication. Yet in the mailbox I received your March issue with two definitely non-jazz musicians on the cover. Oh, I know you'll say that Ben Harper and Charlie Musselwhite fit into the Blues & Beyond categories. But *c'mon*. There are *tons* of interesting, creative, talented musicians to behold in the jazz ranks. How about a cover story on Wadada Leo Smith? Or Henry Threadgill? Perhaps you could focus on the renewed popularity of large ensembles, such as the Maria Schneider Orchestra, Darcy James Argue's Secret Society or the SFJAZZ Collective. You apparently need to expand the circulation of DownBeat and have decided that this is one way to do it without totally pissing off your jazz-based readers.

I'm gonna give you a pass because I love the articles, helpful reviews and the focus on jazz education. But in the future, please stay away from someone with as much of a pop-oriented aesthetic as Ben Harper.

MARK BAROSKO
SAN FRANCISCO



Ben Harper (left) and Charlie Musselwhite have a new album titled *Get Up!*

DANNY CLINCH

Editor's Note: Turn to page 16 to read an interview with Maria Schneider, and look for an article on Darcy James Argue in an upcoming issue of DownBeat. You can find a major feature on Wadada Leo Smith in our April 2012 issue.

Star Power?

In the past few months, two musicians who received low ratings for album reviews in DownBeat have written letters to complain that the treatment was mean-spirited. I am not a professional musician, nor am I a trained journalist. But I have been a DownBeat reader for many years, and I must agree that some of your reviewers seem to be very unforgiving of any music that is not to their tastes. I still read The Hot Box reviews but have pretty much stopped reading the rest of the reviews because they are no longer much more than opinion pieces that merely reflect whether the author likes that particular type of music.

The editors need to take some control and responsibility for the quality of the reviews. There are complaints of star inflation on the upside and of mean-spiritedness on the downside. This is not doing DownBeat's reputation as a definitive moderator of the jazz scene much good

at all. In fact, maybe the star system itself is outdated. I've noticed that fewer and fewer of the pros in the Blindfold Test decide to assign stars.

TOMMY TAYLOR
THOMASWMTAYLOR@GMAIL.COM

Hutcherson & Tweets

I've been a fan of vibraphonist Bobby Hutcherson since the 1960s, and I enjoyed the article "California Dreaming" in the April issue. I've seen Bobby play many times, but perhaps my most memorable show occurred several years ago at a winery here in Northern California. The setting was a park-like courtyard area outside the winery, where perhaps 1,000 people were sitting on the lawn under a warm sky. As Bobby began his unaccompanied intro to a ballad, a bird in a nearby tree started singing. Bobby and the bird played note for note, back and forth, for a minute or two—just the two of them in what

was otherwise silence. It was a beautiful moment that lovingly reflected the gentle, sensitive and playful essence of Bobby Hutcherson.

CLIFF HELANDER
LITTLE RIVER, CALIF.

Byrd Is the Word

The tribute to Donald Byrd in your April issue is a warm, informative and concise piece of writing that heralds an underrated trumpeter. The article prompted me find and play my copy of the 1961 LP *Royal Flush*, on which Byrd is teamed with his favorite baritone saxophonist, Pepper Adams. That album also features pianist Herbie Hancock, bassist Butch Warren and drummer Billy Higgins. In my opinion, it represents Byrd at his best.

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Beat

Sony Masterworks Resurrects Historic Okeh Records

Sony Masterworks will soon be offering new wine in a very old bottle. Okeh Records, one of the most storied labels in record history, will be rejoining the Sony family of active brands. Nearly a century after its founding, the imprint that invented the “race” record, organized the first field recording, produced the world’s first jazz “festival” and laid the cornerstone of the jazz canon will become Sony’s platform for new and established artists of varying global backgrounds. Already signed is saxophonist Craig Handy, and forthcoming projects include recordings from guitarist Bill Frisell, saxophonist David Sanborn and pianist Bob James, and John Medeski, whose solo piano album comes out April 9.

In a time of industry shrinkage, why did Sony choose Okeh, a label Columbia shut down 44 years ago? “History is one reason,” said Wulf Müller, jazz consultant for Sony Classical and overseer of the relaunch. Okeh has plenty of that; only Columbia and Victor have longer active lifelines. The label was founded in 1918 by Otto Heinemann, who created the original Okeh brand from his initials separated by an Indian word meaning “it is so.” In 1920 Heinemann redesigned the trademark.

In the spring of that same year, Okeh recorded Mamie Smith, a black vaudeville entertainer. Okeh saw no reason to highlight her race, but to the black press it was big news. Word spread, and soon the company noticed sales spikes in black population centers. When Smith returned to record “Crazy Blues,” that August, black buyers grabbed it up by the thousands.

In an America segregated by race, Okeh had discovered a deep vein of African-American listeners eager to buy music that few whites even knew existed. Capitalism took it from there. Others flocked to sign black talent, while Okeh supplemented its pop line with its 8000 series, the first catalog specifically targeted to the new African-American market. The black press called them “race” records. “Race” Recordings Director Richard M. Jones brought to Okeh many of the leading blues and jazz artists of the period, including Lonnie Johnson, Chippie Hill, King Oliver and Louis Armstrong. During the 1920s, Okeh was “the single most important source of black music,” according to historian and producer Bob Porter.

On Nov. 11, 1926, Okeh was bought by Columbia Records. For the next several years, it enjoyed a parallel existence with Columbia’s own pop and 14000 race lines, continuing with the Armstrong groups as well as Bix Beiderbecke, Joe Venuti, Eddie Lang and Bessie Smith in her final session.

The Depression hit Columbia and Okeh hard. Okeh’s output slowed to



a trickle. By the end of 1933, Columbia was sold to the American Record Corporation. The last Okeh recordings of the time came out in 1935, and for the next five years, the label was dead. Meanwhile, in December 1938, the Columbia Broadcasting Company bought ARC, promptly restored Columbia Records as a premium brand, and in 1940 revived Okeh, releasing records priced at 35 cents with no “race” coding.

But Okeh never recovered from war-time shortages and the two-year, union-driven recording ban and was retired in 1946. CBS revived it five years later as a kind of farm club for the company’s premium Columbia brand. In 1953 CBS created Epic, which siphoned off most of Okeh’s pop talent, leaving it to play in the emerging rhythm & blues field. It continued through the ’60s as an Epic subsidiary and was quietly phased out in 1970. In 1982 Epic assembled an eight-LP Okeh retrospective emphasizing its blues and r&b history. When CBS sold off its record business in 1987, Okeh was passed to Sony Music, which briefly revived the label again in 1995.

The “new” Okeh, now under Sony Masterworks, will be CBS/Sony’s fourth attempt to make this legendary soufflé rise. “Ultimately there is a rich tradition of documenting a breadth of creative music forms,” Müller said. “Therefore, Okeh today can only be an open label for globally created, quality improvised music.”

—John McDonough

Riffs >



Herbie Hancock

DOUGLAS KIRKLAND

Turkish Delight: Istanbul will host the main concert for the second annual United Nations Educational, Scientific and Cultural Organization (UNESCO) International Jazz Day on April 30. In collaboration with the Thelonious Monk Institute of Jazz and UNESCO Goodwill Ambassador Herbie Hancock, the event will include performances by Hancock, George Duke, Robert Glasper, Eddie Palmieri, Anat Cohen and others.

Music in Flight: Congress has passed legislation reauthorizing the Federal Aviation Administration (FAA) for the next four years, including provisions for uniform national policy regarding musical instruments. Any instrument that can be stored in the overhead compartment or underneath the seat can be considered a carry-on item. The bill also sets standard weight and size requirements for checked instruments.



Holland's Prism Shines at SFJAZZ

Bassist Dave Holland performs with his all-star group Prism, which includes guitarist Kevin Eubanks, keyboardist Craig Taborn and drummer Eric Harland, at SFJAZZ on Feb. 10.

MARIS BRESLOW

Third Man Records Backs Blues Reissue Series

Guitarist/vocalist Jack White has never been shy about his adoration for the blues, and his passion for vinyl is equally evident. This year's official Record Store Day ambassador started Third Man Records more than a decade ago and began regularly pressing LPs and 7-inch singles upon opening the label's Nashville, Tenn., headquarters in 2009.

Third Man's new Document Records Reissue Series spotlights the work of influential artists that impacted movements ranging from primitive rock 'n' roll to formative r&b and folk. Its titles—often identifiable via simple albeit crude black-and-white cover art—haven't been available on LP for ages. "This was a project that seemed like a no-brainer, especially with how little Delta blues is currently in print on vinyl," said Third Man's Ben



Blackwell. "All the material has been painstakingly remastered from original 78s by Document's own Gary Atkinson."

Handpicked by White, the first three titles in the collaborative collection come from Charley Patton, Blind Willie McTell and the Mississippi Sheiks. Each of Third Man's Complete Recorded Works in Chronological Order volumes comes with liner notes and fresh



artwork that accentuates the performers' enigmatic characteristics.

"The original Document covers left a lot to be desired," Blackwell explained. "We wanted to put something out there that could visually appeal to a teenager walking into a record store who knows nothing about the blues."

While Third Man faces the same challenges as any imprint trying to market old blues to new gen-



erations, the revised visuals and White's pedigree as a tastemaker give the label a decided edge. Its reputation can only help an art form that some critics consider dead.

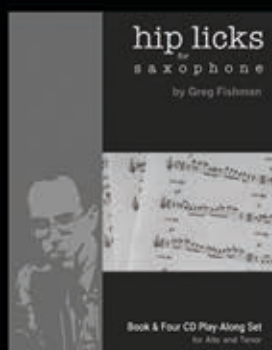
"As long as there are record buyers with taste, we should have no problem selling these," Blackwell said. "The main manner of promotion is that these are on Third Man. A lot of folks pay attention to what we do."

—Bob Gendron



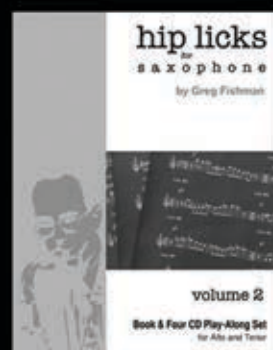
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Maria Schneider's *Winter Morning Walks* Unites Musical, Literary Worlds



Maria Schneider conducting her big band at the Elmhurst College Jazz Festival in Elmhurst, Ill., on Feb. 23

DEENNA CARUSO PHOTOGRAPHY

Maria Schneider has spent the last two decades blazing various trails as one of the most progressive composers, arrangers and bandleaders of her generation. Schneider's big band is critically acclaimed, and her 2004 album, *Concert In The Garden*, released via the fan-funded ArtistShare, earned her two Grammy awards (the first-ever album with Internet-only sales to receive such honors). On her latest album, *Winter Morning Walks*, released on March 5, Schneider embarks on a new set of firsts, recording with two major orchestras. The commissioned works composed and conducted by Schneider are inspired by the writings of poets Ted Kooser and Carlos Drummond de Andrade and feature the illustrious soprano Dawn Upshaw with The Saint Paul Chamber Orchestra and The Australian Chamber Orchestra.

DownBeat recently caught up with Schneider to discuss this challenging endeavor, which ultimately brought her worlds of composing and conducting closer together than ever before.

What made you choose these two poets for these commissions?

With both of these poets, it's very narrative poetry and I related to it. I was looking for poetry that somehow felt like I could turn it into music. It had to be something that really felt emotionally compelling to me. [These poets] were both accessible and smart at the same time, and that's something I am in my own music. I'm not one of those esoteric kinds of people, and I'm not that way when I write.

What was it like giving these poems melodies, and how did you approach them?

At first I thought, "How am I going to come up with melodies and fit them to words?" With *Winter Morning Walks*, I picked probably 30 poems, Xeroxed the book, cut out the poems and taped them to a big piece of paper on the piano. I would just look at them and look for inspiration and start playing. What I found is that the words carved out melodies on their own.

Were you writing with Dawn Upshaw in mind? What's it like writing for a singer?

I put on her records and tried my best to sonically visualize what she would sound like singing this music, and I wasn't sure, you know? A lot of it was really scary. How does her voice sound against these instruments? I learned certain things, like carving out orchestrational space around her voice. With Drummond, we do that music live, and it's pretty thick, so I learned about that. Carving out space around the singer is important.

How did your worlds collide, and what was the most interesting thing about it?

One thing that [Dawn] and I have in common is that you can't place either of us in some kind of specific genre. You can't just call my music *jazz* and you can't call it *big band*. It sits between worlds, and that's because I love so many different kinds of music. Dawn is very similar, so she and I were a good fit because both of us are attracted to the idea of making

good music minus all of the labels.

You enlisted long-associated musicians Jay Anderson, Frank Kimbrough and Scott Robinson for this project. Was it important for you to bring improvisational musicians on board?

Yes. After conducting *Carlos Drummond de Andrade Stories* for three nights when it was premiered, I realized that I've come to almost feel lonely in my music making without being met by another spontaneously creative element in performance. The Drummond piece was entirely composed with no improvisation. So when Dawn approached me the next morning about writing another piece for the Ojai Festival [with The Australian Chamber Orchestra], I immediately said that I'd love to include some of my musicians. I think Dawn was really excited about that because that's where her world would really touch my world.

What would you say is the difference between writing for orchestras and writing for big band?

With the big band, you have the rhythm section as the core. There's no rhythm section in this case, so all of your rhythm has to be inside, which is a challenge. Also, normally I'm writing for wind instruments almost entirely, and [the musicians] run out of breath! They can't sustain for long periods of time. Here, you're writing for strings, and they can play as high as you want, forever and ever. There was a certain liberation in that. But I've learned so much and I'm getting back to writing for the band. It'll be interesting to see if there will be something new as a result of all of this.

—Angelika Beener

Caught

Portland Jazz Fest Turns 10

The main goal of the Portland Jazz Festival is not to challenge its audience with experimentalism or atonal blasts from beyond. That said, organizers and curators of the 10th installment of the festival made some surprising and thoughtful choices in this year's lineup and carefully pushed the proverbial envelope.

The artist who exemplified that philosophy the most was Wayne Horvitz. The pianist and composer may have traveled a mere three hours from Seattle, but the music he brought to his neighbors down south seemed to come from light-years away, including his collaboration with one of Portland's brightest lights in the local scene, the quintet known as Blue Cranes.

Horvitz's presence and his languid piano and synthesizer lines visibly and audibly energized the group. He infused his usually angular take on modern jazz with pop melodies and swelling waves of dynamics and volume. At times, the performance moved out of the jazz realm, instead evoking post-rock icons Sigur Rós and Godspeed You! Black Emperor.

Horvitz's second collaboration of the week—with the Creative Music Guild Collective Ensemble, a 16-piece group culled from various corners of the local scene—hewed a little more to jazz formulae, which Horvitz encouraged. Working from big band arrangements of pieces from throughout his career, Horvitz conducted them with a variety of rigid hand gestures that set off repeating melodic phrases, spiraling solos and sharp changes in volume. The rough edges evident throughout the night were surprisingly welcome, only adding to the explosive nature of these urgent art-bop jams.

The most far-reaching moments of the festival came via a quartet consisting of drummer Jack DeJohnette, keyboardist George Colligan, bassist Matt Garrison and reedist Don Byron (sitting in for Ravi Coltrane). The group evoked a shuttle launch, starting off with a quiet improvisational jam that made full use of Garrison's liquid electric bass work and the delicate fluttering of Byron on clarinet. But by the set's end, the four were moving at breakneck speeds, with the star of the show turning out to be Colligan, who at one point turned an accidental chord choice into a full-fledged dissonant synth solo, much to the tongue-wagging, hooting delight of Byron.

For a week full of surprises both big and small, perhaps the largest shock to the system was the sound made by local hero and Grammy-winning bassist/vocalist Esperanza Spalding. She returned home with a trio rounded out by pianist Geri Allen and drummer Terri Lyne Carrington. With their encouragement and weightless accompaniment, the young jazz superstar let loose. She threw her whole body into her playing, bending and snapping her lithe frame in time with her nimble solos, and then grinned madly as she locked into a groove with her cohorts.

—Robert Ham



Dave Douglas



Jack DeJohnette



Esperanza Spalding

PHOTOS BY MARK SHELDON

An advertisement for MACSAX, a company based in Austin, Texas. The top half shows three saxophone mouthpieces (one silver, two black) arranged diagonally. Below them is the text "FIND YOUR VOICE!" in a bold, sans-serif font. Underneath is the MACSAX logo, which consists of the word "MACSAX" in a stylized, blue, serif font, with "AUSTIN" above it and "TEXAS" below it, all enclosed within a black oval. Below the logo is the website "MACSAX.COM" in a bold, sans-serif font. The bottom half of the advertisement features a close-up, high-angle shot of a saxophone, showing its keys and body in detail.

TUM Records Anchors Finnish Jazz Scene

When the Helsinki office of attorney Petri Haussila's international law firm White & Case marked its 10th anniversary in 2002, Haussila celebrated by drawing on his longstanding love of jazz.

He enlisted veteran Finnish reedist Juhani Aaltonen to perform the compositions of trumpeter Henrik Otto Donner with a string ensemble and a knockout rhythm section of bassist Reggie Workman and drummer Andrew Cyrille. The musicians lived in New York, where White & Case was headquartered. As planning progressed, Haussila grew more ambitious, adding a public event in addition to the private concert. The trio sounded so good that he also organized a studio session following the performances, recording the trio on its own and with strings.

"I had two recordings with wonderful music in my hands, but no real plans for them," Haussila said, adding that Aaltonen and bassist Antti Hytti had sessions they were looking to release. "I became a somewhat reluctant but also enthusiastic owner of a record label, knowing full well that, particularly with the music I wanted to produce and issue, there really was no viable financial future for such a label."

It wasn't Haussila's first experience with Finland's music industry.



Juhani Aaltonen (left) and Petri Haussila

Back in the late '70s and early '80s he helped Finnish drummer Edward Vesala establish and run Leo Records (a separate entity from the British imprint of the same name), where he developed his relationships with Aaltonen and Workman. Since 2002, Haussila's label, TUM Records, has become a beacon for Finnish jazz.

"Advancing the cause of Finnish improvised music was definitely a key motivation of TUM Records," Haussila said. "I wanted to give an outlet for older musicians whom I personally respect, but who have long been totally neglected by the commercial record labels."

This included Aaltonen, Hytti, Donner, bassist Teppo Hauta-aho,

and pianists Eero Ojanen and Esa Helasvuo. When Aaltonen released his label debut, *Mother Tongue*, he hadn't released an album under his own name in two decades. Haussila also realized that it was important to record American musicians, both because he was a committed fan and also for practical reasons.

"I felt that in order to obtain U.S. and international distribution, having a label also featuring American and other non-Finnish musicians would be helpful," he said.

Since starting TUM, Haussila has established relationships with a number of American players, including Cyrille, late violinist Billy Bang, trumpeter Wadada Leo Smith and drum-

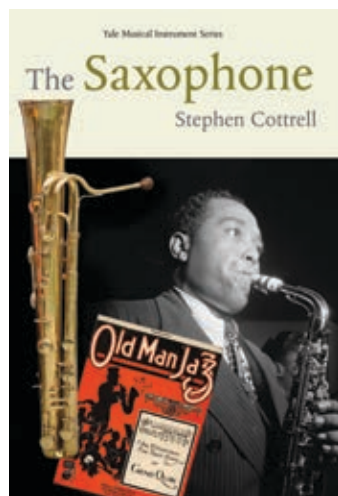
mer Barry Altschul—who recently released the excellent *3Dom Factor*, featuring saxophonist Jon Irabagon and bassist Joe Fonda, on TUM.

With a main catalog of 32 albums, TUM has also introduced important young Finnish talents such as reedist Mikko Innanen, guitarist Kalle Kalima and trumpeter Verner Pohjola, who performed with the Ilmiliekki Quartet and as a guest with Black Motor on the new album *Rubidium*. It also serves as a platform for established names such as pianist Iro Haarla and guitarist Raoul Björkenheim. Haussila always thinks about more than the music, creating an arresting design aesthetic for the label that draws upon some of Finland's best graphic artists and painters.

"I have always loved labels with their own look—the early Blue Notes with their great photographs and extensive liner notes, the folding covers of the Impulse releases of the early 1960s and the first vinyl release on HatHut."

Haussila now plans to focus on additional music by Aaltonen and Smith. "I am not really interested in releasing single albums by different artists, but rather creating continuity in the TUM catalog," he said. "The catalog can be seen as a presentation of their art and its development over an extended period." **DB**

Cottrell's Insightful *The Saxophone* Follows Trajectory of Iconic Instrument's History



Writing an authoritative history of any instrument is quite an undertaking, and the saxophone presents itself as one of the more difficult subjects.

Author Stephen Cottrell's comprehensive history of the instrument, *The Saxophone* (Yale University Press), is targeted toward "those who have an interest in learning more about the saxophone's overall historical trajectory ... understanding something of the changing social, cultural and musical contexts within which that trajectory has been played out and which may have impinged on the instrument's development and its

global dissemination."

In addition to the aforementioned mission statement, Cottrell provides insight to the development of the saxophone as it relates to changing technology of the times. He explores the saxophone as an integral part of the social climate as he tracks its development into the 20th century and expounds on factors that continued to move it to a heightened state of popularity, dedicating an entire chapter to the saxophone as a symbol and icon. Two other chapters detail the saxophone's importance in jazz and classical music.

Cottrell knows that his discus-

sion of the saxophone and jazz will spark interest. "I'm sure that chapter is going to be the one that provokes the most comments, since it is the one where everybody will find that their favorite jazz player has been omitted," he said, adding that his inclusion of jazz saxophonists shows "how the saxophone had been important in underpinning the major changes in the tradition."

The Saxophone conveys an amazing amount of information about the influence and background of the inspiring reed instrument, and it's a thought-provoking manuscript for the casual sax enthusiast and expert alike. —Adam Larson

Caught

Jakob Bro Leads Rare Trio Date at London's Vortex

Keep them waiting, but not for too long. That was Jon Christensen's method as the Norwegian drummer—best known for his tenure in the Keith Jarrett European Quartet, the *Belonging* band—settled on the stage to perform at this very rare appearance in a London jazz club.

Christensen, who turned 70 on March 20, began his Feb. 18 show at the Vortex using just his hands. It was as if the drummer, who did not speak a word during the set, was saying, "Who needs sticks?"

It was left to guitarist Jakob Bro, whose music the trio played, to do the talking after a couple of tunes. The Dane's face appeared slightly stubbled, expectant and alert in front of a board of electronics, his lightly amplified guitar softly decanting abstract hymns to the night. Christensen by then had picked up some drumsticks, making the most subtle of brittle hits, reserving the power of his tympani-like mallet rolls for much later in the set.

Completing the trio in the middle of the stage was Harlem-based double bassist Thomas Morgan, wearing a cardigan he

would later remove, such as the hot house atmosphere of the packed club. Warm bodies and the added heat from the candles on the tables sent the room temperature climbing on what was a chilly Hackney night outside in the square.

All three players have one significant thing in common: They've all worked closely with trumpeter Tomasz Stanko, whose latest album, *Wislawa* (ECM), the first in his career to be recorded exclusively in the United States, has just been released, and on which Morgan appears.

Morgan stole the show frequently with his beautiful big tone and harmonic dexterity. The most remarkable tune of the night, featuring a monstrous groove from Morgan worthy of any self-respecting troll lurking in the annals of Norse mythology, was "And They All Came Marching Out Of The Woods." The mild-mannered Morgan was utterly transformed.

The Vortex felt like a recording studio, the place stacked with regular fans, newcomers and musicians. Before the Bro trio



took the stage, the support slot was provided by Partikel, the south London club Hideaway's regular Monday house band. With not a harmony instrument in sight, saxophonist Duncan Eagles with bassist Max Luthert and drummer Eric Ford impressed on the woozy "Conquistador," from their 2010 self-titled album. Think of the sound of JD Allen on *I Am I Am* played through the filter of an English sense of melancholia, and you'll get the measure of the fast-maturing Partikel. —Stephen Graham

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Jacám Manricks

Third-Generation Musician

It's too soon to know whether either of saxophonist Jacám Manricks' children will follow in the family tradition and become musicians. His young son and daughter are barely bigger than his alto at this point, but it's quite possible they'll experience a combination of nature and nurture that draws them toward a musical path, just as their father did. Manricks' grandfather was a jazz saxophonist and clarinetist in Portugal, while his parents were both classical musicians in Australia, where he was born.

The presence of Manricks' children can be strongly felt on his fourth album, *Cloud Nine* (Posi-Tone). He had originally performed "Ystävä Sä Lapsien"—a hymn from Finland that literally translates as "Friend Of Children"—at the christening of his son. Referring to his wife, who is Finnish, Manricks said, "She held me in a wristlock and told me I would be playing the song."

His second child, a daughter, weighed even heavier on his mind during the recording. His wife's due date happened to fall around the same time as the date of the recording session—and the two ended up occurring within a week of one another. Organist Sam Yahel remembers Manricks arriving to rehearsal directly from the hospital shortly after the delivery. "I felt wowed by the look on his face," Yahel said. "He had a little bit of a glow about him. You're making music with somebody and thinking it's something really deep, important and special, and then the guy goes to the hospital and his wife gives birth. That kind of puts things in perspective."

The blessed event was the direct inspiration for "Any Minute Now," a tune that shifts between a loose, chugging swing and a slightly tense Afro-Cuban feel, driven by Matt Wilson's expressive drumming. The piece captures a sense of excited apprehension. "It was a crazy time, but very joyous," Manricks said. "When you go through an experience like that, even for the second time, it's life-changing. You're witnessing a miracle. As a musician, it has a definite effect on you spiritually."

Manricks never knew his grandfather, who died before he was born. But the stories he grew up hearing influenced his own penchant for the saxophone, and he continues to wield his grandfather's Selmer Mark VI as his second horn. Just as important an influence was his jazz-fanatic father, a classical cellist born in Sri Lanka who studied in the United States and then joined an orchestra in Australia, where he met Manricks' mother, a British flutist.

"I grew up in Brisbane watching the orchestra rehearse while I was meant to be doing my homework," Manricks said. "Then we would go home, and my dad would play records for me—John Coltrane, Charlie Parker, Oscar Peterson. He had a ridiculous collection of great LPs."

Those twin influences remain intertwined in Manricks, who studied classical piano for more than a decade alongside his jazz training and continues to enjoy writing for large ensembles. His second album, *Labyrinth*, was composed for jazz quintet and chamber orchestra. Rattling off a list of influences on his composing and arranging techniques, the names veer from jazz masters—Duke Ellington, Lee Konitz and Eric Dolphy—to classical music by composers such as Charles Ives, Anton Webern and Morton Feldman. Manricks also draws on non-musical influences such as painter Mark Rothko, whose "color field" works made a profound impact on him.



"His concept was to get the viewer to really focus and look deeper into the picture for something inside," said Manricks, who tried to do something similar with "Rothko," a song from his debut album, *Sky's The Limit*. "It's about inviting the listener to hear every little noise, every little nuance, every little sound, everything audible in the music and to try to connect with that."

While his own music tends toward modernity and complexity, Manricks makes his living in part by playing standards at Manhattan restaurants. "I try to make the absolute most of every situation," he explained. "Playing the [Great] American Songbook, Cole Porter tunes, songs that Louis Armstrong made famous—for me, that's beautiful because I get to study all these different styles. They all have their own inner beauty, and it creates a hybrid form in myself that I've been able to draw upon in my own compositions and interpretational techniques."

That influence can be felt on *Cloud Nine*, which splits the difference between Manricks' complex compositional proclivities and the depth of feeling offered by an organ quartet. (In addition to Yahel and Wilson, the disc features guitarist Adam Rogers and a guest spot by trumpeter David Weiss.) "I tried to simplify," Manricks said. "With artists of this caliber, a lot of times less is more. If you try to write too much, you can cramp their artistic freedom and the vocabulary they've worked so hard to establish."

While he's not certain what his next recording project will be, each of Manricks' releases has been completely different from the last. "In an art form where each artist's voice can vary so much," he said, "selecting different musicians for each album rapidly changes the sound of your music. I like that surprise element."

—Shaun Brady



Phareze Whitted

Universal Thinking

Trumpeter Phareze Whitted does not hide his populist intentions. He titled his latest album *For The People* (Origin) and loaded it with compositions that highlight a bright tone and optimistic spirit.

"Music has the power to help mellow out some screwed-up philosophies," Whitted said at a cafe near his home on Chicago's South Side. "I'd like my music to speak to that. Believe in something—hope. I don't want to preach; I just want to help."

Growing up in Indianapolis, Whitted received considerable help from his musical family. His father played drums and his mother was a bassist. His uncle, trombonist Slide Hampton, drilled him with long practice sessions. But the easygoing trumpeter said he never received any parental pressure to pursue music as a career.

"There was a trumpet in one of the closets, and I just pulled it out and started trying to play it," Whitted recalled. "One of my brothers showed me the C major scale, and the rest is history. That's the way music is for me. It seemed like the natural thing for me to do."

That inclination blended with his educational drive. After Whitted graduated from DePauw University, he worked on his master's degree with David Baker at Indiana University. Whitted began teaching at the Ohio State University in 1992 and nine years later moved to Chicago State University, where he currently directs the jazz program.

Whitted's pivotal Chicago music lesson came when he shared a stage with saxophonist Von Freeman: "I asked him, 'What do you want me to prepare?' He said, 'Phareze, just think *universe*.'"

Whitted's universe has been wide enough to include performances with saxophonist Roscoe Mitchell as well as a week in Las Vegas backing Chaka Khan. He also performs in Chicago big bands, including the ensemble of legendary arranger Thomas "Tom Tom" Washington. But Whitted remains grounded through his small group, which played on his 2010 disc, *Transient Journey* (Owl), and on *For The People*. His guitarist, Bobby Broom, co-produced the new disc.

One crucial advantage to keeping his working band together has been its responsiveness to Whitted's deceptively tricky compositions. But he insists that his writing and editing methods remain straightforward. "Everything is based on melody and groove and whether it speaks to me," he explained. "If I can sit up, feel it, have it absorbing me, and I don't want to turn it off, it may have a shot."

—Aaron Cohen

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Mopo

Breaking Barriers

Its sound can be beguiling. That's when it's not ferocious, like a mean animal on the loose, ready to pounce and rip your heart out.

The Finnish band Mopo offers a unique combination of entreaty mixed with the restlessness of youth. The trio includes saxophonist Linda Fredriksson, whose playing (typically on baritone) is frenetic yet occasionally sweet; powerful drummer Eeti Nieminen, calling forth the spirits of Elvin Jones and John Bonham; and bassist Eero Tikkanen, providing the rock-solid center of the band's engaging sound.

At the 2012 edition of Finland's celebrated Tampere Jazz Happening, Mopo's crowded show in the barrelhouse nightclub Telakka was a fest highlight. (A promotional blurb for the band described its style as "drawing influences from jazz, 1970s punk and Finnish nature.") The trio's live set reprised much of its debut album, *Jee!* (Texicali), as Fredriksson furiously wielded two horns simultaneously, her playing a perfect mash-up of irresistible weirdness. The set also included new music that's bound to end up on Mopo's next album, slated for release next year.

The musicians offered multiple explanations for the band's name. "When you really listen, literally what it means is 'moped,'" Fredriksson said while relaxing near the Tampere artists lounge. "It sounds fresh," Tikkanen added. "Short and kind of happy, and fast, but not like a motor bike—because that's not how we are."

Thus far in its young career, Mopo has taken full advantage of opportunities to play high-profile events. The trio's appearance in August at Finland's Flow Festival created a buzz. "We were really lucky to be invited there," Fredriksson

said. "It was in the context of introducing new, fresh, young jazz bands—more like in a pop or rock style of festival," Nieminen recalled.

In the spring of 2011, Mopo played the Young Nordic Jazz Comets competition. "We got a qualification for the finals in Stockholm," Nieminen explained, "which we didn't win, but we won the Finnish [award]. In Finland it's a big deal, and as a result, we started getting a lot of attention."

The band recorded *Jee!* (the title translates as "Yeah!") in late 2011, releasing it in Europe last spring. A novel touch is the inclusion of the live-in-the-studio track "Metsärukkanen." "We arranged a large show," Fredriksson explained. "We rented a bus and invited our friends and people we didn't know, and then had a concert in the studio with some wine. People could walk around and dance while we were playing."

Fredriksson's baritone on "Metsärukkanen" is earnest and soft-spoken yet swinging. Elsewhere, the impish track "Hullun Valssi" is a crazy quilt mixing jazz and folklore, while the airy, expressionistic "Jäähvyäislaulu" represents a cooler, more subdued sound.

Mopo's compositions are credited to all three members. "Somebody usually starts with a theme, and then we work on it together," Nieminen said. "We'll hang out together, and the ideas come."

Asked about the element of 1970s punk in their music, Tikkanen said, "It's more like the rage and energy of punk." Nieminen added, "The punk factor is more like an attitude. It's like the new revolution in Finnish jazz, doing it with a punk attitude. We'd like to think we can go back to jazz when it was something new and powerful, breaking barriers."

—John Ephland

Cristina Pato

Galician Grace

Fifteen minutes into Cristina Pato's first set on Jan. 15 at Manhattan's Jazz Standard in support of her new album, *Migrations* (Sunnyside), after uncorking two ascendant solos on *gaita* (the Galician bagpipe), she took the microphone.

"How many people here live in New York?" Pato asked. "How many think they are New Yorkers? That's what this album is about. So many extraordinary people who find their voice in a place that is not your place."

A New Yorker since 2005, Pato is a native of Ourense, an old Roman city of 100,000 located in the Galicia region of northwest Spain. Recipient of an award saluting her as the 2012 *Premio Galega do Año* (Galician of the Year), Pato is a pop star in her homeland. Her personal charisma comes through in her work with Yo-Yo Ma's Silk Road Ensemble—she solos extensively in two sections of Osvaldo Golijov's suite "Air To Air," documented on the 2009 album *Off The Map* (World Village), and on a six-movement Vijay Iyer commission titled "Playlist For An Extreme Occasion" that features her on piano and *gaita*.

That charisma is also palpable in Pato's ravishing fanfare, improvisation and outro on "Pan Piper," from the 2011 various artists album *Miles Español: New Sketches Of Spain* (eOne), produced by Bob Belden. Conversely, on the 2010 album *Soas* (Boa), Pato showcases her considerable classical piano skills, supporting singer Rosa Cedrón on a program of primarily late 19th century Galician art songs.

On *Migrations*, arranger Emilio Solla creates improvisational contexts in which Pato, accordionist Victor Prieto, bassist Edward Perez, drummer Eric Doob and an assortment of guests (drawn partly from the Silk Road Ensemble) address not only the traditional *muiñeira* and polka repertoire with which *gaita* is associated, but pieces that Pato says "take the bagpipe out of the comfort zone." These include two Solla originals with tango and South Indian flavors, Miles Davis' "Blue In Green" and Antônio Carlos Jobim's "Dindi." In addition to playing *gaita*, piano, flute and *pandeireta*, Pato contributes vocals to the disc.

"My constant challenge is to find the right language," Pato explained in a Galician restaurant near her Greenwich Village home. "[The *gaita*] is a monodic instrument with 14 notes, and not



the full chromatic scale. Also, you are always fortissimo, yet the idea of dynamics and details is very important for jazz. To find chromaticisms that aren't on the instrument, I developed ways to slide and bend, trying to improvise more with colors and noise and texture than the actual melody. With piano, you have all these notes you can use; on *gaita*, making something interesting with those 14 notes keeps me always thinking."

For her piano gigs, Pato explained that she dons glasses and puts up her green-fringed hair: "It's the more polished Cristina, while the bagpipe is my wild side—like Dr. Jekyll and Mr. Hyde."

Pato dual-tracked early in Ourense, studying classical piano at conservatory and, two buildings away, attending a bagpipe school. By her teens, she was the only soloist in a touring bagpipe band. By age 18, she had recorded her first solo bagpipe album. At the time, she was continuing her studies toward a degree at Liceu Conservatory in Barcelona, where she'd moved at 17, the year she also began taking jazz piano classes with Guillermo Klein. Shortly after moving to New York, a chance meeting with Prieto—a fellow Galician and Liceu classmate—rekindled her jazz interest.

"As a pianist who never improvised and a bagpiper who was constantly improvising, jazz helped me take the piano outside the classical world and take the *gaita* outside the traditional world," Pato said. "Victor's freedom and facility helps me with my instrument, and the accordion is the perfect match for the bagpipe. The Silk Road Ensemble keeps opening my eyes to how things connect."

—Ted Panken



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Charles Lloyd in
his home in Santa
Barbara, Calif., on Feb. 14

Charles Lloyd

Tender Warrior

By Sean J. O'Connell // Photography by Paul Wellman

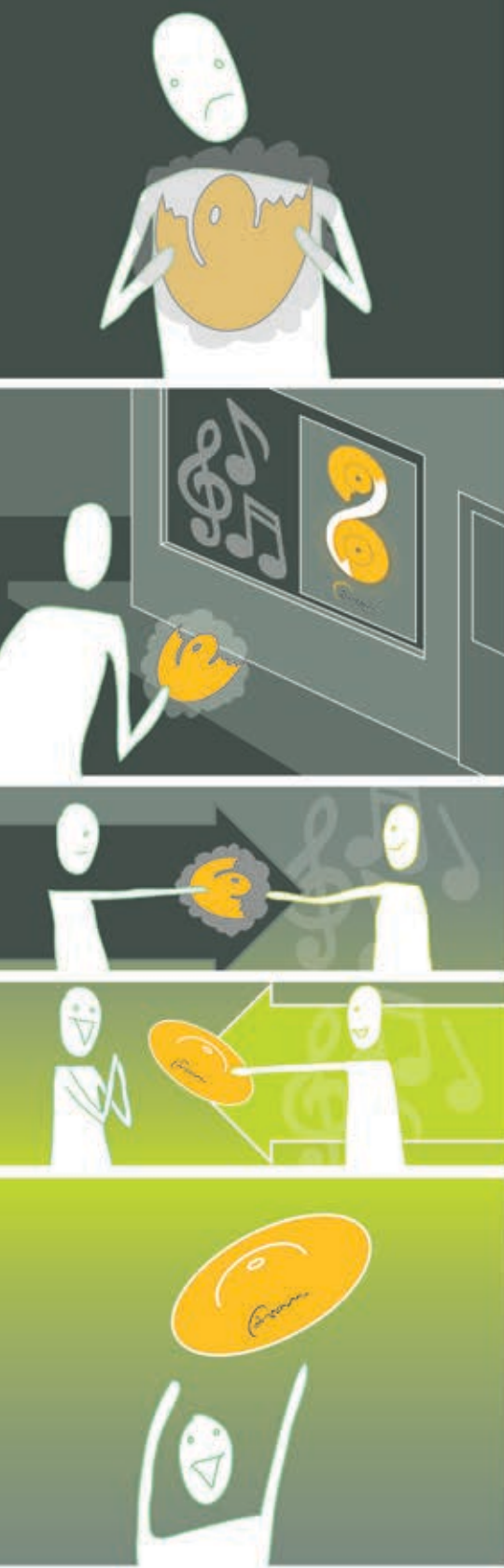
A good rain in Southern California can reveal so much. When the clouds let loose and a solid breeze filters the air, Santa Cruz Island appears with stunning clarity, revealing a towering, fertile land mass, full of history and mystery. The United States census lists the population of that island as 2. Twenty miles directly across the ocean, on a considerably larger landmass (Santa Barbara, Calif.), tenor saxophonist/flutist Charles Lloyd has managed to build up his own monumental and mysterious world with a similarly manageable population: himself and his longtime partner Dorothy Darr.

Lloyd left Memphis for Southern California in the mid-1950s, catching the waning days of the Central Avenue jazz scene, playing with Los Angeles legends like bandleader Gerald Wilson and multireedist Buddy Collette. In the early 1960s, he added swagger to Chico Hamilton's band before joining Cannonball Adderley's group. By the mid 1960s, Lloyd had set off on his own, leading a quartet that included pianist Keith Jarrett, bassist Cecil McBee and drummer Jack DeJohnette. Together they achieved the unthinkable, producing a chart-topping jazz album, *Forest Flower*, whose bright-yellow sleeve wedged its way into collections of jazz heads and rockers equally. They found themselves regularly sharing bills at the Fillmore with the Grateful Dead and Jimi Hendrix,

but the expectations and lifestyle that followed were not to Lloyd's liking. Within a few years, he had traded it for the solace of Northern California.

"When you are young, you have naive dreams, I suppose," says Lloyd, 75, of that time. "I still have them, but I had hit a wall and I decided that I needed to go away. If I wanted to change the world, I had to change myself." His self-imposed exile lasted until pianist Michel Petrucciani brought him out of retirement in the early 1980s. "The elders have always helped me, and so it was my honor to take him around the world for a few years. By that time, I was bit by the cobra and I had to continue to serve."

Lloyd has continued to serve ever since, releasing 16 albums in the last 24 years with the ECM label. Most of those releases have adhered to the instrumentation of that first successful band, and his most recent incarnation includes bassist Reuben Rogers, drummer Eric Harland and pianist Jason Moran (see sidebar). On Feb. 26, Lloyd and Moran released a duo



album on ECM titled *Hagar's Song*. This April, ECM will reissue Lloyd's first five albums—*Fish Out Of Water*, *Notes From Big Sur*, *The Call*, *All My Relations* and *Canto*—as a box set in the company's Old and New Masters series.

Lloyd's sound has always been imbued with a sense of melancholy and longing, but *Hagar's Song*, stripped to the essentials and riddled with 20th century jazz and pop standards, has a lingering sadness. The pair does strut occasionally, but the centerpiece, "Hagar Suite," is a devastating homage to his great-great-grandmother that churns with a barely containable broken heart.

Much of Lloyd's storied career is covered thoroughly in the documentary *Arrows Into Infinity*, co-directed by Darr. She has been Lloyd's partner—spiritually, emotionally and professionally—throughout most of his resurgence. The film has been a five-year labor of love for her that dug deep into the vaults, unearthing astounding footage from Lloyd's earliest playing days as well as some charming newer interviews with the likes of a pool-playing Ornette Coleman and a reverential Robbie Robertson.

"I don't talk much," Lloyd said in the middle of what proved to be a three-hour interview. That seems like a voluntary decision for Lloyd, whose ideas are measured but limitless. While overlooking the stormy Pacific Ocean, he offered a range of answers studded with riddles and metaphors.

DownBeat: Aside from your duo recording with drummer Billy Higgins, where you played a little piano, is *Hagar's Song* your first duo record with a pianist?

Charles Lloyd: Yeah, I think so. It's a beautiful experience when [Jason Moran and I] go exploring together. We had played some duo concerts before up in Maine, Romania, France. Jason and I are both from the South and a lot of this music comes out of the South. We have this instant simpatico thing, and from the first day he joined, it has been an evolution and growth. To

go on this highly personal journey of playing this duo record, we went with faith and a wing and a prayer. We are sound-seekers, and I become found in the music. I'm drunk with it all my life. Each time I play it is always my dedication to tell the truth. Truth and love, may that guide us—and I ask the Creator to give it to us because it's not my music that comes through. I'm like a reporter. The beautiful thing is the music informs. It always does such wonders for me and also for the audience. It's a sharing. Jason knew something of what I was going for. I didn't tell him what we were going to play or do for the most part. I like the freshness of what happens when we go on this journey.

How did you come to work with Moran?

He expressed interest to my drummer, Eric Harland. He heard us play at Carnegie Hall in 2005. He and Eric grew up together in Houston. Eric said, "He *understands*." Geri Allen was playing with me at the time, but she had a conflict of schedule and could only do half a big European tour. I don't like to go out in the middle of this journey to the mountaintop and split it like that, so we invited Jason along.

It was trust and a leap of faith. Jason is a very beautiful soul. My music dances on a lot of shores, and he has this ability to have this archaeology and wisdom of the ancients. He's a composer and a seeker who is always growing and working on himself.

The list of pianists you have employed is impressive—Keith Jarrett, Michel Petrucciani, Bobo Stenson, Brad Mehldau, Geri Allen. Is there something that connects all of them?

They bring what they bring, and I don't bother them. They come ready to serve. We are in service and the right attitude and focus is what allows it to happen. I grew up around one of the greatest pianists ever, Phineas Newborn, when I was a young child in Memphis. He became my mentor and I think he planted a seed in me, so



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many great pianists have expressed an interest to play with me. These pianists are all different but the sound quest is in all of them. They are ecstatics and they like the high zone. They've built the stairways to get up there. You can't just jump on the roof and jump down. You'll break your legs.

What is the effect of recording so close to your home in Santa Barbara?

Well, it's homemade. Billy Higgins taught me that. We always recorded in Europe because my record label, ECM, is in Europe, but Higgins' health was failing. He needed to be near UCLA for the medical situation. He liked to be near his mosque. Higgins wanted to record at home. He thought it would be fantastic if he could record on his own drums. The first record we did that with was [2000's] *The Water Is Wide*. ECM had the respect and trust in us to go and produce this record. We wanted to get the purest sound we could. The musicians love to come up here and visit us. We have a special low-key environment. We recorded [2010's] *Mirror* up here, too, and it was well-received. For this duo recording, we chose the same path. I like to be at home and sleep in my own bed if I can and be wakeful. We must be prepared wherever we are, but it's a nice luxury to be able to do it at home. It allowed the recording to unfold in an organic way.

How did you end up calling Santa Barbara home?

We lived in Big Sur during most of my retreat days. I left New York in the '70s somewhere and came to Malibu briefly. I took a house at the beach and cleaned up my act. I had habits that weren't conducive to my best self. I wanted to go deeper inside so I moved up the coast to Big Sur. My nearest neighbor was a mile-and-a-half on either side of me. I was able to do the interior work that I needed to do. As a young man, I had this dream of changing the world with the beauty of music, and then I realized at a certain point that I hadn't accomplished that because the world is a vast place. If I wanted to change the world, I had to change myself. As a young man, I put my six-shooters away and I went into the woods and I charged my batteries for a decade or more. We were happy in Big Sur, but I got ill and they had to cut me open in 1986 so I came down to Santa Barbara.

After putting your six-shooters away, did you come back using the same weapons?

This general comes to the monastery and he's going around chopping off heads of these monks. He says, "Do you know who I am?" to this monk, and the monk says, "Well, do you know who I am?" The general says, "I'm a guy who can chop off your head with one fell swoop," and the monk says, "Well, I'm a guy who can sit here and not blink." I had to be a tender warrior. It's an old saying that a general can conquer a thousand armies a thousand times but one man can conquer himself once. Who's the greater? So I went to do the hard work of facing the mirror of my inadequacies, to be able to come back better

able to serve. I had to do some healing because that's what this music is. It's a healing art. It lifts the spirit.

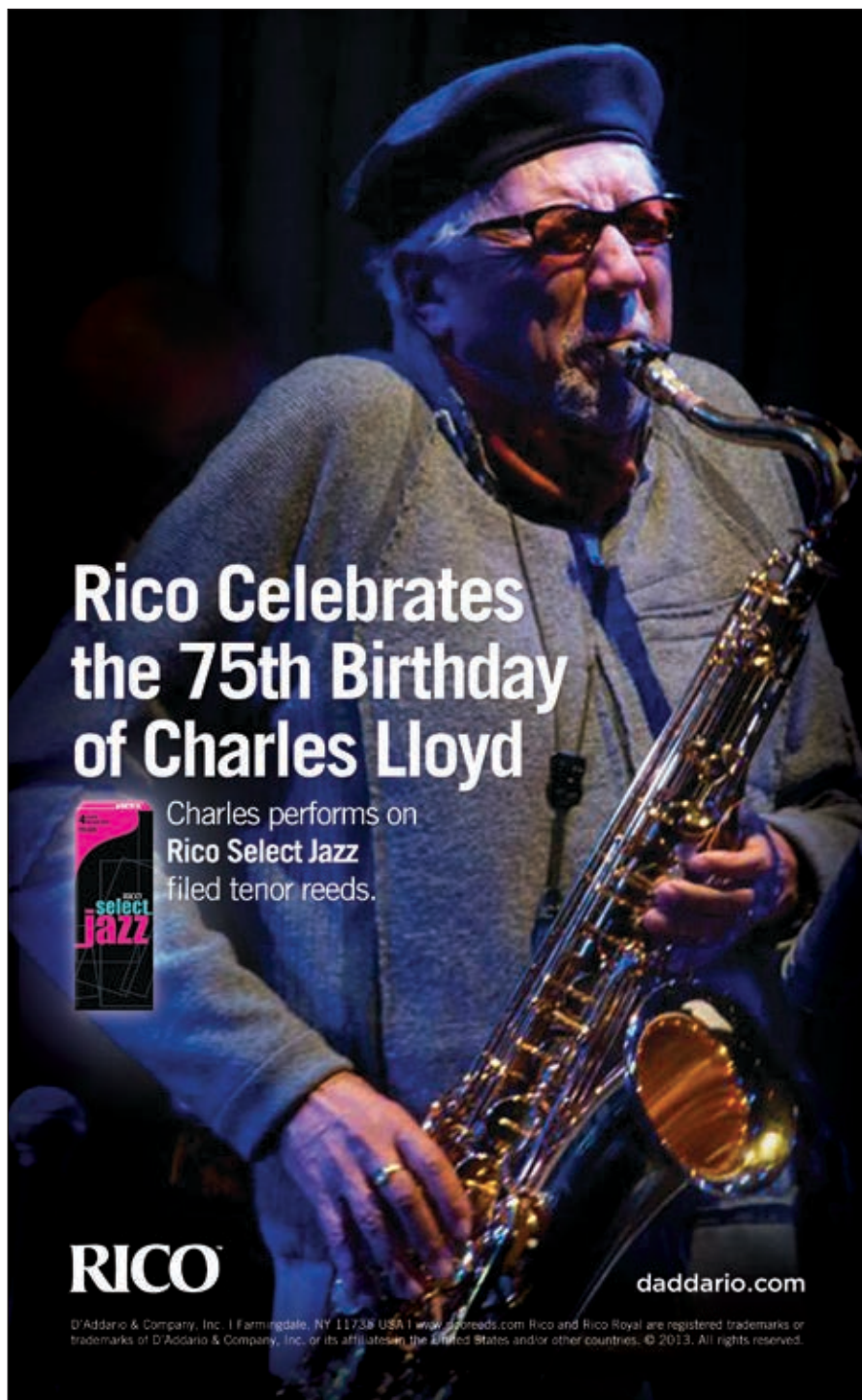
What does this environment do for you? How much does it inform what you do?

It's simple living and high thinking, a Thoreau way of living. I thrive in nature, and then when it's time to go out in the world, it's fuel to give me the strength to go on. I'm blessed that the Creator has continued to endow me with the music. All of my musicians have understood that we have stood on the shoulders of those who

have passed, yet we have tentacles into the sky because that's what they want us to do. The song is ongoing, and in each of our lifetimes we must sing the song. It's a song of freedom and wonder, truth and love.

Your wife has made a full-length documentary about you that is touring film festivals. How does it feel to be the subject of a documentary?

This is my life from the get-go. It's so amazing and such a blessing, all the love and care that she and [filmmaker] Jeffrey Morse put into it. I'm really blessed. After I was gone for all those



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years, when I came back, the music businessman said, "You have to get to the back of the line." I said, "Did I not bring something? I've been away polishing the diamond sutras." And he said, "Music is only 10 percent of this stuff." I immediately knew that wasn't the arena for me. A friend said, "You should record for ECM."

And now, 24 years later, you still record for ECM. What has that relationship been like?

It's been beautiful because I've been able to unfold the music. I've had a home, a place that allows my heart to grow and report back to music lovers around the world the condition of the condition. There's a saying in India: Fame and fortune is like a hog plum. It's big and it looks really juicy. You bite into it and it'll break your teeth off cause it's all pit and skin. You have to have the love inside of you for it. You have to have the grace to be met. I've found in life if you are sincere, you will be met because what you are looking for is you. We have our wings. We do what we do, and I think it's a state of grace to be able to have something to report and to be inspired to do it and then to have a home [in which] to do it. All of that needs to come together. They keep things in print. Many of my recordings from the past, you can't find them now. The first record I made for ECM was *Fish Out Of Water*, and that was a beautiful, special recording to me. I had been in silence for a decade living in the forest. Out of that silence this sound came, and it's been great to have a company where people are all there because they love music. You have to search in life, and I encourage young people to search for quality, not the least-common denominator. That's been around a long time, and they'll smoke your eyelids.

Your first five records for ECM, from 1989 to 1996, are being reissued as a box set. Did you revisit the records before their release?

No. Sometimes I'll hear them in my life experience, in my travel. It always touches me that the work has been and continues to be around. My thing is about always going forward. Occasionally I hear *Fish Out Of Water* or *The Call*. They still live and they're still fresh. That's the

reward, that the music is still out there and people can still get to it. I'm proud of that.

There are quite a few standards and a few rock songs on *Hagar's Song*. How did you come to choose them?

There are these beautiful standards, some I've carried with me since childhood. I'm very moved by great composers like Billy Strayhorn and Duke Ellington. There are so many greats in our field, but I'm particularly drawn to them. What I love about Strayhorn and Ellington is the rich har-

monic territory and deep melancholia, things that touch me deeply in a place where my heart is. Those two went naturally together. Jason's wife [Alicia Hall Moran] had just been on Broadway in *Porgy And Bess*. I made a nod to her. I recorded "Bess, You Is My Woman Now." There was a song when I was kid sung by Chris Connor called "All About Ronnie." I recorded that because that was a childhood anthem to me. It kind of spoke to me in a way that Billie Holiday speaks to me. I sang her song "You've Changed."

My friend Levon Helm had just ascended a

JASON MORAN: *Enthusiastic Support*

Pianist Jason Moran has been a member of Charles Lloyd's New Quartet since 2007. He came onto the scene 10 years earlier, while still in college, applying lessons he had learned (from pianists like Andrew Hill and Jaki Byard) to saxophonist Greg Osby's band. Moran has built a considerable reputation as a bandleader with his trio the Bandwagon, earning a MacArthur Fellowship in 2010 and winning three categories in the 2011 DownBeat Critics Poll: Jazz Artist, Jazz Album (for the Blue Note disc *Ten*) and Pianist of the Year.

Despite all the accolades, Moran does not always search for the spotlight. "I felt this thing happening where I wasn't getting to play with other musicians that I wanted to play with," says Moran. "I just wasn't called because I was a bandleader. But I love a supporting role." After getting back into playing sideman gigs with artists such as reedist Don Byron, Moran joined forces with Lloyd through a high school classmate, drummer Eric Harland.

Returning to the sideman role came easily to Moran, who wasn't daunted by the history of Lloyd's piano bench: "When I got the gig, I only listened to a little bit of his earlier material because I thought the way Keith Jarrett was playing on there was so free and open. I was like, 'That means I can do anything.' Plus, Charles is free and open."

That limitless feeling has paid off with Lloyd and Moran's new duo album, *Hagar's Song* (ECM). "In a duo, you're naked," says Moran. "My role is to deal with the space that the sound has. I might say, 'I should keep a tempo together for a sustained amount of time,' but keeping tempo does not necessarily define a band's sound. Making music that moves physically and emotionally—that's what the goal is. The beautiful thing about it is that [Lloyd and I] don't have to explain much to each other. My main job in the duo setting is to create an orbit for the music and if I want to, to create the black hole as well."

Hagar's Song was recorded in April 2012 in Santa Barbara, Calif., which is Lloyd's home base. Moran credits the California setting with contributing



Lloyd and Moran's new duo album is *Hagar's Song*



The duo in concert at Munich's Haus der Kunst on Feb. 2

immensely to the sense of telepathy in the recording studio. "When Charles is in his home environment, he's in a calm space," Moran says. "I live in New York and it's a rat race there. Literally. It makes me really appreciate going to California. It's a nice space for me to actually breathe, to inhale and exhale. It seemed quite right for the music we were going to play—we could lean back into some of these songs. When we turn up the heat, [it's] a different kind of fire there."

Often that fire involves an approach that's quite different from what Moran would do when leading his own group. His experiences with Lloyd have forced Moran to get back to the essence of jazz accompaniment, whether the material was composed by Lloyd, George Gershwin or Bob Dylan. "You have to really lay down the carpet with Charles," says Moran. "And it has to be a plush carpet for him to walk on." —Sean J. O'Connell




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day or so before we went into the studio. I was affected by that. I remember him warmly and I wanted to sing “I Shall Be Released” to him and to all of us.

The five-part “Hagar Suite” is the focal point of the album. Can you explain some of the story behind it?

That is a set of pieces that are difficult to talk about. It’s a suite for my great-great-grandmother Hagar, who lived in the early 1800s. The thing that saddens me so much is that I know a lot about my grandmother and my great-grand-

mother because my great-grandmother was Sally Sunflower Whitecloud. Hagar was my great-great-grandmother, and she was taken from her family in lower Mississippi at the age of 10 up to Bolivar, Tennessee, and sold into slavery. I want us all to think about what it is to take a 10-year-old child. Slavery is horrendous to begin with and it still goes on around the world. I think that we are all God’s children and we need to rise above this kind of mentality of plunder and thousands of years of throwing rocks at each other. Maybe I’m not meant for these times, but that must not be so because I’m still here. I wanted

to sing a song to her. I wanted to deal with her being alone and being sold on the auction block, a 10-year-old kid alone, away from her parents. It’s a very tragic story. It’s my way of addressing the ancestors.

How old were you when you learned the story?

I only learned that story within the last year or two—from Dorothy, who had made a film on my grandfather who had lived in Mississippi. She went to the courthouse and checked all the records. She uncovered this and it profoundly affected me as an adult. So I had to address



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it. It was in my soul and it’s ongoing. This is a process. I’ve never gotten good enough to quit. I’m still striving to make that sound which would allow me to go into the forest and put on a loin cloth and put it down. I haven’t gotten to that place. In my mind’s ear I hear the sound and it’s always calling me.

Are there any musicians who were good enough to quit?

That’s not for me to say. I’ve heard many geniuses and greats who seemed to have it all. I remember when I was in New York in my twenties, hearing Johnny Hodges with Duke Ellington and Harry Carney. Phineas Newborn turned me on to Charlie Parker at age 9. All of my life I have heard these greats, but it’s for them to say. It’s not about quitting. It’s about going forward.

Sleepwalking isn’t something I’m interested in. We are all spirits on a human journey. We’re passing through here. This is not our home. You can’t build a house on a bridge. Divinity is our birthright, but we get hypnotized by the world and think there is something out there of the glass bead game that’s intriguing. Mostly it’s a lot of detours. Most of what they show us about civilization is not the direct path. There is always something about rising above. You fall many times in life, but the important thing is to get up and keep moving forward.

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FRANK ZAPPA A SERIOUS MAN

FOR MOST MUSICIANS, A CAREER ENDS AT DEATH.

A rare few, however, remain nearly as “active” after death as they were during their lifetimes. Charles Mingus, Elvis Presley, Duke Ellington, Woody Guthrie and Thelonious Monk, for example, have all continued to release new recordings, reveal new compositions and inspire new live performances since succumbing to their own mortality. The same is true of Frank Zappa.

It's true that all six of these men were extremely talented composers and performers, but there are numerous gifted artists (e.g. Count Basie, Bud Powell, Roy Orbison, Leadbelly and Laura Nyro) who have not enjoyed the same posthumous success. What makes the difference?

Well, it helps to have a connection with a fan base that can't be replaced by ties to any other artist. Zappa's fans, like Mingus', can't find that idiosyncratic sound anywhere else nor the outsized persona of such an outspoken, gadfly genius. One key factor seems to be the presence of a family member who will constantly push for new recordings, concerts and projects, even after the artist is dead. Mingus' widow Sue, Presley's widow Priscilla, Ellington's son Mercer, Guthrie's daughter Nora, Monk's son T.S. and Zappa's widow Gail have all been indefatigable in that regard.

Gail Zappa, for instance, has recently reclaimed the rights to her late husband's entire recorded output and reissued 60 titles (22 of them newly remastered) on the revived Zappa label, a dozen per month from July through November last year. She continues to work with symphony orchestras around the world to perform Frank's classical scores.

Meanwhile, her son Dweezil leads Zappa Plays Zappa, a band devoted to live performances of Frank's music. Without the approval of the Zappa Family Trust, several of Frank's former musicians continue to mount tours and one-off concerts of Frank's music. Frank Zappa seems to be as prominent in the culture now as he ever was when he was alive.

“Mingus' writing was special because he had all these tempo changes in each piece, and there were a lot of the same things in Frank's music,” claims baritone saxophonist Ronnie Cuber, who has played in both the Frank Zappa Band and the Mingus Big Band. “But Frank also had that rock element—it was rock and then some. I loved playing with him because it was so challenging. You really had to study his music and be on your toes. There were all kinds of time-signature changes, songs in 7/8 and other odd meters. He could be really funny, but on the bandstand, he was all business.”

“The giant Zappa fans I've met over the years are part of an anti-establishment clique that will always be around,” says Frank's former guitarist Adrian Belew. “To his followers, Frank represents the way they'd like things to be; he's a hero to them. He had a way of living the way he wanted and

By Geoffrey Himes /// Photography by Paul Natkin

A full-page photograph of Frank Zappa performing on stage. He is wearing a blue t-shirt, a purple cardigan, and a dark blue scarf. He is playing a red and yellow electric guitar. The background is dark.

Frank Zappa
performing at
the Uptown
Theatre in
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saying what he wanted that other people identify with. Frank would always tell you how he really felt. He didn't follow rules, and his music didn't, either. It's not a fad; it's not something you get into because the media told you to. It's because the music really speaks to you. That, and the fact that the music is so incredible."

"For all the comedy, the music had a lot of substance in it," argues saxophonist Ernie Watts. "Any time you have music that's on a high level, it transcends time constraints. Like Miles and Trane, Frank's music sounds good in any time period."

Watts and Cuber are just two of the many jazz musicians who played in Frank's bands. Others include George Duke, Jean-Luc Ponty, Billy Cobham and Randy and Michael Brecker. Some of them continue to play Frank's compositions in their own sets or at special concerts or festivals dedicated to the composer. Duke, for example, included a 20-minute mini-set of Frank's tunes during his 2009-'10 tour, which was documented on the DVD *George Duke Band Live In Prague*. Watts was the special guest when the Chicago Jazz Orchestra presented "A Tribute to Frank Zappa" on Dec. 29 at Chicago venue the Park West.

For the latter show, jazz bassist/composer Dave Morgan rearranged selections from such works as Frank's 1972 album *The Grand Wazoo* for a conventional jazz big band: reeds, trombones, trumpets and rhythm section. The lines were the same, but the timbres were very different.

"To me, Frank Zappa is the quintessential postmodern composer," Morgan says. "He knew an incredible amount of music from all genres, and appropriated everything he was interested in into his art, creating amazing musical collages that destroyed all of the barriers between jazz, classical and pop—and between high and low art. He was 'sampling' music before it was fashionable, but rather than simply ripping from digital recordings, he notated the sounds and taught living musicians how to realize the 'sample.' While he famously stated that 'jazz is not dead, it just smells funny,' he clearly appropriated many techniques and sounds from jazz, and used many terrific jazz-oriented players in his ensembles."

Concerts such as those by Duke and the Chicago Jazz Orchestra are essential to a successful posthumous career. Sure, the albums are always there—as long as someone keeps them in print and online—but it's hard to attract new fans with merely a CD hiding in a bin or as a line of type on a download menu. You need the visceral connection of a live show to lead new converts to the recordings. And if you don't attract new fans to replace the aging ones, then a posthumous career can be quite short. That's why Frank's 43-year-old son Dweezil has devoted himself to Zappa Plays Zappa, a rock 'n' roll sextet focused on live performances of Frank's music.

"That's the challenge: how to find that younger generation and get them into it," Dweezil says. "In 2006 most of the audience at a Zappa Plays Zappa show was between 50 and 75, but since then we've seen a diversification. We've been playing different kinds of venues and festivals to put ourselves in front of younger audiences. We have a keyboard player in his mid-20s, Chris Norton, who didn't know Frank's music at all, but he heard us playing it, and said, 'I've got to learn that stuff.' He learned it to the point that he wanted to audition for the band. We hear that from everyone who likes Frank's music. It's like a light goes on: They say, 'Oh, I didn't know you could do this. I want to explore more of that.'"

Frank's son Ahmet was involved in Zappa Plays Zappa for a while, but he left to pursue

"I KNEW THE MAN I WAS MARRYING WAS A COMPOSER, NOT A POP STAR."

—GAIL ZAPPA

film and books. But Dweezil carries on, insisting on exact fidelity to his father's original scores, improvising only when those scores call for solos. For each of the past three years, Dweezil has led a four-day music camp that he calls "Dweezilla in the Catskills." He's constantly surprised by how little music history the incoming students know. "I've had kids look at a drum kit," he recalls, "and say, 'Oh, that's what they used to use to make drum beats.' And I say, 'No, they still use it.'" Part of his mission, he says, is bringing that history to a new generation.

Even if these various live performances draw new fans to the recordings, the albums need to be presented in a way that highlights the full scope of Frank's composing. "The real problem," Dweezil adds, "is that too many people think of his music as novelty music. They say, 'Oh, he's the guy with the kids who have funny names.' People go, 'Oh, I've heard 'Don't Eat The Yellow Snow' and 'Valley Girl,' but that's just scratching the surface. And what's below the surface hasn't been promoted very well. That's changing with this reissue program."

The reissues are the result of Gail's ongoing campaign to promote her late husband's legacy better by controlling his work as much as possible. Frank had been one of the few artists who controlled all his recording masters, but when he was dying in 1992 and 1993, he had insisted that Gail sell the rights.

"He said, 'You're going to sell the catalog,

and this is how the deal's going to be structured," Gail remembers. "I didn't want to, but it didn't matter. My obligation was to do with his legacy what he wanted me to do. He said, 'Sell it and get out of the business; it's too horrible.' I said, 'OK.' He just wanted me to relax. He wanted to be able to provide for me for the rest of my life. He said this is the best way to do it, and this is how it should be done. Frank was a pretty conservative guy fiscally."

Frank died on Dec. 4, 1993, and Gail completed the sale of the catalog to Ryko Records in 1994. For the next 18 years, the recordings were out of the family's control, and Gail wasn't happy with what happened. In her view, Ryko emphasized the novelty aspect of Frank's music at the expense of its more substantial elements. When Warner Bros. purchased Ryko, including the Zappa catalog, in 2006, Gail saw her chance. She filed a lawsuit to force a different handling of Frank's music. Coincidentally, Frank had filed a similar lawsuit against Warner Bros. in 1977, winning the rights to his music in 1982.

"My problem at this time was not with Warners," she explains. "They were just the party that purchased Ryko. I was very distressed by some positions taken by Ryko that [I believe] infringed on the rights of the artist. Every time you do something that redefines the artist, especially in a public forum, it's like another version of identity theft, and that distressed all of us in the family. We didn't think Frank was a pop star—never. When I got married, I knew the man I was marrying was a composer, not a pop star."

The negotiations took six years, but eventually the Zappa Family Trust reached a settlement with Warner Bros. As for the details, Gail will only say, "They made us the offer we couldn't refuse—for all the right reasons." She immediately made plans to release 60 albums—what she calls "the primary catalog"—to iTunes and to release physical CDs at the rate of a dozen per month. To handle these releases, the family resurrected Zappa Records, the label Frank had used in the late '70s to release three albums—*Sheik Yerbouti*, *Joe's Garage: Act I* and *Joe's Garage: Acts II & III*—before he formed Barking Pumpkin Records in 1981. Universal is handling the distribution of the new CDs and eventually vinyl LPs.

While the Zappa family is finally happy about the presentation of Frank's recordings, they are unhappy about bands, festivals and concerts that use Frank's name without permission. Anyone can legally record or perform a composition that's already been published, as long as they pay the standard royalties, but using a trademarked name in publicity is a murkier area. The laws vary from state to state, and they are unevenly enforced. There are no standard royalties, and every agreement is subject to unpredictable negotiations.

"I'd love to be inclusive and feature other musicians playing Frank's music on our website," Gail says. "I constantly encourage them to pay licensing fees, but they don't pay. When you play a concert and advertise it as a show of Frank Zappa's music, you have to obtain a license

from the copyright holder. When you refuse to do that, that's insulting to Frank's music and to his memory. He certainly never treated any of them like that. He paid them to play for him, and they should pay his estate for his music."

"I like the fact that other people want to do the music," adds Dweezil, "and some do it better than others. What I object to is when people want to change the music or if they use the music to draw attention to themselves. There are some alumni who claim a role in the music that they never had. It's like they're trying to dupe the audience. And when people say, 'We're going to rearrange the

music,' often it's because they *can't* play the original parts, and I don't like that, either."

This issue of rearranging Frank's music opens a window on the sometimes uneasy relationship between the Zappa family and the jazz community. Jazz musicians, of course, are constantly revising music through improvisation, but Frank had a very different methodology, a more classical approach to music-making. He meticulously wrote out parts for every instrument, even the drums, and expected his musicians to play the score as written except in passages clearly defined as improvised solos. He loved hiring jazz



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musicians because they had the technical facility that rock musicians often lacked and the flexibility that classical musicians were often missing, but he expected them to play the scores.

"We don't ever take Frank's music and say, 'Hey, let's do our own thing with it,'" Dweezil claims. "We study the record and try to do it exactly, except for the improvisational sections. And even some of Frank's guitar solos are so integral to the composition that I try to learn them. We may take multiple versions of the same song and form a hybrid from those. Our responsibility is to treat Frank's music the same way an orchestra would treat a Beethoven score: to preserve it for musical history. Some people say, 'Why don't you modernize it to attract younger kids?' And by that they mean, 'Why don't you bring out a rapper to say, 'Yo, Frank Zappa!'" But an orchestra would never do that to a Beethoven score."

"I strongly resist the temptation of 'arrangeritis' when working with Zappa's music," says Morgan. "I'm not trying to 're-compose' Zappa like Bob Brookmeyer re-composed standards. Frank Zappa doesn't need re-composition—he knew what he was doing. I'm simply creating fairly accurate transcriptions and then arranging them for this instrumentation. One thing that Zappa didn't get into too much was creating complex harmonic progressions for improvisation. Often times there is incredibly complex written material followed by 10 minutes of jamming on one chord. I find that a bit tedious after a while, so I've tried to incorporate a little more harmonic interest into the blowing sections to keep it fresh for jazz players, without losing the inherent 'Zappa-ness.'"

Duke, who served two stints in the band, argues that Frank was more open to improvisation than some people believe. If you played something different at rehearsals and sound checks, Duke claims, Frank would often say, "I like that; let's put it in," or he might say, "Try something else." The music wasn't entirely set in stone.

"In a funny way, there was more jazz in Frank's shows than in a lot of the jazz bands around at the time," Duke argues. "A lot of it was improvised and he'd let you go. But he was orchestrating things. He had these hand signals and we knew what they meant. If he wanted the rhythm to slow down he'd pull out an imaginary rubber band from his left shoulder with his right hand and pull it out to slow down, and then when he let go, we'd go back to regular tempo. When he gave you the middle finger, you'd take whatever note you were playing and go straight up the instrument, as if the finger were stuck up your ass and you went, 'Oink.'"

Belew, who went on to play with David Bowie, the Talking Heads and King Crimson after his time with Frank, has never considered himself a jazz player. But his rock 'n' roll experience was not enough to handle Frank's compositions.

"I grew up self-taught," Belew admits. "I learned by playing what I liked and almost all of that was in 4/4. I was 27 years old when he discov-

ered me, and I had no idea of what odd time signatures were or how to play them. He explained it to me this way: 'It's not that you count out every beat; it's that you count the accents. You just have to feel where the accents fall and that makes it 3/4 or 7/4.' I think it helped that I started out as a drummer, as Frank did."

Watts recognized the rock 'n' roll foundation of everything Frank did, no matter how complicated things got. One could hear echoes of classical composers such as Stravinsky, Messiaen and Alan Berg, Watts says, and even jazz composers such as John Coltrane and Ornette Coleman. But it was all



Zappa onstage in Chicago on Sept. 30, 1978

PAUL NATHAN/PHOTO RESERVE

channeled through a rock 'n' roll electric guitar.

"Harmonically it was more abrasive than you find in rock 'n' roll," Watts acknowledges. "There were more irregular rhythm patterns as well as harmonic tools like 12-tone and fourths that you don't find in rock 'n' roll. But at the same time he liked the feel of rock 'n' roll. He was an electric guitar player and that was how he thought about music."

"He dug the blues," says Duke, "even though he would break things down mathematically. He would say, 'Now I'm going to play three over four, then five over four, then seven over four.' He wanted music to be unorthodox and this allowed him to do that. He wanted people to wonder where the beat was. Anything that was in 4/4 he called a 'pedestrian beat,' and he didn't want that. But when he played the blues, he could sound like Howlin' Wolf."

It's a challenge to present a comprehensive view of Frank's oeuvre because it contains so many incongruous parts. It would be easy to focus on the low-brow humor at the expense of the high-brow composing. A classical music buff might appreciate Frank's meticulous scores but overlook the brilliance of the freewheeling improvisation; a jazz fan might do the opposite. Critics who laud Frank's shifting time signatures might inadvertently slight his bluesy rock guitar. Presenting the world with an accurate picture of the multifaceted Frank Zappa isn't easy. But that's the challenge that Frank's widow and son have taken on—because they feel they have to. After all, who else is going to be as devoted to the totality of the music as they are?

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Alexander von Schlippenbach

DRIVING FORCE

In 2004, pianist Alexander von Schlippenbach

observed the 60th birthday of his old friend Evan Parker by presenting him with a folio containing the complete works of Thelonious Monk, hand-transposed in pencil for B-flat tenor or soprano saxophone.

While this extravagant gesture denoted Schlippenbach's loving esteem for a kindred spirit, it also encapsulated his decades of immersion in Monk's music, as documented on *Monk's Casino* (Intakt), a three-CD opus from 2005, on which Schlippenbach assembled a quintet to perform Monk's entire corpus in a single evening of three 75-minute sets. Seven years later, Intakt released *Schlippenbach Plays Monk*, a solo piano meditation on which he intersperses less-traveled Monk repertoire with original works and improvisations based on 12-tone material, a subject that Schlippenbach explored on the intense, mid-aughts solo recitals *Twelve Tone Tales (Volumes 1 and 2)* (Intakt) and on 2011's *Blue Hawk* (Jazz Werkstadt), on which he and trumpeter Manfred Schoof, his collaborator for more than half a century, perform 15 duets. Serial music refracted through a jazz sensibility is also part of the fabric of *Iron Wedding* (Intakt), documenting a 2008 two-piano encounter with Aki Takase, Schlippenbach's wife.

"In the same way that Alex is an undying fan of Monk, he's also an undying fan of Schoenberg," said Parker, who first played with Schlippenbach in 1968. In 1972, he joined Schlippenbach and drummer Paul Lovens in an ongoing trio—most recently heard on 2007's *Gold Is Where You Find It* (Intakt)—that has remained steadfast in its commitment to *tabula rasa* improvising for more than 40 years.

"He's assembled a huge arsenal of patterns and vertical structures," Parker continued, noting that these raw materials are the bedrock of the spontaneous conversation undertaken by the trio—or the international ensemble known as the Globe Unity Orchestra, of which the trio is the core—in any performance. "Nothing is discussed in advance, and everything is allowed. What matters is what happens after the first gesture."

Schlippenbach launched the Globe Unity Orchestra in 1966 at Germany's Donaue-schingen Festival, a premier showcase for European contemporary music. It was a ground zero moment in what Joachim-Ernst Berendt has termed "Die Emanzipation," denoting the process by which a trans-national cohort of young musicians from Britain and the Continent, initially inspired by such American avatars as John Coltrane, Ornette Coleman, Cecil Taylor and Albert Ayler, broke away from their models and started to develop their own sounds.

"Globe Unity was like a hopeful political metaphor," said George Lewis, who referenced his own long history with GUO in the program notes for the 2006 date *Globe Unity—40 Years* (Intakt), on which he also performed, augmenting recent collaborations with Schlippenbach in both the trio and various chamber configurations. "He's addressing European

By Ted Panken

contemporary music, which is perceived as a very elite, high-culture art form, and he says, 'I am going to play jazz and jazz is going to be part of the European high-culture consensus.' That challenged a lot of fundamental ideals—nationalist ideals, even racial ideals."

Lewis noted that Schlippenbach, concerned that the term *free improvisation* might be used to distance him from the jazz tradition, was firm about describing his music as "free-jazz." "At this point you have to say that he is part of the jazz tradition," Lewis said. "He likes to make the piano ring, like Fred Anderson made the saxophone ring. There are these sharp, intense gestures, and he gets into this trance of ecstasy, which he then cuts back on, so there's an awareness going on at the same time."

That awareness was evident last November, at a lecture-and-performance at the "Jazz and Social Relevance" conference sponsored by the University of Heidelberg's American Studies Department. Schlippenbach, 74, followed a brief recital with a pithy discourse—in English—that traced, as he stated, "the emergence of free-jazz in Europe" and GUO's origins. Later, he sat with DownBeat for a conversation.

DownBeat: What is your personal history with Monk's music?

Alexander von Schlippenbach: I have been busy with Monk, strange enough, almost from my beginning with jazz. For one year at the end of the '50s, there was a jazz school connected with the Cologne Musikhochschule, where I had a very nice piano teacher—the only jazz piano teacher I ever had—named Francis Coppieters, a Belgian from the radio band. He introduced me to the Monk piece called "Work," which I rehearsed and played. I found it quite interesting and very different from the other jazz with all the well-known clichés. So I tried to find a way to learn Monk's other pieces, and over the years they came together.

All 70 of his tunes are gems, each with its own strong character; this is what I appreciate most about him. But I don't think there is much of a link between Monk's music and my style of playing. When I improvise, I am trying to find a way to keep with the theme, not just do brilliant choruses on the changes like most of the piano players do, but to get the *idea* of the piece.

Through what threads in your consciousness do you relate to Monk's music?

There was a guy in my boarding school who could play the boogie-woogie, which impressed me, and I tried to imitate him. I learned the blues with this. Through the years, every night from 12 to 1 a.m., I listened to the "Voice of America Jazz Hour" with Willis Conover, which was very important—it gave me good information about new things. All my money went to buy records, which I transcribed and copied, trying to play bebop and traditional jazz. I heard Oscar Peterson and Dizzy Gillespie with Jazz at the Philharmonic, and it changed my life. Oscar

made an impression on me—one of the greatest piano players in the history of jazz, with fantastic technique and swinging and can play blues and everything. Horace Silver was a great influence as well. I copied all his records. I wouldn't say he has any cliché. He has his own very strong style, which is true of all the great jazz musicians. Nowadays in school, they learn from books how the blues scale works, and then they can do anything with it. This makes things flat, I would say.

Then at the beginning of the '60s, when all these changes happened, we heard Ornette Coleman and Cecil Taylor. We were fascinated with this new language, this new sound. We quickly adapted that influence and developed it, writing little tunes that we used as a boost to do something somehow more free. At the same time, I was a student of composition in Cologne, where I was in contact with contemporary composers like Bernd Alois Zimmermann, worked with them, and got some experience in what's called "serious contemporary music." Zimmermann had places for improvisers and jazz players in his later compositions, which I performed with the Manfred Schoof Quintet. In 1967 and 1968, Penderecki and Luigi Nono tried to get in contact after they heard Globe Unity Orchestra.

Around 1965 you played a gig at the Blue Note in Paris with Gunter Hampel opposite Kenny Clarke, after which you'd attend a jam session that Don Cherry was doing at Le Chat Qui Peche.

We always could hear their last set, because we were quite interested about the way Don Cherry led the band with his horn—he'd raise it, suddenly there was a new motive, a new theme that the band immediately followed. This was quite impressive for me. I can relate to this the way we play today, especially with Rudi Mahall, a fantastic bass clarinet player, whom I play with both in a duo and with a rhythm section. We have these Monk tunes and Eric Dolphy stuff, and he'll change, then I'll follow, as though we're not only playing one piece, but can surprise ourselves as different things come up.

You recorded Dolphy's songs solo on *Twelve Tone Tales*. He seems to be as important to you as Monk.

Yes. His tunes went more in the new, freer direction than Monk's music. I heard him with Mingus in the '60s, and I heard him perform with Coltrane in Stuttgart, and also on radio recordings. I listened to his records—especially *Out To Lunch*—which gave me an enormous idea where jazz can go. Monk was a pianist, so it's piano music. Dolphy was not a piano player, but a melody-maker, and I was curious how to play his pieces—some of which are literally extended bebop—on the piano.

Does your thematic orientation when interpreting Monk and Dolphy remain in the completely improvised context of your trio with Evan Parker and Paul Lovens?

When I play with Parker and Lovens, this is completely different. No themes at all. It's what

we call improvising without any prior agreement. We never speak about what the program is, so we don't have pieces. We have all our certain material. Motifs. Evan has his scales. I have my very full chords which are built up for the right hand and for the left hand in a convenient way for the piano. I have, of course, also other things to do in my improvisational material. Paul has developed his own way of drumming through all these years, and since we've worked together continuously, we have developed our own style, which is I think quite unique. It's not so much adapted from any American jazz. Nothing against the bass—it has its function—but I do like groups without bass, so I can do more things with my left hand and feel freer. Of course, I heard Cecil Taylor's trio with Sunny Murray and Jimmy Lyons at the Montmartre. I also liked the old Benny Goodman Trio with Gene Krupa.

How is consensus reached on the first gesture of a performance—the first sound that generates everything else?

Usually I start with some motif, but it can come from Evan or from Lovens. Of course, we know each other, and when they start, I can immediately jump in, or pick up something, and go on. But the way we do that is not predictable. It comes out of the moment.

Do you listen back to the performances and analyze them? Or do you just let them go?

I let them go. If the thing is done, it's done, and I go to the next thing.

So you don't listen to yourself to find, say, patterns that might exist.

Not so much. More by chance. Sometimes, by chance, I listen to things we recorded 40 years ago, which is quite interesting to listen to.

What do you think of Schlippenbach 40 years ago?

Forty years ago, he was more kind of an angry young man. The music was quite fresh, quite new at that time. We were very optimistic—just go in and play as much as possible. We were very convinced of what we were doing.

Can you speak about the interplay between your considerable technique and your compositional and improvisational interests?

I have developed improvisational material on 12-tone chords. Already when I started I'd been interested in this for many years, and it came out stronger and stronger. So I found things convenient for the piano; I practiced a lot to improvise with that material. I was working sometimes with Steve Lacy, who showed me chords where you can press two notes with the thumb or with other fingers, which means you can put six-tone chords in one hand and six-tone chords in the other, which together is 12. I practiced on a couple of chords and scales and material to improvise with, and did it in a specific jazz way. For me, the difference between jazz and classical

music is mainly that jazz has a rough, forward-driving force. That's always what I was most interested in, and I tried to transfer this element to my improvisation. Through this mode of practice, I developed maybe a specific technique.

The most obvious reference point seems to be that Cecil Taylor was a jumping-off point for you. I'm wondering if he was or wasn't.

He was, of course. I saw him first in the '60s and also as a solo pianist in Amsterdam, and I was overwhelmed. It was something very new. It was just air from the other planet at this time. I followed him to Rotterdam to the next concert, and I was very impressed by his ability to play the piano with a new sound and a new approach even to the music. It was exactly at that time when we also found out about our own possibilities. But he is still for me maybe the most important piano player in what we call the new jazz.

In the mid-'80s, after Jimmy Lyons had died, Taylor started to work a great deal with European improvisers. Can you describe the maturation of European new jazz during those years of consolidation? You have stated that in Globe Unity Orchestra the concept became more refined, more intuitive.

Yes. This is something that happens in music. In the beginning, when the thing was completely new, many musicians, even beginners, tried to jump the train, as they say, even if they are not so great on their instrument. There were no fixed rules, that you have to know this tune, or play on the harmony. They could feel like, "I can do anything." Of course, this is a basic error because you have to make music, and you have to find a way to make people understand the music is not just fooling around or anything and saying, "This is free" and "This is not free." So there was some chaos in the beginning, but after a while the wheat separated from the chaff—it became evident who is really serious about playing. The language became clearer. Nowadays we know with whom we want to play, and what we want to do. There has never been so much free-jazz as now. In Berlin, there's a third generation of younger musicians who are working on their stuff with great passion, exactly as we did. I can feel this new movement, because I am playing around all the time. The seed grows up.

My trio with Evan and Paul is a kind of nucleus of Globe Unity Orchestra. Since we are always improvising, the band has gone more and more in a direction that we call "complete improvisation." Sometimes there is a little idea to start with something on overtones, or something with single notes—but not more. There is no need to talk about it. You can hear it, and then it comes from itself.

What music do you like to listen to now?

I like to listen to the old bebop, to the real bebop. Some things in contemporary music. Some things of new players, but not so much. I am very busy with my own things.

What's the quality that grabs you?

I find in this something of a darker side of jazz. That music was very strict in the form, with real tension, very convincing and strong.

Do you feel there's a darkness in your music?

I can be light and a little bit funny with that. But if I use the chords, there's a certain darkness.

You like to play in a lot of different ways—within forms and also total improvisation. Are they separate files of activity, or interrelated?

I think my way of playing—a certain touch, certain material—comes through even if I play traditional forms. But it's always *me* that plays.

Is it your opinion that you've developed your own language?

Yes, of course. We all start following some idea, try to imitate great musicians from another generation. You learn from it. Now I've developed my own language in terms of my own improvisational stuff and material. Someone who knows my music and hears me could say, "This is Schlippenbach." DB

Antonio Sanchez

NEW CHAPTER

BY KEN MICALLEF /// PHOTO BY JIMMY & DENA KATZ

LEADING HIS QUINTET AT NEW YORK'S JAZZ STANDARD IN MARCH, ANTONIO SANCHEZ PERFORMED WITH POWER, FINESSE AND COMPLEXITY. HIS NEW CD HIGHLIGHTS HIS ARTISTIC EVOLUTION AS A DRUMMER AND COMPOSER.

"The biggest challenge a drummer faces when you start to write is that you don't have the muscle memory a piano player or guitar player has,"

Sanchez said, explaining the mechanics behind his latest disc, *New Life* (CAM Jazz). "They can improvise on their instrument and create a tune. A drummer can't do that. I didn't begin working on jazz harmonies and voicings and extensions until I was already touring extensively. I played classical piano at New England Conservatory, which doesn't translate to jazz. So I almost had to start from scratch. 'What do you call this chord? How do you write it?'"

Self-effacing yet self-confident, the 41-year-old drummer, bandleader and composer is best known as Pat Metheny's most enduring sideman. But he's also a first-call drummer to a roster of jazz titans such as Gary Burton, Chick Corea and Joshua Redman. Sanchez has supported some of the most adventurous younger musicians in jazz as well, such as Miguel Zenón, Hans Glawischning and Anat Cohen. Sanchez has taken all his lessons as a sideman seriously, noting how great composers work. Osmosis was inevitable.

"It's been the greatest school ever," Sanchez said. "It's theoretical because I have the charts in front of me. I can see it happening on paper. I'm in the music because I am playing it with them, and then I see them leading the band: how they direct the band, how they rehearse, how they arrange their music. The greatest thing has been to learn their language because each of them has a very specific language."

As a composer, Sanchez is a rhythmic interpreter in a melodically driven world. "It takes me a long time to write," he explained. "Since I can't just blow on the piano, I have to develop a really clear idea of what I want the tune to be. My tunes have to be completely thought out before I start writing. I take a lot longer to finish a composition, but the result is a better thought-out composition."

Sanchez admitted that his previous albums, 2009's *Migration* and 2010's *Live In New York At Jazz Standard* (both on CAM Jazz), were more improvisational than compositionally based, revealing that they were influenced by the openness of such trio recordings as Kenny Garrett's *Trilogy*, Branford Marsalis' *Trio Jeepy* and Ornette Coleman's various groups. On *Migration*, the drummer's materi-

al, augmented by contributions from Corea and Metheny—both of whom were guests on the album—provided a jumping-off point for his ensemble (bassist Scott Colley and saxophonists David Sánchez and Chris Potter). Sanchez's early compositions were impressive for their catchy, instantly gratifying uniqueness. Tunes like "Did You Get It?" (an uptempo bop burner with strikes and jabs similar to Metheny's "Go Get It") and "Challenge Within" (featuring a clavé-based structure with a fast, snakelike melody) were rhythmically complex yet melodically compelling material that any jazz fan could dig into. *New Life* is an altogether different set of songs, with a true album approach.

"My first two albums were about the improvisations," Sanchez said. "The improvisation was the meat. In this record, the meat is the tunes, and while there's plenty of improvisation, it's really part of the tunes. We're not blowing for five minutes and the composition is 30 seconds. There's more through-composed material on this record."

New Life conveys an assuredness and a true depth in its all original material, thanks to the performances of Sanchez, bassist Matt Brewer, pianist John Escreet, alto saxophonist Dave Binney and tenor saxophonist Donny McCaslin. From the cathartic opener "Uprisings And Revolutions" through the pensively playful "Minotauro" and "Medusa," to the Metheny-influenced title track to the Ornette-in-New-Orleans funk of "The Real McDaddy," the album is as dynamic, emotionally diverse and expertly sequenced as, well, a Pat Metheny Group album.

"It was a conscious effort to do something different," Sanchez said. "I wanted to make a record for jazz fans, but also for my family, my uncle and aunt, who are both actors. I didn't mean to dumb the music down, but a certain sonority was achieved by adding piano. It's easier for the ear to understand harmony if you *hear* it rather than if it's just implied by a saxophone and bass. I was able to get more texture immediately by adding piano. Then you have Rhodes, and I overdubbed keyboards, and the vocals on the title track, which Thana [Alexa] and I sang."

Sanchez produced Alexa's upcoming album; she is also his fiancée.



"Getting engaged to Thana has meant a lot," Sanchez acknowledged. "One of the problems before was that my personal life was never really settled. It was hard for me to have peace of mind. I was successful, but the sideman thing doesn't require that internal, introspective mind space. As a composer you need that because you're alone when you write. As a sideman, you're never alone."

Sanchez's spacious apartment in the Queens section of New York City is filled with light. His study, where he composes, is decorated with art of all shapes and sizes. Seashells and a row of small elephants line the windowsills; small drumming figurines made of wire fill a bookcase. Three Grammy statuettes are displayed. Two cymbal prototypes sit on short stands. Each one looks like half a cymbal. Sanchez is developing a ride cymbal with Zildjian designed to fit easily into a suitcase to avoid overage charges. The half-moon design is his innovation.

With *New Life*, Sanchez joins a short list of drumming leaders who compose and perform their material with a touring band. Jeff "Tain" Watts, Kendrick Scott, John Hollenbeck, Matt Wilson and Eric Harland understand the challenges drummers face as writers and bandleaders.

"When I first began composing for Gary Burton's band I asked him, 'Is it OK if I try to write some tunes for you?' Gary replied, 'Aren't those the famous last words a drummer says before he gets fired?' I sent him the tunes and he loved them."

Zenón has recorded often with Sanchez. "I've known Antonio for a long time," the saxophonist said. "He played in my graduation recital at Berklee. He's one of the most influential drummers of the last 10 years, but the fact that he created a project of his own and wrote his own music and became a leader, that's really admirable. When you hear his music, you're hearing him at his best. And he keeps growing as a composer."

"Antonio's music is very much in the jazz tradition," said Escreet. "But it's very melodic and un-drummy. I do hear the Metheny melodic influence and the Latin music Antonio knows so well, and then a ballad ['Air'] inspired by Wayne Shorter. They're very identifiable elements but with his own standpoint. And his music really lets the musicians playing it flourish."

A singular trait permeates everything Sanchez has sought to do, whether it's drumming, producing or even practicing: determination. Throughout his career, he has identified goals and found a way to achieve them.

"When I graduated from Berklee [in 1997], I wanted to play with Danilo Pérez," Sanchez recalled. "I learned all his music, and then took private lessons with him at New England Conservatory of Music [1997-'99]. My evil plan was to learn his music, take lessons with him, then practice his music with him coaching me. Soon I knew his entire repertoire. One day his drummer, Jeff Ballard, couldn't do a few gigs, so he called me. I subbed, and when Danilo started a new trio, I was the obvious choice because I understood his concept. That was my first thought-out plan."

After his breakthrough with Pérez, and eventual gig with Metheny, Sanchez was determined to break a few molds.

"I thought, 'My name is *Antonio Sanchez*, and I am playing Latin jazz. How can I get out of that style and just play jazz? If I don't make a conscious effort to get out of the Latin jazz thing it will be easy to get pigeonholed.' So that was a very conscious effort to play with non-Latin musicians. I wanted to play music that was a little freer."

But this is where, Sanchez confided, things got a little sticky. As progressive and liberal as many jazz musicians typically are, no one can deny that the New York jazz scene is a world of tightly wound cliques where acceptance often involves factors beyond one's instrumental prowess.

"Latin players often come to the States and get a lot of work playing Afro-Cuban or Brazilian or Puerto Rican rhythms," Sanchez explained. "But not a lot of them really embrace jazz and play with musicians from that school. My goal was to be able to hang with musicians who played jazz. I made it a priority to learn traditional jazz and play it with as many people as I could at Berklee, and then in New York."

As a leader, even one with an extensive resume, Sanchez now faces new challenges—like getting work for his band and paying them.

"As a sideman, it's not like you start from scratch, but it's almost like that—in terms of gigs and the fees I can ask," Sanchez said. "I knew it would be tough even though I have been a sideman to Burton, [Michael] Brecker,



Antonio Sanchez:
composer, drummer
and bandleader

Chick and Metheny. In the beginning, touring with guys like Miguel Zenón, it was hard. I did that for a long time with a lot of people; now I have to do it with my own band. But at least I can get gigs.

"One of the problems is what happens everywhere," Sanchez continued. "You're playing with skilled, masterful, experienced musicians in your band, but there's all these kids who really want to play, and will play for almost *nothing*. You go to clubs in Europe and ask for three times as much, and clubs don't want to pay that. These newer players might not fill the room, but they play it. The club owner doesn't care who you are. It's funny how it works."

After the highs of playing the best rooms in the world with Metheny and his various groups, Sanchez can be seen in the trenches all over New York, playing its small clubs to small audiences. Again, it's that determination to be in the fray, in the thick of New York's jazz cauldron, where so many greats have refined their art; it has also tested Sanchez. Perhaps working with so many modern masters has given him particular insight, and a special drive to achieve. There's no doubting the impact Metheny has made on Sanchez's work ethic and his music.

"When I wrote 'New Life,' I thought, 'Will people think this is from Metheny's playbook?'" he said. "It is influenced by Pat, but instead of the male voice singing the vocal we have the female voice, and two saxophones; the sonority is quite different already. It's lush, which you associate with Metheny's group. It's one of the greatest things about Pat: He can write complex music but it speaks to a lot of people. The melody in 'New Life' is clear and gives you a sense of longing, and a sense of hope."

Metheny's influence appears elsewhere on *New Life*, in its breadth and pacing. Many recent jazz albums coming out of New York offer rapt musicianship and interesting material, but not everyone can create a consistently coherent presentation.

"I've learned a lot from Pat in how to sequence records," Sanchez said. "Pat once told one of our bands, 'Guys, we're either playing, I'm talking, or people are clapping. That means no dead silence.' Often when you go to jazz shows, people clap after a tune, then the musicians shuffle charts, nothing happens, then they decide on a tune and shuffle more charts. I hate that as an audience member and as a musician. I love how Pat paces his shows. If putting more effort into your presentation will make people appreciate what they saw, and that it was worth the money, then you owe them that."

Sanchez has begun touring to support *New Life*, and rave reviews for the album and the performances are rolling in. But even with the accolades, Sanchez doesn't seem ready to accept the love. Better to stay determined, hold onto his new life and never forget the past.

"What I've learned from all these guys I've played with is that you're never good enough," Sanchez reflected. "You can't think that you've arrived, that now you can glide through the music or through life. These guys push it so much. They're always experimenting, always writing, always playing with new people. That's the greatest example you can have. Even though they're legends and they've made history, they never stop."

"This has opened a new chapter in my life and a new side of my head that I didn't even know existed," Sanchez added. "But I am my best and worst critic. I never think, 'I have played with all these guys, so this tune is good enough.' I feel so inadequate all the time. On the road with these guys, I feel like I am nothing. I have so much to do and achieve."

DB

SANCHEZ IS LEGACY

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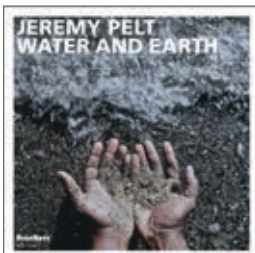
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Jeremy Pelt *Water And Earth*

HIGH NOTE 7247

★★★★

Jeremy Pelt has shown us his electric side previously, and while it had garish moments, it was impressive. I don't go

back to 2007's *Shock Value* that often, but a recent spin reminded me that Pelt's slant on Miles Davis' electric template was a valuable turn in the trumpeter's arc. He's a man of myriad interests, and folding soul and pop motifs into intricate improv episodes is one of them. On the whole, *Water And Earth* finds him returning to that vocabulary, but the substantial artistic growth he's made since *Shock Value* makes this new disc one of his tightest and most evocative. He uses acoustic strategies on plugged-in performances and lets a parade of subtleties carry the day.

Balance is key. Bassist Burniss Earl Travis uses upright and electric instruments. Pelt occasionally blasts his clarion lines through electronic effects. Drummer Dana Hawkins chops the action with prog time signatures, but swing is always in air. David Bryant's Fender Rhodes is subbed out for an actual piano at one point. The blend of textures helps the leader dodge the over-adherence to form that sometimes marks genre experiments. We don't hear Pelt planting a flag for funk and fusion; we hear him integrating the aspects of those styles he finds useful. The echo on Hawkins' drums on "In Dreams," the fuzz-wah of his own horn on "Boom Bishop," the churchy vocal chorus on "Reimagine The World"—on paper they have an anachronistic tinge, but used as part of the big equation here, they become revitalized.

Pelt's craft has never been in question, but with each year his skills become increasingly artful. He often glides and occasionally cuts, the turns of his solos decorating the action. This band's fire and chemistry are up front, from the dreamy lyricism of "Prior Convictions" to the Mahavishnu fervor of "Boom Bishop." When they go fully acoustic on "Meditations On A Conversation We Had," their dedication to nuance is obvious.

—Jim Macnie

Water And Earth: Reimagine The World; Mystique; In Dreams; Boom Bishop; Meditations On A Conversation We Had; Stay; Pieces Of A Dream; Prior Convictions; Butterfly Dreams. (56:17)

Personnel: Jeremy Pelt, trumpet; Roxy Coss, soprano and tenor saxophones; David Bryant, piano, Fender Rhodes, clavinet, Hammond B3 organ; Frank LoCascio, keyboards, Fender Rhodes; Prophet; Burniss Earl Travis, acoustic and electric bass; Dana Hawkins, drums; Jeffrey Haynes, percussion; Ra-Ré Velverde, vocal (6); Angele Roberts, vocals (1); Fabiana Masli, vocals (1).

Ordering info: jazzdepot.com

Jeremy Pelt

INGRID HERTFELDER



Aaron Diehl *The Bespoke Man's Narrative*

MACK AVENUE 1066

★★½

Talented, accomplished 26-year-old pianist Aaron Diehl, a Juilliard graduate and veteran of the Wynton Marsalis Septet with a lovely touch, is inspired here by the Modern Jazz Quartet, which comes as both a blessing and a curse. It's a blessing because Diehl makes artful, orchestral, MJQ-like arrangements, letting drums, vibes and bass sparkle in smart, unexpected places. But it's a curse because as a player Diehl is often more precious and prissy than even John Lewis was at his worst, and because the album's salon ambiance seems to have given Diehl permission to play lugubrious cocktail clichés—clanging octaves, cascading

flourishes and melodramatic punctuations of silence—that would horrify Lewis at his classic, crystalline best.

The album's biggest success is Diehl's clever displacement of the melody on "Moonlight In Vermont," and the arrangement seems to have inspired him to one of his more care-free solos. On most of the tracks, however, it is vibes man Warren Wolf who really shines (one might easily mistake him for the leader of the date). Limber, swinging and blues-drenched like Milt Jackson, Wolf lights up the party, whereas Diehl often gets stuck (what's up with the quote from "Swingin' Safari" on "The Cylinder"?), and stalls the story line—ironic, given the title of the album. On the appropriately titled "Stop And Go," Diehl exhibits considerable high-speed facility and he and Wolf carry on a fascinating double-solo conversation. Diehl also spits out some incredible 32nd-note flurries on his jazzed-up version of the third movement of Ravel's "Le Tombeau De Couperin" but later gums things up with swimmy melodrama. Ditto for "Bess, You Is My Woman Now."

There's no question Diehl is a thoughtful young man who really can play. But he needs to move beyond tailoring to the flesh of the music. When he does, look out.

—Paul de Barros

The Bespoke Man's Narrative: Prologue; Generation Y; Blue Nude; Moonlight In Vermont; Single Petal Of A Rose; The Cylinder; Stop And Go; Le Tombeau De Couperin (Part III: Forlane); Bess, You Is My Woman Now; Epilogue. (63:47)
Personnel: Aaron Diehl, piano; Warren Wolf, vibes (1–4, 6–7, 10), David Wong, bass; Rodney Green, drums.
Ordering info: mackavenue.com

Tomasz Stanko New York Quartet *Wisława*

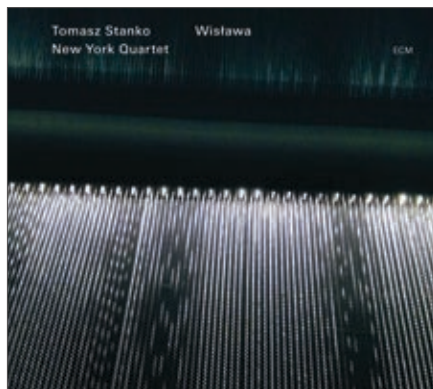
ECM 0018084

★★★★½

Some projects deserve two CDs. Here's a new group celebrating its brilliant chemistry over the course of a double-disc set, with no flagging in interest, personality or vitality. The towering figure of Polish jazz, Tomasz Stanko has succeeded in establishing himself as a trumpeter to reckon with on the world stage.

Together with three terrific New Yorkers, he's at the front of one of his greatest bands. The classic melancholia of Eastern European jazz—recall Krystof Komeda's soundtracks—is evident on slow-moving tracks like "April Story" and "Metafizyka." David Virelles, pianist of the hour, navigates the glacial pace perfectly, adding color, but letting the silences say as much as the sounds. Surprises here include some eddying free-bop on tracks like "Assasins," which drummer Gerald Cleaver and bassist Thomas Morgan propel effortlessly; never exactly straight, there are passages of mounting tension, released as if into a sluice.

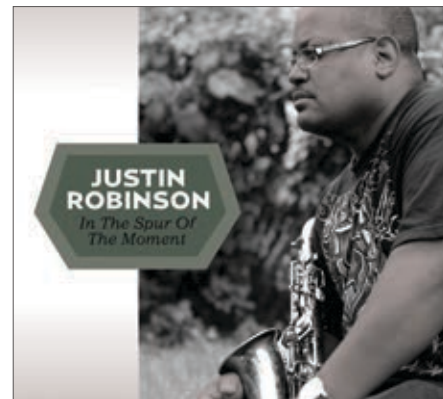
Stanko's playing has never sounded better.



Possessed of a soft sound, his signature is a vortical altissimo shriek, never out of control but quite effectively alarming. Down in natural range, he's got a dark tone well suited to the smoky emotional tenor of the music. He is economical but not perversely restrained. To hear him articulate one of his open-tempo ballads is to hear him enter the zone.

—John Corbett

Wisława: Disc One: Wisława; Assassins; Metafizyka; Dernier Cri; Mikrokosmos; Song For H. (49:15) Disc Two: Oni; April Story; Tutaj-Here; Faces; A Shaggy Vandal; Wisława, Var. (51:13)
Personnel: Tomasz Stanko, trumpet; David Virelles, piano; Thomas Morgan, bass; Gerald Cleaver, drums.
Ordering info: ecmrecords.com



Justin Robinson *In The Spur Of The Moment*

WJ3 1011

★★★

When you talk to young jazz musicians, you sometimes find an unexpected well of understanding for their elders. All youth rebels, but their uprising is more subversive because it pushes back more against their own generation than their parents' era. One example may be Justin Robinson, a 40-ish alto saxophonist who regards Charlie Parker as a contemporary. Seeing most of the last 50 years as flyover territory, he has moored himself within the vocabulary of 1950s bop and its cousins, which he speaks with a native fluency and elegance.

It takes courage to invite direct comparisons, a reckoning Robinson postpones until the end when he launches into a themeless "Cool Blues" from Parker's Dial period. The fast blues is as good a test track as any for one eager to lay out his command of the genre, and Robinson commands. The phrases swoop gracefully about with a jagged flow, suggesting an artist dashing out a hasty sketch of the New York skyline. The opening title track reprises an original tune Robinson made 20 years ago with its composer, Stephen Scott, not long after the two men had started out with the Harper Brothers. When Roy Hargrove joins Robinson for two pleasant cameos, it's mostly the same group the trumpeter used in 2005 on *Nothing Serious*. The music swings where it should, especially as his solo warms up on "The N.A.C." On ballads such as "You Don't Know What Love Is" and "Nusia's Dream," he pays due lyrical diligence, then digs in with a bright, granite tone. An exception is "An Affair To Remember," which is all pitch-perfect whole notes, unmolested by triplets, arpeggios or plunges. And a bit bland.

Robinson's mastery is a pleasure to hear, even if this CD falls short of the sustained excitement that can still materialize from the forever-young old school. —John McDonough

In The Spur Of The Moment: In The Spur Of The Moment; Father; You Don't Know What Love Is; Nusia's Poem; The N.A.C.; Light Blue; Like Sonny; An Affair To Remember; Cool Blues. (49:26)

Personnel: Justin Robinson, alto saxophone; Roy Hargrove (2, 4), trumpet; Larry Willis, piano; Dwayne Burno, bass; Willie Jones III, drums.
Ordering info: cduniverse.com

The Hot Box

Critics ▶	John McDonough	John Corbett	Jim Macnie	Paul de Barros
Jeremy Pelt <i>Water And Earth</i>	★★½	★★★	★★★★	★★
Aaron Diehl <i>The Bespoke Man's Narrative</i>	★★★★	★★★★½	★★★★½	★★½
Justin Robinson <i>In The Spur Of The Moment</i>	★★★	★★★★½	★★★★½	★★★★½
Tomasz Stanko NY Quartet <i>Wislaw</i>	★★½	★★★★½	★★★★½	★★★★

Critics' Comments

Jeremy Pelt, *Water And Earth*

Pelt sets a low bar in this homage to the "spirit" of Miles Davis as he sleepwalked into the '70s—then rises above it. The material is bland but delivers at least shape and structure beyond grooves as it swims through a light broth of electronica. Pelt's sound is plush, well-sculpted and cool on fireworks as it surfs the harmonies. —John McDonough

References to electric Miles Davis are here in format, not in vibe, which is lighter, lacking the sinister edge. Drummer Dana Hawkins gives some first-rate thwack, and the keyboardists provide gentle, oceanic surprises, Pelt too on wah trumpet, but pieces shy away from welling pools of tension. Following them might have gotten really interesting. —John Corbett

Pelt says his neo-soul shift here is not a "change of direction," but that's a red herring, proven in spades by the wonderful Rhodes-y track "Pieces Of A Dream." But the rest of the album is encumbered by unctuous romance, hitched rhythmic clichés, '70s synth tropes and gurgly production. None of this takes anything away from Pelt's rich, saturated sound. Ditto for tenor saxophonist Roxy Coss. —Paul de Barros

Aaron Diehl, *The Bespoke Man's Narrative*

Diehl introduces himself by reintroducing the Modern Jazz Quartet, whose fastidious intrigues come to life on John Lewis' "The Cylinder." The strategy is effective, charming and swinging. Diehl wears his virtuosity modestly, while the group restores a kind of crocheted elegance to the ensemble. —John McDonough

Immaculately dressed music, also lively, smart and tasteful. May not have the gravitas of an actual MJQ record, but there's plenty of cosmopolitan fun to be had here. Witness the hilarious tempo shifts on "Stop And Go" or the silky elegance of "Bess, You Is My Woman Now." Everyone in the band has a nice touch. —John Corbett

I thought it was a touch on the persnickety side for the first few spins—meticulousness has its drawbacks. But crank this thing up and you'll hear a foursome working as one and a Rodney Green romp based on equal parts aggression and idea. Strong mainstream stuff. —Jim Macnie

Justin Robinson, *In The Spur Of The Moment*

Dig Justin Robinson's big, booting sound, kinda old-fashioned, but in a good way; beautiful presence on ballads. Wallis plays with grit, insistence, some Mal Waldron-like moves. Least interesting are the two tracks with Roy Hargrove, but even those have their charms. —John Corbett

You'd need a micrometer to detect that sweet 'n' sour thing going on in the alto expert's tone, but it's there and it provides lots of personality on this well-paced program. Plus, Robinson is busting moves in the ballad department. —Jim Macnie

Burly alto sound, crisp solo ideas, in-the-pocket swing, warm and soulful tunes and two guest spots from Roy Hargrove. What's not to like? Especially welcome is Robinson's embrace of Eric Dolphy's tumbling-over-the-top phrasing. —Paul de Barros

Tomasz Stanko New York Quartet, *Wislaw*

Subtone lyricism probes with earnest solemnity, mostly at a crawl and drawn more to the freedom of the ride than the finality of its destination. Some spiky interludes appear when Stanko's poise disintegrates into a grind. Overall, a pensive but immobile sort of beauty. —John McDonough

Could listen to it forever. Whether they're inching through dream ballads or slashing with aggression, their poise is front and center. And audacity. One of these uptempo romps is a great billboard for the terrific drive that marks drummer Gerald Cleaver's work as a matter of course these days. —Jim Macnie

With a dynamite New York rhythm section, the lush-toned, inside-outside Polish trumpeter manages to inhabit the territory opened by Miles Davis' 1960s quintet without ever sounding like a repeater pencil. I love the elastic fluidity and shifty changeups of the rhythm section, the openness of the vistas, pianist David Virelles' bell-like tone and the whole atmospheric, dreamy, after-hours vibe, whether the music is quiet or fierce. —Paul de Barros

EDWARD SIMON TRIO
JOHN PATTIUCCI LIVE IN NEW YORK
BRIAN BLADE AT JAZZ STANDARD

TRIO LIVE IN NEW YORK AT JAZZ STANDARD

EDWARD SIMON piano
JOHN PATTIUCCI bass
BRIAN BLADE drums
SSC 1343 / In Stores April 23

Pianist/composer Edward Simon has decided to release the first live recording in his discography, *Live In New York At Jazz Standard*. The recording was done with his outstanding trio featuring two amazing sidemen, bassist John Pattiucci and drummer Brian Blade.

The trio has been playing together for nearly 10 years and has recorded two studio albums, *Unicity* (CAM Jazz, 2006) and *Poesia* (CAM Jazz, 2010). *Live In New York at Jazz Standard* was recorded on December 18th and 19th, 2010, shortly after *Poesia* was released, at the great New York jazz institution, Jazz Standard.

STEVE KUHN

THE VANGUARD DATE

STEVE KUHN piano
RON CARTER bass
AL FOSTER drums
SSC 1350 / In Stores April 9

Originally released by OWL Records, Steve Kuhn's *The Vanguard Date* is the second album documenting that 1986 week at the Village Vanguard with his amazing trio, featuring bassist Ron Carter and drummer Al Foster. The other, *Life Is Magic*, was originally released on Black Hawk Records and was reissued by Sunnyside in October 2012.

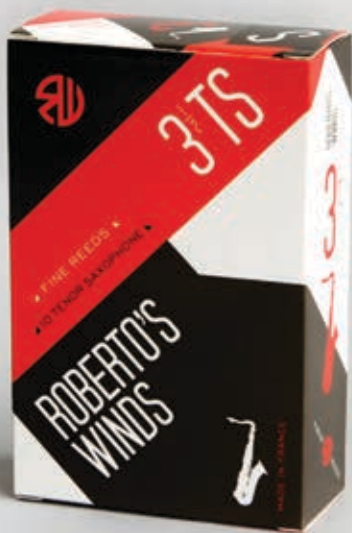
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Otis Taylor *My World Is Gone*

TELARC 34028

★★★★½

Otis Taylor's 13th studio album reaffirms his status as a big name in blues and roots music. With a new set of original songs, this Boulder, Colo.-based purveyor of "trance blues" proves he's still one of the rare few displaying both sturdiness of purpose and total command of his music. Taylor sings the words of his droning tunes with the narrative qualities of a natural-born storyteller.

Taylor is known for taking a dagger and thrusting it deep into our collective heart over the past injustices inflicted on his African-American ancestors. He does just that on an acerbic dirge, "Coming With Crosses," assuming the role of a young man living a night of roiling hell when

murderous, torch-bearing Ku Klux Klan riders attack his family. Here a deadly, vertiginous mood is set by his electric banjo and by Anne Harris's fiddle. Yet the bulk of the new album finds Taylor concerning himself with dispossessed Native Americans of today and of the troubled past.

One can almost see Taylor in the studio giving a knowing nod of his head as he sings and adds Bo Diddley hambone-style flurries of mandolin to the drama of "Lost My Horse," which simulates the disorientation of a drunken Navajo man in the Old West. No track cuts to the raw bone more chillingly than "Sand Creek Massacre Mourning," an unsparing lament about one of the darkest days in American history. The arrangement has Ron Miles' funeral U.S.-cavalry cornet lingering over the top of Taylor's serious singing and gentle banjo.

Taylor, for all his sternness, welcomes having streaks of light intrude on the dark. The world-weariness of the titular track is undermined when Mato Nanji provides bright passages of acoustic guitar that epitomize the grace and dignity of subjugated Native Americans. Taj Mahal would have difficulty improving on Taylor's marriage of down-home banjo and Caribbean electric bass on the partly sunny "Jae Jae Waltz."

—Frank-John Hadley

My World Is Gone: My World Is Gone; Lost My Horse; Huckleberry Blues; Sand Creek Massacre Mourning; The Wind Comes In; Blue Rain In Africa; Never Been To The Reservation; Girl Friend's House; Jae Jae Waltz; Gangster And Izatatz Chauffeur; Coming With Crosses; Green Apples; Sit Across Your Table. (60:44)

Personnel: Otis Taylor, vocals, guitars, banjo, mandolin; Mato Nanji, vocals, electric guitar; Shawn Starski, guitar (1, 6, 10, 12, 13); Todd Edmunds, bass, tuba (9); Larry Thompson, drums; Ron Miles, cornet (3, 4, 8, 9, 12); Brian Juan, organ (5, 7); Anne Harris, fiddle (1, 11).

Ordering info: concordmusicgroup.com

Yelena Eckemoff Trio *Glass Song*

L&H 806151

★★★

A Russian emigre to the United States who fled her homeland 20 years ago, the gifted and versatile pianist Yelena Eckemoff bridges different worlds, musically and attitudinally. She's a classically trained player whose studies come through in various ways on her introspective and lyrical piano trio date.

On these melancholic and bittersweet tunes, the immediate point of contextual reference and departure is linked to the ECM Records tradition. It helps that bassist Arild Andersen and drummer Peter Erskine have been important players and leaders over the duration of the ongoing ECM saga.

They know how to give apt picturesque meaning to Eckemoff's pensively dirge-like opening piece, "Melting Ice," how to approach the shimmery ambiguity of "Glass Song" and how to handle the more unsettled harmonic nature of the tonally restless "Polarity." Chordal voicings and motions on "Sunny Day In The Woods" lean in the direction of a more Ravel-flavored palette, and her phrasing during



solos sometimes has that feel of jazz-inspired classical pianists who haven't fully found their way into the language of swing yet.

On the other hand, she carves her own way, cross-talking between genres while keeping her ear on the impressionistic endgame, with ample help from her collaborators.

—Josef Woodard

Glass Song: Melting Ice; Glass Song; Cloud Break; Polarity; Dripping Icicles; Sweet Dreams; Whistle Song; Sunny Day In The Woods; Elegy; March Rain. (72:43)

Personnel: Yelena Eckemoff, piano; Arild Andersen, bass; Peter Erskine, drums.

Ordering info: yelenamusic.com

Peter Brötzmann Creates Strong Global Legacy

The five-CD box set **Long Story Short (Trost 112; 70:16/77:52/73:26/79:12/71:12 ★★★★★½)** chronicles the ongoing vitality and reach of the indefatigable German reedist Peter Brötzmann, a free-jazz pioneer who's refused to mellow, tread water or take it easy. The music was recorded in November 2011 during the Unlimited festival in Wels, Germany, over four days featuring his current projects, ad-hoc configurations, as well as some superb groupings in which he doesn't play at all (Caspar Brötzmann Massaker, Keiji Haino, DKV Trio). The 40 musicians who participated represent different yet related strands of Brötzmann's career over the last two decades; his deep connections to Chicago's improvised music scene (his Chicago Tentet, a new partnership with vibist Jason Adasiewicz), lasting relationships with some of Japan's free-jazz pioneers (Masahiko Satoh, Takeo Moriyama), collaborations with non-jazz musicians unafraid of bloody free improv (from Moroccan guimbri master Maâllen Mokhtar Gania to Japanese guhzen player Xu Fengxia) and ties to American jazz vanguardists (his trio with bassist Eric Revis and drummer Nisheet Waits).

That festival and this vibrant document capture a musician who rejects nostalgia. There's no reuniting with old groups, and every sound, even those capturing some of the reedist's oldest cohorts, from the late saxophonist John Tchicai, or electric bassist Bill Laswell, are pointed toward the future. The set includes a lovely 24-page booklet packed with stunning photos of the event by Peter Gannushkin and Ziga Koritnik, but it's the vitality of the music that makes this such a knockout.

The musicians who played the Unlimited festival—some of whom, like Akira Sakata and Otomo Yoshihide, didn't make it into the box set—radiate Brötzmann's aesthetic for hard-core improvisation outward into the world, massively enlarging the circle. Saxophonist Mars Williams, bassist Kent Kessler and drummer Paal Nilssen-Love are all charter members of the tentet and together generate plenty of fury on **Boneshaker (Trost 113; 43:30 ★★★★★)**, their terrific debut as a working trio, particularly on the relentless, aptly titled "Hostilities In Progress." While Williams is one of the planet's most fearsome fire-breathers and Nilssen-Love one of its most explosive percussionists, Boneshaker also emphasizes the deep jazz roots all three players have, from the coolly churning swing that closes "What Doesn't Kill You..." to the ballad-like fragility of "Beauty Of Sadness."

Ordering info: trost.at

Committed Brötzmann disciple Mats Gustafsson masterfully controls the gas on **Exit! (Rune Grammofon 2138; 44:23 ★★★★★)**, the air-clearing debut by his Fire! Orchestra, a 28-strong expansion (featuring a who's who of progressive



Swedish jazz) of his Fire! trio. Clusters of brass and reeds, tangled vocals by three superb singers (Mariam Wallentin of Firebirds & Peacedrums, Sofia Jernberg and Emil Svanägen) and splintered, but driving, grooves, are featured with four separate rhythm teams marshaled over two simple, propulsive pieces punctured by biting, concise solos.

Ordering info: runegrammofon.com

Made To Break is a somewhat new quartet led by reedist Ken Vandermark—a key force in fostering Brötzmann's ties to Chicago—with drummer Tim Daisy, electric bassist Devin Hoff and Austrian electronicist Christof Kurzmann. On the hard-hitting, angular **Provoke (Clean Feed 273; 62:55 ★★★★★)**—which has an LP-only companion on the same label called *Lacerba*—the group plays the leader's "modular compositions," which are mutable, mobile pieces that can be reconfigured on the fly. The episodes range from knotty funk that recalls some of the reedist's previous projects, from Powerhouse Sound to Spaceways Inc., but there are also serene, contemplative passages where the band creates a pin-drop tension. Kurzmann tends to fill in the spaces carved out by the other three players, adding splotchy color or lashing counterpoint. You wouldn't confuse the music with something made by Brötzmann, but as with all of these recordings, he's in there.

Ordering info: cleanfeed-records.com



THAT NEPENTHETIC PLACE

DAYNA STEPHENS tenor sax

TAYLOR EIGSTI piano

JOE SANDERS bass

JUSTIN BROWN drums

and guests

AMBROSE AKINMUSIRE - JALEEL SHAW -

GRETCHEN PARLATO

SSC 1306 / In Stores April '23

A nepenthe is an elixir that relieves one's worries and sorrows. In Homer's *Odyssey*, the nepenthe is a potion given to Helen to cure her woe. Saxophonist/composer Dayna Stephens finds his nepenthetic reprieve while performing. He relates to it as an elating feeling of inspiration and enlightenment, a musical high. "I easily get to this place with this group...." says Stephens.



GOUACHE

JACKY TERRASSON piano

BURNISS EARL TRAVIS II bass & elec. bass

JUSTIN FAULKNER drums

and guests

CÉCILE McLORIN SALVANT - MININO GARAY -

MICHEL PORTAL - STEPHANE BELMONDO

SSC 3092 / In Stores April '9

Painters like Henri Matisse have used gouache paint, a heavy opaque watercolor, for its strong, dynamic color and consistency for a striking visual effect. Highly regarded pianist and composer Jacky Terrasson has decided to mirror these pronounced effects with a well selected assemblage of musical tools — songs and musicians — to appear on his new album *Gouache*.



[iTunes.com/DaynaStephens](https://itunes.com/DaynaStephens)
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Savion Glover *fours*

HALFNOTE 4553

★★★★★

It's foolish to designate one artist as the unrivaled colossus of an era, but that's what tap dance master Savion Glover is to our time. He ushered in the aggressive "stamp dancing" that defines tap, but he has so much more in the tank. Glover's feet can be as melodious and tonal as a good mallet percussionist.

Filed at New York's Blue Note in November 1999, this DVD's series of summits between Glover and four great jazz musicians—pianists McCoy Tyner and Eddie Palmieri, drummers Roy Haynes and Jack DeJohnette—shows just how manifold his gifts are. It's a tribute to Glover's humility and adaptability that he meets each musician on the latter's own musical turf; there's no street tap here. Facing his colleagues, he gives them his full attention; the audience doesn't exist for Glover.

Tyner sets a customary rolling modal groove and Glover tattoos the theme and the beat with his heels, accenting with an occasional toe driven into the ground. Palmieri's irresistible montunos bring out Glover's joy, especially when he trades tones with uncredited drummer Brian Grice. On the Haynes jam, it's all about sound and ideas. The drummer opens plenty of rhythmic doors for Glover to pass through. Glover uncannily reads Haynes and simultaneously tap his phrases with him. With DeJohnette, he's no less challenging.

—Kirk Silsbee

fours: Jam #1; Jam #2; Jam #3; Jam #4. (65:09)

Personnel: Savion Glover, tap dance; McCoy Tyner, piano (1); Eddie Palmieri, piano (2); Roy Haynes, drums (3); Jack DeJohnette, drums (4); Andy McCloud, bass (1, 2, 3); Brian Grice, drums (2, 4).

Ordering info: cduniverse.com



Tania Maria *Canto*

NAÏVE 622711

★★★

There's no doubt some back story to the current release of music that was recorded continents apart in 2005 and 2008, and listeners will read something into the disparity of sound and approach on *Canto*. At its best, the recording is an excellent showcase for Tania Maria's highly percussive piano work and her husky, expressive voice. Nowhere do those elements come together better than on "Samba Do Gato," an 11-minute jam from the 2005 Paris sessions. With Augusto Cavani's drums pushing her forward, Maria vocalizes in synch with the piano, and the movement of the song spirals upward until she is mining Duke Ellington-inspired gold against surging parade rhythms. At the opposite end of the spectrum is the doleful title piece, recorded three years later in Sao Paulo, where the vocals are obscured in the mix and the piano is out of tune. "Intimidade" suffers from similar problems; Maria's piano solo sounds so tinny it's painful. Others from the Brazil sessions sound better, particularly Maria's version of Sidney Bechet's "Florzinha" and the instrumental "Thanks Mr. G," with its charging trombones and piano fireworks.

—James Hale

Canto: Chorinho Brasileiro; Intimidade; Canto; Samba Do Gato; Florzinha; Vou Te Amar; Ça C'est Bon; Zé Marmita; Carlos Song; Thanks Mr. G. (49:25)

Personnel: Tania Maria, vocals, piano; Gô Do Trombone, Andre Gomes Tinoco Amaral, trombone (1-3, 5, 7, 10); Flavio Bala, soprano saxophone, tenor saxophone (1-3, 5, 7, 10); Reginaldo Feliciano (1-3, 5, 7, 10); Marc Bertaux (6, 8), Thierry Fanfant (4, 9), bass; Luiz Augusto Cavani, drums (4, 6, 8, 9); Edmundo Carneiro, Julinho Gonçalves (8), percussion; Coro Copacabana, vocal chorus (6, 8).

Ordering info: naive.fr



**Johannes
Tonio Kreusch**
*Hommage À Heitor
Villa-Lobos*

GLM MUSIC 554

★★★

Brazilian composer Heitor Villa-Lobos began his career with guitar improvisations played over Brazilian choros. Guitarist Johannes Tonio Kreusch has studied Villa-Lobos' work for the better part of a decade. Here, he returns to Villa-Lobos' guitar compositions with a focus on the original manuscript versions. Also included on the recording are five new pieces written in homage to Villa-Lobos by contemporary Cuban composer Tulio Peramo Cabrera. The result is part work of art, part historical document, advancing the available canon of Villa-Lobos' guitar work for scholars and musicians while offering an exquisite listening experience. Kreusch performs Villa-Lobos' popular preludes masterfully, but perhaps more outstanding is their presentation alongside the new preludes by Cabrera, many of which are more lyrical and even-keeled than the often dramatic Villa-Lobos preludes. While the 1928 versions of Etudes No. 1 and 11 are interesting from a historical perspective, they're not likely to add as much for more casual listeners.

—Jennifer Odell

Hommage À Heitor Villa-Lobos: Preludio No. 1 Andantino espressivo; Preludio No. 2 Andantino; Preludio No. 3 Andante; Preludio No. 4 Cantabile; Preludio No. 5 Poco Animato; Simples (Mazurka); Valsa (fragment); Valsa Concerto No. 2 (unfinished); Valse-Choro; Etude No. 11 (1928 manuscript version); Etude No. 1 Prelude (1928 manuscript version); Preludio No. 1 Moderato; Preludio No. 2 Molto Moderato; Preludio No. 3 Lento; Preludio No. 4 Sabroso; Preludio No. 5 Poco Allegro; Mazurka-Choro. (61:47)

Personnel: Johannes Tonio Kreusch, acoustic guitar.

Ordering info: johannestoniokreusch.com



Bill Peterson Trio
Ruby Diamond

SUMMIT 602

★★½

There is something complete in the way this music is played. It's a trio, and it's jazz. And it's well-played. Everyone an accomplished musician, clearly. And yet *Ruby Diamond* risks becoming uneventful, in need of visuals, like a television program. Think "Mr. Rogers' Neighborhood."

Throughout these nine originals by pianist Bill Peterson, accompanied ably by bassist Rodney Jordan and drummer Jamison Ross, we are treated to swingers, some blues, some Latin flavors and many obvious references to all manner of jazz legends—McCoy Tyner, Wynton Kelly, Horace Silver and Thelonious Monk among them. Well-played, indeed, Peterson's clever references to his subjects at hand a lesson plan on listening. "Thelonious" and its swinging groove from the outset might have you thinking about some of Monk's asides, or "Oscar"'s subtle, nascent and gradual up-tempo groove, along with "Marcus" and its idiosyncratic expression of his trio vibe. Ross' drum solo to close out the set on the snappy blues "McCoy" is a fitting, engaging slice.

Like the greats Peterson invokes, these are some high mountains to climb. Maybe *Ruby Diamond* serves as a thought experiment as to why these greats are indeed considered great.

—John Ephland

Ruby Diamond: Thelonious; Wes; Horace; Shenandoah; Oscar; Bob James; Mr. Wynton Kelly; Marcus; McCoy. (59:34)

Personnel: Bill Peterson, piano; Rodney Jordan, bass; Jamison Ross, drums.

Ordering info: summitrecords.com



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Greg Abate *The Greg Abate Quintet Featuring Phil Woods*

RHOMBUS 7112

★★★★

Saxophonist Greg Abate offers an impressive resume of his abilities on all of the horns (except tenor) here. He's also put himself in the estimable company of alto icon Phil Woods on five numbers. It's no secret that Woods has had health challenges, but don't expect softball duets and noblesse oblige from Abate. Sure, Woods is no longer playing at the blowtorch velocity of his youth, but on the mid-tempo tunes that they pair up on, each man gives pound-for-pound; neither concedes the high ground.

Like Woods, Abate is a singer who happens to be an instrumentalist. His soprano is tuneful and melodic on "Pear For The Bear," and his alto on his hard-bop gauntlet "Realization" is a calling card that's a little tour de force. If Abate could be transported back to the days of Phil and Quill, the elders would have a soul mate.

The inclusion of Bill Goodwin, Woods' faithful drummer for decades, is a smart choice, reminding what a superlative and tasty player he's always been. Pianist Jesse Green distinguishes himself throughout but, perhaps, no more so than with his sensitive and clever comping on the ballad "Marny," where he supports, suggests and affirms Abate's rough-edged baritone.

The Abate-Woods duets bring smiles for their warmly competitive postures. They're



friendly exchanges but with an edge to each man's solos. Where Abate will double-time for a few bars on "Rocco's Place," Woods glisses his octave jumps in an expansively melodic turn. Abate seems intent on making Woods proud, while Woods holds his mud around the young firebrand.

Wood's ennui-tinged "Goodbye Mr. Pepper" bossa—a doff of the cap to alto icon Art Pepper in its recorded debut—offers heartfelt solos by both. Call it mutual respect, but it's respect given by prideful masters.

—Kirk Silsbee

The Greg Abate Quintet Featuring Phil Woods: Roger Over And Out; Pear For The Bear; Rocco's Place; Carmel By The Sea; Marny; J.A.G.; Special K; Contemplations; Goodbye Mr. Pepper; Realization, (68:59)

Personnel: Greg Abate, soprano, alto and baritone saxophones, flute; Phil Woods, alto saxophone (1, 3, 4, 6, 9); Jesse Green, piano; Evan Gregor, bass; Bill Goodwin, drums.

Ordering info: rhombusrecords.com

Harvie S With Kenny Barron *Witchcraft*

SAVANT RECORDS 2126

★★★★½

It takes a certain kind of player to thrive in a duet setting, and Harvie S and Kenny Barron prove that time has only improved the best elements of their working relationship. In 1986, they recorded *Now Was The Time*, which wasn't released until 2008. In this followup, they explore new terrain with innate cohesion.

Barron is dexterous as ever, offering glimpses of understated virtuosity that buttress his partner's work as much as they highlight his own. Harvie S, meanwhile, operates with the kind of intuition that helped make his duet recordings with Sheila Jordan so acclaimed. Barron wields a bass-like touch at the start of "Autumn Nocturne" before the pair trades spotlights. They approach Stevie Wonder's "Creepin'" similarly, with Barron handling heartbeat duties for a spell while Harvie S carries the melody. Later, Barron launches into lightning-fast runs between bluesy outtakes. On "Rio," the pair plays in unison before slowly branching apart to survey their own corners of the music. While most of the



disc tends toward an uptempo vibe, the dolorous "Juan's Theme" strips down Eumir Deodato's tune, eking out all its inherent emotion by constantly revisiting the theme. Harvie S alternates between rich bowing and downy fingers barely brushing the strings, while Barron shifts the melancholy into a dappled finish.

—Jennifer Odell

Witchcraft: Autumn Nocturne; Deep Night; For Heaven's Sake; Creepin'; Juan's Theme; Rio; Sonia Braga; Until Tomorrow; Wig Wise; Witchcraft, (53:43)

Personnel: Harvie S, bass; Kenny Barron, piano.

Ordering info: jazzdepot.com



Bobby Rush

APRIL BROWN

Loud And Soulful Showstoppers

Teresa James & The Rhythm Tramps: *Come On Home* (Jasi-Lu 1008; 48:34 ★★★★★) Los Angeles' Teresa James, who grew up in Houston, has recorded eight albums that are grounded in what Gatemouth Brown used to call "American music, Texas Style." The new album finds James singing well, showing strength of character, on mature, well-crafted songs written by her bass-playing husband and producer, Terry Wilson. Standouts include "She's Got A Way With Men," which transports Martha & The Vandellas to the West, and "Carry That Burden," a truth-telling ballad. Etta James would've been proud to call the crackerjack Rhythm Tramps band her own.

Ordering info: teresajames.com

Buddy Guy: *Live At Legends* (Silvertone 88765; 54:44 ★★★★★) Buddy Guy remains an explosive showman in his elder years, blowtorching musical and emotional momentum into crowd-pleasers like "Damn Right I Got The Blues" and a Jimi Hendrix/Eric Clapton medley. Chances are you've encountered Guy's atom-splitting ruckus in concert, though maybe not his calm plea for brotherhood, "Skin Deep," and certainly not three studio recordings of high passion left over from his *Living Proof* sessions. Even better is 1996's *Live! The Real Deal*, partly made at Guy's original Legends club.

Ordering info: buddyguy.net

Bobby Rush: *Down In Louisiana* (Deep Rush; 48:40 ★★★★★) The hyperbolic tag "living legend" is splashed around like cheap cologne, but it fits 70-something Bobby Rush because of his long recording career and service to the chitlin' circuit. Rush still has an uncanny sense of tone, pace and dramatic detail as a singer and a guitarist. He retains the ability to tell convincing little stories in good or excellent original songs that sometimes aerate his trademark soul/blues/funk with breezes of Creole music, gospel, swamp-rock and reggae. Keyboardist Paul Brown is a cool craftsman in the mechanics of producing and arranging.

Ordering info: bobbyrush.net

Sax Gordon: *Showtime!* (Continental Blue Heaven 2022; 41:56 ★★★★★) Gordon Beadle developed his own rockin' saxophone lan-

guage many years ago, veering off from his pursuit of the styles of greats like Big Jay McNeely and Joe Houston. On *Showtime!* he digs down to his true grit executing shouts, stutters and honks that show his assurance about their application to rhythmic ideas. Helping Beadle blast off the seven tunes he composed, as well as three covers including late r&b singer Sonny Knight's swaggering "Coldest Cat In Town," are a horn section and stellar guitarists Junior Watson and Matt Murphy. Gordon is a capable, quirky singer, though that side of him is a mere sideshow to his big-fun tenor.

Ordering info: continental.nl

Mighty Sam McClain: *Too Much Jesus (Not Enough Whiskey)* (Mighty Music 103; 48:27 ★★½) Always in communication with his heart and soul, Sam McClain could sing the driest passages in Tolstoy and bring you to the brink of tears. But the latest band album by McClain disappoints because his deliberations on romantic loss and God's benevolence (don't be tricked by the album title) get undercut by the dispiriting staleness that pervades the blues-funk dealt him by his longtime bandleader-producer, Pat Herlehy.

Ordering info: mightsam.com

Jambo: *Hootenanny* (Got The Blues Music 84501; 42:10 ★★★★★) Steve Pierson, a singer and guitarist in Los Angeles, and his plugged-in band Jambo give lively charm to kid-friendly pop-blues tunes, including the Bo Diddley send-up "Come On By."

Ordering info: jambojam.com

Ike & Tina Turner: *On The Road 1971-72* (MVD Visual 5276D; 81:00 ★★★★★) Nadya and Bob Gruen's filmed coverage of the Turners' revue in dressing rooms and on concert stages becomes something truly special 35 minutes in when Tina, seated next to Ike and his organ console, throws herself into a blues mood with remarkable concentration. Thirty minutes later, in sharp contrast to the exciting if calculated pop-r&b performances, is a wicked slow blues that has Ike's guitar shooting shrapnel. Otherwise taciturn Ike is on his best behavior.

Ordering info: mvdvisual.com

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in DownBeat



Vinny Golias Sextet *Abstractions And Retrocausalities*

NINE WINDS 309

★★★

Multi-reed instrumentalist, veteran indie record label head and general avatar of West Coast avant garde Vinny Golias puts on another fine and challenging show with this new spin on an old ensemble.

In this grouping, three free-blowing and knotty horn players do their business atop a rock rhythm section, with Andrew Lessman's slamming drums, Alex Noice's electric guitar and Jon Armstrong's electric bass. They meet in the middle, generally, although sometimes the abstractionist horn team feels a bit hemmed in by the rigidity of the backbeat, and the air gets thin with the lack of chord changes or harmonic development in between Golias's angular melodic heads. Still, the juxtaposition feels fresh and Noice stirs in some retooled Black Sabbath sauce, like on "Full Moon (So That's A Piano)." Song titles can be giddy and vaguely in-jokily absurd, but the playing tends to be stern stuff, with occasional drifting into impressionistic terrain to balance out the intensity mandate.

Golias as player holds forth forcefully on a van load of axes, from soprano to contrabass saxophone and Asian instruments for added color. The leader also provides his customary service of hiping outsiders to some worthy new talents, specifically younger players connected to CalArts, where Golias teaches. Young trumpet dynamo Dan Rosenboom, one of the more interesting Los Angeleno players, impresses with his fluidity of ideas, and alto saxophonist Gavin Templeton boasts an assured yet adventurous voice, sometimes with nods to Ornette Coleman and Henry Threadgill.

—Josef Woodard

Abstractions And Retrocausalities: Why Would A Whale Act Like This? (God Help Us All!...Another Syfy Channel Original Movie?); Spare The Rod, Spoil The Series (Silver At It's Best); Photoshoot, One, Two; B.T.S.O. (Big Time Secret Organization); Spare The Rod, Spoil The Series (Reprise) And His Career In Dance, Is Not Yet Doomed! (Here's Johnny!); Maboo's Justice (Are You Mocking Me Now?); Kamikakushi; A Carload Of Trouble; Locked In; Abstrubue (Greetings Fellow Stargazers!); Full Moon (So That's A Piano), (76:28)

Personnel: Vinny Golias, Dan Rosenboom, piccolo trumpet and Bb trumpet and flugelhorn; Gavin Templeton, alto saxophone; Alex Noice, electric guitar; Jon Armstrong, electric bass; Andrew Lessman, drums.
Ordering info: ninewinds.com



THEESatisfaction:
Catherine Harris-White
and Stasia Irons

COURTESY SUBPOP

Hip-Hop Spinning Beyond Boundaries

For those indifferent or unfamiliar with hip-hop, it might not be readily apparent there's a diverse catalog that's pushing the genre beyond stereotypes and challenging perceived artistic and intellectual boundaries.

Amir Mohamed El Khalifa, also known as Oddisee, dropped the stunning **People Hear What They See** (Mello Music Group 028; 43:26 ★★★★★). Oddisee, a producer and emcee from D.C., draws from numerous influences, especially r&b, soul and funk. Tight kick and snare drum patterns, sustained organ and synth washes and powerful bass lines are augmented by horn and viola parts. His lyrics often reflect apprehension, cautious optimism and hesitant bravado. Oddisee's lyrical flow is comparable to any great jazz soloist: Phrase lengths and articulation patterns are varied, and rhythmic cadences are switched up to accentuate rhetorical tone. Ordering info: mellomusicgroup.com

Killer Mike's **R.A.P. Music** (Williams Street 3844600182; 45:55 ★★★★★) is another excellent, and provocative, album. The product of a seemingly unlikely collaboration between the Atlanta-based rapper and New York emcee/producer El-P, R.A.P. Music mixes brilliant storytelling, damning cultural critique and a celebration of black music and Atlanta. R.A.P. is Killer Mike's acronym for Rebellious African People; as he explains on the title track, "R.A.P. music" includes everything from John Coltrane to Aretha Franklin to the blues. Killer Mike pulls no punches, condemning police brutality, structural racism and the war on drugs.

Ordering info: definitivejux.net

El-P presents his gritty and assertive production and rap aesthetic on **Cancer4Cure** (Fat Possum 1270; 49:12 ★★★★★), which occupies a completely different sonic space than

R.A.P. Music. Everything about El-P's music and lyrics are dark, and he is self-deprecating almost to the point of self-loathing. His music is heavy on the low end, and the thickly layered synths cut like a buzzsaw and his vocal delivery is percussive and strident.

Ordering info: definitivejux.net

Shabazz Palaces' **Live At KEXP** (SubPop 995; 17:30 ★★★★★) is a limited-edition 12-inch EP, recorded live in a radio studio, is the group's followup to its revelatory 2011 LP *Black Up*. The music is way ahead of the curve, exploring a multitude of colors, textures and grooves, and the song forms are unorthodox.

Ordering info: subpop.com

Together, the Seattle duo Catherine Harris-White and Stasia Irons constitute THEESatisfaction. Following the release of several mix tapes, their full-length debut, **awE naturalE** (SubPop 960; 30:55 ★★★★★), exhibits a highly individualized aesthetic. The duo makes a kind of post-modern soul that uses and extends the practice of what Killer Mike calls "R.A.P. music." Harris-White, a trained jazz vocalist, and Irons have similar sounding voices and the juxtaposition of singing and spoken word/rap creates two iterations of the same authorial voice.

Ordering info: subpop.com

Flying Lotus' **Until The Quiet Comes** (Warp Records WARP; 47:24 ★★★★★½) is perhaps his most focused and abstract work. The great-nephew of Alice Coltrane, Flying Lotus is a master of combining disparate colors, instruments and influences—he includes sweeping harps and spacey fusion synths to crunchy tones that'd be at home in any 8-bit video game. There's no boom-bap here: Best to put on your headphones and chill.

Ordering info: warp.net

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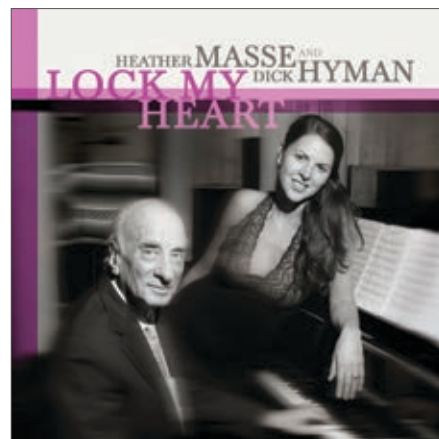
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Heather Masse/Dick Hyman
Lock My Heart
 RED HOUSE 258
 ★★★★★

By emphasizing the singer, this smart, minimal CD debut by Heather Masse wisely smuggles in the songwriter under the friendly cover of Kurt Weill, George Gershwin, Duke Ellington, Richard Rodgers and Cole Porter—writers who lend her own two tunes an aura of friendliness by association. The association with veteran pianist Dick Hyman further authorizes Masse as the real thing.

Masse has a warmly seductive voice, but never overplays her part or complicates her path through a melody with unnecessary embroidery. She opens up on "Since I Fell For You," an ultra-bluesy non-blues, especially when Hyman changes keys and prods her with a doo-wop push in a more spread-out second chorus.

For the most part, the choice is to underplay the material. Hyman strikes the keynote in the beautiful verse to "Bewitched, Bothered And Bewildered" with a child-like, single-note sketch that Masse falls into in echoed unison. Her soft, half-whispered intimacy is pitch-perfect, embracing, and dominates the mood. Masse's sound is conventional but with a pliant, restrained expressiveness, with sunlit shadows of Doris Day and darker streaks of Sarah Vaughan. The essential tone she chooses here is sustained by ballads—"September Song" and a rare version of "I Got It Bad" that includes its verse. The feel is varied by "Birdland" and a swift, sometimes chugging "Love for Sale" with a wonderfully tight Hyman solo.

"If I Called You" is one of the singer's own tunes. It's a short 16-bar sequence of romantic hypotheticals. The other original, "Morning Drinker," suggests a Stephen Sondheim-like potential, but doesn't really deliver. Neither stands out nor brings down the overall CD.

—John McDonough

Lock My Heart: Bewitched, Bothered And Bewildered; Lullaby; Since I Fell For You; Love Is Here To Stay; September Song; Lost In The Stars; Love For Sale; If I Called You; I Got It Bad And That Ain't Good; A Flower Is A Lovesome Thing; Morning Drinker; I'm Gonna Lock My Heart And Throw Away The Key, (55:56)
Personnel: Heather Masse, vocals; Dick Hyman, piano.
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The album cover for Geraldo Henrique Bulhões. It features a photograph of the artist, a man with dark hair, playing a red electric guitar. The background is a warm, abstract, fiery orange and yellow. The number "253" is visible in the lower center of the image.

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Ana Moura *Desfado*

DECCA 0602537205233

★★★★½

Fado is one of the great urban folk forms of Europe, a window into the national Portuguese soul. This music did not move through the 20th Century easily—it adapted to the influence of other forms, and fado now has two schools, the traditional Coimbra sound and the cosmopolitan Lisbon sound.

Ana Moura falls in the latter school. She has the same type of pure-toned voice that made Amália Rodrigues the music's queen, coupled with a breathy delivery all her own, and she brings fado forward through subtle hybridization with jazz and pop, as heard in the Gypsy swing rhythms and instantly memorable chorus of "Até Ao Verão." Wherever she takes it, though, she brings the central emotion of fado, saudade (longing for something irrevocably lost) along.

This works most naturally on the Portuguese songs—the few English-language songs reveal how tied saudade is to Portuguese. One of these, the original "Dream Of Fire," is the least typical song here, featuring funky Rhodes interjections from Herbie Hancock, whose dissonant solo is strikingly different from its more modal surroundings.

Moura's usual complement is the Portuguese guitar of Ângelo Freire, who plays with verve and wit. Her band imparts movement to even the slowest songs, but the album's failing is its overabundance—at 17 songs and 62 minutes, it's overlong. That aside, *Desfado* gives a nice-modern spin to a venerable folk form.

—Joe Tangari

Desfado: Desfado; Amor Falso; Até Ao Verão; Desplu a Saudade; A Case Of You; E Tu Gostavas De Mim; Havemos De Acordar; A Fadista; Se Acaso Um Anjo Viesse; Fado Alado; A Minha Estrela; Thank You; Como Nunca Mais; Com a Cabeça Nas Nuvens; O Espelho De Alice; Dream Of Fire; Quando O Sol Espreitar De Novo. (62:03)

Personnel: Ana Moura, vocals; Ângelo Freire, Portuguese guitar; David Piltch, bass; Dean Parks, guitar; Jay Bellerose, drums; Patrick Warren, percussion; Pedro Soares, viola; Freddy Koella, violin; Herbie Hancock, Fender Rhodes (16); Tim Ries, soprano saxophone (7).

Ordering info: deccarecords.com

Daniel Humair *Sweet & Sour*

LABORIE LJ19

★★★★★

Paris-based drummer Daniel Humair has now become somewhat of a French jazz elder statesman. In the past two decades he has been nurturing new talents, most notably with Baby Boom and now with this group. The inclusion of an accordionist helps



set this band apart. Vincent Peirani avoids many pitfalls and gives a new voice to his instrument, sometimes playing it like a horn and other times plowing a deep organ-like groove. On the waltzy "7A3," he even playfully derides the clichés of French accordion music. *Sweet & Sour* opens with a rendition of Jane Ira Bloom's "A Unicorn In Captivity." The piece sets the tone from a conceptual and aural perspective and Emile Parisien's largely featured soprano saxophone does share a kinship with Bloom's. The line between compositions and collective improvisations is often blurred. At 74, Humair has lost none of his powers. He keeps on displaying a crisp, sharp, and surgical precision as well as an unparalleled sense of swing.

—Alain Drouot

Sweet & Sour: A Unicorn in Captivity; Ground Zero; Care; 7A3; T2T3; Oppression; Shubertauster; Debsh; Ground One; Road To Perdition. (54:34)

Personnel: Vincent Peirani, accordion; Emile Parisien, saxophones; Jérôme Regard, bass; Daniel Humair, drums.

Ordering info: laboriejazz.com

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North America Jazz Alliance *The Montreal Sessions*

CHALLENGE 73354

★★★★½

The accordion has usually played a minor role in jazz: from the Roma-influenced music of Django Reinhardt and Stephane Grappelli, to a spectral presence in improvisational work by Satoko Fujii and Guy Klucevsek. In between sits the music of Art Van Damme, who became a staple of network TV in the 1950s with his bop- and swing-inflected playing. Kenny Kotwitz stands in for Van Damme here, paired with vibist Steve Hobbs and backed by Canada's most versatile musicians: guitarist Greg Clayton, bassist Alec Walkington and drummer Dave Laing. The instrumental mix was Van Damme's preferred lineup and provides a light, airy texture that's ideal for rapid tempos. The band sounds best when it swings through "Just One Of Those Things," Neil Hefti's "Cute" and Henry Mancini's "Charade." Some of the distinctive sound is lost when vocalist John Labelle drops in for "Close Your Eyes" and "Nobody Else But Me," but Hobbs' decision to shift "Dancing In The Dark" into a faster tempo than normal pays dividends. The Montreal connection may not be obvious beyond the presence of Clayton, Walkington, Laing and Labelle, but there's a romantic French tinge throughout. —James Hale

The Montreal Sessions: Just One Of Those Things; Close Your Eyes; Cute; Oblivion; Angel Eyes; Nobody Else But Me; Delilah; Charade; Dancing In The Dark; It Could Happen To You; Only Trust Your Heart; That's All. (63:33)

Personnel: Kenny Kotwitz, accordion; Steve Hobbs, vibes; Greg Clayton, guitar; Alec Walkington, bass; Dave Laing, drums; John Labelle, vocals (2, 6, 9).

Ordering info: challengerrecords.com



Steve Slagle *Evensong*

PANORAMA

★★★★½

Steve Slagle's wonderfully textured alto tones have their roots in his native Los Angeles as well as in the many greats with whom he's worked, from Jack McDuff and Woody Herman to Ray Baretto and Joe Lovano.

Slagle is comfortable in his own skin, his swing secure, his compositions open and relaxed—post-hard-bop with a bright, easy gate. Like Stanley Turrentine, Slagle is an easy walker. Joined to the equally warm strains of his longtime guitarist (and co-producer) Dave Stryker, the pair glides through *Evensong* like twin sailboats coursing the waves on some lazy Saturday. Not that their energy isn't to the fore, however, just check their interplay on the forward rolling "Quiet Folks" or the following "Shadowboxing," a Stryker tune that finds Slagle grinding on alto and Stryker spinning dissonant figures while drummer McClenty Hunter scalds a driving ride cymbal beat. Though *Evensong* isn't as innovative as some of the music coming out of New York at the moment—it's more in the old school tradition of head/solo/head/solo/fours/reprise—Slagle and his group are such masters, their music feels so good, it consequently makes you feel good.

—Ken Micallef

Evensong: Mingus In Us; Blues Four; Supermoon; Quiet Folks; Shadowboxing; Alive; Equal Nox; B Like Me; The Star-Crossed Lovers. (56:26)

Personnel: Steve Slagle, alto and soprano saxophones; Dave Stryker, guitar; Ed Howard, bass; McClenty Hunter, drums.

Ordering info: steveslagle.com



TELARC

American singer, pianist and champion of the Great American Songbook, Michael Feinstein, records an album from the beloved repertoire of dynamic pianist, conductor and composer André Previn. Some of the songs include melody by Previn and lyrics by dynamic talents including Alan and Marilyn Bergman, Alan Jay Lerner, and Johnny Mercer.



CONCORD JAZZ

Multi-talented actress, author and singer Molly Ringwald releases her debut jazz recording on Concord Records this spring. The album is filled with jazz standards such as "I'll Take Romance," and "The Very Thought of You," and also includes a throwback to her eighties fame with "Don't You Forget About Me," arranged by Peter Smith, who co-produced the album.



CONCORD JAZZ

Pianist and composer Emily Bear has only been playing piano for six years, but at just eleven years old, her accomplishments are inspiring and her talent is breathtaking. Her debut release is produced by Quincy Jones and features 14 songs all written by Emily.



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The Blues Woman Who Rescued Jazz

Bessie Smith's art sits at the crossroads where jazz, blues and then-dying vaudeville intersect. She's practically a household name, not least as a feminist icon, yet she's somewhat marginalized in those fields. She was a woman standing in front of a piano, where the blues soon became identified with male guitarists, and a singer in jazz, traditionally focused on instrumental music. As a black headliner she wasn't a typical music hall entertainer, either.

Still, her influence on blues and jazz is greatly underestimated; the instrumental dialogues between voice and instrument that Delta and Texas guitarists prized owed much to '20s blues queens like Smith, trading phrases with horn players. Lines she sang early still resonate: woke up this morning, good morning blues, the jelly roll and the sugar bowl.

Gunther Schuller has argued the '20s blues craze saved jazz, turning players away from novelty effects and toward voice-like expressionism. The evidence is plain on Bessie Smith's ***The Complete Columbia Recordings (Legacy 88725403102; ★★★★★½)***. It's all her recordings, period, spanning 1923-'33, with more than 10 hours of music and padded out with a CD of excerpted interviews with niece-in-law Ruby Smith, conducted by Smith biographer Chris Albertson. Hearing it all, with reasonably well cleaned-up sound, you can lose yourself in her world, hearing her style evolve. (The main quibble: ludicrously scant annotation—five paragraphs for 10 discs.)

Early on it's mostly just Smith and pianists such as Clarence Williams and Fletcher Henderson (stiff at first, they'd limber up later). From the beginning you can hear the vocal power that reached the back balcony. But it's only months later—after some good-natured jousts with no-relation colleague Clara Smith—that reed players regularly added line-ending commentary. Things get moving in the back half of 1924, when trombonist Charlie Green and cornetist Joe Smith joined the rotation, establishing themselves as her favorite foils.

Those brassmen got down and dirty, as on "Weeping Willow Blues," rather bluer than most anything they recorded in Henderson's band, where Green got far less exposure. Smith found Louis Armstrong a more egocentric accompanist—their "I Ain't Goin' To Play Second Fiddle" was rife with competitive subtext. But even that open-horn specialist broke out a plunger mute, the better to mirror her on "Cold In Hand Blues," and Smith and Armstrong are evenly matched on a definitive "St. Louis Blues" over Fred Long-

shaw's country-church harmonium.

Smith and her rivals didn't just inject blues into the instrumental language; they showed by example how to develop an individual tone of voice to set one apart from like-minded peers. The rude or sympathetic ways horn players responded to her stretched their own rhetorical range; hear 1928's "Washwoman's Blues," with alternately laughing, mock-sinister and sarcastically sweet clarinet and alto obligatos on a single verse.

Her art peaks in the later 1920s, not least because James P. Johnson had joined her pool of pianists; he's on 1927's disaster classic "Back Water Blues," recorded shortly before (and finding a ready market because of) that spring's devastating Mississippi floods. By this period she'd learned to use the microphone, to bring down the volume without lessening the emotive power. The playful "Slow And Easy Man" looks ahead a few short years to Billie Holiday's early sides with Teddy Wilson.

Still, Smith had limits. Fats Waller's "Squeeze Me" lumbers rather than soars—even if she juiced up "Alexander's Ragtime Band" and "Hot Time In The Old Town Tonight" they're still relics. By the end of the '20s, jazz had evolved so quickly, partly with her help, she began sounding old-fashioned. The Depression all but ended her recording career. A last 1933 date with Benny Goodman and Chu Berry marked the end of one era and the start of another. Four years later she died after a car crash near Clarksdale, Miss., the land of Charley Patton and Robert Johnson, whose country blues had supplanted her urban kind.

Ordering info: legacyrecordings.com



Bessie Smith

COURTESY SONY LEGACY



Aruán Ortiz & Michael Janisch Quintet *Banned In London*

WHIRLWIND RECORDINGS 4628

★★★★½

For an audio glimpse of ball-to-the-wall modern jazz in which extroverted improvisation is matched with high-caliber ingenuity and collective dialogue, *Banned In London* is a bristling live date brings the good manifold. Recorded in 2011 at the city's Pizza Express Jazz Club, it finds two expats co-leading a scintillating quintet.

Cuba-born and New York-based pianist Aruán Ortiz is one of the most versatile and exciting pianists of his generation. His left-of-center approach to improvisation and melody often recalls legendary renegades such as Andrew Hill and Horace Tapscott, especially in the way he pecks out capricious rhythmic phrases that stubbornly manifest into prickly melodies, underscored with dissonant harmonies. Ortiz's partner, Michael Janisch, is a commanding bassist, originally from Wisconsin, who is currently living in London. Janisch brings a sinewy thrust to the fore, propelling and anchoring the ensemble with masterful agility. They flesh out the quintet with heavyweights—drummer Rudy Royston, alto saxophonist Greg Osby and French, Barcelona-based trumpeter Raynard Colom—making for a miniature United Nations ensemble that embraces all the aspirations of global democracy.

On five keenly chosen compositions, the quintet forges a communal empathy that suggests at least five years of working together consistently, especially on the splendid reading of Fats Waller's "Jitterbug Waltz," which they stretch like taffy. Their rendition starts with Osby corkscrewing and dissecting the main melody before the rest of the ensemble enters with a loping rhythmic gait concocted by Royston and Janisch. Ortiz constantly pecks and prods at the melody, sometimes stealing the show without foregoing his initial role as accompanist. Colom's tart tone on trumpet complements Osby's slivery alto tone magnificently; and when their impro-

visational lines intertwine, sparks fly. Their exploration into Thelonious Monk's "Ask Me Now" is just as thrilling as they approach it with whimsical apprehension. They stretch and twist the melody, allowing for legato improvisations from Osby and Colom.

Ortiz contributed two of the three originals. His "The Maestro," with its serrated rhythmic pulse, initially echoes Frank Emilo Flynn's classic composition "G.M.S. (Gandinga, Mondongo, Sandunga)," but it's given more modern shades by way of

Royston's shifting rhythms and Osby and Colom's hide-and-seek improvisational volleys. Janisch's "Precisely Now" allows him to showcase his muscular dexterity on the bass at the beginning. The composition then expands into a nifty groove, animated by spiky melodies and piercing harmonies. —John Murph

Banned In London: Precisely Now; Jitterbug Waltz; Orbiting; Ask Me Now; The Maestro. (77:30)

Personnel: Aruán Ortiz, piano; Greg Osby, alto saxophone; Raynard Colom, trumpet; Michael Janisch, acoustic bass; Rudy Royston, drums.

Ordering info: whirlwindrecordings.com

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Karen Marguth *A Way With Words*

WAYFAE MUSIC 131

★★★★

Though not a household name, Carroll Coates' tunes have been sung by Frank Sinatra, Sarah Vaughan, Tony Bennett, Carmen McRae, Mel Torme, Cleo Laine and others. They're sturdily built love songs, characterized by gentility, female wiles vs. male stoicism, clever word-play and soft-pedaled emotion. They smack of a more sophisticated and civil time and place, and there's nothing wrong with that.

Karen Marguth is a capable California singer with a sparkle to her sound—think of Blossom Dearie, but an octave lower and with a fuller timbre. She interprets two discs worth of Coates in fine instrumental settings graced by alto saxophonist Richie Cole and trumpeter Gilbert Castellanos. The arrangements—either by pianist Jason Wanner or seemingly by committee—frame her well.

Marguth sings expressively without calling attention to herself, which is a neat trick. She has honey in her low-to-medium-dynamic voice, and she swings subtly: a hint of melisma here, a drawn-out last syllable there. The vocal phrasing is fairly close to the beat, and her diction is crystal clear. The sublime tag chorus to "Later For Love," a bright waltz, has some sumptuous scat-and-alto chasing. It's over much too soon.

Cole is quite a singer himself. Whether soloing or playing obligatos, he's full of melodious invention. Castellanos's soft-edged flugel horn gives dimension to the ballads "Better To Have Loved" and "It's Time"; his incisive muted trumpet injects tang to "Afterglow."

—Kirk Silsbee

A Way With Words: Disc One: You'll Seel; No One Ever Tells You; A Miracle; Afterglow; A Way With Words; (Song For) A Rainy Afternoon; The Swing Song; I Have a Feeling (Hay Sentimientos); London By Night; Better To Have Loved. (41:39) Disc Two: G Is One Sharp Key; So I Love You; Late For Love; Love Comes And Goes; It's Time, High Time; Hay Sentimientos (alternate take); Someone Else's Sweetheart; Spring Has Sprung; Madness; Alone By The Sea. (39:23)

Personnel: Karen Marguth, vocals; Matt Mazzei, Erin Scofield, violin; Devinda Gunesekara, viola; Marissa Urrutia, cello; Gilbert Castellanos, trumpet, flugelhorn; Greg Varlotta, Jeff LaRose, trumpet; Robert Ruffner, Bob Williams, trombone; Richie Cole, alto saxophone; Nate Ketner, clarinet, tenor saxophone, baritone saxophone; Jason Wanner, piano; Mike Taylor, guitar; Eva Scow, mandolin; Kevin Hill, bass; Pat Olivera, bass; Sam Rocha, Adam Elmore, bass; Rick Canfield, Ray Moore, Beth Goodfellow, Nathan Guzman, drums.

Ordering info: karenmarguth.com

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The O'Farrill Brothers Band *Sensing Flight*

ZOHO 201301

★★★★★

Sensing Flight is the second chapter in this family affair, spearheaded by trumpeter Adam and drummer Zack O'Farrill. With a near total overhaul of the accompanying ensemble, the dynamic sibling duo retains only tenor saxophonist Livio Almeida from the previous disc, *Giant Peach*. Still, there are similar strategies at play. Like their debut, *Sensing Flight* showcases attractive originals, mostly penned by the trumpeter with a few cherry-picked standards. Also, for all its frequent fireworks, the emphasis continues to be more on bristling group interplay rather than rote virtuosity.

No other song brings the latter tactic to mind more explicitly than Almeida's sole compositional contribution, "Action And Reaction," on which the two-horn frontline fashions a dazzling melody alongside Gabe Schneider's fluid guitar lines. Pianist Adam Kromelow hammers a funky vamp, anchored by bassist Raviv Markovitz and Zack's snapping drumming. As the composition accelerates then decelerates with the responsiveness of a well-oiled sports car, it affords cogent solos from the pianist and trumpeter, both of whom deliver keenly paced asides without overshadowing the overall ensemble. It makes for a great testament to their musical maturity.

Other superb moments occur on O'Farrill's bluesy "Mind Troubles," driven by Zack's deep-pocket shuffle and Kromelow's thick



comping. Adam's slightly acerbic tone often recalls Terence Blanchard's, especially when Adam reaches for those upper-register notes. Almeida hones a darker, more velvety tone on tenor that sometimes gains an urgent rasp during his solos; it's the perfect horn complement for Adam. That pairing gives the melody of "Mind Troubles" a tingly zeal. The intriguing "Broken Wings" and "Monet" offer further proof that Adam is not only a commanding trumpeter but also a compelling composer.

The O'Farrill Brothers excel on standards, too, especially on the festive romp through Carla Bley's "Wrong Key Donkey."

—John Murph

Sensing Flight: Drive; Wrong Key Donkey; Monet; Action And Reaction; Mind Troubles; Broken Wings Full Measure; Upper Manhattan Medical Group; Sensations. (61:15)

Personnel: Adam O'Farrill, trumpet; Zack O'Farrill, drums; Livio Almeida, tenor saxophone; Gabe Schneider, guitar; Adam Kromelow, piano; Raviv Markovitz, bass.

Ordering info: zohomusic.com

Dylan Ryan/Sand *Sky Bleached*

CUNEIFORM 357

★★★★½

The trio Sand is led by drummer Dylan Ryan, who grew up in Chicago and currently bases himself in Los Angeles. While Sand is conceived as a jazz group, no one in the band plays only jazz. Ryan was a teenaged metal-head who took lessons from Paul Wertico, and his c.v. includes the prog-rock trio Michael Columbia and eclectic groove combo Icy Demons. Guitarist Timothy Young has played with Fiona Apple and John Zorn, and bassist Devin Hoff was a member of the Nels Cline Singers as well as Xiu Xiu.

Sand's premise, therefore, involves defined boundaries. Ryan and Hoff have pledged allegiance to swing, albeit a notion of swing that makes room for the full-force gale. Hoff is especially solid, holding down the pulse even when he takes an arco excursion to the music's forefront. Ryan is likewise disciplined, even in the music's unruly stretches; there's no proggy showing off here. Young's guitar tone and effects settings define the sound from tune to tune, taking the music from serene spacious-



ness to high-density maelstroms, and he's usually most interesting when he piles on the signal processing. But he also submits to the group discipline, keeping his most extroverted moments pertinent. While everyone stays on message, they don't really come up with much that's singular; this is a nice record, not a defining statement.

—Bill Meyer

Sky Bleached: White Nights; Barocco; Psychic Journey; Mayan Sun; Soft Rain On A Dead Sea; Time Stalkers; Translucent Spheres; Dreamspell; Sky Bleached. (46:13)

Personnel: Dylan Ryan, drums; Timothy Young, guitar; Devin Hoff, bass.

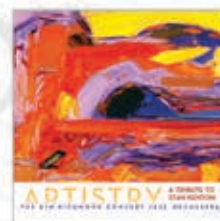
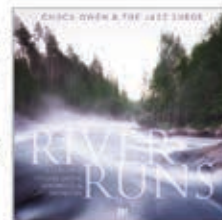
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Grace Kelly *Live At Scullers*

PAZZ 19-12

★★★★½

The 21-year-old vocalist and alto saxophonist Grace Kelly begins her eighth album, *Live At Scullers*, with an original titled "Please Don't Box Me In." The following song, "Eggshells," comes with this refrain: "I'm tired of dancing over eggshells." So, from the start, Kelly couldn't be clearer in saying, "I'm not purely a jazz artist. And I'm done being subtle about that fact." On the wide-ranging Scullers, Kelly makes good on that promise.

Late in the album, for instance, Kelly goes country, expertly channeling Norah Jones. The hushed "Kiss Away Your Tears," which urges its recipient to "cry, my darling, cry," is all brushes and pedal steel-like fills from guitarist Pete McCann. And "Falling" is built on a reggae groove but more rodeo than Rastafari.

Other tunes could be more or less categorized as pop-jazz. The bare and honest "Please Don't Box Me In" sounds more like a rock ballad than a jazz standard, but the leader's tart, buttery leaps and bounds bring it back to bop. The sugary, cello-bolstered "Ready, Set, Stay," in which the protagonist wishes to "download our favorite TV shows," has a jazzy feel but the resemblance to anything swinging ends there.

The best moments on Scullers come when the ensemble gets loose and just plays. Heavy on



the hi-hat, the slick jazz-funk workout "Searching For Peace" feels natural and unforced, as if that type of playing was second nature to Kelly and her accomplices. The groove feels so good, in fact, that you can hear the musicians letting their collective hair down—the strong, fluid trumpeter Jason Palmer quotes the theme from "Sanford And Son" in his solo; Kelly teases "Happy Birthday." And the group's Headhunters-like take on "Summertime" is casually explosive. After a false ending around six minutes in, Kelly reenters at full-tilt, wailing and pushing like it was all fun and games.

—Brad Farberman

Live At Scullers: Please Don't Box Me In; Eggshells; Night Time Star; Autumn Song; Ready, Set, Stay; Searching For Peace; Kiss Away Your Tears; Falling; The Way You Look Tonight; Summertime. (57:57)

Personnel: Grace Kelly, vocals, alto saxophone; Jason Palmer, trumpet; Pete McCann, guitars, ukulele; Zach Brown, bass; Mark Walker, drums; Eric Law, cello; Jaime Woods, backing vocals; Chantale Sterling, backing vocals.

Ordering info: gracekellymusic.com

Positive Catastrophe *Dibrujo, Dibrujo, Dibrujo...*

CUNEIFORM 336

★★★★½

On its second album, this terrific New York ensemble co-led by percussionist Abraham Gomez-Delgado and cornetist Taylor Ho Bynum seems less concerned with upholding the cultural collision documented on its 2009 debut, *Garabatos Volume One*. Threads of spacey free-jazz and Afro-Caribbean grooves are still present, but the 10-member band seems much more comfortable deploying those strains—and numerous others—when the material demands it.

Bynum's three-part suite "Lessons Learned From Seafaring Tales"—which, true to its title, takes inspiration from specific texts encountered in novels by Herman Melville, Joseph Conrad and David Mitchell—ranges from a meditative tone poem to a kind of tightly coiled funk piece with a long Afro-Caribbean breakdown featuring Gomez-Delgado singing a Spanish translation of a passage from *Lord Jim*. The title suite by the percussionist is a four-part study in contrasts, propulsive sections against meditative ones, and extended repetition of



grooves and motifs colliding with terse bits of improvisation—providing brief bits of space for the group's top-notch players.

—Peter Margasak

Dibrujo, Dibrujo, Dibrujo...: Café Negro Sin Azucar; Garrison Ascending; Lessons Learned From Seafaring Tales a) It's Eternally, b) Perhaps the Artist Was a Little Mad, c) Wolves and Blizzards; Dibrujo, Dibrujo, Dibrujo... a) Dibrujo One, b) Dibrujo Two, c) Dibrujo Three, d) Dibrujo Four. (54:48)

Personnel: Taylor Ho Bynum, cornet, flugelhorn (1); Abraham Gomez-Delgado, percussion, vocals (4, 9); Kamala Sankaram, accordion, vocals (2-6); Mark Taylor, French horn; Reut Regev, trombone; Matt Bauder, tenor saxophone; Michael Attias, baritone saxophone; Pete Fitzpatrick, electric guitar, vocals (5); Alvaro Benavides, electric bass; Tomas Fujiwara, drums.

Ordering info: cuneiformrecords.com

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Rudy Linka *RE: Connect*

SUPRAPHON

★★★★

For the past 20 years, the New York-based guitarist (and founder of the Bohemia Jazz Festival in his native Czech Republic) Rudy Linka has consistently put out high-quality, swinging small group recordings, beginning with his 1992 debut, *News From Home*. An accomplished six-stringer with a warm, inviting tone, Linka reveals touches of Jim Hall, John Abercrombie, John Scofield and Bill Frisell in his playing. Accompanied by the hand-in-glove rhythm tandem of bassist Larry Grenadier and drummer Kenny Wollesen (a frequent collaborator on Linka's past recordings) and augmented on a few tracks by the presence of mercurial

pianist Jonathan Batiste, Linka cuts a wide stylistic swath on *RE: Connect*.

The slow-chugging, tuneful opener "Simply Put" has the guitarist conjuring up Frisell in heartlandish mode before dipping into his Scofield bag on the evocative ballad "It's Just That Easy," which features some glistening piano accompaniment and unpredictable soloing from Batiste. The pianoless trio turns in a clever reggaefied rendition of "All The Things You Are" and a highly conversational take on John Abercrombie's elegant swinger, "So Weary," which is underscored by Wollesen's brisk brushwork and also features a brilliant bass solo from Grenadier. Batiste returns for "Club On The Corner," imbuing that funky tune with his irrepressible New Orleans spirit. The pianist also contributes to the moody, slow-grooving "I Hear You" and a beautiful interpretation of the traditional Czech folk tune "By Our Farm." Elsewhere, the trio engages in more heartlandish fare on "How Spiritual Are You?" which is paced by the kind of stark, minimalist beat that Wollesen has practically patented, then they commune on Monk's "Bye-Ya" with the kind of conversational playfulness that can only come from true kindred spirits. Two songs, Linka's elegiac "Song For Joni" and a gentle rendition of the poignant "River," pay tribute to Joni Mitchell.

—Bill Milkowski

RE: Connect: Simply Put; It's Just That Easy; All The Reggae We Are; So Weary; Club On The Corner; How Spiritual Are You?; Bye-Ya; On The Way Home; I Hear You; Song For Joni; By Our Farm; River. (57:21)
Personnel: Rudy Linka, guitar; Jonathan Batiste, piano; Larry Grenadier, bass; Kenny Wollesen, drums. (62:55)
Ordering info: rudylinka.cz

Jason Kao Hwang *Burning Bridge*

INNOVA 840

★★★★½

Burning one's bridges is typically seen as a break with the past. The flip side of the expression, though, is the necessity of moving forward. Violinist Jason Kao Hwang stands at the crossroads of his influences—classical, jazz and traditional Chinese music—and sets the divisions between them ablaze. *Burning Bridge* supplements Hwang's *EDGE* quartet with tuba player Joseph Daley, trombonist Steve Swell and virtuoso Chinese instrumentalists Sun Li (pipa) and Wang Guowei (erhu). The resulting palette is expansive, and Hwang explores its full range.

"Ashes, Essence" begins with a Henry Threadgill-esque melody that gives way to a spare violin/pipa duet, then proceeds through a series of severe abstractions for the first half of the 20-minute piece. Hwang examines the textural effects that emerge from different combinations of instruments. A bluesy swing emerges around the 12-minute mark, eliciting soaring solos from Hwang and Swell. The lush, chorale-like introduction to "Worship, Whirling" is



undercut by a barrage from drummer Andrew Drury. The elegance of the strings on "Incense, In Sense" gains a darker edge from Taylor Ho Bynum's slurring horn. Ken Filiano's elastic bass grooves take on strange contours when paired with Sun Li's pipa on "Ocean, O Sun."

—Shaun Brady

Burning Bridge: Ashes, Essence; Worship, Whirling; Fiery, Far Away; Incense, In Sense; Ocean, O Sun. (78:56)
Personnel: Jason Kao Hwang, violin; Taylor Ho Bynum, cornet, flugelhorn; Joseph Daley, tuba; Andrew Drury, drums; Ken Filiano, bass; Sun Li, pipa; Steve Swell, trombone; Wang Guowei, erhu.
Ordering info: innova.mu

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John Hollenbeck
Songs I Like A Lot

SUNNYSIDE 1339

★★★★

John Hollenbeck has said that he once eschewed pop in deference to jazz. But some music that falls under a broad pop umbrella still worked its way into his brain. Here, the drummer rearranged some of those songs plus a few selected by Theo Bleckmann and Kate McGarry.

The result sheds new light on work by Jimmy Webb, Imogen Heap, Ornette Coleman and electronica DJ Nobukazu Takemura, among others. In almost every case, the arrangement seems to heighten the spirit of its progenitor, whether by evoking more emotion ("All My Life"), creating space for contemplation ("Falls Lake") or driving into humor ter-

ritory behind the wheel of Hollenbeck's quirks and wit ("Bicycle Race").

A rolling reeds refrain kicks things off with Webb's "Wichita Lineman," to which Hollenbeck gives an extended hushed intro. This amplifies the sense of loneliness that inspired Webb's original. That effect doubles when the vocalists trade verses. McGarry's voice is clear, soft and cushioned with an almost imperceptible breathiness. By contrast, Bleckmann is all sinew and richness.

Hollenbeck's wit comes to bear on Webb's "The Moon Is A Harsh Mistress," which gives a nod to the song's sci-fi book inspiration with its climax: a prog-soaked release of crashing cymbals and chaotic horn runs that would be at home in a '60s space flick. The arranger's interpretation of "Man Of Constant Sorrow" toys with expectations, opening with a lumbering freak-out of bass saxes and trombones at war with Jean Paul Hochstadter's drums. More angry punk rock than mournful folk, the first section lets up like a storm just in time for the verse, which finds an Irish undercurrent beneath an American classic.

—Jennifer Odell

Songs I Like A Lot: Wichita Lineman; Canvas; The Moon's A Harsh Mistress; Man Of Constant Sorrow; All My Life; Bicycle Race; Falls Lake; Chapel Flies. (69:04)

Personnel: John Hollenbeck, arranger, conductor, mallet percussion, bicycle; Theo Bleckmann, voice; Kate McGarry, voice; Gary Versace, piano, organ; Scales, guitar; Thomas Heidepriem, bass; Jean Paul Hochstadter, drums; Heinz-Dieter Sauerborn, alto and soprano saxophones, flute; Oliver Leicht, alto saxophone, clarinet, alto, clarinet, flute; Steffen Weber, tenor and soprano saxophone, flute; Julian Argüelles, tenor and soprano saxophone, flute; Rainer Heute, bass saxophone, bass clarinet; Frank Wellert, trumpet, flugelhorn; Thomas Vogel, trumpet, flugelhorn; Martin Auer, trumpet, flugelhorn; Axel Schlosser, trumpet, flugelhorn; Günter Bollman, trombone; Peter Feil, trombone; Christian Jakobs, trombone, tenor horn; Manfred Honetschläger, bass trombone.

Ordering info: sunnysiderecords.com

Anthony Branker & Ascent
Together

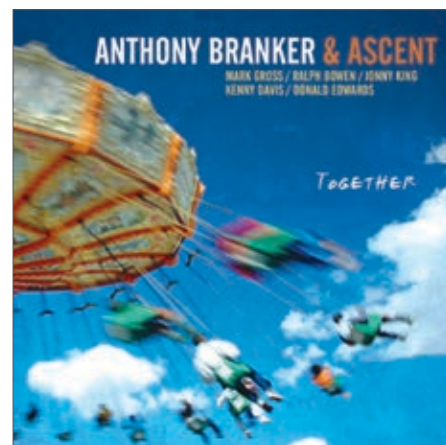
ORIGIN 82627

★★★

Composer Anthony Branker has six of his songs played by a capable ensemble, but he curiously takes credit as "musical director" as well. Presumably that means he handled the arrangements, but what else? Listening alone doesn't make it clear.

What is clear is that this is a good, if not groundbreaking, small band jazz album. The tunes bring to mind a milder version of what Art Blakey or Horace Silver's bands might be playing if those two road warriors were running bands all over the country these days. Branker has an effective rhythm thrust in his pieces and melodic facility.

Soprano and alto player Mark Gross and tenor man Ralph Bowen don't swing amiably like Al Cohn and Zoot Sims, or slug like Sonny Stitt and Gene Ammons. They do indulge in nice melodic counterpoint for "Song Of We" and elsewhere match tones and complement lines. The absence of brass in the front line is an issue; they're fine players but the tonal variety of a trumpet or trombone is missed. In addi-



tion, the Fender Rhodes gives Jonny King's keyboard playing a pastel sound. When he solos it sounds as though the air has been let out of the piece. This is acceptable on a mild funk rhythm tune like "That Was Then..." but the verve and varied dynamics of an acoustic piano would add dimension.

—Kirk Silsbee

Together: Unity; For Woody & Bu; Little Rascal; Saaremaa; That Was Then...; Song Of We. (43:59)

Personnel: Anthony Branker, composer, musical director; Mark Gross, soprano and alto saxophones; Ralph Bowen, tenor saxophone; Jonny King, Fender Rhodes; Kenny Davis, acoustic and electric basses; Donald Edwards, drums.

Ordering info: originarts.com

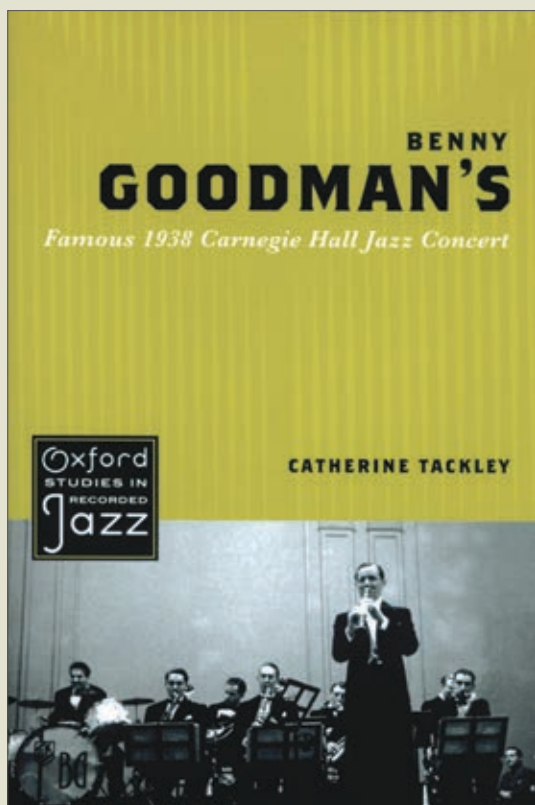
Benny Goodman's Upscale Ambitions

What Woodstock was to the baby boomers of the 1960s and '70s, Benny Goodman at Carnegie Hall was to the jitterbugs of the '30s. Each pioneered unprecedented new performance spaces that recalibrated the social and cultural status of its music. And in an odd way, each was a mirror image of the other that expressed vastly differing ambitions. For Woodstock, those ambitions were naively downscale as the rock generation, pampered in prosperity, imagined a new classless utopia living in a state of nature. For Goodman, who rose in the Depression, they were decidedly upscale as swing asserted jazz's place on the paneled pedestals of high culture alongside Bach, Beethoven, Brahms and an emerging Gershwin.

In *Benny Goodman's Famous 1938 Carnegie Hall Jazz Concert* (Oxford University Press), Catherine Tackley offers the second major book in four years to appear on this historic concert. The first, *Benny Goodman: The Famous 1938 Carnegie Hall Jazz Concert* by Jon Hancock, was a lively scrapbook of rare photos and documents along with a text that pulled together the essential details. Tackley, whose account arrives on the 75th anniversary of the concert with an unfortunately incomplete index, is less lively, more formal and scholarly in tone and jargon.

Her main theme follows the evolving perceptions of the concert over time and contexts, starting with the concert itself, then its appearance on record in 1950, its portrayal in *The Benny Goodman Story* in 1956, a series of commemorative anniversaries, and with Columbia's release of the "complete" concert in 1999. These representations are "inherently intertextual" she argues, and are "fundamental to my approach [which] explores what this material has come to represent in recorded form." One hundred eighty-seven pages later, however, the journey seems little more than semantic. Her main insight—that "it is now not only the concert that is canonized but its legend"—seems less than startling beyond the micro-nuances of theory.

But perhaps she misses a larger story. With the swing era came the rise of jazz press, the first generation of educated jazz writers and journalists. They were the music's first articulate critics and polemicists to reach a large mainstream readership and shape national opinion on the more serious aspects of jazz. Their sustained advocacy produced the music's first significant histories and analytical works—and, accordingly, the basic atmosphere and rationale for Goodman at Carnegie Hall. Aside from Ron Welburn's work,



early jazz journalism is a virgin field in which Tackley might have done some useful drilling.

Though she relies mostly on published accounts, there is much useful work here, especially her discussion of the concert itself, which occupies more than half the book. After sketching background on early pop music concerts and the wide-open choices Goodman faced with essentially no precedents to lean on, she covers each tune in detail—where it originated, comparable versions by Goodman and others, and structural specs. While not every piece warrants such thorough scrutiny, her eight-page dissection of "Sing Sing Sing" is a first-rate guide through one of the dozen or so jazz classics.

Part three charts the legend-building period, beginning with the recording in 1950 that lent matter to a memory. "[It] led to reassessment of the 1938 performance that was influenced by the perspective of time and nostalgia," Tackley writes. It was a time when critics, divided over bop, were equally divided on nostalgia, thus illustrating the first of Tackley's narrative revisions. Six years later *The Benny Goodman Story* bent history to represent the concert as both a legitimizing and romantic landmark for Goodman.

But late news brings still newer news. Hancock and George Avakian are reportedly preparing an even newer version that will restore a hitherto missing piece of "I Got Rhythm." After 75 years, the story continues.

Ordering info: oup.com



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—Chris Robinson, **DOWNBEAT**

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records

Gregg August *Four By Six*

IACUESA 2966

★★★★½

The title of bassist Gregg August's third CD refers to the two distinct groups that he assembled for the date: a quartet, featuring soprano saxophonist Sam Newsome, and a three-horn sextet. The two, which alternate pairs of tunes throughout the record, share only the leader and pianist Luis Perdomo in common, with August taking wholly different compositional tacks for each.

The quartet kicks things off with "Affirmation," essentially a variation of Thelonious Monk's "Evidence" with a Latin tinge, drawing on August's studies in Cuba and Brazil. The tune sets the tone for the quartet pieces, which set Newsome's piquant keen-ing against the warmer sound of the rhythm section. August's robust sound is complemented by Perdomo's crashing chords and E.J. Strickland's airy foundation, but Newsome's assertive tartness often seems to strain against that sound. The saxophonist's own work has concentrated on solo explorations that often feel more like exercises in extended technique than music for music's sake, and he doesn't entirely shed that approach to connect with his bandmates here.

The sextet is another matter entirely, melding its three-horn frontline into a unified hard-bop voice. The group builds upon the JD Allen Trio, which includes August and drummer Rudy Royston, whose more propulsive approach draws



out the leader's forcefulness. They're introduced with the brooding, steely ballad "For Max," followed by the percolating swing of "Strange Street." The group closes the album with the taut groove of "Relative Obscurity" and the impressionistic "For Miles."

These two ensembles ably showcase August's versatility, a wise approach for a musician versed in classical, Latin and both straightahead and modern jazz. Save for the occasionally jarring disconnect of Newsome's aggressive virtuosity, he's well served by both.

—Shaun Brady

Four By Six: Affirmation; For Calle Picota; For Max; Bandolim; Strange Street; A Ballad For MV; Relative Obscurity; For Miles. (55:07)

Personnel: Gregg August, bass; Luis Perdomo, piano; Sam Newsome, soprano saxophone (1, 2, 5, 6); E.J. Strickland, drums (1, 2, 5, 6); John Bailey, trumpet (3, 4, 7, 8); Yosvany Terry, alto saxophone (3, 4, 7, 8); JD Allen, tenor saxophone (3, 4, 7, 8); Rudy Royston, drums (3, 4, 7, 8).

Ordering info: greggaugust.com

Ride The Slide *Get Up*

SOMATON 12001

★★★★½

Take a trombone-led trio with a modern, yet traditional, bent, run the main voice through transformers and add in electronic ephemera to create a rich backdrop to the ensemble. While electronics and samples fill out the three-member band, creating new layers, they also set the group apart from acoustic offerings.

Ride The Slide, Australian trombonist Maro Vavti's trio, begins each tune on *Get Up* with a grounding in the straightahead. But then Vavti keeps piling on new sounds and ideas, overdubbing electronics to achieve music that both seems familiar and progressive. This, of course, is nothing new, but it sounds fresh and exciting in Vavti's hands. The samples and industrial-sounding intros are limited enough to not overpower the acoustic drive, which is the real focus of *Get Up*.

"The Long Walk" is an almost complete respite in the sometimes apocalyptic (but always tasteful) electronic explorations. Until about the 2:40 mark, Vavti relies on his full, round tone,



playing over a swing beat and ringing bass octaves. Then Vavti turns on a bit of fuzz for one chorus, a short electronic presence in what is basically an acoustic tune. The syncopated, enjoyable "Dule's Waltz" also stands well acoustically, proving that Vavti's electronics are another shade of color and not a crutch. —Jon Ross

Get Up: Get Up; Lalala; The Long Walk; This Is Not a Lovesong; Dule's Waltz; J. AM; 10; XL Blues; TroubleBubble. (52:44)

Personnel: Mario Vavti, trombone, electronics; Stefan Thaler, bass; Harry Tanschek, drums.

Ordering info: somaton.com

Boyd Lee Dunlop
The Lake Reflections:
Solo Piano Improvisations

MR. B SHARP 002

★★★★★

The average part of Buffalo, N.Y.-based pianist Boyd Lee Dunlop's story goes like this: In 2011, he debuted with *Boyd's Blues*, a trio effort. As far as commonness goes, though, that's it. Dunlop was 85 years old when he cut and released *Blues*. As a young man, he recorded with saxophonists Moe Koffman and Big Jay McNeely, but his work from 1953 to 2011 is undocumented. Dunlop's younger brother, Frankie, received his initial instructions on drums from Boyd. Frankie then went on to join Thelonious Monk for LPs including *Monk In France*, *Monk's Dream* and *Criss-Cross*. Most unusual of all, though, is how Dunlop was rediscovered. In 2010, photographer Brendan Bannon heard Dunlop play while visiting the pianist's nursing home. A call was placed to producer Allen Farnelo, and that brings us to now. But the present has expanded to include *The Lake Reflections*, a stunning collection of freely improvised solo piano adventures inspired by Bannon's photographs of Lake Erie.

Despite its title, the stream-of-consciousness *Lake* is anything but still. Beginning with a deep, dark harmony that likely represents thunder, the album-opening "First Drops Of Rain" issues sparkling clusters of notes that dance, stumble and get confused. "The Lake" swings from mood to mood, sounding like a bluesy standard at first



and a rapturous spiritual later on. "Kick The Critic Out" is an ominous, gloomy piece that has its moments of hopefulness. "From The Creek Bed" mixes triumph and resolve with menace and danger. About three-and-a-half minutes into the record-ending "Sunset Turmoil," after cooking up Monk-like figures, romantic moments and classical nods, Dunlop takes a break.

One of the most moving passages arrives during "America The Peaceful," when Dunlop dives headfirst into a gorgeous rendition of "America The Beautiful." Though absent from Dunlop's rendition, the words of that song ring loud and clear.

—Brad Farberman

The Lake Reflections: Solo Piano Improvisations: First Drops Of Rain; America The Peaceful; The Lake; From The Creek Bed; Scattered Showers; Snow On The Water; Kick The Critic Out; Sunset Turmoil. (37:52)

Personnel: Boyd Lee Dunlop, piano.

Ordering info: boydleedunlop.com

Ches Smith & These Arches
Hammered

CLEAN FEED 270

★★★★½

Hal Willner recently curated a second volume of pirate ballads, sea songs and chanteys performed by various contemporary performers. Too bad Ches Smith & These Arches weren't invited. "Frisner," the tremendous opener on the ensemble's aptly coined *Hammered*, sounds as if it could've been recorded in the galley of a schooner amidst whiskey- and wine-fueled fits of drunken mayhem. Against a recurring accordion-led melody resembling that of an old-world European lullaby, Smith and his sonic buccaneers blow, wheeze, bang and skronk away with merry glee and abandon. But there's order to Smith's liberating madness—a deliberate and articulate structure to compositions based in an avant-garde rock aesthetic. Surrounding himself with fellow "crossover" improvisers such as guitarist Mary Halvorson and alto saxophonist Tim Berne, the drummer toes the lines between planned and chaotic, tension and looseness, harmony and discord, soul and blues. Underlying humor informs most of the hard-driving work.




As does Smith's familiarity with cartoon music and its spasms of furiousness, movement and zany plot. These characteristics are clear on the cheekily named "Wilson Phillip" (an homage to drummer Philip Wilson) and the teasing "This Might Be A Fade Out."

—Bob Gendron

Hammered: Frisner; Wilson Phillip; Dead Battery; Hammered; Limitations; Learned From Jamie Stewart; Animal Collection; This Might Be A Fade Out. (50:33)

Personnel: Tim Berne, alto saxophone; Tony Malaby tenor saxophone; Mary Halvorson, guitar; Andrea Parkins, accordion and electronics; Ches Smith, drums.

Ordering info: cleanfeed-records.com





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I have been thinking about this subject for a long time and have conducted more than 300 clinics primarily on the subject of fundamentals. Over the years, I have come up with what I call "The Big 5." These are what I consider the primary fundamentals of music. They are points of reference that deal with specific—as well as esoteric—ideas and concepts to improve your creativity and perspective on performance and improvisation.

The Big 5 are as follows:

- 1) **Listening**
- 2) **Tone/Dynamics**
- 3) **Rhythm/Time**
- 4) **Articulation**
- 5) **Harmony**

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Listening

I put "Listening" first because I believe that without good listening skills you will not be able to work on anything else. Listening is the most important fundamental you can work on.

How can you listen in a different way than usual? Why is it important to listen more than just one way? Have you ever listened to a single instrument for an entire piece of ensemble music? What do you hear when you tune in to something/someone other than yourself? How can listening to, and with, others help you become a better musician? When you are not playing, are you listening or tuning out? Are you only listening with your ears? What is "whole body listening"?

Ask people you know if they have ever had goose bumps while listening to music. I have found, without exception, the answer has been



"yes." Do you think that experience just comes from using your ears, or is there more to it? Is "feeling" music also "listening"?

Here is a hint on how to become a better listener: The words "silent" and "listen" contain the exact same letters. Sometimes, in order to listen, you must be silent and pay attention.

Tone/Dynamics

Why is developing *your* tone important? Remember, *your* tone is *your* voice!

How can playing loudly or softly change a solo or melody? Try playing a ballad at double forte and hear how it sounds.

Here are a couple dynamic ideas on improvisation: Try starting a solo as *softly* as you can, at a whisper level. Try the opposite as well, and come in *fierce*. How does this change the emotion of the piece?

What are ways to change your tone/dynamic levels, and what is the effect?

Try playing *ppp* and *fff* and every dynamic in-between. Become a master of emotional dynamics. Experiment with playing lightly, aggressively and smoothly. Learn to growl and flutter-tongue.

You *must* do long tones with a tuner to develop a consistent and controlled tone. Ten minutes daily (with a tuner) is the minimum

time you should spend. More is definitely better. Think like a vocalist.

Rhythm/Time

In time/out of time—is there a difference? Why should you bother to play in time? Should music feel good? Does music always need a pulse to feel good?

What is rhythm "in" time? How can you use rhythm *inside* of playing in time? Practice using ostinados, polyrhythms, displacement of motifs and starting a repeated riff on a different beat.

Are rhythm and time the same? Does something have to be "metronomic" to have a rhythmic motion?

The space between notes has time and rhythm also. Inner breaths and inner pulses equal hipper solos and more space. Leaving space allows the other players to respond to what you are saying. Invite them into your conversation. Also try experimenting with rhythmic call and response.

Be *part* of the rhythm section when you play. Allow yourself to have the rhythmic complexity of a drummer.

Everyone is responsible for the time. Use a metronome when you practice so you can carry your own weight.

Think like a drummer.

Articulation

What does articulation provide? It provides *clarity*. When do you need absolute musical clarity, and when is it OK to mumble?

What alternate articulation techniques have you tried before? Why should you vary articulations? Presenting variety always makes things more interesting, and articulation is no exception.

Do you articulate musically like you articulate when you talk?

Write a melody that accompanies a speech or a saying. How about a poem? A play?

Playing music is like giving a speech: You're telling a story. Think like you're speaking to people—because you are. How many ways can you say “I love you” with three notes?

Phrasing comes from articulation. Read a few sentences from a poem or book. Get the feeling of the sentence, then try to play the same sentence using notes and rhythms on your instrument. Can you hear the words in your head? That's phrasing!

Harmony

Vertical vs. horizontal—think about the “architecture” of sound. Do your lines rise using wider intervals, or do your lines move in narrower intervals? An extreme example of vertical playing would be Eric Dolphy, and an example of horizontal playing would be Lester Young—remembering that they used both techniques. I find it's most interesting to use a combination of approaches. Experiment by digging deeply into both. Scale-related motion is good for horizontal playing, whereas using arpeggios is a good place to start for vertical playing. Eventually graduate into using the many altered notes of the chords, chromaticism and wider intervallic leaps.

Start on something other than the tonic or another chord tone—what direction does that lead you in? End the solo on something other than the tonic.

Can you find notes that leave a phrase “open” like a question? How can you connect the notes “outside” the chord tones?

Use chromaticism to go between notes of the chord. If you are going from G to C, use the notes in-between to work your way up or down.

Simple vs. complex—which is more effective? What does your mood, or the mood of a piece, tell you about the harmony? How can you serve the music through a harmonic approach?

Think like a piano/guitar/vibes player.

When I play, I try to utilize all of these fundamentals in a way that sounds and feels as natural as possible. I try to vary the way I use my tone/dynamics, my articulation, my rhythm/time and my harmonic approach. Above all, I

am listening to be sure I am part of the conversation of sounds.

One of the great musicians of our time, saxophonist Joe Lovano, exemplifies the complete package when it comes to taking the fundamentals to an extraordinary level. For example, if you listen to “Lady Luck” off his live duet recording with the great Hank Jones, *Kids: Live At Dizzy's*, you will hear what I mean. His tone is husky, warm, emotional, dry, and he is in obvious control of his dynamics. His rhythm is strong and well-placed, he carries the pulse in everything he plays, his rhythm/time during his solo is varied and twisting and twirling and, consequently, very interesting to listen to. Lovano's harmonic vocabulary is vast. You can hear linear lines and chromaticism, as well as a vertical approach that incorporates arpeggios in many combinations. His articulation is rarely the same from measure to measure, just like when we talk to each other, and he sounds like he is telling a story through tonguing, slurring and even pushing or caressing the articulation out of the horn. His phrasing is a combination of all these things and includes the space he leaves between his lines. He also realizes a strong melody is a valid component of the improvisation—something many people tend to leave out.

The way Lovano combines all these elements shows his mastery of improvisation. He is engaged in the listening process, and the rapport he shares with Jones is evident in the way they play together. Regardless of the style of music that is being played, this spirit of improvisation should be cultivated to the highest degree possible. It is through working the fundamentals that you will reach that level. The learning never stops.

Be *each* instrument of the ensemble. Have the rhythmic diversity of the drums, the steadfastness of the bass, the harmonic complexity of the piano/guitar/vibes and the single-line storytelling and emotional dynamics of a horn player/vocalist. Sell the music through that emotion and commitment to what you are playing. Intention is a big part of making and sharing music.

Allow and encourage connection between your music and the listeners. Allow them to be part of your musical experience. Without an audience, no one is listening. My hope for an audience is that they will have an experience that allows them to be on stage without actually leaving their seats and, conversely, I hope I can listen from stage like I am in the audience.

Remember, the fundamentals are tools for your narrative. And we each have a valid and valuable story to tell. What is *your* story? **DB**

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The advertisement features a black and white photograph of Lauren Sevian, a woman with blonde hair, smiling and playing a Buffet Crampon saxophone. She is wearing large, ornate earrings and a dark top. The Buffet Crampon logo is at the top, and the name 'Lauren Sevian' is written in a script font next to her. The website 'www.buffet-crampon.com' is at the bottom. A vertical text on the left side of the photo reads 'Lauren plays a BC8403-4 Buffet Crampon baritone saxophone'.

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REED SCHOOL Woodshed > **SOLO**
BY JIMI DURSO

Lee Konitz's Alto Saxophone Solo on 'Subconscious-Lee'

“Subconscious-Lee” is a track from a series of recordings that were made in 1949–’50 (and released on Prestige in 1955 as an album of the same name) featuring alto saxophonist Lee Konitz. This solo is a great example of Konitz’s early playing, and it still holds up well today.

The first thing I notice about any player is their sound. Konitz’s tone, then as now, has a gentle, wispy quality. At times it sounds more like he’s playing soprano instead of alto.

The second thing I notice about this solo is Konitz’s phrasing. The song is a 32-bar AABA form based on the changes of “What Is This Thing Called Love.” For the first two “A” sections and half the bridge, Konitz delineates the form by giving us clear four-bar phrases. He doesn’t start and end his lines in the same places, but they all fit nicely within the four-measure phrase. But in the second half of the bridge, Konitz alters his approach. After a one-measure teaser in bar 21, he starts his next phrase halfway into the four bars and runs it clear through the first two bars of the last “A” section, blurring the bar line between sections. Then he starts his final run halfway into the last measure of this phrase and plays straight to the downbeat of the next chorus, where it’s picked up by pianist Lennie Tristano for a round of trading eights.

Konitz’s choice of scales is a great study in contrasts. On the one hand, we hear the altered sounds that make up a lot of modern jazz: the diminished run that he kicks off with, the altered scale on the G7 in measure 6, and the G#’s and A#’s he puts in measures 14–16, which are the b9 and #9 on the G7 chord and the very dissonant b6 and b7 on the Cmaj7.

Konitz contrasts this with points where he plays very “inside,” and does so in a way that also helps bring out the form of the song. We first hear a C major scale (the key of the song) for a little more than a measure in bar 7. It’s the end of the first “A” section, and a good resolving point. At the bridge, which starts by modulating down to Bb, with a ii–V, Konitz plays a Bb major scale for this entire sequence (measures 17–20) after starting the line on a B nat-



Lee Konitz

DOWNBEAT ARCHIVES

ural (which is a really hip major seventh on the Cm7 chord). To conclude, Konitz plays C major again for the final four measures, bringing us back to the parent key of the song, even though the second phrase of the previous “A” sections had contained heavy chromaticism. This gives more of a sense of finality to his solo, and the fact that he set it up with the major scales in the last two bars of the first “A” and for the first four of the bridge prevents this ending passage from sounding out of place.

Another aspect of this solo that I find refreshing is that it’s not the first solo on this recording. Even though Konitz played the melody (it’s his song, after all), he had Tristano and guitarist Billy Bauer take the first two choruses and played his solo third. Not only does this go against convention, it also creates a nice contour to the entire track: sax melody; piano 32-bar solo; guitar for 32 bars; alto for 32 bars; piano eight; guitar eight; sax eight; piano eight; and then the last eight of the melody.

DB

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134 Gm7(b9) C7 Fm7

5 Dm7(b9) G7 Cmaj7

9 Gm7(b9) C7 Fm7

13 Dm7(b9) G7 Cmaj7

17 Cmaj7 G7 Bbmaj7

21 Ab7 Dm7 C7

25 Cm7(b9) C7 Fm7

29 Dm7(b9) G7 Cmaj7 Gm7(b9)

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Yamaha YAS-82ZII

New & Improved 'Custom Z'

In commemoration of the Custom Z saxophone series' 10th anniversary, Yamaha has released updated altos and tenors with one-piece bell construction, new engraving and the same esteemed V1 neck from its first iteration. The lack of additional features is testament to the success of the original Custom Z, but the lighter weight of the new horns, now known as the Yamaha YAS-82ZII and YTS-82ZII, may contribute some new characteristics.

Made in Japan, these horns are impeccably built. The keywork is exact and highly refined, and the action is perfectly balanced. Discerning musicians have come to expect excellent intonation from Yamaha instruments, and the new Custom Z's are no exception.

I play-tested a Custom Z alto using a Selmer C* mouthpiece, and I quickly came to appreciate the horn's agility and responsiveness. I dug up my copy of Ibert's *Concertino Da Camera* and went to the nasty first section of the third movement to give it a go. *Effortless* is the word here. This saxophone is astonishingly easy to play. The articulation is immediate, the tone even and centered, and the dynamic range excellent. The flawless action makes technical passages a breeze.

I switched the C* for my jazz mouthpiece, a Vandoren V16 A9, and had a similarly positive impression. This horn is particularly well suited for lead alto playing in a big band or for solo or section r&b playing, because it's free-blowing and projects well. The Custom Z is brighter than my Selmer Series II and would likely be brighter than a Selmer Reference 54. I did sense a limit to this horn, especially in the upper register. One gets the sense that there is a point at which more air will not yield more volume or vibrancy. The sound also thins out in the upper register, and while the pitch remains very stable, I wasn't able to achieve the richness of sound I get on some other altos.

The new Custom Z possesses an impressive combination of centered sound and efficiency, but its strongest characteristics are technical. It will be a contender for many players, while others may prefer the idiosyncrasies of a horn with worse manners but greater tonal depth. —Nic Meyer

Ordering info: usa.yamaha.com



Theo Wanne Mantra Tenor Saxophone

Powerful, Inspired Design

Theo Wanne has released the final production model of its Mantra tenor saxophone, a striking instrument with numerous design innovations and a rich, lightning-quick sound.

Key to the Mantra's power and response is its reticulated finish inside and out, which creates a boundary layer of air like dimples on a golf ball—air flows over the surface with less friction, increasing projection and improving response time. It has a larger bore compared to most tenors; the inside of the neck is also larger and features a unique bend. Nothing is soldered to the neck except the octave pip, which allows it to vibrate more freely. And, the new version of the neck is more stable and stronger than the original prototype.

The Mantra's left little-finger bank is about as well-designed as any horn I've played. You can navigate comfortably and evenly between all of those low-note keys without feeling any bumps in the road. Key heights on the rest of the horn are consistent and have a small range of motion, which facilitates fast playing and complements its tight, quiet action and near-effortless ergonomics. There are numerous adjustment points, too—20 screws in all—so you can customize the keywork to suit your preference. I especially liked how the side C and B-flat keys can be raised and lowered; they had a precise feeling and were great for trilling.

Another unique feature of the Mantra is its angled triple neckstrap hook, which gives more options to players of various heights or those who have different playing stances.

The Mantra comes with premium kangaroo skin pads, and all critical parts are made in the United States. A Theo Wanne Mantra metal mouthpiece is included, featuring an Enlightened Ligature with multiple reed pressure plates that can be meticulously fine-tuned using the provided tools. Hand-engraved, the Mantra is a wonder to behold and is available in four distinguished-looking finishes (Platinum, Silver Plate, Black Nickel, Vintified). With a standard selling price of \$4,495, this is a pro-quality, convention-busting saxophone. —Bruce Gibson

Ordering info: thewanne.com





Drake Mouthpieces David Liebman Masters Series

Depth of Soprano Tone

Soprano saxophonist Dave Liebman has been dealing with mouthpiece makers for decades. And he's found a winner in Aaron Drake, a craftsman known in the industry for his musical expertise.

Drake has designed the Dave Liebman Masters Series soprano model with substantial input from Liebman over the past two years, and the result is a mouthpiece that produces a distinctly dark tone—even on a soprano like my Yanagisawa, which tends toward the brilliant side.

“What I’ve always tried to get in a soprano mouthpiece is to have a deep sound that’s not overly bright, to kind of quiet that down,” said Liebman, who pointed out that a certain screechiness is typical on the soprano because of its high register. “I also like a very wide sound with a certain thickness, which means I can manipulate the colors a lot.” In addition to achieving a dark sound in the lower and middle registers, Liebman’s Drake mouthpiece lets him leap up into the altissimo range of the soprano, a signature of his style.

Another quality Liebman was looking for, and found, in the Drake mouthpiece is a physical feeling that’s not “closed down”—a tall order for a horn with such a small bore. “When I’m blowing, I want to feel like it’s a tenor mouthpiece in principle, that I don’t feel any kind of restriction,” said Liebman, who’s obviously no stranger to the tenor.

The Liebman Masters Series mouthpieces are made of what Drake calls “Vintage Resin” and are available in two standard tip openings: “M” (.065”), suited for saxophonists who aren’t completely dedicated to the soprano, and “L” (.075”), a better choice for soprano players who want to work a little harder and get a bigger, broader sound. Liebman’s personal model has an enormous opening (.100”) and is available by special order; this size is recommended only for the most experienced and ambitious soprano players. MSRP is a reasonable \$325.

The Liebman mouthpiece achieves a delicate balance among tip opening, a somewhat short facing (31 on the Morgan gauge), a deep baffle, a medium squeeze in the throat and a medium chamber. According to Drake, the calibration of the floor contour and the lower baffle is what makes the mouthpiece unique. This is an expressive piece that would be ideal for saxophonists interested in highly creative soprano playing who seek a strong core tone with a minimum of shrillness.

Other Masters Series mouthpieces include tenor models made with input from Pete Christlieb, Jerry Bergonzi and Eddie Daniels. —*Ed Enright*

Ordering info: drakemouthpieces.com

125th Anniversary Amadeus AF800

Sterling Haynes Sound

The Wm. S. Haynes brand is as iconic and legendary as any in the history of woodwind instruments. The list of great classical and jazz artists who have played Haynes flutes rivals Selmer’s historical dominance in the saxophone world. As a Haynes owner, the best way I can describe the “Haynes sound” is that it’s like having a huge palette of vivid and focused colors that produce a very rich tone at all dynamic levels—beyond what I’ve experienced with other brands.

My experience with Haynes flutes involves older (’50s/’60s) instruments, so I was thrilled to get a chance to play one of the new 125th Anniversary Amadeus models. The AF800 version has a Haynes classic sterling silver hand-cut headjoint with a silver-plated body and keys. Other features include an offset G key, B foot and—exclusive to the 125th Anniversary series—a D# roller, a B-to-C# trill key, an engraved lip plate and a special crown with cubic zirconia insert. The series is limited to 125 instruments.

Before I play-tested the 125th Anniversary AF800, I was curious: Considering that the instrument combines a high-end headjoint with a plated body, how well would these two elements match up? The answer: surprisingly well. The mechanism up and down is incredibly comfortable and responsive, and the sound is totally “Haynes.” I had a chance to play the AF800 in two different orchestral settings, a Latin jazz gig and a smooth jazz recording date. In all cases, it played fantastically. Its response, and especially its sound, are what set it apart from other flutes in its price range.

The 125th Anniversary Amadeus AF800 lists for \$3,580. The higher end of the Anniversary series includes the AF900 model with an all-silver body, which lists for \$4,450.

Anyone in the market for a flute in this price range (and there are a ton of good flutes in every price range these days) should definitely try one of the 125th Anniversary Amadeus by Wm. S. Haynes models. They are an affordable way to experience the incredible sound and playability that has been the Wm. S. Haynes standard for 125 years.

—*Steve Eisen*

Ordering info: amadeusflutes.com





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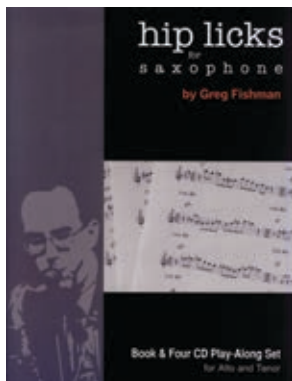
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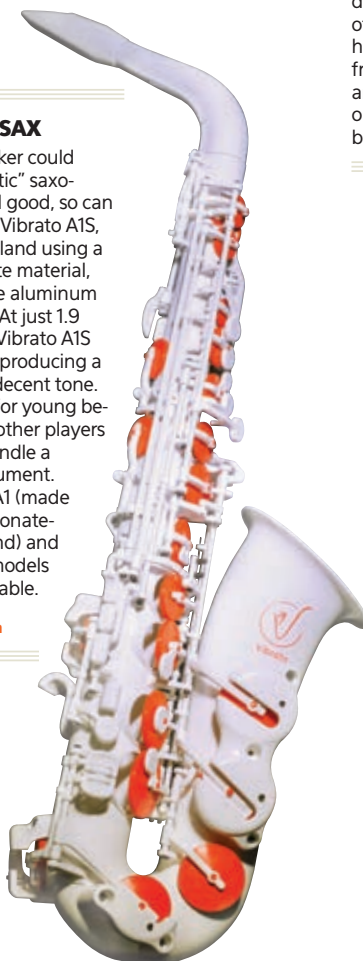
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More info:
vibratosax.com



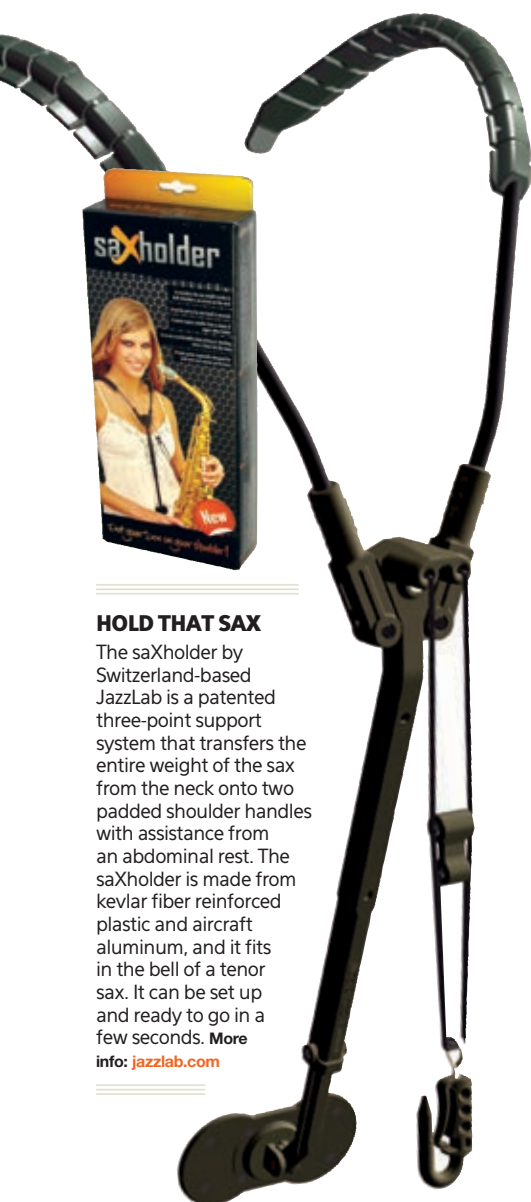
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Mary Lou Williams Jazz Festival Washington, D.C. MAY 16–18

Celebrate the life, legacy and career of legendary pianist and composer Mary Lou Williams at the 18th annual run of this three-night event. Hosted by Dee Dee Bridgewater, the Kennedy Center for the Arts gala features headliners and their respective ensembles in the Terrace Theater, as well as free performances on the Millennium Stage and Explore the Arts educational events.

Lineup: Tineka Postma Quartet, Amina Claudine Myers Trio, Sheila Jordan and Jay Clayton, Regina Carter, Helen Sung Quartet, Tillery featuring Becca Stevens, Gretchen Parlato and Rebecca Martin, Cindy Blackman-Santana.

kennedy-center.org/events/?event=MNWIL

Michael Arnone's Crawfish Fest Augusta, New Jersey MAY 31–JUNE 2

The modest gathering that started as a small crawfish boil for 70 people homesick for Southern delicacies in 1989 has now entered its 24th year and features food and music straight from the confines of the Big Easy. Cajun, zydeco, Delta blues, New Orleans r&b, brass, gospel and jazz play consistently on four stages.

Lineup: Aaron Neville, The Voice of Wetlands All-Stars, The Royal Southern Brotherhood, Cowboy Mouth, Orgone Big Sam's Funky Nation, Tab Benoit, The Soul Rebels, Papa Grows Funk, Anders Osborne.

crawfishfest.com

Burlington Discover Jazz Festival Burlington, Vermont MAY 31–JUNE 9

Burlington Discover Jazz celebrates its 30th anniversary with a lineup of jazz, blues, funk and Latin music. Over 10 days, more than 50,000 festivalgoers will enjoy an infectious mix of concerts, dances, jams, street parties and cruises on Lake Champlain, as well as meet-the-artist sessions and workshops that take place amid Vermont's scenic and rustic natural beauty.

Lineup: John Scofield Uberjam, Dr. Lonnie Smith, Bobby McFerrin, Edmar Castaneda, Branford Marsalis, Dave Douglas Quintet, Saturn People's Sound Collective, The Fringe, Helen Sung Quartet, Gretchen Parlato, Greg Tardy Quartet, Poncho Sanchez and his Latin Band featuring Ray Vega.

discoverjazz.com

DC Jazz Festival Washington, D.C. JUNE 5–16

The ninth annual D.C. Jazz Festival offers more than 125 performance in more than 50 venues across its namesake locale, including Hamilton LIVE, the Kennedy Center for the Arts, Howard Theatre, Kastles Stadium, Atlas Performing Arts Center, Twins Jazz and Bohemian Caverns. Cyrus Chestnut serves as artist in residence for 2013, and special commissions by saxophonist Paquito D'Rivera's Panamerica Ensemble and the Arturo O'Farrill Latin Jazz Orchestra are in store.

Lineup: Roy Haynes, Ron Carter, John McLaughlin, Roy Hargrove, Terri Lyne Carrington, Poncho Sanchez, Nicholas Payton, Stefon Harris, Pharoah Sanders, Lonnie Liston Smith, Lionel Loueke, Marc Cary, Lee Konitz, Brass-a-Holics Brubeck brothers, Jacques Schwarz-Bart, Buie, Susana Baca, more.

dcjazzfest.org

Pittsburgh JazzLive International Jazz Festival Pittsburgh, Pennsylvania JUNE 7–9

The Pittsburgh Cultural Trust presents a collection of jazz from around the world, which patrons can enjoy conveniently from the comforts of the Pittsburgh streets. The fest has become an integral part of the Pittsburgh community and features top talent.

Lineup: Gregory Porter, Rudresh Mahanthappa, Marcus Miller, more.

pittsburghjazzlive.com

Vision Festival New York, New York JUNE 12–16

Vision Fest 17 hits hip Brooklyn haunt Roulette once again this year, and the lineup promises to be equally forward-looking. Expect intense panel discussions and a free performance at Campos Plaza Playground.

Lineup: Last year's lineup included Thing, Kneebody, Mark Dresser Quintet, Hamid Drake Ensemble, Sheila Jordan Project, Trio 3, Kidd Jordan and more.

artsforart.org



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Central Pennsylvania Jazz Festival

Harrisburg and Grantham, Pennsylvania

JUNE 21-23

The 33rd year of this Three Rivers staple hosts workshops, riverboat cruises and jams at Grantham's Messiah College and in various venues throughout the state's capital, providing a wealth of festivities for Pennsylvania jazz lovers.

Lineup: TBA.

friendsofjazz.org

Paulie's New Orleans Jazz n' Blues Festival

Worcester, Massachusetts

JUNE 21-23

The sixth edition of Paulie's is a three-day urban festival that celebrates the spirit and food of New Orleans with some down-home entertainment to boot. Guests frequent the Keystone Plaza Urban Fairgrounds for a well-programmed, highly anticipated taste of the South each year while still maintaining the event as a New England tradition.

Lineup: Irma Thomas, George Porter Jr. & The Runtin' Partners, Anders Osborne, Amanda Shaw & The Cute Guys, Johnny Vidacovich, John Fohl, Lil Buck Sinegal Blues Band, Walter "Wolfman" Washington, Jumpin' Johnny Sansone, more.

baevents.com/pauliesnolabluesandjazzfestival/index.html

Xerox Rochester International Jazz Festival

Rochester, New York

JUNE 21-29

In its 12th year, producers John Nugent and Marc Iacona have assembled their largest festival lineup to date, which will run over nine days and showcase more than 1,200 global artists. The brow-raising 280 concerts also boasts nearly 70 free shows and 19 venues as well as a plethora of airy outdoor stages.

Lineup: Bob James & David Sanborn with Steve Gadd, David Byrne and St. Vincent, Roger Hodgson, Sharon Jones & The Dap Kings, Dr. John, Christian McBride's Inside Straight, Dr. Lonnie Smith Trio, Alfredo Rodriguez Trio, John Patitucci Trio, Trombone Shorty, Gretchen Parlato, Gregory Porter, Kurt Elling, New York Voices, Eric Alexander & Harold Mabern, Kurt Rosenwinkel, Anat Cohen, Dirty Dozen Brass Band, Youn Sun Nah & Ulf Wakenius, more.

rochesterjazz.com

Freihofer's Saratoga Jazz Festival

Saratoga Springs, New York

JUNE 29-30

One of the Northeast's hottest jazz festivals hosts one of its most dynamic celebrations yet. More than 20 extraordinary artists perform on two stages in the forested and expansive grounds of The Saratoga Performing Arts Center, and the fest prides itself on being budget-friendly for jazz aficionados, too.

Lineup: David Sanborn and Bob James, McCoy Tyner Quartet with John Scofield, Gregory Porter, Big Sam's Funky Nation, The Cookers, Rudresh Mahanthappa's Gamak, Gary Smulyan Quartet, Carmen Souza, Ben Williams & Sound Effect, Gilad Hekselman Trio, Buddy Guy, Preservation Hall Jazz Band, LadySmith Black Mambazo, more.

spac.org

M&T Syracuse Jazz Fest XXXI

Syracuse, New York

JULY 4-6

The Northeast's largest free-admission jazz festival enters its fourth exciting decade with a wide-ranging musical mix from festival founder and artistic director Frank Malfitano. This critically acclaimed upstate New York program features a musical mash-up of jazz, soul, funk, pop, rock, roots and Americana in friendly confines, including a 20th anniversary tribute to Frank Zappa.

18th ANNUAL

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AUGUST 9-11, 2013

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LITCHFIELDJAZZFEST.COM

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Artist-in-Residence Gary Smulyan leads talks with Val Ramos and Papo Vázquez. Enjoy delicious local foods, kids' activities, fine art and crafts in the beautiful atmosphere of the Goshen Fairgrounds, Goshen CT.

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 Terri Lyne Carrington's Money Jungle • Ron Carter Golden Striker Trio • Marc Cary • Cyrus Chestnut • Paquito D'Rivera •
 ERIMAJ • Tim Greene 4tet • Roy Hargrove • Roy Haynes Fountain of Youth Band • Stefon Harris & Blackout • Marshall Keys •
 Hilary Kole • Lee Konitz • Lionel Loueke • John McLaughlin • Arturo O'Farrill & the Afro Latin Jazz Orchestra •
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Lineup: The Doobie Brothers, Preservation Hall Jazz Band, Ronnie Laws, Taylor Dayne, The Brubeck Brothers Quartet & Their Tribute to Dave Brubeck, The Yellowjackets with Bob Mintzer, Russell Ferrante, Will Kennedy and Felix Pastorius, more.

syracusejazzfest.com

Briggs Farm Blues Festival

Nescopeck, Pennsylvania

JULY 12-13

This rootsy blues fest celebrates 16 years of programming, on-site camping and country-style hayrides in the rolling hills of Briggs Farm. No-frills Delta and Chicago blues constitute this festival's stellar lineup.

Lineup: Cedric Burnside, Georgie Bonds, Lonnie Shields, Terry "Harmonica" Bean, Lurrie Bell, The Kinsey Report, Mac Arnold, more.

briggsfarm.com

North Atlantic Blues Festival

Rockland, Maine

JULY 13-14

The public landing in Rockland is abuzz each year with scorching blues acts ranging from up-and-comers to well-known blues legends. Guests can also participate in the festival club crawl, which brings tremendous crowds to Main Street in search of cool music and fun.

Lineup: Selwyn Birchwood, Matt Andersen, Samantha Fish, Sugar Ray & The Blue Tones, True Blues, The Holmes Brothers, Duke Robillard, Popa Chubby, The Blues Broads, Mavis Staples, The Lee Boys, Ben Prestage.

northatlanticbluesfestival.com

Maryland Summer Jazz

Rockville, Maryland and Washington, D.C.

JULY 13-JULY 27

Based in Rockville, Md., this festival of workshops, jams and concerts by Artistic Director Jeff Antoniuk enters its ninth season this year. The series includes events at Blues Alley and other venues throughout the capital city.

Lineup: Tom Baldwin, Leonardo Lucini, Amy Shook, Wade Beach, John D'Earth, Jim McFalls, Steve Rochinski, Harold Summey Jr., more.

marylandsummerjazz.com

92Y Jazz in July Festival
New York, New York
JULY 16-25

Bill Charlap sits in the artistic director chair for his ninth year, delivering the goods with a bounty of special performances from bebop to Latin jazz, including tributes to whimsical pianist Fats Waller, movie man Henry Mancini, keyboardist Chick Corea and bandleader Benny Goodman. The 92nd Street Y will also house a special hat-tip to West Coast jazz.

Lineup: Jeff Ballard, Anat Cohen, Freddy Cole, Dena Dero, Brian Lynch, Jeremy Pelt, Ken Peplowski,

Houston Person, Bucky Pizzarelli, Chris Potter, Rufus Reid, Renee Rosnes, Warren Vaché, Steven Wilson, Carol Woods, more.

92y.org/jazz

KoSA International Percussion Workshop, Drum Camp and Festival

Killington, Vermont

JULY 23-28

The KoSA International Percussion Workshop Camp and Festival will take place on the

picturesque campus of Castleton State College, nestled in the mountains of Vermont near the world-famous resort destination of Killington. Drum set, Brazilian, Arabic frame drumming, Cuban, South East Indian drumming, classical percussion, marimba, jazz vibraphone, timpani, snare drum and steel drum ensemble are all fair game at this engaging gathering.

Lineup: Past faculty has included Neil Peart, Memo Acevedo, John Beck, Horacio Hernandez, Marcus Santos, Chester Thompson, Ignacio Berroa, Jimmy Cobb, Bobby Sanabria, Jonathan Mover, more.

kosamusic.com



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Caramoor Jazz Festival
Katonah, New York
JULY 26–28

Caramoor will operate under new leadership in its 20th year, but jazz festivities take place as usual during the Caramoor International Music Festival (June 22–Aug. 7). Each day offers concert attendees a separate theme, from “Exploration, the Foundation of Jazz” to “Freedom, the Lifeblood of Jazz,” contributing to the new organizers’ mission to present a broad palette of jazz acts. The Mingus Big Band will also blow out 50 candles here.

Lineup: Luciana Souza, Luis Perdomo, Charles Tolliver Big Band, Lionel Loueke, Adam Makowicz Trio, Elio Villafranca and the Jass Syncopators, Vijay Iyer, Jason Marsalis Vibes Quartet, James Carter Organ Trio, Mingus Big Band, more.

caramoor.org

Pennsylvania Blues Festival
Palmerton, Pennsylvania
JULY 26–28

Two stages house more than a dozen blues artists during this mid-summer weekend in the Poconos,

where guests can enjoy music within the gorgeous Blue Mountain ski area, indulge in some hearty soul food and take a chairlift ride or two.

Lineup: Last year’s lineup included The Brooks Family Blues Dynasty and Billy Branch & The Sons of Blues.

skiblueent.com

Belleayre Music Festival
Highmount, New York
AUGUST 1–10

The Catskills play host to a bevy of loving tributes and jazz jam sessions. Last year’s program offered up a tribute to Lionel Hampton among its offerings, but this year’s repertoire brings a bit of Latin flavor to this popular festival only two hours outside of the Big Apple.

Lineup: Sammy Figueroa Latin Dance Party, The Pedrito Martinez Havana Quartet, Paquito D’Rivera and The Dizzy Gillespie Big Band, Bill Charlap, Kenny Barron’s All-Star Quintet, Lionel Loueke, Marcus Strickland, Linda Oh.

belleayremusic.org

Newport Jazz Festival
Newport, Rhode Island
AUGUST 2–4

Founded in 1954, the first annual jazz festival in America has hosted legendary performances by some of the world’s leading established and emerging artists. The Newport Jazz Fest has been referred to as the grandfather of all jazz festivals, and festival organizer George Wein has been credited with some of the most impressive and unforgettable programming to date. The event draws thousands of people from all over the world to Newport, R.I., a city that is famed for its spectacular coastal scenery and awe-inspiring architectures. During the celebration of saxophonist Wayne Shorter’s 80th birthday, and concertgoers can celebrate by watching Shorter in action with Danilo Pérez, John Patitucci, Brian Blade and special guest Herbie Hancock.

Lineup: Natalie Cole, Bill Charlap Trio with special guest Freddy Cole, Wayne Shorter Quartet, Esperanza Spalding’s Radio Music Society, Terence Blanchard Quintet, Robert Glasper Experiment, Mary Halvorson Quintet, Rez Abbasi Trio, Chick Corea & The Vigil, Marcus Gilmore and Charles Altura, Roy Haynes Fountain of Youth Band, Hiromi Trio Project, Joshua Redman Quartet, Dee Alexander, The Dirty Dozen Brass Band, more.

newportjazzfest.net

Scranton Jazz Festival
Scranton, Pennsylvania
AUGUST 2–4

This summer, the Scranton Jazz Festival will round out its ninth year at the historic Radisson Lackawanna Station Hotel and various downtown Scranton venues. Attracting international, national and regional jazz, blues and world-beat artists, the festival has proven its true potential to become a long-term musical event in northeastern Pennsylvania.

Lineup: Past artists have included Chuck Mangione, Spyro Gyra, The Average White Band, Tierney Sutton, The Festival Big Band, Medeski, Martin & Wood, Shemekia Copeland, Terell Stafford, Roseanna Vitro, The Marko Marcinko Latin Jazz Quintet, more.

scrantonjazzfestival.org



Hudson Valley Jazz Festival

Hudson Valley, New York
AUGUST 8-11

The four-day event founded by Steve Rubin focuses on local talent, but national artists have been known to make their way through the Hudson Valley circuit as well. This year, the Empire State fest shifts its focus toward jazz education in addition to its traditional offerings.

Lineup: Past performers include Arturo O'Farrill, Bill Evans, Mark Egan, Adam Nussbaum, Bobby Sanabria, Don Braden Marcus Gilmore, Ralph Lalama, Andy Ezrin, Richie Morales and Will Calhoun.

hudsonvalleyjazzfest.org

Litchfield Jazz Festival

Goshen, Connecticut
AUGUST 9-11

Litchfield Jazz Festival celebrates 18 years with a Goshen Fairgrounds weekend featuring a gala, fine art, crafts, food, student performances, a new kids zone and more. This year's lineup spotlights top-notch performances by recently inducted NEA Jazz Master Eddie Palmieri, as well as Grammy nominees Gregory Porter and Papo Vázquez.

Lineup: Emmet Cohen Trio, Strings Attached!, Christine Ebersole & Aaron Weinstein Trio, The Val Ramos Flamenco Ensemble, Avery Sharpe's Gospel Explosion & Sacred Songs, Gary Smulyan's Baritone Summit, Gregory Porter, Eddie Palmieri Latin Jazz Band, Orrin Evans Trio, Chet Baker Tribute with June Bisantz, more.

litchfieldjazzfest.com

Delaware Water Gap Celebration of the Arts

Delaware Water Gap, Pennsylvania
SEPTEMBER 6-8

Celebrate 20 hours of jazz with world-renowned musicians in this world-famous jazz residence. Other goings-on include theater, dance, juried arts and crafts, food, lawn seating and a children's area. The unique, family-friendly music haven is just 80 miles from Manhattan and 100 miles from Philadelphia.

Lineup: Adam Niewood, The Jazz Artists Repertory Orchestra, Nellie McKay, Phil Woods and the COTA Festival Orchestra, The Sheila Mark Band, Nancy Reed and David Liebman, more.

cotajazz.org

Berklee BeanTown Jazz Festival

Boston, Massachusetts
SEPTEMBER 28

Touted as "Boston's biggest block party", the Berklee College of Music's namesake fest runs noon to 6 p.m. in Boston's historic South End. The free outdoor festival features three stages of live music, as well as mouthwatering food and family activities, including the Instrument Petting Zoo. "Jazz: The Next Generation" encompasses the New England event's forward-thinking programming.

Lineup: Last year's lineup included Paula Cole, Lalah Hathaway, Tia Fuller, Terri Lyne Carrington's Mosaic Project, more.

beantownjazz.org

Provincetown Jazz Festival

Cape Cod, Massachusetts
AUGUST 17 & 19

Spectators gravitate toward the diverse program of this scenic Cape Cod fest, which includes stages at Provincetown Town Hall and Cotuit Center for the Arts. Always a favorite of New Englanders, the fest celebrates nine years in 2013.

Lineup: Jay Geils, Howard Alden, Gerry Beaudoin, Jane Miller, Donna Byrne, Tim Ray, Marshall Wood, Fred Fried, Bruce Abbott, Ron Ormsby, Miki Matsuki, Michael Lavoie, David Clark, Bart Weisman.

provincetownjazzfestival.org



Catskill Mountain Jazz Series

THUR. | AUG. 1 | 8pm
**Sammy Figueroa—
Latin Dance Party**

FRI. | AUG. 2 | 8pm
**Pedrito Martinez
Havana Quartet**

SAT. | AUG. 3 | 8pm
**Paquito D'Rivera
and the
Dizzy Gillespie
Big Band**

FRI. | AUG. 9 | 8pm
Bill Charlap

SAT. | AUG. 10 | 8pm
**Kenny Barron's
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How health care should be

DOWNBEAT

R O C H E S T E R J A Z Z . C O M



In 1999, saxophonist Linda Little, then 16 years old, had the experience of a lifetime opening up for Herbie Hancock and Wayne Shorter during the Burlington Discover Jazz Festival as part of Vermont's all-state band.

A Vermont native, Little had grown up around the festival. She had seen it transform from a concert featuring Sarah Vaughan and the Modern Jazz Quartet during its first year into a sprawling annual event that is as much a part of Burlington, Vt.'s makeup as Phish and snowboarding.

Fourteen years after she took the stage for the first time, she's in the lead role as the festival's managing director, running the show and ramping up for its 30th anniversary.

The Burlington Discover Jazz Festival will be held for 10 days starting May 31, featuring weekend headlining concerts by guitarist John Scofield and organist Dr. Lonnie Smith, vocalist Bobby McFerrin and saxophonist Branford Marsalis. Vocalist Gretchen Parlato

and conguero Poncho Sanchez end the festival the next weekend, and trumpeter Dave Douglas is one of the spotlight acts to perform during the week.

Organizers will host a series of ticketed and free concerts, workshops and other educational opportunities around town. Three tents in downtown Burlington will be reserved for local and regional acts at night, and daytime performances will feature high-school bands. To top it off, local clubs will host music throughout the week and list their events in the Discover Jazz official program guide. Little points to this as an opportunity for lesser-known bands to get three or four nights of steady work gigging around town during the week at different clubs.

TICKETS ON SALE NOW

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"It's pretty incredible," she said of the event, which basically takes over Burlington for the better part of a week. "In every corner of every club, there's music happening. It's just this huge celebration."

And true to form, this year's all-state band will open during one of the headlining concerts.

Little, who has worked in a separate capacity with the festival since 2010, came into the head job in August, a few months after Discover Jazz's guiding force, the FlynnCenter, tapped Steve MacQueen as its new artistic director. The two new faces at the head of the festival replace a team that had run the event for a decade. Little's predecessor expanded the festival to a 10-day extravaganza, beefed up the free music offerings and established the event as a regional must-see.

For her part, Little is trying to establish herself as the new director without making too many changes up front. It was important to book what she called "looser" acts that might attract a crowd unfamiliar with jazz. She also wanted to represent the festival's storied history.

"It's a learning curve because the entire staff has turned over," Little said. "It's just a lot of us trying to figure out what happened before and make it happen again."

When MacQueen stepped into his new office on the first days of the 2012 festival, he was amazed by the amount of music going on in one place. He reveled in the "celebratory" nature of the community-driven festival and couldn't wait to be a part of it, he said. But he was also a bit intimidated. There had been some audacious programming choices in the history of the festival, and he felt a bit of pressure to live up to the past. His status as a new Burlington resident programming a long-standing festival entrenched in the community also made him a bit cautious.

"The first year, I did want to play it a little conservatively and make sure we hit all the steps," MacQueen said. "There is a whole 29 years of history in front of this festival, and I didn't want to make any radical departures from the way it had been programmed because it's working so well."

MacQueen noted that he's not going anywhere, so as time goes on, he'll likely put his own mark on the festival. Little added that they would also like to expand the festival's educational programs. This year, organizers created an artist-in-residence program and funded a scholarship that will provide a graduating senior with \$2,000 toward collegiate jazz study.

While she doesn't want to take the festival beyond 10 days, Little may slowly start adding more events during the middle of the week. As it is now, she said, there are numerous activities and concerts on the weekends with a bit of a lull in between.

"My long-term goal is to grow what happens during the week," she said, "just to make it a little bit more meaty."

The domestic economy is still struggling to right itself after a recession that forced many festival organizers to scale back their events or even postpone concerts for a year or two. Little said that Burlington has adjusted its model to the new normal and didn't face any additional economic tightening when booking the event. In hard times, she said, community business had given support where needed. This year, most of the sponsors have ties to the community, with the FlynnCenter and Burlington Arts providing significant financial support.

"A lot of people in the community still step forward because people feel strongly that this is part of what makes our town so cool," she said. "It's this huge party that we throw in the summer for 10 days for the city."

Burlington is not a large town, and while the festival draws visitors from Canada and places throughout the Northeast, Discover Jazz hasn't quite become a destination for jazz aficionados. Little, however, thinks the festival's storied history speaks for itself.

"A lot of people have come up here and played," she said. "When you look at our 30 years, I think our lineups, and what we've done, have been pretty incredible."

DB

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Lansing Jazz Festival



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Chicago Blues Festival

Chicago, Illinois

JUNE 6–9

The 30th anniversary of the Chicago Blues Festival celebrates the blues with a “Rollin Up the River”-themed musical journey up the Mississippi from the genre’s Delta origins to pure Windy City electrified sounds. For the first time, the fest opens in Millennium Park, and music will continue in neighboring Grant Park on five additional stages, including the Petrillo Music Shell and the Mississippi Juke Joint. This year also marks the 60th anniversary of local label Delmark Records as well as the centennial celebration of Pinetop Perkins.

Lineup: Shemekia Copeland, Bobby Rush, Quinn Sullivan, Blues Kids of America, Jamiah on Fire & The Red Machine, more.

chicagobluesfestival.us

Ravinia Festival

Highland Park, Illinois

JUNE 6–SEPTEMBER 15

Ravinia has always echoed with the sounds of jazz, and this year marks a landmark moment in its history. The series will nod to bandleader Benny Goodman, whose history-changing Ravinia debut occurred 75 years ago, as well as showcase an outdoor concert series of enjoyable fan and family favorites.

Lineup: Chicago Jazz Orchestra, Anat Cohen, Aaron Diehl, Ramsey Lewis with Dee Dee Bridgewater, Tony Bennett, James Hunter, Sharon Jones and the Dap-Kings, more.

ravinia.org

Glenn Miller Jazz Festival

Clarinda, Iowa

JUNE 13–16

Now in its 38th year, the festival invites jazz fans from around the globe to converge upon Clarinda and pay homage to famed bandleader Alton Glenn Miller, who called the town home. The Glenn Miller Birthplace Museum and Birthplace Home remain popular attractions each year as big-band stage shows, picnics, scholarship competitions and historical panels ensue.

Lineup: The World Famous Glenn Miller Orchestra, Tom Daugherty Orchestra, The Honeybee Trio, Adam Swanson, Glenn Miller Birthplace Society Big Band.

glennmiller.org/festival

Elkhart Jazz Festival

Elkhart, Indiana

JUNE 20–23

Wynton Marsalis and the trusted Jazz at Lincoln Center Orchestra headline this Indy fest, which runs over a three-day weekend and features more than 100 world-class entertainers. Separate downtown Elkhart venues housed genres ranging from gypsy jazz to Dixieland in past years, and this year’s high-rolling repertoire, be it free-jazz or straight-ahead tunes, will not disappoint.

Lineup: Jazz at Lincoln Center with Wynton Marsalis, John Pizzarelli, Davina and the Vagabonds, Dave Bennett, Bria Skonberg, Greg Abate, Bill Allred’s Classic Jazz Band, Chuck Redd Quartet with Ken Peplowski, Frank Tate and Graham Dechter, more.

elkhartjazzfestival.com

Summer Solstice Jazz Festival

East Lansing, Michigan

JUNE 21–22

Staged under a large tent centrally located in the heart of downtown East Lansing, the Wharton Center of Performing Arts and the Michigan State University College of Music welcome an educationally inspired lineup as well as community bands, small combos and Latin-tinged big bands.

Lineup: Arlene McDaniel Trio, Bill Heid Trio/Guitar Summit, Cyrille Aimee, Lansing Symphony Orchestra, Community Music School Jazz Orchestra, Dave Rosin Quartet, MSU Professors of Jazz with Tim Warfield, Germaine Bazzle with Fred Sanders Trio, Orquestra Ritmo, Paul Bratcher Quintet, more.

eljazzfest.com

Twin Cities Jazz Festival

Saint Paul, Minnesota

JUNE 27–29

The Twin Cities Jazz Festival is celebrating its 15th year and has grown to be one of the largest jazz events in the Midwest. Situated in the lush, urban green space of Mears Park in the heart of Lowertown Saint Paul, this celebration hosts more than 30,000 attendees annually. The free weekend boasts an ear-pleasing variety of local performers and Grammy winners, making it an ideal music escape.

Lineup: Cyrus Chestnut, Kenny Werner, Matt Slocum, Walter Smith III, more.

twincitiesjazzfestival.com

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JULY 5-7, 2013

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FIREWORKS JULY 5

4 Stages
Culinary Row
Beverage Garden
Artist Booths
FUN Zone



www.summerofthearts.org

Mississippi Valley Blues Festival Davenport, Iowa JULY 4–6

A Fourth of July staple for Davenport residents and blues fans alike, the Mississippi Valley Blues Festival rings in 29 years of soul-searing jams with its self-proclaimed “down-home, non-commercial” atmosphere in grassy LeClaire Park. The lineup of hopefuls and vets promises to be equally rich.

Lineup: John Primer, Anthony Gomes, Selwyn Birchwood Band, Samantha Fish, Reverend Raven & The Chain-Smokin’ Altar Boys, Scottie Miller, Eddie Turner, Davina and the Vagabonds, more.

mvbs.org



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\$32 day of show
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Garth Newel Music Center
Hot Springs, VA
877.558.1689
VaBluesFest.org

Iowa City Jazz Festival Iowa City, Iowa JULY 5–7

The free Iowa City Jazz Festival outdoor festival treats audiences to a well-planned program of big-name jazzers alongside artist booths, a kids’ fun zone and a fireworks show. Culinary Row has some of the best cuisine the Midwest has to offer. The main stage is set on the lawn of the scenic University of Iowa Pentacrest.

Lineup: Pharoah Sanders, Dr. Lonnie Smith, Fred Hersch Trio, Christian Scott Quintet, Charlie Hunter/Scott Amedola, JD Allen Trio, Sachal Vasandani & the Iowa Jazz Orchestra, Philip Dizack Quartet, Laranja, United Jazz Ensemble, more.

summerofthearts.org

Sioux Falls Jazz and Blues Sioux Falls, South Dakota JULY 18–20

The spacious scenery of Yankton Trail Park is an optimal setting for three days of free music on two stages. Enjoy the area’s sights and sounds—as well as a great firework show—from the festival’s beer and wine garden or sign up for the 5K fun run/walk.

Lineup: Sheryl Crow, more. Past headliners have included Joe Walsh, Los Lobos, Bo Diddley, The Ripingtons and The Neville Brothers.

jazzfestsiouxfalls.com

Columbus Jazz & Rib Fest Columbus, Ohio JULY 19–21

There’s no better way to celebrate summer than with hot ribs and the finest regional and international jazz artists on three stages. The 34th annual Jazz & Rib Fest will offer a diverse lineup

of artists guaranteed to satisfy the cravings of any jazz connoisseur while barbeque pit masters serve up sizzling ribs, chicken and more. Attendees will savor best ribs from around the country as 23 award-winning barbeque teams compete for “Best Ribs” bragging rights.

Lineup: Last year’s lineup included Soulive, Bobby Sanabria and Ascension, The Arnett Howard Band, Ramsey Lewis and his Electric Band, Christian McBride and Inside Straight, Luxury Brown, more.

hottribscooljazz.org

Prairie Dog Blues Festival Prairie du Chien, Wisconsin JULY 26–27

The spicy cajun offerings served up by this Saint Feriole Island event—now in its 16th year—include cold beers, bayou cuisine and a repertory of music ranging from rootsy blues to West Coast jump and Texas boogie. The natural beauty of the area is unparalleled.

Lineup: Last year’s lineup included Tinsley Ellis, Bobby Rush, Grady Champion and The Jimmys.

prairiedogblues.com

Bix Beiderbecke Memorial Jazz Festival Davenport, Iowa AUGUST 1–4

The jazz pioneer’s Quad City hometown and its Bix namesake Society play host to 15 Beiderbecke tribute shows with the traditional jazz fan in mind. The main venue, LeClaire Park, offers prime views of the action from its acoustically pleasing outdoor band shell and grandstand seats by the Mississippi River, as well as Rhythm City Casino riverboat rides.

Lineup: Dave Greer’s Classic Jazz Stompers, Andy Schumm & His Flatland Gang, Dan Levinson’s Roof Garden Jazz Band, more.

bixsociety.org

ROAD TRIP 📍 A Blues Journey

THE CHICAGO BLUES FESTIVAL (June 6–9) celebrates its 30th anniversary this year, and the theme nods to the musical and cultural influences that metaphorically flowed up the Mississippi River from places such as Louisiana, Tennessee and Arkansas. Performers include John Primer and Bobby Rush. Shemekia Copeland headlines on June 6 with a performance in architecturally stunning Millennium Park.

Fans who want to hit the road for a hearty blues journey might consider visiting Memphis along the way. In addition to Beale Street and a plethora of music venues, the city is home to the Stax Museum of American Soul Music (staxmuseum.com), Sun Studio (sunstudio.com) and Graceland Mansion (elvis.com/graceland).

Blues travelers seeking a bit of Mother Nature can check out the Eureka Springs Blues Weekend (June 13–16) in Eureka Springs, Ark., where The Nighthawks, EG Kight and dozens of other acts will play at the 1905 Basin Park Hotel Barefoot Ballroom and other venues around town.

—Bobby Reed

John Primer (left) and Billy Branch at the Chicago Blues Festival





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Lansing JazzFest
Lansing, Michigan
AUGUST 2-3

This 19th annual free, outdoor, two-day festival features more than 20 performances on three stages, plus clinics, workshops, and Saturday's hands-on KidzBeat area, all enhanced by the charm of Old Town. There's great food and shopping in the historic neighborhood, as well as an expansive vendor court to peruse.

Lineup: TBA.

jazzlansing.com

Chicago Jazz Festival
Chicago, Illinois
AUGUST 29-SEPTEMBER 1

The City of Big Shoulders celebrates 35 years of this Labor Day weekend tradition, and drummer/percussionist Hamid Drake will be on hand as artist in residence to deliver some sturdy beats within the repertory. The first and last evenings of the fest present "Made in Chicago: World Class Jazz" to spotlight a bevy of local legends.

Lineup: TBA.

chicagojazzfestival.us

Detroit International Jazz Festival
Detroit, Michigan
AUGUST 30-SEPTEMBER 2

Whether it's the Jazz Talk Tents featuring in-depth discussions with the pros, the on-par special commissions or its many educational initiatives, Detroit's signature fest proves why it's the world's largest free jazz festival. Along with original configurations of favorite musicians, the festival boasts lakeside fireworks, late-night jams and opportunities to meet the artists.

Lineup: TBA in April.

detroitjazzfest.com

Indy Jazz Fest
Indianapolis, Indiana
SEPTEMBER 12-21

Indy Jazz Fest celebrates its 14th year of Crossroads of America tunes with performances in multiple spaces throughout the city over 10 days. Indianapolis native Wes Montgomery, widely acknowledged as one of the greatest jazz

guitarists of all time, will be honored this year in concerts, symposiums and discussions.

Lineup: Last year's lineup included Stanley Clarke, George Duke, Brian Culbertson, Karl Denson's Tiny Universe and The Robert Glasper Experiment.

indyjazzfest.net

World Music Festival

Chicago, Illinois
SEPTEMBER 12-22

More than 600 global artists and ensembles have convened in multiple Chicago venues to present a pastiche of world beats, including Middle Eastern, African and Latin rhythms. It's said to be a milestone event for many world-music artists, who transcend continents as they engage in inciteful onstage collaboration.

Lineup: TBA.

worldmusicfestivalchicago.org

Edgefest
Ann Arbor, Michigan
OCTOBER 23-26

The 17th annual Edgefest at Kerrytown Concert House will showcase new music created by today's improvisers and composers and explore the versatility of the piano. The roster includes some of the most celebrated and creative multi-instrumentalists on the scene today.

Lineup: Myra Melford, Kris Davis LARK with Ralph Alessi, Ingrid Laubrock, Tom Rainey, Connie Crothers with Northwoods Improvisors, Ursel Schlicht and Robert Dick, Thollem McDonas Trio with Gino Robair, Mia Zabelka, Gary Versace and Ron Miles, Michael Formanek Quartet with Jacob Sacks, Dan Weiss, Ellery Eskelin, Mind Games with Denman Maroney, James Ilgenfritz, Andrew Drury, Angelika Niescier, Tad Weed and Ken Filiano, more.

kerrytownconcerthouse.com

October 6 thru 13

AmeliaIslandJazzFestival.com

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Amelia Island

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WWW.RAVINIA.ORG

South



Les DeMerle Amelia Island Jazz Festival



San Antonio Summer Art & Jazz Festival

Eureka Springs Blues Weekend



Atlanta Jazz Festival



ROBBIE COHEN



Clearwater Jazz Holiday

French Quarter Festival

New Orleans, Louisiana

APRIL 11–14

The French Quarter Festival, which rings in its 30th anniversary this year, features more than 400 hours of music on 21 stages and 60 food vendors from well-known local restaurants, as well as countless special events scattered throughout the charming Quarter that birthed the event's name.

Lineup: Dirty Dozen Brass Band, Beausoleil with Michael Doucet, Terrance Simien and the Zydeco Experience, more.

frenchquarterfest.com

Festival International de Louisiane

Lafayette, Louisiana

APRIL 24–28

This celebration of all things French invades the streets of downtown Lafayette in late April, but it's known for its abundant world music offerings as well. Francophiles can chill out to the sparkling spring sounds of Caribbean, African, French and Latin-infused groups, and the food and Fine Arts Market speak for themselves.

Lineup: Trombone Shorty & Orleans Avenue, Lost Bayou Ramblers, Keith Frank & Soileau Zydeco Band, Rhythms & Roots, Brass Bed, Rob Curto & Forro Matuto, Fatoumata Diawara, Taylor Verrett, more.

festivalinternational.com

Jacksonville Jazz Festival

Jacksonville, Florida

MAY 23–26

Right in the heart of downtown Jacksonville is one of the nation's largest free urban fests, featuring legendary performers and promising new rising stars, many of whom are showcased in the fest's Generation Next youth talent competition. There's also a great selection of food, including a music-inspired Jazz Brunch.

Lineup: Gregory Porter, Yellowjackets, BWB featuring Rick Braun, Kirk Whalum and Norman Brown, Euge Groove, Gerald Albright, Poncho Sanchez, more.

jaxjazzfest.com

Spoletto Festival USA

Charleston, South Carolina

MAY 24–JUNE 9

This year marks the 37th season of Spoletto Festival USA in the quaint Southern town of Charleston, and the musical lineup features sensational vocalists along with relative newcomers, folk duos and vintage rock 'n' rollers.

Lineup: Rosanne Cash, Johnnyswim, Angelique Kidjo, JD McPherson, Gregory Porter, Punch Brothers, Alessandro Penezzi & Alexandre Ribeiro, Eli Degibri, André Mehmari, Iiro Rantala.

spoletousa.org

Atlanta Jazz Festival

Atlanta, Georgia

MAY 25–27

The 36th run of this prime—and free—Southeastern fest will take place in midtown Atlanta's beautiful

Piedmont Park near charming inns and hotels. From 10 a.m. to 11 p.m. daily, booths will also offer art, clothing and jewelry as vendors sling BBQ and burgers.

Lineup: Rudresh Mahanthappa, Tia Fuller, José James, Meshell Ndegeocello, Gretchen Parlato, Cécile McLorin Salvant, Dominick Farinacci and Aruán Ortiz.

atlantafestivals.com

San Antonio Summer Art & Jazz Festival

San Antonio, Texas

MAY 31–JUNE 2

Commonly known as SAS Fest, this free, three-day event boasts an array of national acts and regional fare, combined with an arts and crafts fair and the inaugural San Antonio Summer Art & Jazz Festival Fajita Cook-off Competition. This year, as part of its mission to contribute to the local community, SAS Fest is host to 25 underprivileged children from St. Peter-St. Joseph Children's Home.

Lineup: Last year's lineup included Jeff Lofton, Stan Killian, Dean James, Tom Braxton, Michael Lington.

sanantonioummerartjazzfestival.com

Eureka Springs Blues Weekend

Eureka Springs, Arkansas

JUNE 13–16

Four days of great blues music, including funky local faves, take place in the historic City Auditorium, the 1905 Basin Park Hotel Barefoot

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For lineup information as it becomes available, go to montrealjazzfest.com!

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Festival.Jazz.Montreal @FestivalJazzMTL

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Montréal
tourisme-montreal.org

Canada - québecoriginal

Ballroom, Basin Spring Park, and clubs and restaurants around town. Blues Weekend is a fundraiser for Turpentine Creek Wildlife Refuge, which gives lifetime refuge to more than 130 lions, tigers and bears.

Lineup: The Nighthawks, The Chicago Blues Revue with John Primer, Bob Stroger, Kenny Smith, Barrelhouse Chuck and Billy Flynn, EG Kight, Cedric Burnside, Eugene "Hideaway" Bridges, Selwyn Birchwood, Leah & The Mojo Doctors, Buddy Shute, The Ariels, Brandon Santini, more.

eurekaspringsblues.com

Virginia Blues and Jazz Festival

Hot Springs, Virginia
JUNE 14-16

Enjoy three great days of music on the side of Warm Springs Mountain at the 2013 Virginia Blues and Jazz Festival. Produced by the Garth Newel Music Center, the festival boasts an intimate evening of jazz in a concert hall with songwriter and jazz vocalist René Marie, a day-long outdoor festival on Saturday and a Sunday Jazz Brunch with the Hot Club of Detroit, featuring special guest Cyrille Aimée.

Lineup: René Marie, Bert Carlson Quartet, Nikki Hill, Joe Louis Walker, Carolina Chocolate Drops, Hot Club of Detroit with special guest Cyrille Aimée.

garthnewel.org

Satchmo SummerFest

New Orleans, Louisiana
AUGUST 1-4

Satchmo SummerFest is dedicated to celebrating the life, legacy and music of Louis "Satchmo" Armstrong. The 13th annual free festival features contemporary and traditional jazz, brass bands, New Orleans cuisine and insightful seminars about the life of Armstrong and the history of New Orleans music.

Lineup: Last year's lineup included Jesse McBride Presents the Next Generation, Lars Edegran's Ragtime Orchestra featuring Lionel Ferbos, Treme Brass Band, Yoshio Toyama & the Dixie Saints, Preservation Hall-Stars, more.

satchmosummerfest.com

Houston International Jazz Festival

Houston, Texas
AUGUST 2-4

One weekend a year, the non-profit Jazz Education Inc. organization occupies hip Houston hangs such as the Red Cat Café and Bayou Music Center for a sturdy program of student musicians and pro talent, all of which fall into the category of textbook Texas jam sessions.

Lineup: Last year's lineup included Rachelle Ferrell, Hiroshima and Summer Jazz Workshop All-Stars.

jazzeducation.org

Les DeMerle Amelia Island Jazz Festival

Fernandina Beach, Florida
OCTOBER 6-13

Now in its 10th year, the Amelia Island Jazz Festival provides Floridians with a wide variety of jazz styles, including swing, bebop, Dixieland, big band, Latin, blues and contemporary jazz. Among the crowd-drawing events are a dance-worthy blues night and a free park concert.

Lineup: Mindi Abair, Royal Crown Revue, the Dynamic Les DeMerle Band featuring Bonnie Eisele, more.

ameliaislandjazzfestival.com

Clearwater Jazz Holiday

Clearwater, Florida
OCTOBER 17-20

This collaboration between Clearwater Jazz Holiday Foundation, City of Clearwater, Ruth Eckerd Hall and the Clearwater Jazz Holiday Jazz Force sets the stage for this year's celebration. Crowds relish in this popular fest's colorful musical lineup, from smooth jazz to funk and fusion.

Lineup: Past performers include George Benson, Béla Fleck & The Flecktones, Al Di Meola and Herbie Hancock.

clearwaterjazz.com



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Healdsburg Jazz Festival Looks at 15

By Zoe Young



Geri Allen



Vijay Iyer (front) and Graham Haynes

Lorca Hart



Charlie Haden

PHOTOS BY GEORGE WELLS

In a little valley along the Russian River, the 11,000 residents of Healdsburg, Calif., quietly raise their children in the hills where they grow their grapes. The town is home to beautiful and expansive vineyards, a dedicated fire department, a yearly 4-H parade for the Future Farmers of America and, for 10 days in June, a world-class music festival that's been a who's who of jazz for 15 years.

"People move up here because they don't want to be in the city anymore," said Jessica Felix, artistic director of the Healdsburg Jazz Festival, "but that's exactly why it's so important to have the music here. When you think about jazz education, you think of teaching people to play. But I think about teaching people to listen to jazz. When I moved up here, the word was barely in people's vocabulary."

Felix was prepared to educate. She came to Healdsburg after founding the seven-day Eddie Moore Festival in 1990 at the Bay Area's then-premier jazz venue, Yoshi's Nitespot in Oakland. She had already helped establish a nonprofit, Jazz in Flight, in an old Victorian house that she restored herself. Everything Felix touched attracted top musicians, and when the inaugural 1999 Healdsburg Jazz Festival featured Billy Higgins, Bobby Hutcherson, Cedar Walton and a free concert with Tacuma King, Felix herself was the only attendee with her jaw not on the floor. "I didn't just take what I knew to Healdsburg, I took who I knew," she said. "Sure, we packed houses, but I still didn't know if we had a lasting interest."

Felix got the assurance she needed when a couple handed her a \$10,000 check at a volunteer meeting a few months later.

"At that point I knew something was working," she said.

"It's a tiny town," added Carrie Brown, a Healdsburg shopkeeper and host of the annual Jimtown Store Jazz Lunch. "During the festival you can be walking down the street, and there's Esperanza Spalding or John Handy, and you're actually allowed to talk to them and thank them for their music."

The 15th anniversary festival will be no exception, with Charles Lloyd

and Jason Moran playing as a duo exclusively at Healdsburg. Other acts include the Fred Hersch Trio, Sweet Honey in the Rock, the Marcus Shelby Orchestra, the HJF Freedom Jazz Choir and a two-day opening tribute to headliner Charlie Haden, recipient of the 2012 NEA Jazz Masters Award and the 2013 Grammy Lifetime Achievement Award.

Haden has been a revolutionary, both musically and ideologically, throughout his 400-album career. He has made bold and challenging political statements as the leader of the Liberation Music Orchestra, a group whose latest incarnation will be joining him in Healdsburg. But now, as Haden finally has the opportunity to bask in the glow of his legendary career, he's had to deal with the debilitating effects of Post-Polio Syndrome.

Symptoms hit Haden during his birthday concert at the Blue Note in New York two years ago, sending him into a long hiatus that he plans to break in Healdsburg.

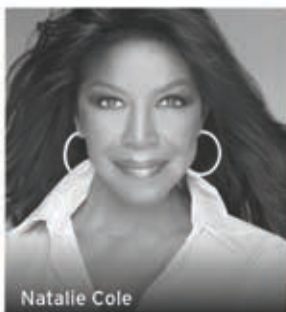
Haden will accompany his son Josh along with Bill Frisell for a rendition of Josh's song "Spiritual." Then he'll join his triplet daughters Petra, Tanya and Rachel as the patriarch of his own Haden Family Band performing songs from his album *Rambling Boy*. For a celebration like this, Haden couldn't think of a better venue. "It really is one of the best festivals in the country because it's still about the pure improvised music, not pomp or appeals," he said.

Asked what inspires her dedication to the Healdsburg festival, Felix responded, "A musical experience is a living breathing thing, and that's the truest moment of joy I can give. I've fought hard for this festival, and I fight every year. But every year the struggle falls away with the first note." **DB**

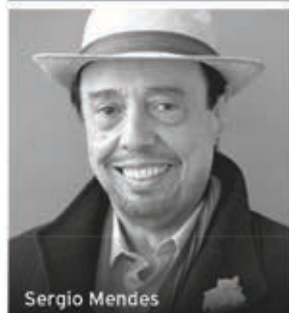
JAZZ AT THE BOWL



Queen Latifah



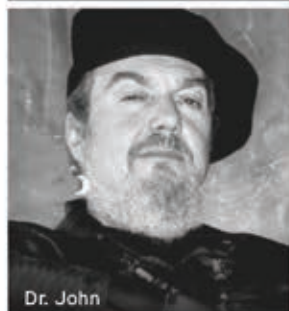
Natalie Cole



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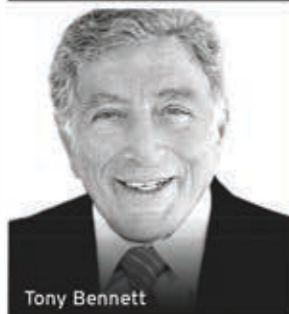
Buddy Guy



Dr. John



Wayne Shorter



Tony Bennett



George Benson

JUL 10

Queen Latifah

Roy Ayers

JUL 17

**Sergio Mendes • Herb Alpert
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JUL 31

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Additional special guests to be announced

AUG 2

Tony Bennett

AUG 7

**Steve Martin
and the Steep Canyon Rangers
FEATURING Edie Brickell**

Preservation Hall Jazz Band

Madeleine Peyroux

AUG 14

**An Evening with Natalie Cole
Chucho Valdéz**

AUG 18

Smooth Summer Jazz

Dave Koz & Friends

Summer Horns Tour 2013

WITH SPECIAL GUESTS **Mindi Abair,
Gerald Albright, Richard Elliot**

Morris Day & The Time

Jonathan Butler

Yellowjackets

AUG 21

Buddy Guy

Funky Meters

AUG 28

**Wayne Shorter 80th
Birthday Celebration**

**Wayne Shorter Quartet WITH
Danilo Perez, John Patitucci,
Brian Blade**

AND SPECIAL GUEST

Herbie Hancock

**ACS: Geri Allen,
Terri Lyne Carrington,
Esperanza Spalding**

**Joe Lovano and Dave Douglas
Quintet: "Sound Prints"**

SEP 11

George Benson:

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Greeley
Blues Jam



Telluride Jazz Festival

RYAN BONNEAU



San Jose Summer
Jazz Festival



Idyllwild Jazz in the Pines



Oregon
Coast Jazz
Party

NANCY JANIE REID

Ballard Jazz Festival

Seattle, Washington

APRIL 17–20

Now in its 11th year, the BJF takes over most of Seattle's Ballard neighborhood each April, spilling out from the bars, concert venues and many shops along historic Ballard Ave. Over four days, attendees view world-class jazz musicians, both national acts and cream of the local crop.

Lineup: Gary Bartz with the George Colligan Trio, Lew Soloff Quartet, Allison Miller's Boom Tic Boom featuring Cuong Vu, Vinny Golia, more.

ballardjazzfestival.com

Reno Jazz Festival

Reno, Nevada

APRIL 25–27

In the deserts lies one of the top educational fests in the country, which celebrates more than a half-century of jazz this year. Included in its hybrid lineup of students and pros are members of the straightahead and avant-garde sets, drawing more than 300 school groups and 9,000 participants in its existence.

Lineup: Dave Douglas with The Collective, Matt Wilson's Arts & Crafts, more.

unr.edu/rjf

Juneau Jazz and Classics Music Festival

Juneau, Alaska

MAY 3–18

It's the bounty of venues that makes Juneau's jazz offerings so enjoyable, whether it's the state capi-

tal's natural atriums or multidisciplinary auditoriums. The jazz, blues, gospel and Latin program boasts a plethora of venues that attract 6,000 music-hungry patrons annually.

Lineup: Booker T. Jones, Arlo Guthrie, Lorraine Feather, Lil' Ed & The Blues Imperials, The Grace Kelly Quintet, Evan Drachman, more.

jazzandclassics.org

Bellevue Jazz Festival

Bellevue, Washington

MAY 29–JUNE 2

Whether you opt for intimate clubs or airy outdoor performances, Bellevue's 40-plus show repertoire embraces the "something for everyone" mentality, including some of the best student bands the Northwest has to offer and the sonic paradise that is the Theatre at Meydenbauer.

Lineup: Carlos Cascante y Su Tumbao, Kendrick Scott Oracle, Cyrus Chestnut Trio, more.

bellevuejazz.com

Sacramento Music Festival

Sacramento, California

MAY 24–27

Memorial Day Weekend is the perfect setting for this North Cali event to commemorate four decades—formerly the Sacramento Jazz Jubilee—with music of multiple genres running all day and night. The fest comes highly regarded with mainstream acts as its bread and butter, but the vibe is as low-key and down-home as you can get.

Lineup: Last year's lineup included Bob Ringwald, Bob Draga, Allen Vache, Jason Wanner, more.

sacmusicfest.com

Healdsburg Jazz Festival

Healdsburg, California

MAY 31–JUNE 9

The 15th annual festival features performances on winery lawns, in small theaters, at the town square and in other venues. The festival is spread over 10 days, allowing festival-goers plenty of time to explore the beauty and bounty of northern Sonoma County's wine and fine restaurants.

Lineup: Geri Allen, Lee Konitz, Ravi Coltrane, Chris Potter, Gonzalo Rubalcaba, Bill Frisell, Quartet West, Liberation Music Orchestra with Carla Bley, Charles Lloyd and Jason Moran, Fred Hersch, Sweet Honey In the Rock, Azar Lawrence, more.

healdsburgjazzfestival.com

Safeway Waterfront Blues Festival

Portland, Oregon

JULY 4–7

Hip and happening Portland plays host to this rootsy blues event, which ranges in musical talent from classic Delta blues to rich Texas tones over the Fourth of July weekend.

Lineup: Mavis Staples, Robert Randolph and the Family Band, John Hiatt and the Combo, North Mississippi All-Stars, Chubby Carrier & the Bayou Swamp Band, Nikki Hill, Allen Stone, more.

waterfrontbluesfest.com

A stylized illustration featuring a large, yellow saxophone that curves around the left side of the poster. A person with dark skin is shown from the waist up, sitting on a white chair and playing a trumpet. The person's arms and torso are dark, while their legs are red. The background is a blue sky with white wavy lines representing clouds. There are three small white fish at the top left and a red crab at the bottom right. The overall style is modern and graphic.

Diana Krall
Wayne Shorter Quartet
Bobby McFerrin
Orquesta Buena Vista Social Club
Featuring Omara Portuondo
& Eliades Ochoa
George Benson
Prism
Dave Holland, Kevin Eubanks,
Craig Taborn, Eric Harland
Joe Lovano (Artist in Residence)
Bob James & David Sanborn
Featuring Steve Gadd & James Genus
Dave Douglas (Showcase Artist)
Clayton-Hamilton Jazz Orchestra
Gregory Porter
Ravi Coltrane
Dr. Lonnie Smith
Cedar Walton
Lou Donaldson
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Playboy Jazz Festival

Los Angeles, California

JUNE 15–16

The Playboy Jazz Festival is the birthplace of some of jazz's most legendary performances, and in its 35th year, this high-profile West Coast fest is undergoing some monumental changes of its own. Funnyman George Lopez will replace the venerable Bill Cosby as emcee of the Playboy Jazz Festival, but the impressive repertoire of big names, interesting collaborations and major debuts remains the same.

Lineup: George Duke with Jeffrey Osborne, Naturally 7 with Herbie Hancock, Angelique Kidjo with Hugh Masekela, George Goodwin's Big Phat Band with Lee Ritenour, Gregory Porter, The Robert Glasper Experiment, Grace Kelly Quintet with Phil Woods, Sheila E., Clayton-Hamilton Jazz Orchestra, more.

playboyjazzfestival.com

Greeley Blues Jam

Greeley, Colorado

JUNE 7–8

The ninth go-around of this family-friendly blues festival offers 12 hours of non-stop blues on three stages, including the finest slide guitarists and rockin' blues jams Colorado has to offer. Headliners are also known to stop by for the on-site camping and Friday night downtown entertainment.

Lineup: John Mayall, JJ Grey and Mofro, Carolyn Wonderland, Harper and Midwest Kind, Lil' Brian and the Zydeco Travelers, Kris Lager Band.

greeleybluesjam.com

San Francisco Jazz Festival

San Francisco, California

JUNE 12–JUNE 31

For its 31st year, the San Francisco Jazz Festival will be housed at the Bay Area's new crown jewels of jazz listening—SFJAZZ Center's Robert N. Miner Auditorium and Joe Henderson Lab—along with other nearby venues.

Lineup: Stefano Bollani, Milton Nascimento, John Scofield Uberjam Band, Harold Lopez-Nussa, Pacific Mambo Orchestra, Pedrito Martinez, David Sanborn/Bob James, Frederic Yonnet, Gregoire Maret, Gregory Porter, Wil Blades, more.

sfjazz.org

Jazz Aspen Snowmass June Festival

Aspen, Colorado

JUNE 21–JULY 6

Gather 'round the Benedict Music Tent for pop and rock headliners at the 23rd edition of this beautifully situated mountain event. However, ski bunnies and jazz aficionados alike can venture into town and check out some of the under-the-radar performers at smaller clubs.

Lineup: Jackson Browne with Sara Watkins, Pink Martini, more.

jazzaspensnowmass.org

ROAD TRIP 📍 The West and Beyond



Jack White (left) at Outside Lands

THOSE LOOKING TO STRAY beyond the path of pure jazz need only look to the West for an inspiring interstate jaunt full of eclectic musical possibilities.

The musical journey begins scenically—on August 9–11 in Golden Gate Park, home to the Outside Lands (sfoutsidelands.com) festival, a bevy of epicurean delights paired with an equally tasty smorgasbord of legends and current indie rockers. Still aching to hear Neil Young, Jack White, Stevie Wonder and Skrillex in the same place? The Haight-Ashbury audiophile playland Amoeba Records (amoeba.com) offers hours upon hours of ear candy.

For a hip-hop-leaning fest trek, venture less than an hour outside of the Bay Area to Mountain View, Calif., on Aug. 25–26, as Rock The Bells (rockthebells.net) hosts its second of three performances. It's a battleground for breakout artists, classic rappers and underground sensations. A stone's throw away in Nevada's Black Rock Desert, Burning Man's (burningman.com) art- and community-centric program occurs over the next week, Aug. 26–Sept. 2. Travelers can also head northward to Seattle for Bumbershoot (bumbershoot.org) on Aug. 31–Sept. 2 for a more performing arts-focused scene, or stop by the Experience Project (experienceproject.com) to broaden their grunge education.

—Hilary Brown

Vail Jazz Festival

Vail, Colorado

JUNE 23–SEPTEMBER 2

The 19th annual summer-long Vail Jazz Festival includes free weekly concerts in outdoor tented venues as well as ticketed performances in intimate venues. It features three to four weekly performances by top-of-the-crop jazz greats.

Lineup: Curtis Stigers, Wil Campa y Su Gran Union, Saron Crenshaw, Frank Vignola & Vinny Raniolo, John Pizzarelli Quartet, Tommy Igoe Sextet, Clayton Brothers Sextet, more.

vailjazz.org

Sunset Jazz at Newport

Newport Beach, California

JULY 10–SEPTEMBER 18

The producers of the successful Newport Beach Jazz Party, Joe Rothman and John McClure of Jazz Cruise fame, present their 11-week series of Wednesday nights at the Newport Beach Marriott Hotel & Spa. Each Wednesday will feature straight-ahead jazz performed by some of the most popular artists from the Newport Beach Jazz Party and The Jazz Cruise.

Lineup: Ken Peplowski, Jeff Hamilton Trio, Byron Stripling, more.

newportbeachjazzparty.com

New Mexico Jazz Festival

Albuquerque and Santa Fe, New Mexico

JULY 12–28

The Outpost Performance Space, The Lensic Performing Arts Center and the Santa Fe Jazz Foundation collaboratively present concerts

and events at indoor and outdoor venues in Albuquerque and Santa Fe by major touring artists, as well as respected New Mexico-based jazz, international, r&b and Latin music practitioners.

Lineup: Eddie Palmieri, Terence Blanchard, Lionel Loueke, The Yellowjackets, Trio da Paz, Catherine Russell, Red Baraat, Arlen Asher, The Relatives, more.

newmexicोजazzfestival.org

Fairbanks Summer Arts Festival

Fairbanks, Alaska

JULY 14–JULY 28

This annual event hosts a wide variety of arts disciplines, of which jazz is only a portion. While the University of Alaska Fairbanks facilities will be under construction for renovation, FSAF's Jazz programs will be in a number of different locations through the city.

Lineup: Greta Matassa, Clipper Anderson, Keith Karns, Diamond Fuller, Brad Dutz, Barney McClure.

fsaf.org

Jazz at the Bowl

Los Angeles, California

JULY 17–AUGUST 28

Los Angeles Philharmonic Creative Chair for Jazz Herbie Hancock guides the great tradition of jazz at the Bowl, and this year's lineup ranges from blues game-changers to Latin acts.

Lineup: Geri Allen, George Benson, Terri Lyne Carrington, Natalie Cole, Dr. John, Buddy Guy, Steve Martin, Sergio Mendes, Madeleine Peyroux, Dianne Reeves, Esperanza Spalding, Queen Latifah, more.

hollywoodbowl.com

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Jazz Port Townsend Workshop and Festival

Jazz Port Townsend, Washington

JULY 21–28

Whether you're a journeyman performer, aspiring professional or an enthusiastic beginner, the weeklong workshop at Jazz Port Townsend is the perfect opportunity to meet other excellent musicians, soak up a week of jazz in a seaside paradise and leave as a better musician.

Lineup: Clarence Acox, Dan Balmer, George Cables, Obed Calvaire, John Clayton, Jeff Clayton, Gerald Clayton, Anat Cohen, Wycliffe Gordon, Jeff Hamilton, Rene Marie, Sachal Vasandani, Laura Welland,

Jiggs Whigham, Anthony Wilson, more.
centrum.org/jazz

Port Townsend Acoustic Blues Festival

Port Townsend, Washington

JULY 28–AUGUST 3

Hundreds of blues musicians of all skill levels descend upon Fort Waldron Park for a weekend of educational workshops and entertaining performances, both of which go hand and hand as festival-goers learn from the greats themselves. Artistic Director Daryl Davis aims to put on a program each year that is as insightful as it is groovy, including Hill Country, Delta and Piedmont styles, finger-picking, blues guitar, slide guitar, harmonica, violin, mandolin, banjo, blues piano, bass and blues singing.

Lineup: Centrum Gospel Choir, Orville Johnson and Grant Dermody, Tim Sparks, Louisiana Blues with Sunpie Barnes, Arthur Migliazza, Mark Brooks and Jimmi Mayes, Chase Garrett, more.

centrum.org/port-townsend-acoustic-blues-festival-workshop/

Telluride Jazz Festival

Telluride, Colorado

AUGUST 2–4

Telluride Jazz Festival ranks among the world's most memorable music festivals. The intimate format and superb music along with the opportunity for invigorating alpine recreation come together to create a unique weekend experience, and the jazz, funk and brass-inspired lineup makes for mountaintop jamming.

Lineup: Stanley Clarke Band, Dr. Lonnie Smith, John Scofield's Uberjam, Galactic, New Orleans Suspects, Nigel Hall Band, Meshell Ndegeocello, Stanley Jordan.

telluridejazz.org

San Jose Summer Jazz Fest

San Jose, California

AUGUST 9–11

The 24th annual summer music festival will be held on 10 indoor and outdoor stages in downtown San Jose, featuring jazz, blues, Latin, salsa, straightahead and electronica music as some of the 125 tasty musical selections under the sun.

Lineup: TBA.

sanjosejazz.org

Idyllwild Jazz in the Pines

Idyllwild, California

AUGUST 17–18

The 20th anniversary of this event will be presented at three outdoor venues in the mile-high community of the San Jacinto Mountains. Idyllwild brings together a stellar lineup of jazz—traditional straightahead, smooth contemporary, Latin jazz, r&b, big band, blues, rock, Zydeco, gospel and all nuances in between—to benefit the Idyllwild Arts Academy.

Lineup: Diane Schuur, Harvey Mason's Chameleon Project, Clayton Cameron's Max Roach-Clifford

Brown Project, John Daversa's Sextet, Tim Weisberg, Mark Winkler, Denise Donatelli, more.

idyllwildjazz.com

Vail Jazz Party

Vail, Colorado

AUGUST 29–SEPTEMBER 2

For the 19th year of this intimate end-of-summer series, organizers offer 30 hours of jazz with round-the-clock jam sessions, multimedia performances and more. Make a weekend of it with the Patron Pass, giving you priority access to all performances as well as dinner with the artists.

Lineup: Cyrille Aimee & Diego Figueiredo, Clayton Brothers Sextet, Jeff Hamilton Trio, Shelly Berg, Wycliffe Gordon, Karen Hammack, Niki Haris, Akiko Tsuruga, Ken Peplowski, more.

vailjazz.org

Monterey Jazz Festival

Monterey, California

SEPTEMBER 20–22

The 56th Monterey Jazz Festival features 500 world-class and legendary performers over three nights and two days on eight stages. Special commissioned pieces by Wayne Shorter and the Clayton-Hamilton Jazz Orchestra, in addition to 30 hours of music, exhibits, films, conversations, international food vendors and family fun, are sure to draw crowds. Saxophonist Joe Lovano serves as artist in residence for 2013.

Lineup: Diana Krall, Wayne Shorter Quartet, George Benson, Bobby McFerrin, Bob James and David Sanborn, Joe Lovano, Dave Douglas, Clayton-Hamilton Jazz Orchestra, Gregory Porter, Lou Donaldson Quartet, Cedar Walton Trio, Brubeck Brothers, Dr. Lonnie Smith, Snarky Puppy, more.

montereyjazzfestival.org

Oregon Coast Jazz Party

Newport, Oregon

OCT. 4–6

The Oregon Coast Jazz Party celebrates a decade of live jazz and dedicated fans this year in the beautiful coastal town of Newport. Guests can expect multiple sets from renowned jazz stars, nightclub performances and educational events.

Lineup: Bill Charlap Trio featuring Peter Washington and Kenny Washington, Jackie Ryan, Houston Person, Terell Stafford, Ken Peplowski, more.

oregoncoastjazzparty.org

Angel City Jazz Festival

Los Angeles, California

OCTOBER 4–13

This West Coast fest serves up a bounty of cutting-edge performers each year at the City of Angels' most renowned jazz venues, including a grand finale at the John Anson Ford Amphitheatre.

Lineup: Last year's lineup included Myra Melford, Bill Frisell, Vijay Iyer and Ambrose Akinmusire.

angelcityjazz.com



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TD Ottawa Jazz Festival



Festival International de Musique Actuelle de Victoriaville



Rimouski's International Jazz Festival



Edmonton Blues Festival

Festival International de Musique Actuelle de Victoriaville Victoriaville, Québec MAY 16–19

The Festival International de Musique Actuelle de Victoriaville is a true laboratory of contemporary, jazz, rock, electroacoustic and improvised music. This important North American event also flaunts impressive avant-garde and experimental world premieres, visual art and a circuit of sound installations in public spaces. Among the anticipated works this year is a 60th birthday celebration for John Zorn.

Lineup: John Zorn, Iva Bittová/Gyan Riley/Evan Ziporyn, Tim Brady, Thurston Moore and Chelsea Light, Oxbow, Zga, Jean-Francois Laporte/Benjamin Thigpen, Michel Doneda/Tatsuya Nakatani, MC Maguire, Upstream Orchestra, Anna Holmer/Sylvia Hallett, The Book of Knots, The Thing/Thurston Moore, Hikashu, Haunted House, more.

fimav.qc.ca

World Guitar Festival Rouyn-Noranda, Québec MAY 25–JUNE 1

In the friendly town of Rouyn-Noranda, Northern Québec, Canada, "Le Festival des Guitares du Monde" has become one of the most welcoming guitar festivals in North America. For its ninth edition, it will showcase many Grammy Award winners and guitar legends.

Lineup: 2Cellos, Kurt Rosenwinkel, Jerry Douglas, Assad Brothers, Colin James, Don Felder, more.

fgmat.com

TD Winnipeg International Jazz Festival Winnipeg, Manitoba JUNE 13–22

Old Market Square and the historic Exchange District serve as town center within the rustic city of Winnipeg during this hotly anticipated Canadian fest, as brass-band bigwigs, hip-hop talent and chart-topping contemporary jazz artists perform in front of eager crowds.

Lineup: The Roots, more. Past performers include Trombone Shorty, Robert Glasper and Wynton Marsalis.

jazzwinnipeg.com

TD Toronto Jazz Festival Toronto, Ontario JUNE 20–29

Explore the TD Toronto Jazz Festival for 10 days of nonstop music, uniting half a million fans at more than 60 locations across the city. The festival is the ultimate destination for music lovers engrossed in brass-band culture, folk and blues. While this metro area is ground zero for American artists, global artists are also on the bill.

Lineup: Willie Nelson, Sharon Jones & The Dap-Kings, Trombone Shorty & Orleans Avenue, Steve Martin & The Steep Canyon Rangers featuring Edie Brickell, Mavis Staples, Dr. John & The Nite Trippers, Nikki Yanofsky, John McLaughlin & Fourth Dimension, The James Hunter Six, Bob James and David Sanborn featuring Steve Gadd.

torontojazz.com

TD Ottawa Jazz Festival Ottawa, Ontario JUNE 20–JULY 1

The TD Ottawa Jazz Festival is Eastern Ontario's premiere outdoor music festival. Located in the heart of downtown Ottawa, in beautiful Confederation Park, it has become a core festival for discerning music fans.

Lineup: Willie Nelson, Aretha Franklin, Jazz at Lincoln Center Orchestra with Wynton Marsalis, Wayne Shorter Quartet, The Bad Plus, more.

ottawajazzfestival.com

Edmonton International Jazz Festival Edmonton, Alberta JUNE 21–30

Explosive star Esperanza Spalding will make her debut this year at this wide-ranging summer festival, which supports education outreach as much as it does its healthy dose of big-name jazz in an urban setting.

Lineup: Esperanza Spalding, Herbie Hancock, more.

edmontonjazz.com

TD Victoria International JazzFest Victoria, British Columbia JUNE 21–JUNE 30

TD Victoria International JazzFest is now entering its 29th year as Victoria and Vancouver

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FRANKLIN**

June 29



**RAVI COLTRANE
QUARTET**

June 28



**PRESERVATION HALL
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July 5



JAZZ AT LINCOLN CENTER ORCHESTRA
FEATURING **WYNTON
MARSALIS**

June 28



AN EVENING WITH
GEORGE BENSON

June 30



HOLLY COLE

June 27-28-29



**PINK
MARTINI**

June 27-28



**SHARON JONES
& THE DAP-KINGS**

July 3



DOUBLE BILL
**DR. JOHN & THE NITE
TRIPPERS AND
LEON RUSSELL**

July 3



**WAYNE
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WAYNE SHORTER QUARTET
WITH DANILO PEREZ, JOHN PATITUCCI,
BRIAN BLADE, JOE LOVANO AND DAVE
DOUGLAS QUINTET: SOUND PRINTS
FEATURING LAWRENCE FIELDS,
LINDA OH AND JOEY BARON
AND ACS: ALLEN, CARRINGTON,
SPALDING

June 29



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June 29

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montrealjazzfest.com



Island's longest-running music festival. TD JazzFest attracts 40,000-plus attendees who come to see more than 350 musicians and more than 80 exciting performances on 13 downtown stages, along with free performances and workshops.

Lineup: Bettye LaVette, Herbie Hancock, Esperanza Spalding Radio Music Society, Courtney Pine, Macy Gray & David Murray Blues Band, Jon Cleary, Vijay Iyer, Patricia Barber, Tinsley Ellis, Carmen Souza, Lee Fields, Vieux Farka Touré, Gabriel Algeria Afro-Peruvian Sextet, more.

jazzvictoria.ca

TD Vancouver International Jazz Festival

Vancouver, British Columbia
JUNE 21–JULY 1

Vancouver's signature festival—The TD Vancouver International Jazz Festival—celebrates its 28th edition over 11 days, from noon until late night. The world's best jazz, funk, Latin, fusion and world music artists perform at venues big and small, indoor and outdoor, across the city.

Lineup: TBA.

coastaljazz.ca

SaskTel Saskatchewan Jazz Festival

Saskatoon, Saskatchewan
JUNE 21–JULY 1

For 10 days each summer, the city of Saskatoon bursts into song as the SaskTel Saskatchewan Jazz Festival plays host to hundreds of world-class artists. More than 80,000 hungry music fans devour the sounds of jazz, blues, funk, pop and world music each year.

Lineup: Herbie Hancock, Dr. John, Jimmie Vaughan, City & Colour, Metric, Michael Franti, Vijay Iyer Trio, Bettye LaVette, Kurt Rosenwinkel, Courtney Pine, Soweto Kinch, Lee Fields & The Expression.

saskjazz.com

Festival International de Jazz de Montréal

Montréal, Québec
JUNE 28–JULY 7

The largest festival in North America hosts more than 30 countries, 3,000 musicians and public entertainers, and 1,000 concerts and activities—two-thirds of them free—in 15 concert halls and on eight outdoor stages. Each year the festival welcomes more than 2 million visitors, from noon to midnight, to the heart of downtown Montreal and its charming, stellar-sounding venues.

Lineup: Holly Cole, Ravi Coltrane, Joshua Redman, George Benson, Sharon Jones & the Dap Kings, She & Him, Dr. John & Leon Russell, Emilie-Claire Barlow, Preservation Hall Jazz Band, Oliver Jones, Nikki Yanofsky, Woodkid, Pink Martini, Belle & Sebastian, Wayne Shorter, Aretha Franklin, Wynton Marsalis, more.

montrealjazzfest.com

TD Halifax Jazz Festival

Halifax, Nova Scotia
JULY 5–13

Jazz artists from around the world descend on Halifax for Atlantic Canada's oldest jazz festival. For two weekends, nine nights and eight days, experience matinees in the festival tent, main-stage shows, intimate cabaret performances and late-night jam bars, along with master classes and the Creative Music Workshop.

Lineup: Thomas Enhco, Remi Panossian Trio, The Gabriel Alegria Afro Peruvian Sextet, Lee Konitz New Quartet, John Scofield, Dan Weiss and Miles Okazaki, Peggy Lee Band, Mike Murley Septet, Curtis MacDonald Trio, Dave Douglas Quintet, Spanish Harlem Orchestra.

halifaxjazzfestival.com

Edmonton Blues Festival

Edmonton, Alberta
AUGUST 16–18

Western Canada's premiere blues event is the recipient of the "Keeping The Blues Alive" award from the Blues Foundation. Located in the sonically superior and party-friendly Heritage Amphitheatre in Edmonton's scenic river valley, the festival attracts 3,000 blues fans a day.

Lineup: North Mississippi All Stars, James Cotton, Roomful of Blues, Mannish Boys, Ana Popovic,

Festival International de Musique Actuelle de Victoriaville

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Vol. 33
June 20th -
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Rimouski, Québec

AUGUST 28–SEPTEMBER 1

More than 100 artists, rising jazz stars and seasoned musicians from here and abroad will dazzle concertgoers' eyes and ears with festive and colorful music at Rimouski Fest's 28th run. Experience the unique atmosphere of one of Québec's jazz festivals in a splendid scenery between sea and mountains.

Lineup: TBA.

festijazzrimouski.com

Guelph Jazz Festival & Colloquium

Guelph, Ontario

SEPTEMBER 4–8

Guelph's 20th Anniversary edition will feature a world-class program of innovative jazz and creative improvised music, as well as a three-day educational colloquium with workshops, panel discussions, keynote talks and interviews with artists. A full day of jazz is presented in an outdoor, festive location in

the downtown core of beautiful Guelph.

Lineup: Last year's lineup included Nils Petter Molvaer, Fred Frith, Colin Stetson, Ben Grossman, more.

guelphjazzfestival.com

Pentastic Jazz Festival

Penticton, British Columbia

SEPTEMBER 6–8

British Columbia is the site of the 17th Annual Hot Jazz Festival, which features 10 diverse bands plus a guest artist, five venues with free shuttle service, dance lessons and more.

Lineup: Tom Rigney & Flambeau, Terrier Brothers, Lance Buller, Black Swan Jazz Band, Wildcat Jazz Band, Draga's Dragons, Gator Beat & Le Dixieband, Grand Dominion Jazz Band, more.

pentasticjazz.com

Pender Harbour Jazz Festival

Pender Harbour, British Columbia

SEPTEMBER 20–22

Now in its 17th year, this multi-genre jazz gem presents free and ticketed events in all styles of jazz at intimate venues overlooking the Pacific Ocean.

Lineup: Cory Weeds and The Legendary Harold Mabern Trio, Simon Stribling's Big Band Hoppin' Mad, Doc Fingers with Tom Keenlyside and Friends, more.

phjazz.ca

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www.antibesjuanlespins.com
www.jazzajuan.com



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Jazz Fest Wien
 June 17 – July 10
www.viennajazz.org



Finland
Pori Jazz Festival
 July 13 – July 21
www.porijazz.com



France
Jazz à Vienne
 June 28 – July 13
www.jazzavienne.com



Belgium
Gent Jazz Festival
 July 11 – 21
www.gentjazz.com



Italy
Umbria Jazz
 July 5 – 14
www.umbriajazz.com



Norway
Molde International Jazz Festival
 July 15 – 20
www.moldejazz.no



Spain
Festival de Jazz de Vitoria-Gasteiz
 July 16 – 20
www.jazzvitoria.com



Holland
North Sea Jazz Festival
 July 12 – 14
www.northseajazz.com



Turkey
Istanbul Jazz Festival
 July 2 – 18
caz.iksv.org



Canada
Festival International de Jazz de Montreal
 June 28 – July 7
www.montrealjazzfest.com



Canada
TD Vancouver International Jazz Festival
 June 21 – July 1
www.vanjazzfest.ca



Switzerland
Montreux Jazz Festival
 July 5 – 20
www.montreuxjazz.com



USA
Monterey Jazz Festival
 September 20 – 22
www.montereyjazzfestival.org



USA
Ravinia
 Summer 2013
www.ravinia.org



USA
Newport Jazz Festival
 August 2 – 4
www.newportjazzfest.net



UK
London Jazz Festival
 November 15 – 24
www.londonjazzfestival.org.uk

Funky Claude

Montreux Jazz Festival Carries On Despite Loss of Founder Claude Nobs

By Bill Milkowski /// Photo by Edouard Curchod

Dear Claude,

On January 10th, you left us, only a few days after your accident in Caux-sur-Montreux, in your beloved mountains, overlooking the lake that you were so fond of. For all of us who were fortunate enough to cross your path, you will always remain the one who questioned certainties. "And, why not?" you would repeatedly ask when we tried to explain why a project would not be feasible. Your audacity resonates in each one of us, a strong sense of generosity and sharing. Thank you for taking us where we never thought we could go. We will continue to carry on in your spirit everything you taught us.

—Your teams of yesterday, today and of tomorrow



Quincy Jones (foreground) conducts the musicians at the Montreux Jazz Festival on July 8, 1991, including, from left, Kenny Garrett, Wallace Roney and Miles Davis

And so, the 47th edition of the Montreux Jazz Festival will go on as planned, despite the absence of its beloved founder Claude Nobs, who passed away on Jan. 10 at age 76 after lingering in a coma for 17 days following a cross-country skiing accident on Christmas Eve near his mountainside chalet in Caux, Switzerland, overlooking Montreux. A lifelong music enthusiast and visionary concert promoter, Nobs showcased the biggest names in jazz, blues and rock at the festival he founded in 1967 in the scenic resort town on Lake Geneva with the Swiss Alps providing an awe-inspiring backdrop.

More than 400 albums have been recorded there, most notably Eddie Harris and Les McCann's 1969 collaboration *Swiss Movement*, which produced the hit song "Compared To What," and the gala 1991 collaboration *Miles & Quincy Live At Montreux*, as well as live recordings by Bill Evans, Dave Brubeck, McCoy Tyner, Dizzy Gillespie, Carmen McRae, Woody Herman, Gary Burton and Astor Piazzolla, Bobby Hutcherson, Larry Coryell, Bob

James, Sun Ra, Randy Weston, Ray Charles and the Modern Jazz Quartet.

Nobs and the Montreux Festival were also immortalized in the Deep Purple song "Smoke On The Water," which recounted the fire during Frank Zappa's 1971 set that reduced the Montreux Casino to ashes. (Nobs saved several young people who had hidden in the casino, thinking they would be sheltered from the flames. This act earned him a

mention as "Funky Claude" in the song's line: "Funky Claude was running in and out/ Pulling kids out the ground.")

The son of a baker and a nurse, Nobs was born on Feb. 4, 1936, in Territet, near Montreux. Though he trained as a chef, he began putting together concerts in 1964 while working for the town's tourism board. He was the first to draw the Rolling Stones to the small, alpine country. In 1967, he inaugu-



rated the Montreux Jazz Festival, a three-day event that featured headliners Keith Jarrett and Charles Lloyd along with several European jazz groups. Bill Evans, Aretha Franklin and Nina Simone appeared the following year and in 1970 the lineup included Carlos Santana, Duke Ellington and Evans. Miles Davis made his first of seven appearances at Montreux in 1973. By 1978, the festival had expanded to three weeks and featured such jazz luminaries as Count Basie, Don Ellis, Don Cherry, Dizzy Gillespie, Dexter Gordon, Ella Fitzgerald and Oscar Peterson, making a comparable showcase to the Newport and Monterey jazz festivals in the States. Over the years, Nobs built the Montreux Jazz Festival into an international phenomenon, attracting fans from all over Europe (including young backpackers from Germany, Italy and France who camped on the grounds along the Lake Geneva shore) as well as music lovers from Japan and the United States.

My own first trip to Montreux came in 1986. It was my first trans-Atlantic flight (I'll never for-

get the plane's descent into Geneva amidst the imposing mountain ranges) and also my first encounter with being abroad in a place where English was the third or maybe fourth language. As a member of the press, covering for *DownBeat*, I was treated royally by Claude's staff and found him to be a charming impresario. I was also surprised to see him sitting in on harmonica during a couple of different sets that year and soon found, in subsequent trips to Montreux, that he was indeed an inveterate jammer. My fondest memories of Montreux come from 1991, when Nobs and Quincy Jones, who once referred to Montreux as "the Rolls Royce of festivals," persuaded Davis to revisit older material from *Miles Ahead*, *Porgy And Bess* and *Sketches Of Spain*. There were audible sighs from the audience in the Casino that night as Davis tackled such gems from yesteryear as "Springsville," "My Ship" and "Summertime."

The day after that historic concert, I made the trip up the mountain along with members of the Gil Evans Orchestra for a lunchtime hang at

Claude's chalet, where we proceeded to watch a video of the entire triumphant concert from the previous night on a large-screen TV outfitted with concert-quality sound. I even engaged in a brief jam with Kenwood Dennard and Delmar Brown in Claude's music room, full of vintage Wurlitzer jukeboxes, some guitars, an organ and a set of drums. Later, while strolling on the grounds to observe the breathtaking view of the Alps, I spotted Andrew Young, the former UN ambassador and mayor of Atlanta, surveying the same scene. Just another example of the kinds of celebrities, politicians and power players who routinely frequented Claude's chalet during festival season.

Though Nobs' Montreux clambake was only truly a jazz festival in its infancy—in fact, the word "jazz" was removed from the title for a year during the '70s—it has broadened its scope considerably to become an important showcase for rock, soul, blues and world music. Everyone from Aretha Franklin, James Brown and P-Funk to Eric Clapton, Stevie Ray Vaughan and Sting to Yous-



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sou N'Dour, King Sunny Ade, Ofra Haza and the Bulgarian Women's Choir have appeared at the Montreux Jazz Festival.

In June 2012, Nobs said that he wanted his music festival to be a creative mix, like Muesli, explaining: "Which means it's going to be like a fruit panorama, like a rainbow of different music, and this is what I like about Montreux. To make it with such a variety of sound, of smell, of

scene, that makes it a real experience."

While the lineups for the 2013 Montreux Jazz Festival (July 5–20) have not yet been announced, it has been confirmed that Prince will make a special three-night appearance on July 13, 14 and 15. Other than his Purple Highness, expect any and every kind of music under the sun at the 47th edition, which is dedicated to the memory of its late founder.

DB

They Remember Claude

"Claude was a valued and trusted friend and brother to me for close to 40 years, but he was a valued and trusted friend to jazz and the artists who create it for his entire lifetime. It would be that love and appreciation for our music and the musicians that created it that would lead him to take over the Montreux Jazz Festival and build it into what I consider to be the Rolls Royce of music festivals. There is a universal bond that exists between musicians, a shorthand that allows us to communicate with each other on a very unique and spiritual level no matter what the language or background, and Claude Nobs knew all the chords. He was such a devout fan of the music and knowledgeable about it, not to mention a great harmonica player in his own right, that he felt it on the same spiritual plane. Sinatra once told Basie and me, 'Live every day like it's your last, and one day you'll be right.' Claude and I lived that to the max. I have a million great memories of spending time with Claude in Montreux at the festival, from co-producing it with him, to conducting Miles Davis' last concert, to the amazing gatherings of musicians that he has hosted at his chalet, to most recently partnering with him to expand the festival's brand internationally; it will be difficult to imagine him not being there."

—Quincy Jones

"Claude Nobs was a true inspiration. I was inspired by his energy and his passion for this music. I loved watching him and Quincy Jones goofing around—or him and Miles—and loved hearing their stories. They all loved him and they knew he loved them. I loved him too ... and will miss him."

—Marcus Miller

"We cherish the sweet memories of co-creating joy with him. We carry his gentle spirit with us. And we send him love and blessings on his new journey. Long may his beloved dream, the Montreux Jazz Festival, go on. Play on, play on with all your light and love."

—Carlos Santana & Cindy Blackman Santana

"With Claude's passing, the music world and the Montreux Jazz Festival loses a unique personality. My hope is that the festival team has the courage and creativity to keep alive the spirit of Claude for many more years."

—Nile Rodgers



"Music just won't be the same without him. I've known him all through my career. Bless his soul."

—Mick Hucknall of Simply Red

"Claude was a merry man and an impassioned music lover. I was honored to be part of his festival for more than 40 years. There are festivals, and there is Montreux. Of course, we know that there is a fantastic team working with Claude, but Claude's presence and personality are an integral part of the atmosphere of Montreux. For me and hundreds of other musicians, Montreux is Claude Nobs. The great festival of Montreux came from Claude's lifelong passion for jazz and blues and has grown from its humble origins to the greatest jazz/blues/rock/soul/pop/rock festival in the world."

—John McLaughlin

"I met Claude through my then personal manager Herb Cohen, and through their friendship I was present at the festival almost every year for seven to eight years straight. And almost every year he would sit in playing the blues on his harmonica. The joy he exuded while playing was only equaled by his energy in finding more creative ways to promote the music. However, the thing he liked the most was when musicians from various bands and/or cultures got together and extemporaneously jammed—in fact, he encouraged it. I can remember sitting in with everyone from Miles Davis and Phil Collins to B.B. King and a hastily putting together a jam with four pianists playing three grand pianos—me, Herbie Hancock, Chick Corea and Joe Sample. Now that's the stuff of Claude Nobs and the life and spirit of the Montreux Festival!"

—George Duke

for tickets and Festival information visit

WWW.TORONTOJAZZ.COM

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thestar.com

JAZZ FM91

Montreux
Jazz Festival

DEAR CLAUDE,
THANKS FOR ALL THE GREAT YEARS
AT MONTREUX
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New Conversations—Vicenja Jazz



Bohemia Jazz Festival



Umbria Jazz Festival



Gent Jazz Festival



Estoril Jazz

International Jazz Festival Bern

Bern, Switzerland

MARCH 18–MAY 21

The city that houses prime jazz venue Marian's Jazzroom takes the joint's intimate club setting to the next level with international jazz and blues acts, and the fresh outdoor series at Hotel Innere Enge offers bits of local flavor.

Lineup: Catherine Russell, Cecile McLorin Salvant, The Lucky & Tamara Peterson Band, Shemekia Copeland, Lil' Ed & The Blues Imperials, The Yellowjackets, Monty Alexander's Triple Threat, McCoy Tyner Latin Jazz All-Stars, more.

jazzfestivalbern.ch

Ljubljana Jazz Festival

Ljubljana, Slovenia

APRIL 7–JUNE 7

For its 54th year, this Slavic festival will deliver its usual repertory of Clean Feed label artists, which are managed by organizers Bogdan Benigar and Pedro Costa. Performed at three different venues, last year's lineup focused on jazz trumpet.

Lineup: Last year's lineup included Peter Brötzmann.

ljubljanajazz.si

Jazzfestival Basel

Basel, Switzerland

APRIL 19–MAY 6

A selection of off-the-beaten path and left-of-center tributes, duo configurations and international talent hits the Swiss mainland in spring,

but organizers like to throw a fest-circuit veteran into the mix, too.

Lineup: Jasmin Tabatabai & David Klein Quartet, Buika Trio, Juan de Marcos & Afro Cuban All Stars, Anouar Brahem Quartet, Colin Vallon, Gonzalo Rubalcaba, Alex Hendriksen & Andy Scherrer, Ravi Coltrane/Ralph Alessi Quintet, Nils Landgren Funk Unit, Mike Stern/Bill Evans Band, more.

offbeat-concert.ch

Cheltenham Jazz Festival

Cheltenham, England

MAY 1-6

Set in the beautiful Montpellier Gardens over the May Bank Holiday, Cheltenham and The Regency serve up a trademark mix of international jazz icons, up-and-coming artists and unique, jazz fest-exclusive configurations.

Lineup: Madeleine Peyroux, Alex Wilson's Trio Mali Latino, Gregory Porter, Noisettes, Mike Stern & Bill Evans Band, Gabby Young & Other Animals, Jo Harman & Company, Laura Mvula, Dave Douglas Quintet with Heather Masse, Ravi Coltrane Quartet, Van Morrison, New Gary Burton Quartet, more.

cheltenhamfestivals.com/jazz/

Ulrichsberger Kaleidophon

Ulrichsberg, Austria

MAY 3-5

Jazzatelier Ulrichsberg, which turns 40 this year, presents edition No. 28 of its annual festival of improvised music and contemporary composed music. Programmers line up 12 concerts of varying genres over three action-packed days.

Lineup: 1982, Jon Corbett's Dangerous Musics, Mats Gustafsson's Gush, Makiko Nishikaze Clavichord

Solo, F.O.U.R., Simon Nabatov, Jon Iragabon Trio featuring Mark Helias and Barry Altschul, Heliocentric Counterblast: A Tribute to Sun Ra, Young Vienna Improvisers, Ab Baars with Meinrad Kneer and Bill Elgart, Marilyn Crispell and Gerry Hemingway, more.

jazzatelier.at

Trondheim Jazzfestival

Trondheim, Norway

MAY 7-12

Trondheim Jazzfestival is built around the exciting jazz scene in Trondheim and the world-renowned jazz course at NTNU Department of Music. Trondheim Jazzfestival features mainly contemporary Scandinavian and European jazz. The festival, which celebrates its 25th anniversary this year, focuses particularly on the interaction between the performers and the audience. The Fokus lectures have become an important part of the festival program.

Lineup: New York Voices, Kurt Elling, Pharoah Sanders, AlasNoAxis, Karin Krog and Bengt Hallberg, Maceo Parker, more.

jazzfest.no

New Conversations—Vicenja Jazz 2013

Vicenja, Italy

MAY 10-18

The 18th edition of New Conversations—Vicenja Jazz festival will be held in the charming town of Vicenza, and it is one of the largest and most renowned Italian jazz festivals. The event features more than 100 concerts that explore many aspects of the jazz world. The main focus will

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be on West Coast and Latin American jazz, as indicated by this edition's subtitle: "West Coast and the Spanish Tinge."

Lineup: Simone Graziano Quintet featuring David Binney, Henry Threadgill & Zoid, The New Gary Burton Quartet, Enrico Pieranunzi Trio, Dave Liebman, Steve Swallow, Adam Nussbaum, Gianluca Petrella & Giovanni Guidi, Pharoah Sanders Quartet, Al Di Meola & Gonzalo Rubalcaba, Mike Stern & Bill Evans Band, Enrico Rava Quintet, more.

vicenzajazz.org

Estoril Jazz

Estoril, Portugal
MAY 10–12, 17–19

In addition to being an integral participant in the Second Annual UNESCO International Jazz Day, which takes place on April 30, Estoril Jazz Producer Duarte Mendonça celebrates 40 years as producer and promoter for Estoril, which exudes mainstream jazz vibes in a port-side town.

Lineup: Hot Clube Portugal Orchestra, Tierney Sutton Band, Harold Mabern/Vincent Herring Quintet, Gary Burton New Quartet, Warren Vaché U.K. All Stars Sextet, Wycliffe Gordon Quartet.

projazz.pt

Moers Festival

Moers, Germany
MAY 17–20

The "Theater-halle Moers," a former indoor tennis court, will be converted into the festival's permanent concert hall. What began in 1972 as a relatively small open-air festival in the courtyard of Moers Castle quickly has quickly become a major event for jazz, experimental pop and electronica artists following the appointment of Reiner Michalke as artistic director in 2006.

Lineup: Song Project, Illuminations, Holy Visions, The Alchemist, Moonchild, Templars, Jenny Hval, Dafnis Prieto Proverb Trio, Je Suis, Blixt, Katrin Scherer's The Bliss, Michael Schieffel, Terri Lyne Carrington, Mark De Clive-Lowe, more.

moers-festival.de

Nattjazz

Bergen, Norway
MAY 22–JUNE 1

After celebrating a successful 40th anniversary in 2012, Nattjazz continues to present some of the most innovative and interesting jazz artists. After a year in exile, the festival returns to its home base at the renovated USF Verftet, one of Norway's finest and most attractive venues.

Lineup: Bonnie Billy, Dee Dee Bridgewater, Michael Kiwanuka, Reggie Watts, Mike Stern/Bill Evans with Dave Weckl, Caravan Palace, Dave Liebman Scandinavian Group, Alfredo Rodriguez, more.

nattjazz.no

Kerava Jazz festival

Kerava, Finland
MAY 24–25

Kerava has maintained the same artistic profile since its foundation year of 1991: a menu of

free-jazz, avant-garde and spiritual jazz that has included Anthony Braxton, the late David S. Ware, Peter Brötzmann, Roscoe Mitchell, William Parker and Henry Threadgill.

Lineup: David Liebman with Jussi Lehtonen, Aki Rissanen, Jori Huhtala, The World Mankeri Orchestra featuring Gebhard Ullmann, Sanni Orasmaa, Mikko Innanen, Kari Ikonen, Matthew Shipp Duo, Sanni Orasmaa Trio, Pepa Paivinen with Hamid Drake, Paul Austerlitz, Timo Lassy Band, more.

personal.inet.fi/yhdistys/keravajazz/index2.htm

International XIX Klaipeda Castle Jazz Festival

Klaipeda, Lithuania
MAY 31–JUNE 1

Considered to be the "Baltic port of jazz," this fest is one of the biggest free, open-air events in Eastern Europe. Abiding by the mantra of "good music for good people," creativity and fun are embraced as prerequisites for a Klaipeda performance. Among the vets: Tower of Power, Toots Thielemans, Eric Marienthal, Joe Sample, Randy Crawford, Sugar Blue, Billy Cobham, Maynard Ferguson and many others. This year, a tribute to Ray Charles is among the highlights.

Lineup: Luca Ciarla Quartet, Tinglao Fusión Band, Nabil Khemir, more.

jazz.lt

Iford Arts Festival

Iford, England
JUNE 8–AUGUST 10

The Iford Arts Festival is an internationally renowned season of world-class opera, jazz proms and classical cloister concerts. It all takes place in the Peto cloister of the exquisite gardens of Iford Manor, located six miles from the town of Bath.

Lineup: Ian Shaw and Claire Martin plus Pantasy, Dave Barry Big Band and Steve "Big Man" Clayton, London Horns and The Minas Project, Soothsayers and Brejerio, more.

ifordarts.org

Jazz Fest Wien

Vienna, Austria
JUNE 17–JULY 10

This urban jazz festival prides itself on featuring top artists in prestigious venues like world-famous Vienna State Opera and Neo-Gothic City Hall—an impressive 13 premiere, historic venues in total. Yet despite organizers' affinities for baroque-era architecture, the lineups housed inside are always versatile.

Lineup: Bobby McFerrin, Paolo Conte, George Benson, Bonnie Raitt, James Carter, Robben Ford, more.

viennajazz.org

JazzBaltica

Husum, Timmendorfer Strand-Niendorf, Germany
JUNE 27–30

One of the most atmospheric jazz festivals in Europe, JazzBaltica's eclectic offerings make it a



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40th anniversary

Perugia, July 5 - 14
www.umbriajazz.com



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Herbie Hancock & Chick Corea Duo

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Wynton Marsalis & JALCO

Branford Marsalis

Roy Haynes

Diana Krall

Dee Dee Bridgewater & Ramsey Lewis Quintet



Jan Garbarek

Stefano Bollani

Enrico Rava

Gregory Porter

Robert Glasper

The Cookers

Hiromi

Michel Camilo & Tomatito

John Legend

Gal Costa

Gilberto Gil

Bobby Jones & The Nashville Superchoir

... plus many more to be announced

must-see for German fest-lovers. In addition to the concerts and sessions, there will again be a program free of charge on the open-air stage—next to the Baltic Sea and the maritime flair of the Niendorf harbor.

Lineup: Delle/Heidenreich, Top Dog Brass Band, Dieter Ilg Trio—Parsifal, Samúel Jón Samúelsson Big Band with special guest Nils Landgren, ADHD, Alexandra Lehmler Quintett, Lisa Bassenge, Wolfgang Haffner Quartett, more.

jazzbaltica.de

Ascona Jazz Festival Ascona, Switzerland JUNE 21–29

The 2013 edition of this killer Swiss fest will showcase a vast amount of swing, as well as blues, gospel, r&b and New Orleans Beat. The festival attracts an enthusiastic audience from all over the world and offers more than 160 concerts held over nine days, as well as newly introduced free concerts during weekdays.

Lineup: Shannon Powell's New Orleans All Stars, The Original Tuxedo Jazz Band, Mario Biondi, Tania Maria, Ornella Vanoni, The Blind Boys Of Alabama, The Puppini Sisters, Nina Attal,

Mark Whitfield—Roland Guerin—Troy Davis Trio, Robben Ford & Friends, The Carling Family, more.

jazzascona.ch

Jazz à Vienne Vienne, France JUNE 28–JULY 13

Diverse artists will perform during 16 evenings in exceptional venues, such as the antique amphitheatre of Vienne. Jazz à Vienne is also a cultural event promoting the new generation of jazz by welcoming young, talented artists. Every year, 120 bands, 150,000 fans and 300 journalists come to the festival.

Lineup: Last year's lineup included Bobby McFerrin, Chick Corea, Fred Wesley, Al Di Meola, Pat Metheny, Béla Fleck, McCoy Tyner, more.

jazzavienne.com

Istanbul Jazz Festival Istanbul, Turkey JULY 1–15

Jazz fans converge upon Turkey's most populous city for an epic week of music. The repertoire often consists of funkier, fusion-oriented talent, but there are always many



Turkish delights in store.

Lineup: Past performers include Stanley Clarke.

caz.iksv.org

Kongsberg Jazz Festival Kongsberg, Norway JULY 3–6

Located in a mining town 90 miles from Norway's capital, this Scandinavian festival shifts its focus to national talent, but its international acts are always quite rich among the Norwegian bill of fare.

Lineup: Diana Krall, Hanne Hukkelberg, Come Shine, Branford Marsalis, Elin Larsson Group, Susanna Walmumrød with Gunvor Hofmo, Kaizers Orchestra, Dianne Reeves, more.

kongsberg-jazzfestival.no

Birmingham International Jazz & Blues Festival Birmingham, England JULY 5–14

Don't be fooled by the genre-specific name of this broad-ranging fest, which boasts a lineup of rockabilly and swing artists, as well. Now in its 29th year, festival organizers continue to dole out free shows at more than 50 venues in the area.

Lineup: Last year's lineup included The Star City Swing Session, Greg Abate, Len Skeat, Tipitina, 52 Skidoo, The Jazz Ramblers, more.

bigbearmusic.com

Copenhagen Jazz Festival Copenhagen, Denmark JULY 5–14

Founded in 1979, Copenhagen

Jazz Festival is one of the largest and most respected music events of its kind in Europe, serving as a rendezvous point for industry folk, jazz enthusiasts and culture-minded folks in general. With more than 250,000 guests per year, the festival is an established tourist attraction with more than 1,000 concerts at more than 100 venues within the Danish capital city.

Lineup: Last year's lineup included Wayne Shorter, Brad Mehldau, Tony Allen, Neneh Cherry & The Thing, John Scofield, more.

jazz.dk

Umbria Jazz Festival Perugia, Italy JULY 5–14

Umbria Jazz celebrates its 40th anniversary this year. The festival was created in 1973 by Carlo Pagnotta, who remains its artistic director. In 2013, Keith Jarrett returns to Perugia after six years, and Herbie Hancock and Chick Corea duet exclusively at Umbria, in addition to many more heavy-hitters on open-air stages.

Lineup: Santa Giuliana, Diana Krall, Sonny Rollins with Paolo Fresu and Enrico Rava, Keith Jarrett, John Legend, Stefano Bollani Danish Trio, Herbie Hancock & Chick Corea Duo, Dee Alexander, Jan Garbarek, The Cookers, Gregory Porter, The Robert Glasper Experiment, Branford Marsalis Quartet, Hiromi Project Trio, Roy Haynes Band, more.

umbriajazz.com

Valby Summer Jazz Copenhagen, Denmark JULY 5–14

Valby Summer Jazz has evolved into a two-venue happening with more than 20 legend-filled performances occurring throughout 10 days outside of Copenhagen.



Lineup: Last year's lineup included Kenny Werner, Jim Hall, Toots Thielemans, Brian Blade, more.

valbysummerjazz.com

Montreux Jazz Festival

Montreux, Switzerland
JULY 5-20

Founded by the late, great Claude Nobs in 1967, the eclectic, expansive and always enjoyable Montreux Jazz Festival has become an unmissable event for music fans in Switzerland and around the world.

Lineup: Prince, more TBA.

montreuxjazzfestival.com

Bohemia Jazz Fest

Prague, Plzen, Domazlice, Tabor, Liberec, Olomouc, Brno, Zlin and Prachatic, Czech Republic
JULY 10-20

Attracting more than 80,000 visitors last year, the festival offers free outdoor concerts on beautiful historic town squares throughout the Czech Republic, starting in the stunning Baroque capital of Prague. Run by Rudy Linka, the internationally acclaimed Czech-born guitarist, Bohemia Jazz Fest has succeeded in presenting a dynamic mix of top European and North American artists since its inception in 2006.

Lineup: Medeski Martin & Wood, Arturo Sandoval, Ralph Towner, Dr. Lonnie Smith, Rudy Linka, more.

bohemiajazzfest.com

Gent Jazz Festival

Gent, Belgium
JULY 11-21

Gent offers a wide variety of genres: jazz, soul, funk and singer-songwriters. The 2012 edition attracted 36,000 visitors, who enjoyed the great concerts during eight festival days. This year's edition brings Diana Krall and Jamie Cullum to the gardens of the Bijloke and dedicates a day to John Zorn's 60th birthday.

Lineup: Phronesis, Kurt Elling 1619 Broadway—the Brill Building Project, Diana Krall, Zorn at 60, Illuminations, Moonchild: Templars—In Sacred Blood, The Dreamers/Electric Masada, more.

gentjazz.com

Jazz à Juan

Juan-les-Pins, France
JULY 12-21

Now in its 53rd year, Jazz à Juan promises to be full of surprises, but it's the confirmed names that are turning heads. Among the bigwigs is Wayne Shorter, who will be saluted at the super-scenic Gould Theatre.

Lineup: Hiromi, Wayne Shorter, Diana Krall, more.

jazzajuan.fr

North Sea Jazz Festival

Rotterdam, The Netherlands
JULY 12-14

North Sea is the place where past legends, present hit-makers and future of jazz can be enjoyed within three days. The multitude of musical styles being played ensures everybody finding something to their taste.

Lineup: Santana, Diana Krall, Medeski, Martin & Wood, Roy Hargrove Quintet, Caro Emerald, Monty Alexander Trio, James Hunter, Lianne La Havas, John Legend, Kenny Barron Trio, Chick Corea & The Vigil, Dee Dee Bridgewater & Ramsey Lewis, Michel Camilo & Tomatito, Gary Clark Jr., Kendrick Lamar, Marcus Miller, Charles Bradley, Bettye LaVette, Branford Marsalis Quartet, Avishai Cohen Quartet, José James, more.

northseajazz.com

Aarhus Jazz Festival

Aarhus, Denmark
JULY 13-20

This eight-day fest offers several hundred concerts, all of which will center around the silver anniversary of this Scandi standby. As of last year, programmers leaned more on a world-music vibe in addition to top-notch European jazz and tour circuit vets.

Lineup: TBA. Past acts include Esperanza Spalding, Mike Stern, Dee Dee Bridgewater and Jason Moran.

jazzfest.dk

Pori Jazz Festival

Pori, Finland
JULY 13-21

Pori Jazz 2013 promises a broad contingent of the world's leading artists, ranging from long-established figures to up-and-coming stars. Over the nine-day period, the event serves up a generous and varied helping of jazz and other styles

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of music. The big open-air concerts are held in the beautiful Kirjurinluoto concert park, and the evening venues vary between intimate clubs and large concert halls. With 150,000 visitors, it is also the biggest summer event in Finland.

Lineup: Last year's lineup included Norah Jones, Robert Randolph and the Family Band, The Northern Governors, Honey B. & The T-Bones, more.

portijazz.fi

Jazz Middelheim

Antwerp, Belgium

JULY 15–18

One of the oldest fests in Belgium, Middelheim is a must-visit for jazz lovers, but its repertory appeals to a broader audience as well. Located in idyllic Park den Brandt, the festival provides a perfect setting for either a family picnic or four days of contemporary jazz listening. Twenty-thousand annual visitors seem to think so as well.

Lineup: Marc Copeland and Robin Verheyen, more.

jazzmiddelheim.be

Moldejazz

Molde, Norway

JULY 15–20

This Norwegian staple hits 60-plus years this year, but its artistic vision of presenting progressive jazz to younger audiences continues to remain steady. Molde consistently serves up a combination of avant-garde locals and mainstream summer jazz standbys, but its affinity for hip-hop, r&b and funk is also evidenced in this year's lineup.

Lineup: John Legend, Marcus Miller, Bill Frisell—The Big Sur Sextet, Karpe Diem, Kendrick Lamar, Take 6, Trondheim Jazz Orchestra, Lidlolo, more.

moldejazz.no

Festival de Jazz de Vitoria-Gasteiz

Vitoria-Gasteiz, Spain

JULY 16–20

Cabaret-style performances and centuries-old theatres and auditoriums never outshine the wealth of mainstream, legendary festival talent at this Basque region fest, which often sets the scene for new project debuts.

Lineup: Paco de Lucia, Chick Corea & The Vigil, Banford Marsalis Quartet, Tom Harrell Quintet, Melody Gardot, Frisell Big Sur Sextet, Jacky Terrasson Gouache, Michel Portal, Stephane Belmondo & Cecile McLorin-Salvant, Ibrahim Maalouf, Los Angeles Crenshaw Gospel Choir, George Cables, Ben Williams' Sound Effect, Antonio Sanchez Quartet, Francesco Tristano Trio.

jazzvitoria.com

Venezia Jazz Festival

Venezia, Italy

JULY 16–31

This Italian fest attracts tourists and locals alike, who congregate to enjoy the area's scenic ambience and stellar performers.

Lineup: Keith Jarrett Trio, more.

venetojazz.com

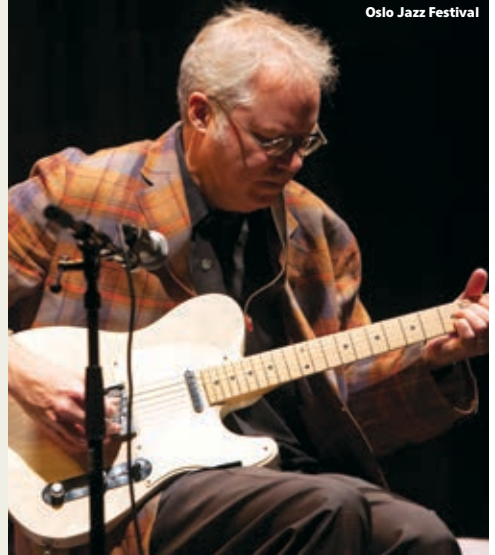
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a dizzying variety of festivals that balance international stardom with homegrown talent. Start small with the Midtsommer Jazz (momentum.no/festivaler/midsommerjazz) in the cozy municipality of Alesund, home to a treasure of Art Nouveau architecture. Jamie Cullum headlines the June 14-15 event, as do Norwegians Bugge Wesseltoft, Motorpsycho and Beady Belle.

The silver-mining town of Kongsberg's (kongsberg-jazzfestival.no/english-information) progressive program mixes Diana Krall and Branford Marsalis with Europeans Jon Christensen and Susanna Wallumrød, on July 3-6. Round out the trip with Moldejazz, the country's longest continually running festival (moldejazz.no/2013), on July 15-20. It includes artist-in-residence Jason Moran beside locals Stian Westerhus and the Trondheim Jazz Orchestra, which will debut a new collaboration with Albatross.

If you hit Oslo Jazz Festival (barejazz.no) in mid-August, visit legendary record shop Bare Jazz (barejazz.no) and catch live sets at Nasjonal Jazzscene (nasjonaljazzscene.no/en) or Cosmopolite (cosmopolite.no/om-cosmopolite-scene/english). —Peter Margasak



Oslo Jazz Festival

Langnau Jazz Nights

Langnau, Switzerland

JULY 23–27

In addition to five days of workshoping and master classes, Langnau hosts the highly anticipated International Junior Jazz Meeting and a series of intimate clinics. Needless to say, jam sessions are also on the busy schedule of events.

Lineup: Steve Swallow, Carla Bley, Lee Konitz, Seamus Blake, Dave Kikoski, Becca Stevens, more.

jazz-nights.ch

Heineken Jazzaldia

San Sebastian, Spain

JULY 24–28

Jazz legends such as Ella Fitzgerald, Oscar Peterson, Dizzy Gillespie, Miles Davis, Art Blakey, Ray Charles, Chick Corea, Keith Jarrett, Herbie Hancock and Pat Metheny have graced the stages of San Sebastian, and the country of Spain's longest-running fest—born 1966—continues to deliver the same top quality. Now in its 48th year and touting a new name, Heineken Jazzaldia presents respectable jazz at the medieval-era plaza Trinidad and the beautifully acoustic Kursaal Auditorium.

Lineup: Diana Krall, John Zorn's Masada Marathon, Lee Konitz, Dave Douglas, Pharoah Sanders, China Moses, Buika, The Swallow Quintet, Hiromi, Vijay Iyer, more.

heinekenjazzaldia.com

Siena Jazz Summer Workshop

Siena, Italy

JULY 24–AUGUST 7

Students will attend two instrumental and two jazz combo classes every day, six days per week,

together with jazz history courses and musical forms analysis, for a total of six hours of lessons per day. Join top-notch instructors in one of the most beautiful countryside towns in Italy with students coming from all over the world.

Lineup: Michael Blake, Steven Bernstein, Ambrose Akinmusire, Stefano Battaglia, Franco D'Andrea, John Taylor, Ferenc Nemeth, Nir Felder, Roberto Cecchetto, Marco Tamburini, more.

sienajazz.it

Jazz in Marciac

Marciac, France

JULY 26–AUGUST 15

Nearly three weeks of international artists and jazz happenings—compliments of fest brainchild Claude Luter—comprise this rural French festival, which attracts tourists and jazz fans from all over the world.

Lineup: Robert Cray, Marcus Miller, Esperanza Spalding, Geri Allen, Wayne Shorter, George Benson, Diana Krall, Wynton Marsalis, Al Jarreau, Paco de Lucia, Taj Mahal, Joe Cocker, David Sanborn, more.

jazzinmarciac.com

Ystad Sweden Jazz Festival

Ystad, Sweden

AUGUST 1–4

Artistic Director Jan Lundgren will gather nearly 200 jazz artists in Ystad, representing the jazz elite from Europe, the United States and South Africa as well as young rising stars from the Swedish jazz scene. The Lifetime Honorary Ambassador for the festival is Quincy Jones, who stayed for a week in Ystad during the 2012 festival and will be recognized this year.

Lineup: Previous performers included Richard Galliano, Paolo Fresu and Toots Thielemans.

ystadjazz.se



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Gouvvy Jazz & Blues Festival

Gouvvy, Wallonia, Belgium
AUGUST 2–4

Situated in Belgium on the northern border of Luxembourg, Gouvvy takes place in a wooded pastoral environment. The festival, with its combination of tranquility and good music, dedicates Friday and Saturday to jazz and bebop, while Sunday is reserved for hot blues acts.

Lineup: Tom Harrell Quintet, Champion Fulton Quartet, Freddie Redd/Tony Lakatos Quintet, Lou Donaldson Quartet, Loretta and the Bad Kings, Danny Bryant Blues Band, Meena Cryle Blues Quartet, more.

gouvvy.eu/madelonne

Jazz em Agosto

Lisbon, Portugal
AUGUST 2–11

Celebrating its 30th edition, Jazz em Agosto proudly releases its first hardcover book commemorating its rich history. Another highlight for the books is John Zorn's 60th birthday with screenings of Zorn film creations, two live-taped concerts at Jazz em Agosto from the archives of Portuguese Public Broadcast (RTP)—Sun Ra Arkestra (1985) and World Saxophone Quartet (1987)—and Portuguese percussion group Drumming GP's commission to play the music of Max Roach.

Lineup: John Zorn's The Dreamers, John Zorn's Essential Cinema, John Zorn's Electric Masada, Drumming GP plays Max Roach, M'Boom, Elephant9 featuring Reine Fiske, The Thing XXL, Peter Evans Octet, more.

musica.gulbenkian.pt/jazz

Oslo Jazz Festival

Oslo, Norway
AUGUST 12–17

The Oslo Jazz Festival is a weeklong festival established in 1986 and is Oslo's longest-running music festival. The festival presents nearly 70 concerts using 16–18 venues including Oslo's award-winning opera house, the city's 17th century cathedral and a some of Oslo's best music venues. The festival presents jazz and related genres, including concerts for children.

Lineup: Last year's lineup included Tony Bennett, Gregory Porter, Solveig Slettahjell, Bugge Wesseltøft, Tord Gustavsen, Madeleine Peyroux, Kurt Elling and Get The Blessing.

oslojazz.no

Akbank Jazz Festival

Istanbul, Turkey
SEPTEMBER 25–OCTOBER 12

Along with hosting many established jazz musicians, Akbank offers talented young musicians the opportunity to showcase their abilities. Programmers provide a great amount of diversity to jazz enthusiasts, from

classical jazz to avant-garde tones, world music and electronic music.

Lineup: Last year's lineup included Miles Smiles, The ACT Jubilee Night, Anthony Braxton & Diamond Curtain Wall Quartet, Eleni Karaindrou, Ketil Bjørnstad & Terje Rypdal, Ibrahim Maalouf, Rudresh Mahanthappa Samdhi, Kamila Jubran & Werner Hasler, Gregory Porter, Nik Bartsch's Ronin, more.

akbankcaz.com; akbanksanat.com

Jazz Festival Saalfelden

Saalfelden, Austria
AUGUST 22–25

The birthplace of Mozart, Salzburg, boasts 31 performances on five stages, but the attitude veers more toward the avant-garde.

Lineup: Last year's lineup included Jamie Saft, Ken Vandermark, more.

jazzsaalfelden.com

Jazz Festival Willisau

Willisau, Switzerland
AUGUST 28–SEPTEMBER 1

Late-summer campers delight in the scenic grounds of this modern festival on old-school, medieval territory, including castles and pastoral appeal. In that same vein, programmers are always quick to embrace the classics and a sturdy repertoire of straightahead jazz amid less traditional performers.

Lineup: Last year's lineup included Dimlite & Julian Sartorius, Jason Moran & The Bandwagon, Gerry Hemingway Quintet, WWW, Bill Frisell Quartet, more.

jazzfestivalwillisau.ch

Jazzfest Berlin

Berlin, Germany
OCTOBER 31–NOVEMBER 3

One of the oldest festivals in Europe, founded in 1964, has shifted its focus to contemporary music, with a specific interest in progressive American artists. However, patrons get their fill of European acts too in this self-proclaimed "capital city of jazz."

Lineup: Last year's lineup included Wayne Shorter, Archie Shepp, Geri Allen, more.

jazzfest-berlin.de

London Jazz Festival

London, England
NOVEMBER 15–24

Producers of the London Jazz Festival, offer up a 10-day, diverse array of rock- and funk-infused jazz artists, along with hearty mix of traditional and fusion talents that make the festival one of the top U.K. jazz events each year. It all happens in the confines of London's esteemed concert halls and BBC archives.

Lineup: Past performers have included Sonny Rollins, Brad Mehldau and Robert Glasper.

londonjazzfestival.org.uk



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Melbourne International Jazz Festival

Melbourne, Australia
MAY 31–JUNE 9

Artistic Director Michael Tortoni has assembled a bevy of staged shows, but laid-back jams and second line-inspired brass band festivities also permeate the program. Intimate jams take place at local haunts, as well as Federation Square.

Lineup: Gilad Hekselman with the Jamie Oehlers Trio, Dana Les Arbres, Christian McBride Trio, Snarky Puppy, Shapeshifter, Kneebody, Rebirth Brass Band, Mike Stern, Darcy James Argue, ERIMAJ, more.

melbournejazz.com

Rio das Ostras Jazz & Blues Festival

Rio Das Ostras, Brazil
MAY 29–JUNE 2

The Rio das Ostras Jazz & Blues Festival reaches its 11th edition this year. A selection of the best musicians and performers from all walks of jazz will perform on four outdoor stages around the beautiful landscapes of this beach-side oasis.

Lineup: Stanley Clarke, Victor Wooten, Scott Henderson Trio, Christian Scott, Lucky Peterson, John Primer, Vernon Reid, Arthur Maia, Diego Figueiredo.

riodasostrasjazzblues.com

Jamaica International Ocho Rios Jazz Festival

Kingston, Ocho Rios and Montego Bay, Jamaica
JUNE 8–16

The festival is celebrating its 23rd year in 2013, and the port city of Ocho Rios hosts one of the last jazz festivals in the region. In the past, it has brought James Moody, Arturo Sandoval, Jimmy Smith and Jimmy McGriff to Jamaica.

Lineup: Yolanda Brown, Kerekes Band, Karen Smith, Marjorie Whyllie, The Jamaica Big Band, more.

ochoriosjazz.com

Savassi Festival

Belo Horizonte, Minas Gerais, Brazil
JULY 10–21

This outdoor fest is composed of several hours of music-related activities on the streets of the beautiful Belo Horizonte. Launched in 2003, the festival grows continually and develops its aesthetic canon.

Lineup: Jakob Bro Trio and Anderson Noise, Mikkel Ploug, Cliff Korman and Orquestra Sinfônica de Minas Gerais, more.

savassifestival.com.br

Nisville Jazz Festival

Nis, Serbia
AUGUST 16–19

Many heavyweights in the jazz, swing and big-band sects have performed at the old fortress that houses Nis' popular fest, which hosted one of trumpeter Donald Byrd's final public performances as well as past programs of rock giants.

Lineup: Ginger Baker's Jazz Confusion, Sentimental Swingers, The Brand New Heavies, more.

nisville.com

Curaçao North Sea Jazz Festival

Piscadera Bay, Curaçao
AUGUST 30–31

On Piscadera Bay, jazz artists mingle with some of the biggest names in funk, Latin and r&b. Organized and sponsored by the Fundashon Bon Intension—the “foundation for good causes”—the fest lives up to its name with a diverse menu.

Lineup: Past performers include Santana, Paquito D'Rivera, Eliane Elias, Branford Marsalis, Stevie Wonder, Sharon Jones and the Dap Kings, more.

curacaonorthseajazz.com

Caribbean Sea Jazz Festival

Oranjestad, Aruba
OCTOBER 4–5

Venture to Aruba for the seventh run of the Caribbean Sea Jazz Festival, a platform for talented

regional artists. The three stages attract 7,000 Arubans and tourists each year.

Lineup: Last year's lineup included Chaka Khan, Fourplay, Randy Brecker Band, Oscar D'Leon, Rooster Farm, more.

caribbeanseajazz.com

Jazzmandu: Kathmandu International Jazz Festival

Kathmandu, Nepal
OCTOBER 23–31

Set in the Himalayas, the fest popularly known as “Jazzmandu” features various styles of jazz from around the world, promotes music education in Nepal and is a platform for cultural interaction, attracting people from all walks of life.

Lineup: Last year's lineup included Cadenza Collective, Kutumba, Urjazz, RootMan, Tito Puente Jr. and Marlow Rosado, Suzy & 2, NoJazz, more.

jazzmandu.org

Wangaratta Festival of Jazz & Blues

Wangaratta, Australia
NOVEMBER 1–4

Since 1990, this fest has offered more than 100 concerts at 10 nearby venues, from concert halls to a cathedral, pub, outdoor stages.

Lineup: Last year's lineup included Trio M, Gregory Porter, Cyrille Aimee, Charlie Musselwhite, Jon Cleary, Mike Nock, Paul Grabowsky, Bernie McGann, Michelle Nicolle.

wangarattajazz.com

Festival de Jazz de Montevideo

Montevideo, Uruguay
NOVEMBER 18–23

Performances occur all around Uruguay's capital city, with the Teatro Solís as the principal venue and four days of outdoor in beautiful Plaza Maritz. Festivities include workshops and jams.

Lineup: Jerry Gonzalez Trio, Javier y Nirankar Khalsa, Flavio Bolto & Eric, Legnini Quartet, André Fernandes, more.

jazztour.com.uy

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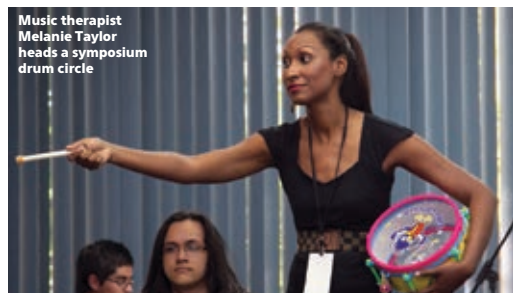
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Music therapist Melanie Taylor heads a symposium drum circle



Therapist Sharon Katz (left) leads a one-on-one exercise

Panama Jazz Festival Taps Music's Healing Potential

The 10th edition of the Panama Jazz Festival was a validating milestone on many fronts.

Spearheaded by pianist and educator Danilo Pérez, the six-day event (Jan. 14–19) in Panama City featured keyboardist Herbie Hancock, saxophonist Wayne Shorter, vocalist Susanna Baca and guitarist Bill Frisell as headliners. It also hosted the first annual Music Therapy Symposium of Latin America—Simposio Latinoamericano de Musicoterapia—organized by Pérez's wife and the festival's executive director, Patricia Zárate.

A 1999 graduate of Berklee College of Music, Zárate studied jazz performance and music therapy—a then-new major. For her, the creation of the Music Therapy Symposium in cooperation with her alma mater was a dream come true.

"Jazz and music therapy to me are the same thing, just with different names," Zárate said. "At Berklee I was influenced by a creative improviser music therapist named Colin Lee who talked about the therapeutic effects of improvisation. Later, while doing my master's in jazz studies at New York University, I met the creator of an improvisational approach to music therapy, Clive Robbins. He opened my eyes to the miracle of improvisational music."

Zárate has taught an introductory music therapy course in Panama and Chile for 10 years, but wanted to launch a more "sustainable" project, she said. Thus, the symposium was born, drawing educators, therapists and participants from around Latin America.

"Music therapy as we know it in the U.S. is a new field in most of Latin America," Zárate said. "I have to be very careful to not fall into the 'sensationalist trap.'"

The symposium was nestled in a large classroom on the massive Ciudad del Saber campus, a former U.S. military base close to the Miraflores locks of the Panama Canal. During one series of therapeutic exercises, Mexican therapist Cynthia Pimental had a participant come to the front and play on a simple synthesizer and a drum while

she laid out chords and rhythms on a keyboard as a foundation. Zárate handed out plastic percussion instruments and led a drum circle with non-verbal, dynamic conducting. She later organized an exercise in which half the room faced the other half, staring intently into another's eyes in a silent interpersonal encounter while the leader beat a drum.

Zárate explained that because ability and experience are irrelevant in drum circles, anyone may participate.

"Because we had people from different backgrounds in the symposium, I needed to explain some music therapy elements with a universal, all-inclusive tool—the drum circle," she said. "In this case, I needed to point out the relationship between a client and a therapist, where the client is actively playing the drums and the therapist is leading a musical interaction without words—only with intention, hand gestures and facial expression."

The symposium's keynote speaker, South African musician and therapist Sharon Katz, and Panamanian music therapist Melanie Taylor combined group and one-on-one exercises during the sessions.

"Everybody comes to this field from a different angle," Katz said. "The common thing is our love of music and people. You have to be a people-lover to be a music therapist."

Looking toward the future of the symposium, Zárate says that she would like to separate it from the jazz festival and make it a discrete enterprise as things grow.

"The central concept of using music to change society is really Danilo's vision," she said. "He has worked with this for the past 27 years. I am more like a machine that sets a goal and reaches it. I think of things in a more rational way. Danilo is the visionary, the soul of the work you saw. I always tell him he is not a 'jazz musician' but a 'music therapist.' He really does never get tired and is a pathological positivist. I am blessed to be with him." —Josef Woodard



Pinetop Perkins

PHOTOS: BILL BYTSURA/PANAMA JAZZ FESTIVAL
PAUL NATKIN/PHOTO RESERVE

Pinetop Prize: The Pinetop Perkins Foundation announced that it will issue three additional memorial scholarships in honor of longtime Los Angeles area blues supporter Nick Faigin, pianist Ann Rabson and bluesman David "Honey-boy" Edwards. These scholarships will allow more aspiring blues musicians to attend the foundation's summer workshops, which run June 12–14 at the Shack Up Inn and Hopson Plantation in Clarksdale, Miss.

Details: pinetopfoundation.org

Lab Report: The New England Conservatory has created Jazz Lab, a new summer program for students ages 14–18 of all proficiency levels. The program runs June 23–28 and promises musical and personal growth with ensemble performance, improvisation, small group training, jam sessions, entrepreneurial workshops and college audition prep. Faculty and guest artists will perform each evening and lead jam sessions for all levels throughout the week.

Details: nec.edu



Jeremy Pelt

JIMMY RYAN

Pelt Grant: Trumpeter Jeremy Pelt was tapped as artist in residence at Columbia College Chicago's Music Center. Pelt's residency, which began on March 11, included a "Meet The Artist" session, a master class, and clinics on improvisation, small group playing and the music business. Details: colum.edu

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Blindfold Test \ BY TED PANKEN

David Weiss

Trumpeter David Weiss leads three strong ensembles—the Point of Departure sextet, The Cookers and Endangered Species—devoted to finding fresh contexts for the radical language of '60s hardcore jazz.

SFJAZZ Collective

"Baghdad Blues" (*Live 2010: 7th Annual Concert Tour—The Works Of Horace Silver Plus New Compositions*, SFJAZZ Records, 2010) Avishai Cohen, trumpet; Stefon Harris, vibraphone; Miguel Zenón, alto saxophone; Mark Turner, tenor saxophone; Robin Eubanks, trombone; Edward Simon, piano; Matt Penman, bass; Eric Harland, drums.

The tune sounds familiar. Is it [something recorded] live at Smalls? No? Actually, it sounds more like Lincoln Center guys. The swing is more aggressive than the Smalls guys, bouncing along instead of snapping. The trumpet player is playing in a certain era. He has a certain amount of the vocabulary and a boisterous, outgoing presence. Well done and exciting, but it was done 50 years ago. 3 stars.

Alex Sipiagin

"Obsequious" (*Generations: Dedicated To Woody Shaw, Criss Cross Jazz*, 2010) Sipiagin, trumpet; Adam Rogers, guitar; Boris Kozlov, bass; Antonio Sanchez, drums.

It's "Obsequious," which Woody Shaw played. They're playing it slow, with a nice groove, breaking up the melody into little slices and leaving space in between, like what Miles Davis did with "Gingerbread Boy." Soloing over a groove—one chord or a vamp or even a 7/4 time signature—is a style I hear a lot. It's cool. The trumpet player and guitar player are playing well, but the drummer isn't reacting much to what either one is doing. It hasn't built into anything; they're playing the head out just like they played the head in. 3 stars.

Terence Blanchard Group

"Hacia Del Aire" (*Choices*, Concord, 2009) Blanchard, trumpet; Walter Smith III, tenor saxophone; Lionel Loueke, guitar; Fabian Almazan, piano; Derrick Hodge, bass; Kendrick Scott, drums.

I'm trying to stay away from saying stereotypical things, like "This sounds like an ECM date." Is it the trumpet player's record? He's mixed a little higher than the tenor. The trumpet has a nice sound and it's clear. The drummer is good, but the drums are too far in the background, so you can't hear all he does as it's building, unfolding and getting dramatic. The trumpet player's inflection is like Terence Blanchard. The group dynamic, that vampy thing, is like what Ambrose Akinmusire does—but it's clearly not either one. The trumpet player didn't do anything harmonically interesting like Ambrose, moving outside the chord. 3½ stars.

Terell Stafford

"Johnny Come Lately" (*This Side Of Strayhorn*, MaxJazz, 2011) Stafford, trumpet; Tim Warfield, soprano saxophone; Bruce Barth, piano; Peter Washington, bass; Dana Hall, drums.

What I'd call aggressive, swinging, young-lion music. The drummer clearly is indebted to Jeff Watts—that aggressive, pushing thing—but I don't think it's "Tain." I'd guess the trumpet player is Terell Stafford, who has those kind of chops. Is it Dana Hall's record? No? Those guys play together. I'd guess the soprano is Tim Warfield. They all can play, and Terell is exciting. It's what jazz is supposed to be. 3½ stars.

Maria Schneider Orchestra

"The 'Pretty' Road" (*Sky Blue*, ArtistShare, 2007) Ingrid Jensen, flugelhorn and trumpet with electronics.

Kenny Wheeler. No? He defined a sound for a lot of younger musicians who play straight-eighth, not-quite-swinging, pretty melody kind of stuff.



The trumpet player's phrasing is a little like Kenny, though Kenny is freer. The piece is pretty, and the band builds towards this peak, and it sort of gets there, but not with the force you'd hope.

The trumpet is recorded a bit low, so it's hard to get the full impact. It might be someone I like a lot trapped in this pretty box that they're scared to break out of. Is it Ingrid Jensen? She plays the horn very well; I can hear her range. But she's playing a role, and perhaps is playing it too well. Is this by Maria Schneider? [after] Maria's a beautiful writer, she's up there conducting, and you play what it's supposed to be. 3½ stars.

Ralph Alessi

"Medieval Genius" (*Wiry Strong*, Clean Feed, 2011) Alessi, trumpet; Ravi Coltrane, tenor saxophone; Andy Milne, piano; Drew Gress, bass; Mark Ferber, drums.

It's like cinematic avant-garde, something you'd see in a movie scene that needed that kind of tension. Nice groove. Good band. The trumpet player has a lot of dexterity, like a lot of people now playing this kind of music who favor a more classical tone with a little vibrato, pinching off their sound, favoring the high end—not the big, full-bodied sound that I personally favor. It's not my favorite sound, but it fits. It's a really developed piece. Both sections are interesting, and it's building. Well-done, creative music. How refreshing. 4 stars.

Peter Evans Quintet

"Ghost" (*Ghosts*, More Is More, 2011) Evans, trumpet; Carlos Homs, piano; Tom Blacarte, bass; Jim Black, drums; Sam Pluta, live processing.

That sounds more like an accordion or harmonica than a trumpet. Is the soloist processing his sound? If that's what he hears, more power to him—but it doesn't work for me. It's taking all the meat out of the trumpet. It's pretty random for him to fuck with his sound like that in the context of everything else that's going on. Typically, on a ballad like this, you want to show off your tone and be expressive. This is like processed doo-dling. 2 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.

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