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DECEMBER 2013

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— FEATURING —

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Sound Laboratory

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DECEMBER 2013

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*Hall of Fame,
Guitarist of the Year*

BY KEN MICALLEF

Guitar virtuoso Pat Metheny, one of the most revered leaders in jazz and a prolific collaborator, has proven himself to be perpetually adventurous.

Donald Fagen (Photo: Danny Clinch)

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BY DAN OUELLETTE

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The Election Results Are In

Nowadays, most discussions about elections quickly turn into heated arguments. Just saying the phrase “election results” can make someone’s blood boil. While today’s broad political spectrum tends to create philosophical chasms, there is one election that prompts nearly universal smiles. It’s the people’s vote to celebrate artistry, and we’re proud to call it the DownBeat Readers Poll.

If there’s one category in the poll where our disparate readers can come to a sincere agreement, it’s the Hall of Fame. This year is no exception, as the readers have voted to induct guitarist Pat Metheny as the 135th member. Our feature beginning on page 30 is a celebration of—and a tribute to—this iconic visionary. The DownBeat staff applauds our 24,552 voters for making another excellent choice.

Metheny is peerless among guitarists—not just in jazz, but in all genres. His combination of virtuosity and creative exploration of a wide variety of styles and contexts is why Metheny is one of the most popular figures in jazz history.

In addition to being elected into the Hall of Fame, Metheny topped the Guitar category in the Readers Poll. He has won that category for the past seven consecutive years, and each victory has been well deserved.

Although he is known around the world as a bandleader and headliner, Metheny’s urge to work with other artists makes him one of the most valuable accompanists on the planet. His work with Joni Mitchell (just to name one famous collaborator) helped attract more fans to the world of jazz.

In recent years, Metheny has played guitar on recordings by vocalists Concha Buika, Estrella Morente and Meshell Ndegeocello. And, as writer Ken Micallef learned while interviewing him for our cover story, Metheny will soon go into the recording studio with saxophonist Logan Richardson.

During his interview with Micallef, Metheny said, “Logan is an example of someone who has a vision of sound and a strong conception, as well as just being a fantastic musician. We’re recording in December; the first time I have done a full sideman appearance on someone’s record since Michael Brecker’s *Pilgrimage*.”

At this point in his career, Metheny could easily rest on his laurels and play the concert hall and festival circuit. Instead, he’s composing soundtracks, seeking out new collaborative opportunities, and digging deeper into his group concept by expanding his award-winning Unity Band to include Giulio Carmassi.

Over the decades, it’s been proven time and time again that when Metheny pursues his muse, the world is better for it.

Elsewhere in this issue, we’ve got a special Blindfold Test. Writer Ted Panken tested pianists Danilo Pérez and Geri Allen together onstage at the 2013 Detroit Jazz Festival. Turn to page 122 to read their insightful comments, and then visit downbeat.com to read an expanded version of the feature. Consider it the “director’s cut.”



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In honor of his 60th birthday, *DownBeat* examines the career of a composer wholly committed to his art.

Genius At Work
JOHN ZORN

BY BILL MILKOWSKI
PHOTOGRAPHY BY JACK VANTOGIANI
FRONTSTROMPHOTOS

ONCE UPON A TIME IN THE EAST VILLAGE, THAT BOHEMIAN neighborhood tucked away below 14th Street on the island of Manhattan (and affectionately known by its denizens as Alphabet City), John Zorn was regarded as a "downtown" composer, which he has always taken as a pejorative. Back then, in the late '70s through the '80s, Zorn was relegated to such fringe venues as ABC, The Saint, Chandeliers, Roulette and King Tut's Wah Wah Hut, where he could often be seen blowing duck calls into buckets of water or unleashing torrents of circular breathing in the altissimo range of his alto sax.

But now, thanks to his prolific output, his reputation has changed drastically. In celebration of his 60th birthday (he was born Sept. 3, 1950), Zorn is being feted at prestigious venues, not only as well as international festivals. Zorn was invited to New York to receive the Lifetime Achievement Award "Lifetime" honors. He will have major retrospectives at Columbia University's Miller Theatre, where he has conducted chamber music, and at the Lincoln Center Festival, where he will be the guest artist for the Sept. 22-23 and 24-25 performances of his new opera, *20-25*, which is being presented at the Lincoln Center Festival. Zorn's new opera, *20-25*, is a 7-part, 10-hour work. It was a sequel of a 1980s opera, *20-25*, which was a sequel of a 1980s opera, *20-25*.

This history of artistic evolution is the heart of the new photo-essay album in his *Genius At Work* series, where Zorn presents his own words for a collection of his music, which is being released by Zorn's own label, Tzadik.

The following night at the Lincoln Center Festival, all of Zorn's music will be performed by the New York Philharmonic, which will be performing with Zorn's new opera, *20-25*, which is being presented at the Lincoln Center Festival.

Investing in Zorn

I thought I was a John Zorn expert, having followed the composer from his underwater duck-call improvs with Fred Frith in the early '80s, to his Big Gundown show at BAM (on my list of top three concerts ever attended), to his Naked City shows, to his Massacre shows with Bill Laswell. To my surprise, however, I learned so much I hadn't known from reading Bill Milkowski's thorough yet concise article ("Genius At Work," October). The article energized me so much that I feel like purchasing the 13 most recent Zorn CDs. I think I will.

ROBERT J. REINA
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ROBERT.J.REINA@PRUDENTIAL.COM

Iverson Irked?

Thanks to Bob Doerschuk for reviewing *Costumes Are Mandatory* [by Ethan Iverson, Lee Konitz, Larry Grenadier and Jorge Rossy] in the November issue. However, it is a shame that the name Lennie Tristano is to be found nowhere in his review. My liner notes begin, "*Costumes Are Mandatory* documents Ethan Iverson, Konitz, Larry Grenadier, and Jorge Rossy in dialog with the Tristano school and each other," and then go on to explain how each tune on the disc embraces or rejects Tristano.

Amusingly, the only historical jazz figure Doerschuk mentions is Bill Evans, whom Tristano didn't like very much: "The whole album adheres to a somewhat muted volume while also avoiding the hushed emotionalism of, say, Bill Evans." Doerschuk is right, but his observation would make more sense if he had also acknowledged

the disc's engagement with Tristano.

ETHAN IVERSON
BROOKLYN, N.Y.

Authoritative Stance

I'd like to thank John McDonough for his interesting, comprehensive and surprisingly topical article on the Glenn Miller Orchestra and its abiding legacy ("The Busiest Band in America," October). I always love reading McDonough's reviews, as well as those of his colleagues in *The Hot Box*, but this kind of in-depth journalism also serves the magazine well. The article was no mere Wikipedia listing but resonated with McDonough's voice and authority.

CARL DORIO
LOS ANGELES

Making Memories

Your feature on singer Gregory Porter ("The Storyteller," October) points out that he is a natural showman with a soulful

voice and stage performance style, and that he has the smarts to use the art of old-fashioned storytelling to connect with his audiences. People tend to like and remember stories more than other ways of communicating because stories have memory triggers, which can make tales unforgettable. Think Lou Rawls and Nina Simone.

EMZY VEAZY III
BURBANK, CALIF.

Correction

In the November issue, the photo illustrating our Jazz on Campus feature ("Cornell To Receive Moog Synth Archives Amid Controversy") should have been one of Bob Moog. [Here is a photo of Mr. Moog.](#)



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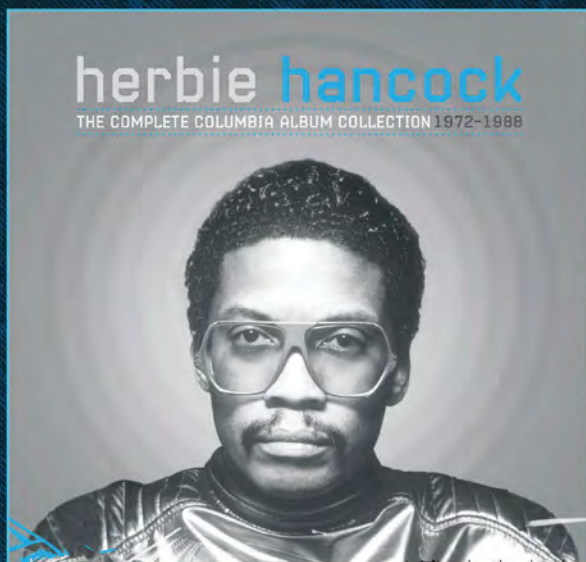
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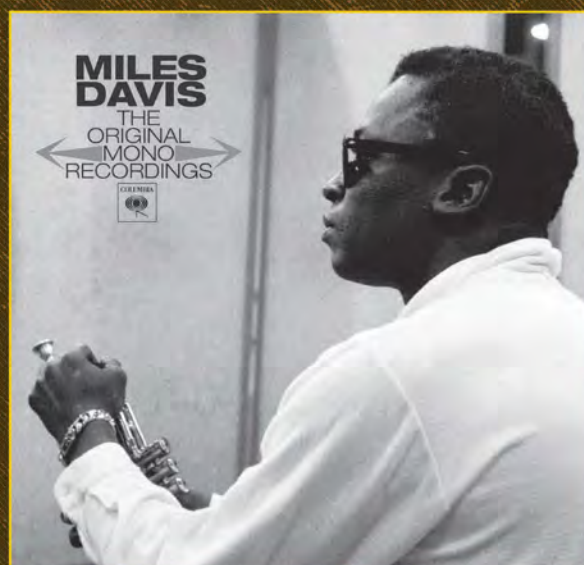
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Beat

Arturo Sandoval Awarded Presidential Medal of Freedom

Of the more than 500 Presidential Medals of Freedom awarded in the United States since its establishment, 31 have gone to musicians—and of those, six have been jazz musicians. It's an elite group, which now includes Arturo Sandoval. On Aug. 8, the White House announced that the highly acclaimed Cuban American trumpeter was one of the 2013 class of Presidential Medal of Freedom recipients. At press time, the White House had not finalized a schedule for the award ceremony; however, recipients and their representatives were expecting a date in November.

"The Presidential Medal of Freedom goes to men and women who have dedicated their own lives to enriching ours," President Barack Obama said in the statement. "This year's honorees have been blessed with extraordinary talent, but what sets them apart is their gift for sharing that talent with the world. It will be my honor to present them with a token of our nation's gratitude."

"It's such a *huge* honor, and I'm really happy and grateful," said Sandoval, 63, who is also the first trumpet player to win the award. "It's beautiful, man."

The highest decoration that the

United States can bestow on a civilian, the Presidential Medal of Freedom (not to be confused with the Medal of Freedom, its direct predecessor) celebrates its 50th anniversary this year. It was established in 1963 by Executive Order of President John F. Kennedy—who was killed before he was able to bestow the inaugural class of 31 awards; his successor, Lyndon B. Johnson, bestowed them in his stead. (Johnson posthumously added Kennedy himself to that year's list of honorees.)

The order creating the medal dictates that it may be awarded to "any person who has made an especially meritorious contribution to (1), the security or national interests of the United States, or (2) world peace, or (3) cultural or other significant public or private endeavors." The list of recipients since 1963 has included U.S. statesmen, foreign dignitaries, scientists, scholars, athletes, journalists, business leaders and physicians as well as artists in a variety of fields.



*'Nobody loves
this country more
than me.'*

Arturo Sandoval

Riffs >

Vijay Iyer

'Genius' at Play: Pianist-composer Vijay Iyer was among the 24 men and women who were named 2013 MacArthur Fellows. He will receive a no-strings-attached "genius grant" of \$625,000 over five years. The MacArthur Foundation commended Iyer, 41, for "forging a new conception of jazz and American creative music through an eclectic oeuvre that includes compositions for his own and other ensembles, collaborations across multiple genres and disciplines, and scholarly research on the act of listening." **More info:** macfound.org

In Memoriam: Longtime DownBeat contributor Michael Point died of liver cancer on Oct. 7 in Houston. He was 63. Based in Austin for much of his career, Point wrote for the alternative weekly Austin Chronicle and the daily Austin American-Statesman. Point, who had a deep knowledge of jazz and blues and a passion for baseball, became a regular correspondent for DownBeat starting in 1982.

Goodwill Gala: Wynton Marsalis and St. Petersburg-born saxophonist-bandleader Igor Butman received the American-Russian Cultural Cooperation Foundation Award during the 21st Annual Gala "Friends in Time of War," which took place Oct. 7 at the Embassy of the Russian Federation in Washington, D.C. The two musicians were honored in recognition of their distinguished contributions to American-Russian cultural relations. The U.S.-Russia Rising Stars Jazz Band, which includes musicians from the Open World All Stars and Brubeck Institute Fellows, performed at the gala. The event benefited ARCCF's cultural programs and commemorated the 150th Anniversary of the Russian Navy's goodwill visits to New York and San Francisco during the U.S. Civil War.

More info: a-rcf.org

Conspiracies of Hope: Miles Davis, Wynton Marsalis, Sting, Peter Gabriel, Youssou N'Dour and Rubén Blades are among the dozens of artists represented on the six-DVD box set *iReleased! Human Rights Concerts 1986–1998* (Amnesty International/Shout! Factory), out Nov. 5. Net proceeds from sales of the DVD set (and a companion two-CD album) benefit the human-rights organization Amnesty International. **More info:** shoutfactory.com

Musicians have been among the Presidential Medal of Freedom laureates from its beginning: Kennedy's inaugural class included opera singer Marian Anderson, cellist Pablo Casals and pianist Rudolf Serkin. Duke Ellington was the first jazz musician to receive the medal, bestowed in 1969 by President Richard M. Nixon. Subsequent jazz musician honorees have included Eubie Blake (1981), Count Basie and Frank Sinatra (1985) and Ella Fitzgerald (1992).

Sandoval declines to limit the honor to his work as a musician of any kind, however. "[It is] recognition for everything that I have been doing in my life," he says. "It is not a recognition for one thing. It's something that you have to look back through your life, your position and where you've been as a human being and son, father, grandfather, husband and a guy who dedicated himself to help others."

Sandoval was born in 1949 in Artemisa, Cuba, then part of Havana Province. He began playing trumpet at the age of 13, and had become a jazz devotee by the time he was drafted into the Cuban military by the Fidel Castro regime in 1971. During his three-year service, Sandoval spent several months in a military prison after a superior discovered him listening to jazz on Voice of America radio.

Sandoval met his idol (and thereafter mentor), Dizzy Gillespie, when the latter visited Havana to perform with the groundbreaking Afro-Cuban ensemble Irakere, of which Sandoval was a member, in 1977. The following year Sandoval gained his first exposure to American audiences when he traveled to the Newport Jazz Festival with Irakere. Sandoval spent the 1980s touring the world with Dizzy Gillespie's United Nations Orchestra, as leader of his own band and as an internationally renowned classical soloist. In 1990, he defected to the United States, commemorating his new home with his first recording therein: 1991's *Flight To Freedom* (GRP). Eight years later, Sandoval became a naturalized American citizen; in 2000, his story was told in an HBO film, *For Love or Country: The Arturo Sandoval Story*.

In 2012, Sandoval paid tribute to Gillespie

with the Concord album *Dear Diz (Every Day I Think Of You)*. This big band disc featured brilliant players—including vibraphonist Gary Burton, clarinetist Eddie Daniels, organist Joey DeFrancesco and tenor saxophonist Bob Mintzer—interpreting classics from the Gillespie repertoire, such as "Salt Peanuts" and "A Night In Tunisia," as well as Sandoval's self-composed title track.

Told that he is the first Latin jazz laureate of the Presidential Medal of Freedom, Sandoval demurs. "I am not a Latin jazz musician," he says. "I am a musician. I have a wide number of concerts, I've played with all the major orchestras in the world and I've got three records, two of them with the London Symphony playing classical music. I've been playing all kinds of things. I've been writing scores for music. If you put that name on me, you're making a big limitation on what I do on a daily basis."

"That's a kind of isolation or separation—I don't want to say it, but it's a kind of discrimination," he adds. "I was born in Cuba, but I am human. And Dizzy Gillespie, he used to say that we are citizens of Earth. When I recorded with Frank Sinatra, when I recorded with Tony Bennett, with Johnny Mathis, all those people I had the honor and the privilege to work with, I never played any Latin with those people. When I recorded my trumpet concerto with the London Symphony Orchestra in Abbey Road Studios, or when I recorded with John Williams, that wasn't Latin! What, just because I born in Cuba? That's not a good move."

If Sandoval subscribes to Gillespie's "citizen of Earth" philosophy, however, he is also an extremely proud and patriotic American. He sees his receipt of the Presidential Medal of Freedom as a validation of that—but not a necessary one. "I wasn't born in this country, but I'm going to tell you something right now: Nobody, I mean nobody, loves this country more than me," he asserts. "The same? Equally? Perhaps. More? Impossible. It's from the bottom of my heart—with a medal or without a medal."

—Michael J. West

Variety Rules at Jazz à Vienne Fest

Goran Bregovic provided one of the many highlights of France's Jazz à Vienne Festival, which ran June 28–July 13. The Sarajevo-born bandleader led his large ensemble through a three-hour set that included Balkan-tinged swing and exhilarating mash-ups of multiple genres. Among the other artists playing the fest were Chick Corea, Roberto Fonseca, Cécile McLorin Salvant, Ibrahim Maalouf and Louis Sclavis. Visit downbeat.com to read the review.

© RAUFET XAVIER/JAZZ À VIENNE 2013

Melissa Aldana (third from left) performs at the competition



Saxophonist Melissa Aldana Wins Thelonious Monk Competition

On Sept. 16, Melissa Aldana made history by becoming the first female instrumentalist to win the Thelonious Monk International Jazz Competition, held at the Kennedy Center in Washington, D.C. The 24-year-old tenor saxophonist took home the \$25,000 scholarship and guaranteed contract with Concord Records, while tenor saxophonist Tivon Pennicott won the second place \$15,000 scholarship, and alto saxophonist Godwin Louis placed third, winning a \$10,000 scholarship.

All three finalists at the annual Monk Competition demonstrated an understanding of jazz saxophone history while also exhibiting a flair of individuality. All three now work in New York.

Aldana, who hails from Santiago, Chile, and has released two albums on the Inner Circle label, distinguished herself by fashioning darker tones on the tenor while still exploring the full range of her instrument; she showed guts, too, by daring to play "I Thought About You" with just drummer Carl Allen and bassist Rodney Whitaker, leaving out pianist Reginald Thomas as a chordal safety net. The gambit worked, with the arrangement highlighting her mellifluous tone and unique phrasing that alternated between ornate filigrees and sustained notes.

Thomas came aboard during a romp through "Free Fall," a medium-tempo original that was as intricate as it was compelling. "I really tried to relax and just play whatever I do all the time," Aldana said. "That kept me really calm."

Her daringness won over the panel of judges: Branford Marsalis, Jane Ira Bloom, Jimmy Heath, Wayne Shorter and Bobby Watson. "The thing that was apparent to us was that Melissa was a young artist, who, in addition to having embraced a great deal of tradition, has made important steps in developing her own personal sonic vocabulary," explained Bloom. "We all sensed that from her original music and in her interpretations of traditional material."

Judging from the audience's standing ovation during the semifinals, Louis was originally the people's choice. He, too, displayed enormous individuality, buttressed with jazz tradition. Born in Harlem, yet raised in Haiti and Connecticut, Louis said that he tried to distill his West Indian heritage and experience as the son of a preacher into his performance. A gospelized electricity sparked through his reading of Monk's "Reflection," Johnny Mandel's "The Shadow Of Your Smile" and most explicitly in his mesmerizing reading of "Walk With Me Lord."

Louis honed a sleek alto tone that never lost its appeal. His dance-like rhythmic agility and suspenseful displays of tension and release immediately captivated the crowd. As his semifinals performance progressed, he showed a capricious nature, toying with dissonance and shredding choice notes, which gave his performance a hint of the rough-hewn vitality associated with such icons as Rahsaan Roland Kirk and Arthur Blythe.

At the finals, Louis didn't enthrall as much. He nailed it with a stunning reading of Hoagy Carmichael's "Skylark," and initially was going strong on the hymnal original "Our Father." However, he lost his footing toward the end, making small but noticeable missteps. "I wished that we maybe had more time to rehearse [the song]," Louis said. "But at that point, I wasn't thinking in terms of competition, because I had competed yesterday. I wanted to show the artistry side of myself."

Pennicott's penchant for the blues earned him placement in the top three. At the finals, though, he seemed too tightly wound during his other-

wise delightful reading of Sonny Rollins' "Strode Rode." Toward the end, the song overstayed its welcome as Pennicott delivered an inchoate cadenza, over-stuffed with superfluous runs and overblowing techniques. He recovered on his splendid rendition of Charlie Chaplin's "Smile," alternating between soaring phrases and clipped, raspy wails. "I really thought about the lyr-

ics and about placing certain notes in places that meant something to me," Pennicott said, regarding his performance of "Smile." "I tried to add a certain dissonance to it and have fun with it."

Past winners of the Monk Competition include vocalist Gretchen Parlato, saxophonist Joshua Redman, bassist Ben Williams and trumpeter Ambrose Akinmusire.

—John Murph



Lee Godown, vice president of global government relations at GM Cadillac, presents the \$25,000 scholarship to Aldana.

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DANIEL GOLDBERG



Jazz Artists Foster Cultural Connections in Guadalajara

Nicholas Payton was surprisingly soft spoken at an afternoon discussion during Guadalajara's Encuentro Internacional De Jazz En Jalisco (International Jazz Encounter in Jalisco), held Aug. 2–11. He performed on Aug. 4 in front of 2,000 people at an outdoor space behind a convention center, Foro Expo, in Mexico's second largest city. But that talk inside the hall a day earlier revealed just as much about his musical philosophy and the cultural connections that this event's presenting organization, Tónica, promotes. Now in its seventh year, this festival puts as much emphasis on its discussions and classes as its concerts.

When the outspoken Payton discussed his *Black American Symphony* project, he mentioned his belief that while anybody can play jazz, they must also understand its ties to African American culture. As an analogy, he stated that while Germans love mariachi music, they also acknowledge that it comes from Mexico. He also talked about the ties between the brass band music of New Orleans and Mexican banda. Taking it deeper, the Crescent City native added, "In New Orleans, we celebrate birth, and we celebrate death—like here."

Onstage, Payton, singer José James, organist Joey DeFrancesco and several Mexican musicians showed that this cultural empathy today includes a shared affinity for the kind of jazz that celebrates its connections to keyboard-driven contemporary r&b. Leading his trio, Payton has continued to develop his concept of simultaneous doubling on trumpet and keyboards. He makes it all work by balancing sustained trumpet notes and unexpected chord changes, especially on his own "The Backward Step" and an interpretation of Erykah Badu's "Window Seat."

James' cool delivery created a tense juxtaposition with the darkness of such songs as "Sword + Gun." DeFrancesco included a smoldering rendition of the popular Mexican bolero "Sabor A Mí." Unlike, say, a blues or rock

band that tries to win over a Windy City audience by playing "Sweet Home Chicago," there was nothing contrived about this performance. The thousands in the audience knew it, too, as they cheered and sang the lyrics.

Singer Iraida Noriega, from Mexico City, fronted a band at Foro Expo that had a similar approach to groove. She brought together elements from early '70s jazz-r&b hybrids (sometimes recalling Esther Phillips' CTI-era LPs) and more recent hip-hop-based spoken-word exchanges, including some back-and-forth with guest emcee Eric El Niño—who also revealed his jazz loyalty with the words "A Love Supreme" tattooed on his leg.

Noriega's vocals glided seamlessly between the foreground and background, while sounding continuously engaged with the rhythm section. While Noriega featured mostly relaxed tempos, Guadalajara's Troker delivered an aggressive take on contemporary fusion, with a laptop and keyboard answering each guitar line. But the driving dance rhythms never overwhelmed the complex interplay between trumpeter Gilberto Cervantes (a Tónica co-organizer) and saxophonist Arturo Santillanes. This set presented a dynamic update of a sound that the Brecker Brothers started more than 35 years ago.

Other groups at the festival are successfully combining different parts of jazz with their own country's musical traditions to create something original. One such band is the Guadalajara-based Smoke Rings Quartet (now numbering five musicians), which opened for vocalist Kurt Elling at the gorgeous, historic Teatro Degollado. Their set began with a stylish take on Django Reinhardt-era Gypsy swing, with cellist Ulises Lopez taking on the traditional role of the bass. But they gradually wove in various Mexican idioms—from *son jarocho* to *ranchera*—before Lopez and trumpeter Lmyllo turned things inside-out with startling lines that were dissonant yet ultimately lyrical.

—Aaron Cohen



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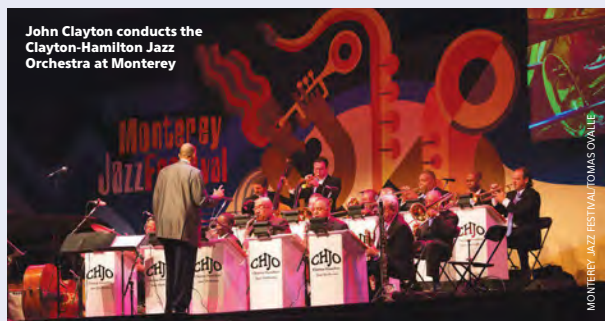
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Conjuring Ghosts at Monterey

Ghosts seemed to float through the Monterey Jazz Festival this year just as majestically as the fog rolls in from Monterey Bay, informing but never overpowering the creativity of the artists who conjured them. The 56th annual jazz gathering in September at this Northern California oasis hardened to the music's past, present and future with overt and subtle tributes to the masters.

From the opening strains of the festival's first act, pianist Roberto Fonseca proved to be the next in a long line of gifted Cuban keyboardists demonstrating chops, bravura and vision. On the festival's Garden Stage, Fonseca fronted a powerful sextet with Sekou Kouyate on kora, Jorge Chicoy on guitar, Yandy Martínez on bass, Joel Hierrezuelo on percussion and Ramsés Rodríguez on drums. The group riveted the audience with a set featuring lightning tempi, hairpin stops and starts, and breathtaking solos. Fonseca himself took to leaning way back on his piano bench with his eyes closed, playing solos and riffs with one hand that most couldn't touch with two.

He breezed through selections from his latest recording, *Yo* (Concord Jazz), with a genre-bend-



ing penchant that took listeners from the island of Cuba to the continent of Africa and back. Especially poignant were the tunes "El Mayor" into "JMF," a medley he dedicated to the memories of bassist Cachaito López and bandleader-singer Ibrahim Ferrer.

But it was the memory of another pianist that stole Monterey's heart, again, this year. The festival was dedicated to the legacy of Dave Brubeck, who passed away last December, including a visual history of his many Monterey appearances at the Coffee House Gallery and a festival commission that was premiered by the Clayton-Hamilton Jazz Orchestra. *Suite Sweet Dave: The Brubeck*

Files consisted of nine Brubeck tunes that John Clayton arranged into one extended suite for big band: "Something To Sing About," "Lost Waltz," "Three's A Crowd," "Softly William, Softly," "Cantiga Nova Swing," "Autumn In Your Town," "Summer Song," "Don't Forget Me" and "Maori Blues." The results were stellar, showing that Clayton is at the height of his arranging powers and unrivaled on the scene. He has an unassuming grace that appeals to die-hard fans and those who might be new to the music. The orchestra is a powerhouse, with Jeff Hamilton serving up driving, tasteful swing from his drum set and Jeff Clayton delivering just-right swoops and sways on his alto saxophone.

The only aspect of the premiere that didn't sit quite right with this reviewer was the inclusion of a recorded Louis Armstrong vocal on "Summer Song." The song is from *The Real Ambassadors*, a musical created by Brubeck and his wife, Iola, and Armstrong sang "Summer Song" on the soundtrack. But the splicing of recorded vocals with live performers has never sat well with me. In the end, though, that didn't spoil the overall beauty of this important piece. —Frank Alkyer

'Super' Players Fly High in Detroit

The stars aligned during this year's Detroit Jazz Festival, with the Mack Avenue Super Band delivering a key highlight of the fest on Aug. 31. The ensemble consists of bassist Rodney Whitaker, who functioned as musical director, trumpeter Sean Jones, saxophonist Kirk Whalum, vibraphonist-marimbists Warren Wolf and Gary Burton, pianist Aaron Diehl, guitarist Evan Perri and drummer Carl Allen. All but Whalum and Wolf participated in MASB's 2012 event, documented on the new release *Live From The Detroit Jazz Festival-2012*.

It could have been a disjointed, mismatched meeting. Instead, the proceedings were cohesive, often inspired, throughout.

The concert launched with Wolf's "Soul Sister," a gliding, funky, medium-tempo number evocative of '70s McCoy Tyner. Over Diehl's modal vamp, Wolf stated the melody on vibraphone, then switched to marimba for a pithy, hard-swinging solo. With ample space to maneuver, Whalum put his capacious tone to work; Jones' clarion chorus got right to the point; Perri double-timed his statement; and Diehl put forth a compositional solo, using block chords, evoking a churchy feel before shifting to a montuno.

The horns and guitars departed the stage for Diehl's "Blue Nude," which opened with a mysterious, sensuous section on which Diehl revealed classical and gospel influences and an Ellington-like sensibility. Wolf built the ten-

sion with a counterline, then released it with the theme, a swinging, minor-key line. After Wolf's variations, Diehl launched his solo with locked-hands phrases, then developed contrapuntal variations.

Gary Burton and Sean Jones joined the mix for "Chick's Tune." Over Allen's sizzling ride and Diehl's spare chords, each soloist displayed his command of change-playing—Burton uncorked a swinging, melodic statement on marimba with four sticks; Jones made his running trumpet style sound effortless; Wolf, on vibes, displayed his drummer's time feel. After Diehl's linear, idiomatic solo, each soloist took a round with Allen.

A torch-passing moment transpired as Burton (marimba) and Wolf (vibes) executed a duo tour de force on Corea's "Señor Mouse." Wolf, using four sticks, soloed first over Burton's chording; Burton returned the favor; a unison passage elicited ravishing tonalities; in a concluding section Wolf's variations transpired in the upper register, Burton's in the lower.

After Perri showcased his chops on Django Reinhardt's "Troublant Bolero," Whalum presented a Pharoah Sanders-

and Leon Thomas-tinged 5/4 version of "I Want Jesus To Walk With Me" with the septet. Whalum testified, climaxing with hoots and hollers; Wolf (marimba) picked up on the rhythmic energy and goosed it even further.

It could have been the perfect ending, but there was an encore—"Two Bass Hit"—on tap. Wolf's vibraphone solo was Milt Jackson on steroids; Whalum dug into his '50s Coltrane bag; Jones played a Gillespie-ish line with huge tone; Diehl and Perri played a chorus apiece; Burton, on marimba, swung hard and loose for two choruses; and Whitaker put the event to rest with a fleet, resonant solo. —Ted Panken



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JON BATISTE

'Social' Expression



You can take Jon Batiste out of New Orleans, but you can't take New Orleans out of Jon Batiste. A 26-year-old pianist-vocalist-bandleader from a legendary Louisiana musical family, Batiste has been on the verge of high jazz visibility for a decade. Yet, in Crescent City style, he bided his time before dropping *Social Music*, the album poised as a breakout by his label, Razor & Tie. He launched a U.S. tour with his quartet, Stay Human, in August at the Newport Jazz Festival.

No hurry, according to this young man who retains his modesty despite having bachelor's and master's degrees from the Juilliard School and a history of sideman gigs with Wynton Marsalis, Roy Hargrove, Cassandra Wilson and Abbey Lincoln. He's been featured on the HBO TV series "Treme," and he's the artistic director at large for the National Jazz Museum in Harlem.

"My family's musical involvement goes back five generations," Batiste said, sitting in a midtown Manhattan plaza after an afternoon rehearsal of his band. "There are many Batistes who perform in New Orleans to this day. Characters like 'Uncle' Lionel Batiste from the Treme Brass Band, and Batistes well known for music outside of New Orleans, like Harold Batiste, the producer for Sonny and Cher.

"I've been a student of music since I was a child because my family always had music in the house. My dad played bass, funk music and r&b with my uncles in the Batiste Family Band. I started as a drummer, but my mother told me, 'If you can play the piano, you can teach everybody else the music—it's the conductor's instrument,' so I switched, and it clicked.

"I studied with Alvin Batiste—a distant relative—starting when I was 13 years old. He opened

the door for me to understand jazz, and taught me to find my own voice in whatever style I'm playing. Which is really the basis of 'social music,' the music I play with Stay Human."

That ensemble—featuring Eddie Barbash on alto saxophone, Ibanda Ruhumbika on tuba, Joe Saylor on drums and tambourine and Batiste sometimes soloing with his melodica—brings its approach to a broad repertoire. Their debut album ranges from the pianist's meditative, semi-classical solo "D-Flat Movement" through the gospel-inflected "Let God Lead," ragtime-quoting "The Jazzman Speaks," infectious lover's complaint "It's Alright (Why You Gotta)" and even "The Star-Spangled Banner."

"Social music is about taking music traditions I love, I've grown up listening to and studied, and putting them in a cohesive package," Batiste explained. "It's not about genre; it's about the intent of the music. We want to bring together people from different backgrounds, whatever race or culture they're from. They come together because there's something in our music for everybody. I learned to do that from the great pianists I grew up listening to in New Orleans. They had knowledge about all types of different styles.

"I've sung since I was a youngster, in the choir, with my family, and in the New Orleans funk tradition. There's never going to be anything more familiar to our ears than the human voice, so that element has to be there. Social music is about creating a montage of all of these musical traditions, then the live experience makes it three-dimensional. That's where Stay Human comes in."

In practice as well as concept, social music is all-inclusive. Stay Human's epic rendition of "St. James Infirmary" at Newport turned on an episode of raucous free improvisation. The crowd, which

swelled beyond the fest's Harbor Stage tent, listened in suspense, and when the furor subsided people cheered, validating Batiste's strategy.

"I'm interested in any form of expression," he said. "That point in my arrangement of 'St. James' where we play free—at that moment playing free expresses what I'm trying to express. That's not the style I want to play all the time, because that's not what the intent of the music I want to play is. But just because I don't play it, I don't look at it and say, 'That shouldn't be played, ever.' It's definitely part of the tradition. The people who forged it were jazz musicians, not rock musicians. It's part of the jazz tradition."

If New Orleans isn't well-known for free-jazz nor social music's inclusive brand of post-modernism, Batiste acknowledges that he's a man of the world.

"New Orleans is my home," he said. "It's always going to be a part of me and my music. But New York has become my home in the last 10 years in a different way. It's a place I'm comfortable with right now. There's inspiration here. There's energy, there's a buzz. I never would have come into contact with the guys in Stay Human if I hadn't left New Orleans, and we create this energy that I wanted to keep thriving on.

"You're in the cultural mecca of the world in New York. It's similar to New Orleans as a mix of things come together to create one unique thing. But New York has a global mix, whereas in New Orleans it's like a folk culture. I wanted to experience something that was more expansive. Attending Juilliard was my gateway to New York City. You know, as an artist, you don't want to miss what you're intuitively reaching for because you weren't in the right place at the right time."

—Howard Mandel

Players >

KRIS DAVIS

New Approaches

The music of pianist Kris Davis is characterized by its duality. Though often tagged as “cerebral”—and her output is complex and progressive, often as tied to contemporary classical as it is to jazz—Davis’ music is just as much a visceral experience. A similar duality is present in her personality: A soft-spoken modesty comes across at first, but it’s inner confidence and self-possession that make the lasting impression. These qualities have helped make the Calgary-bred Davis, 33, one of the more highly regarded composer-improvisers on the New York scene.

On the heels of a quintet album released March 18—*Capricorn Climber* (Clean Feed)—Davis put out two more albums this fall: *Massive Threads* (Thirsty Ear), her second solo piano disc, and the all-improvised *LARK* (Skirl), documenting a collective with saxophonist Ingrid Laubrock, trumpeter Ralph Alessi and drummer Tom Rainey.

Set for release next year is *Waiting For You To Grow*, the second album by her trio with Rainey and bassist John Hébert. The title refers to her writing and recording the music while pregnant with her first child. Balancing creative work with new motherhood, Davis then finished composing an album-length suite for an unusual octet—four bass clarinets, guitar, piano, organ, drums—that she will premiere in January at Roulette in Brooklyn, then record in the studio.

Davis has recorded eight albums as a leader in a decade. That’s in addition to two albums with Paradoxical Frog, her collaborative trio with Laubrock and drummer Tyshawn Sorey. Davis’ drive stems in part from the way she first pursued her life in music, having left Calgary at 17 to study jazz piano in Toronto. “I’ve always had a commitment to working hard,” she said. “That comes from when I first left home—I had this fear: ‘Am I going to be able to do this and make it?’ That has stuck with me.”

Once in New York, Davis didn’t take long to develop a soundprint marked by a horizontal, line-oriented method rather than one that’s verti-

cal and chord-centered. Early jazz influences had included Herbie Hancock and Keith Jarrett, followed by such mentors as saxophonist Tony Malaby. Lately, she has been drawn to modernist composers. Her first solo album, *Aerial Piano* (Clean Feed), included prepared piano à la John Cage. There’s a piece on *Massive Threads* based on György Ligeti’s étude *The Sorcerer’s Apprentice*; another had her musing, “What if Morton Feldman played Monk?” Her upcoming trio album includes a number titled “Berio,” after Luciano. She said, “The discipline of learning to play Ligeti or Berio makes you relate different physically to the keyboard—and that can open up new approaches.” —Bradley Bamberger



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THIRSTY EAR/PETER GANNUSHKIN

Players ›

ROBERTO GATTO

Seeking Challenges



COURTESY OF UMBRIA JAZZ

A few hours before heading to the airport to return to Rome after a three-week stay in the Harlem condo he purchased in 2011, Roberto Gatto discussed the New York City lifestyle.

"When I'm here, I'm always rushing, always moving," said Gatto, 54, seated by a drumkit in his minimally furnished, high-ceilinged studio dwelling. "In Rome, I'm relaxed—I leave a quarter-hour before an appointment instead of 90 minutes. It makes your composition different. In Italy, we call it *New Yorchesse*—the New York way."

The night before, Gatto had played drums with guitarist Paul Bollenback at Bar Next Door, a living room-sized venue in Greenwich Village. "Paul brought all original tunes, odd rhythms from first to last," he said. "I had to read all the time. But odd rhythms is one of the codes many people are into, and you have to know it. I force myself, but I like to learn."

During the preceding week, Gatto had played with tenor saxophonist Jed Levy and bassist Joseph Lepore at Bar Next Door; swung standards with Lepore and pianist Jeremy Manasia at another Tribeca bar; and led his quartet with Bollenback, Lepore and tenor saxophonist Melissa Aldana at the cavernous Fat Cat on Christopher Street.

"I like to play the small gigs, meet musicians and talk about music," Gatto said. "All the new bands come out of New York, and I am curious to see what's happening."

To be obscure is not Gatto's experience in Italy, where he started playing professionally at 16 in Rome, his home town. He learned the rudiments on a Ludwig kit that belonged to his uncle, a pro who once opened for Jimi Hendrix at Rome's Teatro Brancaccio. After a prog rock phase, he formed the still-extant combo Trio di Roma with pianist Danilo Rea. He left conservatory to tour with Chet Baker; later, he developed his style on gigs with stylistically diverse masters—Lee Konitz, George Coleman, Art Farmer, Steve Grossman, Phil Woods, Lester Bowie, Albert Mangelsdorff, Misha Mengelberg and Enrico Rava, who has been a frequent employer and colleague since 1980.

From these experiences, and direct encounters with avatars like Philly Joe Jones, Art Blakey, Elvin Jones and Paul Motian, Gatto conceptualized the distinctive drumkit sound—a constantly shifting blend of grooving, swinging and textural approaches—that stamps his 20-plus leader dates.

"I started with the modern stuff—people like Jack [DeJohnette], Tony [Williams] and Roy Haynes, who play difficult things," Gatto says. "Now I mostly follow the older drummers, like Jimmy Cobb or Tootie Heath, who play jazz the right way, who ride the cymbals beautifully even though they don't play tricky things. In Italy, we have good musicians, and we play well. But we don't swing the same. To really be a jazz player, you need to look at New York."

He mentioned Ed Blackwell as a hero "for putting Ghanaian and Nigerian rhythms on the

drums," and Steve Gadd for demonstrating by example that "I don't have to play jazz with a certain sound, and funk with another sound—people like Steve and Philly Joe and Jack always play like themselves, whatever the situation."

Many of the aforementioned flavors are present on Gatto's recent release, *Replay* (Parco Della Musica), on which he orchestrates a strong Italian trio—pianist Alessandro Lanzoni and bassist Gabriele Evangelista—through a program that includes original tunes and compositions by Wayne Shorter, Thelonious Monk, Antonio Carlos Jobim and Dewey Redman. It also includes two collective improvisations, foreshadowing Gatto's approach with the recently formed Perfect Trio—pianist Alfonso Santimone and bassist Pierpaolo Ranieri—who fulfilled the leader's mandate to "compose spontaneously with electronic support" through a creative 90-minute midnight concert this summer at Italy's Umbria Jazz Festival.

"I love to have a challenge always," Gatto said. "I don't want to be too American with the odd rhythms; I want to save my Italian stuff, my melodic thing. I'm not rushing. I can live the music 24 hours out of 24, discover new things and practice. When I return to Europe, I feel much stronger."

"My story is in Italy, anyway. There I'm never a sideman, always a leader. It's not easy to be in New York, but I want to start a new story here. If it happens, it happens. If not, I am happy anyway."

—Ted Panken

Players >

REINE FISKE

A Quick Study



At this summer's Jazz em Agosto festival in Lisbon, Portugal, the music of the Elephant9 trio plus guitarist Reine Fiske was surprisingly dreamy and atmospheric.

Fiske, along with electric bassist Nikolai Haengsle Eilertsen, drummer Torstein Lofhus and keyboardist Ståle Storløkken (of Supersilent fame) on Hammond B3 and Fender Rhodes, cooked up a curious mix of grinding, ambient rock and swinging syncopation with a gothic overlay here and there. It was the festival's most intriguing set.

When asked about how Fiske, a Swede, joined the already established Norwegian power trio, the guitarist said, "Nikolai called me because he knew about me a bit, and I was always open for projects. I don't think they were stuck, but they were thinking about maybe adding someone to bring some new ideas to the band."

A quick study, Fiske pounced on the material from previous Elephant9 albums *Dodovoodoo*, *Walk The Nile* and *Live At The BBC* (all Rune Grammfon). "I just threw myself in there," he recalled. "I was really scared, in a way, because I knew they were really amazing players." Appearing with the band on 2012's *Atlantis* (Rune Grammfon), Fiske added, "I don't read music, so I was really nervous, because it was like, here's a place where you play. It was

the first time with a guitar player, because they've always been a trio."

Fiske, 41, has been playing and recording since 1992, starting with the group Lonely Land. As for Elephant9's source material and who writes, it all appears to be an unconventional process. "I think I've only written two songs," Fiske admitted. "It takes a special magic to write a piece of music. I'm fascinated by that."

"Ståle's really arranging the music, and he's been known to write orchestral works," Fiske continued. "But with Elephant9, I think he'd rather keep it pretty simple and tight. It's nice to play with them, but I really feel like a guest."

Fiske and Storløkken share an attraction to the music of Norwegian guitarist Terje Rypdal. "His is very much a tonal language," said Fiske, who favors simple, evocative lines over technical wizardry. "Rypdal's got a very dark, diminished sound. His recordings are almost spooky in a way. And that's what I like."

With plans for a new CD in the spring following tours of Japan and Europe, Storløkken sees Elephant9 and Fiske continuing to make great music together. "Lately, with all our different projects, Reine has been with us pretty much all the time," the keyboardist said. "Elephant9 is an organ trio turned into a quartet now with two solo voices. Reine has added a nice dimension." —John Ephland

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*alto & soprano
saxophones, flute,
clarinet*

TED NASH

*alto & soprano
saxophones,
flute, piccolo, clarinet*

VICTOR GOINES

*tenor & soprano
saxophones, b-flat
& bass clarinets*

WALTER BLANDING

*tenor & soprano
saxophones, clarinet*

JOE TEMPERLEY

*baritone saxophone,
b-flat & bass clarinets*

CARLOS HENRIQUEZ

bass

DAN NIMMER

piano

ALI JACKSON

drums

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DOWNBEAT

READERS POLL

We are proud to present the results of the **78th Annual DownBeat International Readers Poll.** On the following pages, you'll find features on winning artists, as well as the complete results for each category, as determined by the 24,552 voters who participated in this year's poll.

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PAT METHENY
HALL OF FAME
GUITAR

Singular Intention

By Ken Micallef

PHOTO BY JIMMY & DENA KATZ

Twenty-time Grammy winner Pat Metheny is one of the most popular musicians of the past 40 years, his impact and influence as a composer, guitarist, producer, arranger, collaborator, musical visionary and habitual sonic explorer without parallel. Metheny's induction into the DownBeat Hall of Fame is yet another accolade for this perennially restless musician.

Having sold 20 million records worldwide (three RIAA-certified gold), Metheny, as well as being a best-selling artist, is also an educator, poll winner and father of three. He has topped the Guitar category in the DownBeat Readers Poll for seven consecutive years.

Beginning with his mid-1970s ECM trio recordings, to the Pat Metheny Group records, to his solo acoustic guitar outings and collaborations with fellow titans like pianist Brad Mehldau, Metheny continues to advance his art well beyond what anyone could have expected from a toothy kid growing up around the cornfields of Lee's Summit, Missouri.

Metheny's debut, *Bright Size Life*, injected new areas of harmony into jazz while also introducing a lyrical strain that has continued to spawn imitators and styles. (The debut's title track was included in the 2011 Smithsonian Folkways box set *Jazz: The Smithsonian Anthology*.) Metheny's music is melodically rich, harmonically advanced and global in its compositional reach. It embraces the vanguard of recording technology, and with 2010's *Orchestrion* (Nonesuch), visits the outer reaches of the human-computer interface.

Metheny's collaborations with Ornette Coleman, John Zorn, Joni Mitchell, Milton Nascimento, Derek Bailey, David Bowie, Chick Corea, Michael Brecker and Gary Burton express a desire to work beyond preconceived notions of what jazz is and isn't. Indeed, there's jazz, and there's Pat Metheny.

The guitarist took a break from mixing his forthcoming Unity Group album to speak with DownBeat in New York.



DOWNBEAT Congratulations on your induction into the DownBeat Hall of Fame.

PAT METHENY It's beyond flattering, beyond an honor. I am speechless; thank you.

DB Do you think a lot about your conception of music, or is it innate? And has it changed from *Bright Size Life* to last year's *Unity Band*?

PM I think about things a lot. I spend a lot of time imagining music and imagining sound and trying to think about what I really love about music—what is that? That's been the main thing for me from the time I first heard *Four And More* and Tony Williams' ride cymbal on "Seven Steps To Heaven." What is that? For me, it's more to do with how music is connected to life.

The quality that I admire in the musicians and music I love is something that always transcends the style it's played in. I don't put a lot of emphasis, obviously, on playing this way or that way. I am happy to play free, I love to play on changes, I can play loud and I can play really soft. I can play with tons of space or with no space. These are all movable elements in a much larger pursuit, which is to try to set things up so there's some kind of resonance which fits with the resonance that I feel to just be a person on earth right now. In that sense, the aspects of music that are the most interesting to me have very little to do with chords and notes. It's much more about "what is music?" How did this happen that we have this unbelievable connection to so many things through sound?

DB You've sold 20 million records and been awarded 20 Grammys. You've collaborated with some of the best musicians in the world, and you have a broad fan base. What are the other highlights?

PM The most important thing was that I was given the opportunity to play with the best musicians in Kansas City at a very young age. Those guys gave me gigs while I was really figuring everything out and also kind of showed me how to play by incredible example. Musicians like Herman Bell, Paul Smith, Gary Sivils, Tommy Ruskin. John Elliott was a great piano player out there who recently died. Also, Gary Burton's quartet of the late '60s was like The Beatles for me. Gary's conception of music and what a band could be was very exciting, and still is. I could almost have gone back to Lee's Summit and sold cars for my dad after playing in Gary's band. Gary was a very important mentor for me at age 18 to 20. He was uncredited but he was the producer of *Bright Size Life*.

After that, my hand was forced into starting my own band. There were not that many options. I decided I was going to do my thing only and I didn't play on anybody's records for 10 years from 1977 until 1987, when I played on Mike Brecker's first record. I wanted to establish what my thing was on its own terms. In years to follow I did full records and often tours with Joshua Redman, Kenny Garrett, more with Gary Burton, Gary Thomas, Dave Liebman, Roy Haynes and others

... and it was great to be more inside the world of other musicians I admired and to be able to help them get to their thing. Then with Brecker's final recording, *Pilgrimage*, I have gone back to pretty much staying inside my own thing.

DB With Pat Metheny Group you became a star in your own right.

PM Beyond anybody's wildest imagination we struck a chord. I also made a solo record that became influential in a very different way, *New Chautauqua*. It was one of the first records that really addressed what is now called Americana. I wasn't just hinting at it; I came right out and started strumming.

DB What was your goal on that record?

PM That I grew up in a farm town, and there's no reason to hide it. I am going to play flat out what the guitar does in that world. And until that time, in jazz nobody had done anything like that, and I am thinking the title track, particularly. That opened up the door for what has become a style. Gary's band hinted at that on his record *Tennessee Firebird*. We can strum, and use the guitar the same way you would use it sitting around a campfire. That was expanded further on *80/81* in "Two Folk Songs" ("1st" and "2nd"). We integrated it with the way Jack DeJohnette is playing.

DB Was each successive Pat Metheny Group album a landmark in your compositional evolution?

PM The basic concept of the group was that we should address things that were not being addressed by anybody, like dynamics. Almost all of the bands that were using electricity then were loud all the time. And I didn't see any reason to dumb down the harmonic language; let's expand it. Let's get involved with orchestration in a small group. That hadn't been done. Around that time, synths became viable. Until then they were monophonic and wouldn't stay in tune. Shortly after

that, the Roland GR-300 came along and gave me a whole other world to go into. And the idea of bringing in the voice. I couldn't find a horn player who had the kind of harmonic language skills that I needed who didn't just want to play bebop. I wanted to get a singer; Naná Vasconcelos was nice, then I heard Pedro Aznar, who could sing anything I could write. That band with Pedro was a significant leap for me. Steve Rodby had been in the band for a while, and he was and is a very important part of the group. Paul Wertico gave us a real shot of energy, and Pedro remains to this day a singular musician.

DB Let's talk about the three gold records: *Still Life Talking*, *Letter From Home* and *Secret Story*. What was it about those records that touched people?

PM That was a period of intense touring—that has as much to do with it as anything. Back then, even if a record didn't sell much it would sell 25,000 or 30,000 copies. And what we were doing was new. Those records still touch people. *Secret Story* in particular, that's the biggest seller. It was an incredibly complicated record to make and a very personal record for me. That summed up a lot of things for me. Hopefully, that's the main thing: Those records speak to people.

DB Did your goals change from the first group album, *Pat Metheny Group*, to 2005's *The Way Up*?

PM The recordings are part of it, but the more important part of it is the millions of gigs in there and the opportunities I've had to actually offer my thing to an audience. It's mostly playing the gigs, and in that sense, the basic motivation is identical. I'm sure if you saw Roy Haynes play when he was 15 it would be identical to him now. He's still just trying to get it together and play good. I am just trying to get it together and play good, trying to make the notes add up to something more than just a phrase, more than just a solo, more than a tune. I want it to all add up to something, and that requires a certain focus and a certain sense of what it is you hope to offer.

DB Are you always writing the same tune, in a way?

PM Paul Motian's quote that we all have one tune, and you are basically writing variations of your tune every time you write or play, I agree with that. We all have a certain vocabulary, a certain fingerprint, a certain vibe that comes with the territory. On the other hand, we all must continually try to look beyond what is obvious within our own interests and talents. That's where you find the next stuff. Every time I sit down to write something I have to drill through the 500 tunes I have already written.

But I would be happy to play "Bright Size Life" right now. It's all had a consistency that I recognize. But I am continually trying to expand it, and that happens in different ways. Mostly you have to ask the right questions. Like when I did this, how does that apply in terms of playing the instrument,

I wasn't just
hinting at it;
I came right
out and started
strumming.



AchievingUnity

Currently mixing what will be the next release to include saxophonist Chris Potter, drummer Antonio Sanchez and bassist Ben Williams, Pat Metheny is excited about the future of the ensemble, now called the Unity Group.

"After the first record was released, we did 150 concerts at least, and the Unity Band just evolved," Metheny explains. "It's one of the most ideal matches of personalities on and off the bandstand I have ever experienced. When we finished our last gig at Town Hall in 2012, I said, 'I don't want this to end,' and they all agreed."

Ever ready to tinker and explore, Metheny didn't leave it at that.

"I'd also been feeling the pull to do something like my regular groups, with a lot of chords and also harmony," he says. "What if I were to conceptually merge my group concept with this exceptionally talented band of guys to have this whole other thing? Then I stumbled across an incredible Italian musician, Giulio Carmassi; he plays many instruments and is an excellent piano player. Now we can do everything. I'm calling it Unity Group to make a connection to the group concept. If the first Unity Band record was a documentary, this second record is the Steven Spielberg version."

Metheny's work schedule has been far from tranquil lately, to the point of monopolizing a family cruise to Bermuda. Bassist Charlie Haden had called, asking Metheny to consider a movie soundtrack in the style of their duo album, *Beyond The Missouri Sky*.

"*Living Is Easy With Eyes Closed* is directed by David Trueba and produced by Fernando Trueba, who did *Belle Époque*," Metheny says. "The film ... is incredibly beautiful, and it has to do with John Lennon in a distant way. I have done things like this over the years, but this is in a different category. I didn't sleep for days at a time."

While his family frolicked on deck, Metheny holed up with a laptop and guitar for 20 hours a day, watching the film and writing music. Initially he thought he and Haden could improvise the score, until the director sent a list of 32 cues.

"Within 10 minutes of watching the film, I came up with the music that became the main theme. But 32 cues and 50 minutes of music isn't something you can improvise; you have to write a score, and the movie was crying for it. I wrote a little more in Missouri when we visited my dad, then recorded it with Charlie in California. There was one 72-hour period where the engineer and I were up for 68 hours. I have never done anything that intense that fast. Part of it is because the movie spoke to me, and because I love Charlie so much. He really wanted to do it. I love our duo thing."

The left coast figured into another Metheny soundtrack, this time for a PBS environmental-themed documentary, *Becoming California*.

Metheny lent his skills to yet another soundtrack that he hopes will see the light of day. "A director asked me to write music for his stage version of *Mourning Becomes Electra*. I used a parlor guitar from 1865. This instrument was magical. I spent three days in a little room recording material while reading chapters of *Mourning Becomes Electra*. In the end, the director ended up using almost no music. That's OK—what I wrote has almost nothing to do with his play! It's almost unrecognizable that it's me. I have a lot of unreleased music now. I hope it comes out."

—Ken Micallef

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Pat Metheny Through the Decades

AUG. 12, 1954



Born Patrick Bruce Metheny in Lee's Summit, Mo.

1969

Wins DownBeat's Summer Jazz Clinic Scholarship

1977

Forms Pat Metheny Group, featuring keyboardist **Lyle Mays**



MARCH 22, 1979

First DownBeat cover

1983

Wins a Grammy for *Offramp*, which featured the Synclavier guitar



1986

Song X album and tour with Ornette Coleman

1992

Releases the epic album *Secret Story*



2002

Forms trio with **Antonio Sanchez** and **Christian McBride**



2010

Orchestrion project utilizes solenoid technology

DECEMBER 2013

Inducted into the DownBeat Hall of Fame



or even my voice in the world? Different periods call for different responses. It might have something to do with a new instrument, or a new thing that you learn from a record you really like. The main thing is to stay ready and open to what's happening while it's happening.

DB What do you recall from the *Song X* sessions with Ornette Coleman?

PM The goal was to try to do something that was very different from what either one of us had ever done. Even within Ornette's stuff, *Song X* is very singular. It was incredibly fun just hanging with Ornette. He is not only a great musician, but a great person, a beautiful guy, one of the most genuinely good people I have ever known.

DB *Beyond The Missouri Sky* with Charlie Haden—the two of you really connected there.

PM We are best friends, really close ever since the days Charlie played with Keith Jarrett and I was playing with Gary Burton. We have the Missouri connection: He's from Springfield and I am from Lee's Summit. We're in touch all the time and we play together a lot. We both have a distinctive way of playing, and when we play together our two instruments become one sound. Like on Joshua Redman's *Wish*, we do a blues at the end. And you can just hear us change. With Charlie, we don't have to play the form. We can play anything.

DB And of course, your collaboration with Lyle Mays in Pat Metheny Group.

PM Lyle does something that is hard to find, a piano player who understands the guitar. Like Brad Mehldau, who for similar reasons has a guitar consciousness, which is exciting for me. He understands orchestration, and that fits with my concept. When you're a bandleader you are kind of a curator of the cats. It's a singular universe, finding what it is that somebody can contribute to this thing that makes it better. You can always find a way where everybody is happy and contributing, and that is the goal. You have to tell a particular story. And in that sense, co-ops and collaborations don't work. There has to be somebody saying, "We are going to do *this*," and that's been my life, being the guy who says, "That's great, but we are going to do this."

DB And you've never been afraid to make a concert a performance.

PM That's a big thing for me. When I see a lot of presentations of music within our general community, it doesn't surprise me that nobody is there. I see guys tuning up on stage, warming up, or they haven't rehearsed. It's a new thing to say, "We'll scuffle out on stage and fumble around." And it's obviously not working too well. I want people to feel like I am doing my best to offer them the best of whatever this night can be, but the moment the first note starts it's between me and the music.

DB The Orchestrion project was innovative and

also a little bizarre. With some distance, what are your thoughts about the Orchestrion?

PM If there was any question about how unusual I actually am, that tour and record settled it once and for all [*laughs*]. I don't fit with one scene or one way of playing. And in many ways that project illuminated that. My connection with the possibilities of music includes all of what happens in our general community, but they also go beyond that. I see music as something that can come in all shapes, sizes and styles. And it should be completely in and of the person and that time. The Orchestrion was really me living by that. It's incredibly viable, and I have a billion other ideas of how I can do it. It was one of the most amazing learning experiences of my life, and not only because of everything I had to learn to get it to work but also to experience what it's like to stand all by myself onstage in front of thousands of people. Most people had no idea what they were about to hear.

DB *Speaking Of Now* and *The Way Up* were very ambitious, pushing notions of jazz composition, form and arrangement.

PM And I would include *Orchestrion* because in terms of the compositional style and the palette, it was very similar. Those records began the Antonio Sanchez period. His presence has been major. The drummer is always the leader no matter whose name is on the marquee. When Antonio came along, the guy who I thought would never be born was there. I don't have to tell him anything. There's a level of musicianship there that is extraordinary. Having him around makes anything possible.

DB What remains out of reach for you, and why?

PM It's simple. I wish I could play better and write better and be a better musician. Even being able to just manifest into a sound what I can actually hear, to really get that out clearly and effectively. There are many things that I would love to be able to articulate that I can't quite get to.

DB At this point, you're not able to capture everything in your mind's eye?

PM No. Although, it's better than it used to be just from having played a lot. My consistency at being able to get to something is way higher now than it was in the early years. And I can do a lot more now with a lot less. And I don't feel like I have an obligation to anything or anyone other than the music. Now I see music as this singular intention in my time here on earth that is very personal between me and it. And it's really just that. Whether I was playing 300 gigs a year or living in a basement, I would be doing exactly the same thing. I would be working every waking hour trying to understand what music is and how I can make a connection with whatever those elements are that I really love. And hopefully offer them to other people. **78**

A full-page photograph of Pat Metheny, a man with long, curly brown hair, smiling and looking slightly to his left. He is wearing a green long-sleeved shirt and blue jeans. He is holding a yellow Ibanez hollow-body electric guitar with a black pickguard and two humbucker pickups. The background is a dark, textured blue.

CONGRATULATIONS

Pat Metheny

78th Annual Reader's Poll #1 Jazz Guitar
and Hall Of Fame Inductee

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WAYNE SHORTER
JAZZ ARTIST
JAZZ ALBUM
JAZZ GROUP
SOPRANO SAXOPHONE
COMPOSER

The High Life

By Dan Ouellette
PHOTO BY MARS BRESLOW

Any time Wayne Shorter settles in for a conversation, the listener should prepare for a cosmic loop that might cover a range of interstellar topics from black holes to UFOs. He's intent on looking beyond the planet's atmosphere, the solar system and into outer space.

While NASA's Voyager 1 spacecraft, launched in 1977, has left the heliosphere and is traveling some 11 billion miles away in the space between the stars (naturally he's excited about this), Shorter is here on Earth celebrating his 80th birthday year by delivering a bevy of worldwide performances and garnering a wealth of awards. This year, in the wake of his brilliant-meets-eclectic new album *Without A Net* (Blue Note), DownBeat's Critics Poll honored the saxophonist with awards in four categories: Jazz Artist, Jazz Album, Jazz Group (his namesake quartet) and Soprano Saxophone.

Now, DownBeat's Readers Poll has upped the ante to five trophies: Jazz Artist, Jazz Album, Jazz Group, Soprano Saxophone and Composer. While he's topped many categories throughout his career (including his first DownBeat Critics Poll victory in 1962 as New Star—Tenor Saxophone), Shorter still appreciates this latest round of approval.

Speaking on the phone from his Los Angeles home shortly after his birthday (Aug. 25), Shorter says, "The value of an individual is held in high esteem to me. With a readers poll like this, all the individuals come together. It's like being on stage. Some people—artists, actors—may get stage fright and feel nervous in their stomachs. But the reality is that everyone in the audience is an individual and they're looking at you one at a time."

In an essay on creativity that Shorter wrote for DownBeat in 1968, he noted, "It's hard to get away from voting or polls all the way, because, if you're going to play for an audience, the applause is the same thing in miniature size. Some people even consider applause as greater than a citation or trophy. Some musicians would deny it, but I know how they feel inside."

What the DownBeat polls also reveal to Shorter is that he's being honored for his evolution as an artist, not for slowly sinking in the sunset. "I'm still on the route," he says. "And I'm not fluffing it off. It's like salmon going upstream. Some musicians stop, they give up, they fall into some comfort zone. For some people, the music becomes a job. But the best time is to try to be on the creative side. Then we'll all have a singularity, and everyone gets five categories."

As for the big 8-0, how did Shorter usher it in? "I was told to lay low that day," he says with a laugh. "I was told to stay out of the way. Then at one point, I was told to walk backwards down the first two steps of the stairs to the outside deck. Then I turned around and there were all these tables like a big White House dinner. There was a huge buffet, and there was a giant screen."

Some 75 to 80 people attended the festivities, including guitarist Carlos Santana and

Wayne Shorter with
bassist John Patitucci



his wife, drummer Cindy Blackman Santana. “Everything was a surprise to me,” Shorter says.

Perhaps the biggest treat was the full program of movies shown, including clips from his favorite films (with stars like John Wayne and Humphrey Bogart voicing famous lines) followed by the 1948 British movie *The Red Shoes*, which is another one of the cinema buff’s favorites. “Everyone paid attention,” Shorter says. “And they all clapped at the end.”

Knowing that he could have easily laid low for a stretch after the bash, Shorter instead got ready for an even bigger party three evenings later: a mammoth, multifaceted Hollywood Bowl concert attended by 17,000 fans.

It featured performances by Sound Prints (a new Joe Lovano-Dave Douglas quintet that played new and classic Shorter tunes), a set of Shorter standards played by ACS (the brilliant trio of Geri Allen, Terri Lyne Carrington and Esperanza Spalding) and Shorter duetting with Herbie Hancock à la 1+1 for 10 minutes before settling in with his longtime quartet of Danilo Pérez, John Patitucci and Brian Blade. The chamber jazz wind quintet Imani Winds (which accompanied the leader on the masterwork track of *Without A Net*, “Pegasus,” recorded live at the Bowl for the CD) joined in later.

After the show, there wasn’t much time to rest. The next morning at 5, Shorter and Co. (minus Imani) were off to Red Butte Garden in Salt Lake City to perform a similar concert.

Shorter has recorded a large-scale version of “Pegasus” with the 36-piece Orpheus Chamber Orchestra as well as a new piece, “Lotus,” for his next Blue Note album, due in 2014. “Working like that brings a whole new dimension to the music,” he says. “We played at Carnegie Hall, and the next day we recorded nonstop.”

As a bonus to the disc, a graphic novel illustrated by Randy Duburke will reflect metaphorical images Shorter envisioned while working on the music.

“Wayne thinks in cinematic terms,” says Don Was, president of Blue Note. “I met him in 1997 when Wayne was recording a track on the Rolling Stones album *Bridges To Babylon* that I was producing. And Wayne said during the recording, let’s go back to the part where there’s running through the fields. And I realized he was talking about the bridge. But he was describing how the music felt to him. In a subsequent conversation with him when talking about the new orchestral recording, we decided to do this graphic novel.”

Without A Net is Shorter’s first disc on Blue Note since an 11-LP run from 1964–1970. As for why Was brought Shorter back to the Blue Note stable as his first signing, the producer says, “In short, Wayne is the greatest musician in the world. As a musician, the greatest challenge is to stay fresh, to continue to move forward and not rely on things that have worked in the past. I can’t think of a better example of that than Wayne, who contin-

ues to build on his previous work and never look back. He gets greater and greater over the passage of time.”

Shorter is pleased with the Blue Note reunion. “Don Was has the mind of a visionary,” he says. “He’s listening to what I want to do. But this isn’t a locked-in situation. I’m not locked in for life. We’re meeting half way, like we’re on a great big two-way boulevard. The creative process is wide open.”

“I’m still on the route,” says Shorter. “And I’m not fluffing it off.”

Shorter continues to find new avenues of exploration, including a collaboration with Spalding on the symphonic piece *Gaia*, a libretto to Shorter’s music that premiered in February with the Los Angeles Philharmonic at the Walt Disney Concert Hall and will be performed again with orchestras in Nashville, Detroit and Washington, D.C. (at the Kennedy Center).

Shorter has also collaborated with soprano Renée Fleming for the piece *Aurora* (based on Maya Angelou’s poem “The Rock Cries Out To Us Today”), which was performed in 2010 by the St. Louis Symphony Orchestra.

“It’s 15 minutes long,” he says. “I saw Renée recently and she wants to do it again at some time. But it takes some doing to move some of the [logistical] mountains first.”

Meanwhile, Shorter’s compositions are taking on lives of their own in the hands of other artists. Case in point: trumpeter-arranger David Weiss’ *Endangered Species: The Music Of Wayne Shorter* (Motéma), released on Aug. 13. Recorded live in New York at Dizzy’s Club Coca-Cola, the album features exhilarating arrangements of Shorter compositions from the full range of his career performed by Weiss’ 12-piece ensemble.

“Wayne’s compositions are great,” says Weiss. “He wrote seemingly normal songs that always had a twist to them. His compositions don’t go harmonically the way you’d think they’d go. For Art Blakey and Miles, Wayne wrote some of the most brilliant melodies in jazz.”

As for his heralded quartet that he founded in 2000, Shorter acknowledges that all the band members are busy with their own careers. But they are all on the same page, he says. “We’re involved in the whole human condition. The band goes beyond entertainment, musical boundaries—or the Grammys. You play and write for what you wish for. That’s what the band does.”

Shorter shifts the conversation about the band into the spiritual realm. “We’re trying to talk about eternity. There’s no such thing as being locked into something as if we were hijacked from the cradle. We have a lot of wiggle room where we can make it to the sea like turtles that have hatched.”

In 2005, when the Umbria Jazz Festival presented a jazz festival in Melbourne, Australia, Jason Moran found himself on stage with the Shorter quartet momentarily as a substitute for the previously engaged Pérez. He played for two evenings.

“It was the only time I played with him,” Moran says. “But that’s OK. I was happy to get the experience not once, but twice, and it was on the other side of the world. It was life-changing. At that time I was comping in a way to accompany the musicians I was playing with. It was like the background. But Wayne listens in a very different way. He wants to get inside that space that you just made. He was like lightning.”

Moran has had encounters with Shorter since. On one occasion, they discussed music Moran had written for Imani Winds. “Wayne told me, ‘I’ve heard that piece you wrote,’ and he started singing it,” Moran says. “And then in Montreal, as I was checking into my hotel, he saw me and said, ‘Where’s Fats Waller?’ He’s so aware. He has that same level of awareness on the bandstand and off.”

While the new album project and *Gaia* performances will keep Shorter busy next year, he is enjoying a little down time so that he can keep up with another one of his passions: reading.

He runs down a list of books he has read, ranging from Robert McCammon’s post-apocalyptic horror novel *Swan Song* and his *Speaks the Nightbird*, a tale of 17th century witchcraft in the Carolinas, to Gregory Benford and David Brin’s *Heart of the Comet*, a story about human space travelers living on a comet.

“I’ve also got books on Eisenhower, Truman and Kissinger that I want to read as time goes by,” Shorter says. “I have a room full of books. Some day when I stop touring and have the luxury of retiring, you can find me in the library.”

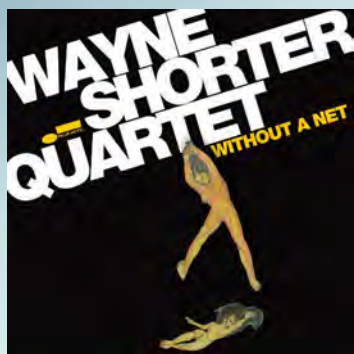
In the meantime, Shorter says he will continue to “master” his own life. “That’s the challenge for all individuals: to become the producer and director and actor of the movie of your life. It’s the ultimate eternal adventure. Death? I consider it temporary. That’s when we take off the uniform that no longer fits us and we become unendingly human. We’re not born caring about anyone else. We learn to care. And that’s what leads you to the high life.” 78



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1 Wayne Shorter Quartet, *Without A Net* (Blue Note) 870

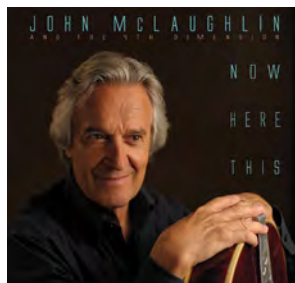
The veteran saxophonist and composer's first album in eight years—and his first Blue Note recording in 43 years—has taken the jazz world by storm.



Wayne Shorter



2 Keith Jarrett/Gary Peacock/Jack DeJohnette, *Somewhere* (ECM) 573
ECM celebrates the legendary trio's 30th anniversary with this live disc from Lucerne, Switzerland, recorded in July 2009, which bridges standards and improvisations at the highest level.



3 John McLaughlin and The 4th Dimension, *Now Here This* (Abstract Logic) 492
The 71-year-old British guitar hero and inspirational leader hasn't slowed down. Backed by his young band, The 4th Dimension, McLaughlin turns in a pulse-quickening outing—or "Mahavishnu deluxe," as McLaughlin put it in a DownBeat cover story.



Gary
Burton

4 Chick Corea/Gary Burton,
Hot House (Concord) 465

The pianist and vibraphonist bounce through a range of tunes pulled from different genres—pop, bossa nova, classical—and arrive at surprises and deep interplay on their most recent collaboration.



5 Branford Marsalis
Quartet, Four MFs Playin' Tunes (Marsalis) 438

With his hard-working quartet, the saxophonist references Sidney Bechet, Coleman Hawkins, John Coltrane, Sonny Rollins, Albert Ayler and Emily Dickinson—but still sounds like himself.



6 Pat Metheny,
Unity Band (Nonesuch) 420

This fine Metheny disc relies on the band's togetherness, but is also a showcase for the guitarist on his various axes—from nylon-string acoustic to guitar synth.



7 Darcy James Argue's
Secret Society, Brooklyn Babylon
(New Amsterdam) 363

The composer-conductor's second big band CD—about a Brooklyn carpenter who tries to build a carousel on the tallest tower on Earth—is honest, intimate and larger than life.



8 Kenny Garrett,
Seeds From The Underground
(Mack Avenue) 336

The saxophonist delivers a beautiful artistic statement full of muscle, grit, melody and charm. All 10 songs are Garrett originals, displaying his impressive writing skills.



9 Kurt Rosenwinkel,
Star Of Jupiter
(Wommusic) 330

Rosenwinkel's 10th album, a double-CD set, is a compelling summary of the guitarist's musical life: meditative, reflective and hot-grooved, exuding radiant energy and luminous transcendence.



10 Return To Forever,
The Mothership Returns
(Eagle Rock) 312

The recently recorded live two-CD, one-DVD package is a reunion of Chick Corea's fusion group, revisiting all the high points of what has been a curious history.

11 Anat Cohen, *Claroscuro* (Anzic).....306

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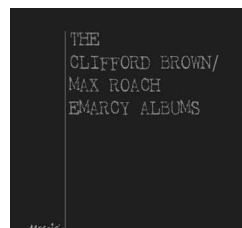
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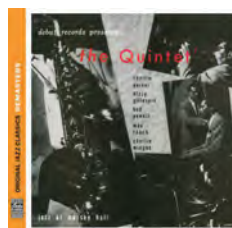
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1 Miles Davis Quintet, *Live In Europe 1969: The Bootleg Series Vol. 2* (Columbia/Legacy).....2,169

These July and November 1969 performances, recorded in Antibes, Stockholm and Berlin, bracket the August recording sessions of *Bitches Brew*. Davis' horn is intimate and lyrical but more often ripping and aggressive.



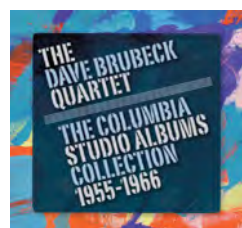
2 Clifford Brown & Max Roach, *The Clifford Brown & Max Roach EmArcy Albums* (Mosaic)1,212
Short-lived trumpeter Clifford Brown and renowned drummer Max Roach's quintet recordings are a rich study in mid-'50s hard-bop.



6 Charlie Parker, *The Quintet: Jazz At Massey Hall* (Original Jazz Classics)945
One the of the most celebrated bebop quintets of all time plays classics like "Hot House" and "Salt Peanuts" at Toronto's Massey Hall in 1953.



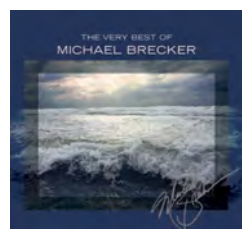
10 Keith Jarrett, *Sleeper* (ECM)..... 660
This two-CD recording from a 1979 concert in Tokyo moves from stormy to dreamy, with Jarrett indulging in improvisations that sound childlike and Herculean at the same time.



3 Dave Brubeck Quartet, *The Columbia Studio Albums Collection: 1955-1966* (Columbia/Legacy).....1,161
Brubeck signed to Columbia in 1954 and stayed with the label for 17 years, a period in which he became a jazz musician who belonged to the world.



7 Miles Davis, *Live At Montreux 1991* (DVD) (Eagle Rock)..... 840
This DVD, which captures a July 8, 1991, concert billed as "L'Événement" (The Event), with Quincy Jones conducting, is a trip down memory lane with re-orchestrated versions of Davis' work with Gil Evans.



4 Michael Brecker, *The Very Best Of Michael Brecker* (Verve Reissues).....1,155
Verve collects the best recordings of the late tenor saxophonist on this disc, including "Syzygy," "African Skies" and "Delta City Blues."



8 Charles Mingus, *The Jazz Workshop Concerts 1964-1965* (Mosaic) 810
Mosaic completes the musical picture of Mingus and his mid-'60s Jazz Workshop bands with seven discs of crucial concert recordings from 1964-'65.



5 Bill Evans, *Live At Art D'Lugoff's Top Of The Gate* (Resonance).....972
The pianist and what would become his longest-running trio—with bassist Eddie Gomez and drummer Marty Morell—are documented in two performances from this Greenwich Village venue in October 1968.



9 Louis Armstrong and The All Stars, *Satchmo At Symphony Hall* (Hip-O Select) 807
In 1947, Armstrong returned to the small group format that shaped his legend. This two-CD edition updates the original 1951 Decca release with new tunes like "St. James Infirmary."

- 11 Charles Mingus, *The Complete Columbia & RCA Album Collection* (Columbia/Legacy)585**
- 12 Jimi Hendrix, *People, Hell And Angels* (Legacy) 534**
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- 17 Muddy Waters & The Rolling Stones, *Live At The Checkerboard Lounge Chicago 1981* (DVD) (Eagle Rock)303**
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- 19 Muddy Waters, *You Shook Me: The Chess Masters, Vol. 3, 1958 To 1963* (Hip-O Select)264**
- 20 Gerry Mulligan Sextet, *Legends Live: Liederhalle Stuttgart, Nov. 22, 1977* (Jazzhaus)258**



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JAZZ AT LINCOLN
CENTER ORCHESTRA
BIG BAND

'Hear the Freedom'

By Bradley Bambarger
PHOTO BY FRANK STEWART

The Jazz at Lincoln Center Orchestra has evolved. And jazz fans recognize the fact, as made apparent by the group placing atop the Big Band category in the DownBeat Readers Poll for the first time in the orchestra's 25-year existence.

It's surprising that it has taken this long, given the band's high profile and that of its music director, trumpeter-composer Wynton Marsalis, winner of a Pulitzer Prize and nine Grammys. But even if the band's virtuosity was never in question, there were brickbats thrown at the Jazz at Lincoln Center organization and Marsalis early on—whether as part of lingering traditionalist versus avant-garde debates or inevitable professional jealousies.

But much of the hullabaloo has dissipated or seems outmoded now, as the organization's purview has broadened and deepened. Jazz at Lincoln Center is increasingly seen as a cultural force—a rising tide that lifts all boats. More to the point, the orchestra itself has finally come to be regarded as simply a fantastic and unique band, one that's not only enlivening jazz history but making some, too.

The orchestra that was originally convened by Marsalis to perform the music of Duke Ellington has developed into a group that covers a vast range of music, from Jelly Roll Morton to John Coltrane, from Ornette Coleman to Chick Corea. Moreover, the Jazz at Lincoln Center Orchestra (JLCO) now boasts multiple writers beyond Marsalis; every season, these composer-arrangers turn out new works for the band (such as multi-instrumentalist Ted Nash's impressionistic suite *Portrait In Seven Shades*) and fresh orchestrations of pieces that were not originally written for a big band (as with a batch of Ahmad Jamal tunes that kicked off this season). Additionally, the JLCO has initiated cross-cultural collab-





The Jazz at Lincoln Center Orchestra gathers for a portrait. Back row (from left): Walter Blanding, Ted Nash, Sherman Irby, Victor Goines, Joe Temperley. Middle row: Chris Crenshaw, Elliot Mason, Vincent Gardner. Front row: Dan Nimmer, Carlos Henriquez, Marcus Printup, Kenny Rampton, Ali Jackson. Seated front and center is trumpeter Wynton Marsalis, the orchestra's artistic director.

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orations with musicians from Spain, Brazil, Cuba and Ghana, as well as with top symphony orchestras and such exemplars of Americana traditions as Willie Nelson, Eric Clapton and Paul Simon. The JLCO performs a world of music—and has done so in some 400 cities in 35 countries on six continents.

Talking with Marsalis and members of the band, the feeling that’s reinforced time and again is a collective pride. From the top down, this pride is intertwined with a sense of duty—to the music, to each other and to the audience. And, characteristically for anything Marsalis-related, ambition is in the mix: In October, the 15-member JLCO embarked on a 16-city U.S. tour that saw it perform his *Abyssinian Mass* with a 70-voice choir in tow—a \$2 million production out to touch 30,000 listeners.

Corralled in his disarmingly modest office on a busy administrative day, Marsalis enthused over a project to release dozens of recordings over the next decade, as the orchestra taps its archive. He dials up the archive on his iPhone so he can listen to Nash’s arrangement of Coleman’s “Kaleidoscope.” Marsalis sings along to a solo—a musician to his Crescent City bones, even if he’s in a tie at his desk. Minutes later, he’s beating out rhythms on anything he can find to illustrate a rhythmic commonality between Eastern traditions and jazz, looking ahead to the band’s November collaboration with Pakistan’s Sachal Jazz Ensemble.

Marsalis—who topped the DownBeat Readers Poll in the Trumpet category for the seventh straight time this year (and 13 times before the current streak)—isn’t one to ruminate over the whys and wherefores of poll results. But he is eager to comment on the orchestra’s appeal: “This band plays more diverse music than any band has ever played. We’ve played Dizzy Gillespie’s big-band pieces and new arrangements of Blue Note music. We’ve performed original works with symphonic orchestras, and we’ve played street parades. We’ve played church music and played to silent films. We collaborated with African master Yacub Tetteh Addy for *Congo Square*. Our bassist, Carlos Henriquez, knows Latin music in a deep way, and he enables us to engage with that music on a serious level, too.”

Drummer Ali Jackson, who earned a degree in music composition at The New School for Jazz and Contemporary Music, joined the band in 2005. He underscored Marsalis’ point about the group’s unprecedented versatility: “The Mingus Big Band plays Mingus’ music. The Maria Schneider Orchestra plays Maria’s music. But we’ve played Mingus’ music *and* Maria’s music.”

Trombonist Vincent Gardner, who joined the orchestra in 2000 and writes for the band, has a theory about why DownBeat readers have come around, saying, “The music we do is getting more and more personal, and the audience is picking up on that. We have a lot of band members composing and arranging for the group. The orchestra really sounds like itself and no one else. Even when we’re playing the music of Ellington or Basie, we’re putting our own ideas on the music—people can hear the freedom.”

The JLCO has a prismatic quality, its sound taking on new colors depending on who’s writing for the band. “We have 10 arrangers who also compose original music,” Marsalis noted. “Has there ever been a band in jazz history with 10 arrangers, who all write in different styles? The style of Chris Crenshaw is different from the style of Sherman Irby, is different from the style of Marcus Printup, and so on.”

For his part, Gardner said, “We’re writing for the sound of the individuals in the orchestra—and these are true individuals, that’s a prerequisite for being in this band. Ted Nash plays every wind instrument great—even the piccolo. So when I arrange for the band, I know that I can write an important part for piccolo, giving the music a special tint. Sherman Irby loves our trombone section. So when he writes for the band, Sherman makes these intricate trombone parts, things that I’d never think to write even though I’m a trombonist.”

A primary ideal of the JLCO is that the big band represents America’s original, homegrown orchestral tradition; moreover, it’s a tradition that should be furthered. The group toured and made a beautiful recording of Nash’s *Portrait In Seven Shades*, released via the band’s own imprint in 2010. In January, the orchestra will premiere the 15-year member’s long-form

Presidential Suite, based on inspirational speeches by iconic world leaders. For those who think a big band is merely the vehicle for your grandfather and grandmother's dance music, Nash said, "As a composer, you're only limited by your imagination. To me, a big band can be swinging or grooving or spatial and free. I love it all—and this band can play it all, with dynamism, texture and depth."

Life in the JLCO has rarely been better, as members attest. It's not just the salaries and health benefits, which are uncommon advantages for a jazz musician. It's also the spirit of collegiality, of mutual challenge and learning from one another; it's a sophisticated hall for the band to call its own, with the support of a vibrant organization. But the bandleader knows that it wasn't always easy.

"We had up and down years—it's hard to get a big band up and keep it going," Marsalis recalled. "Getting guys who are used to playing small-group music to sacrifice solos and want to be part of a large ensemble, that was tough early on. This is not an era known for its selflessness, after all. Different personalities rub together, and you go through things. But, as our reedman Victor Goines says, 'If you think another band like this is just going to come along, you'll be disappointed.' It takes a long time to create something as good as this. Still, it's like a family. So we're close, but you may not like the way your brother takes the legs of the chicken every time. Or, you know, he likes to put his music on at night, and you like it to be quiet when you go to bed."

"But I'll tell you what I'm most proud of with this band," Marsalis added. "I'm usually the last in the group to leave a hall, and the person who presented that gig or the person cleaning up will almost always say something like, 'Man, you have the greatest group of people in your band.' These musicians know that you don't have to be dismissive of people to be great at something. They know to play their asses off and provide a service. There's a dedication to the listeners who come to see us."

Baritone saxophonist Joe Temperley has been in the orchestra since the start; at 84, he's its revered senior member. The Scotsman came to New York City in 1965, hitting the road with Woody Herman's band and myriad others after that. He has seen his share of bandleaders, good and not so good. And he insists that Marsalis is exemplary, with his egalitarian attitude filtering through the band.

"Wynton leads from *within* the band—he's not out front waving his arms," Temperley said. "His trumpet playing is without exception, of course, and he's an inspiring figure. But he has quite a sense of humor, too. And his way is not 'Do as I say.' It's 'Do as I do.' He doesn't live a separate life. He travels with the band, sleeps in the same hotel. A lot of bandleaders will have someone else rehearse the band, then maybe come in for the last 15 minutes. He's *always* there, even if we're only rehearsing 'The Star-Spangled Banner.'" 🎷

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'You Can Feel When It Works'

By Ted Panken
PHOTO BY MICHAEL JACKSON

Kurt Elling sat at the bar of a favored bistro near his Upper West Side apartment, sipping a beer, cool and relaxed in an untucked shirt, shorts and sandals. He hadn't shaved. Labor Day weekend was over, fall season looming, so, between bites of a crab salad, Elling related his forthcoming itinerary, beginning with a flight from New York to Amsterdam the next evening to rehearse with the Metropole Orchestra for a concert in Bremen. There, the 45-year-old singer, this year's top Male Vocalist in DownBeat's Critics and Readers Polls, would animate Michael Abene's arrangements of pan-Mediterranean repertoire—*fado* and tango, Neapolitan songs and *chansons*, gypsy music—that he originally generated in 2010 for a Jazz at Lincoln Center encounter with accordionist Richard Galliano.

In November, Elling would participate in an "American Voices" concert at the Kennedy Center for which soprano Renée Fleming had also convened luminaries Kim Burrell, Josh Groban, Alison Krauss, Norman Lewis and Dianne Reeves to perform with the National Symphony Orchestra. At December concerts in Vienna and Prague, he'd address charts by Bob Mintzer, with up-and-coming vocalist Vojtech Dyk.

Also in the pipeline was what Elling described as "a play with music," as yet untitled, with orchestrations contributed by British arranger Guy Barker. Furthermore, Elling was beginning to consider repertoire to present to a dozen arrangers who would each create a separate chart for a February collaboration in Dublin with Tommy Smith and the Scottish National Jazz Orchestra, his partners on a still-unreleased CD recorded last spring on which Randy Brecker, Dave Liebman and Joe Locke also played.

After mentioning the SNJO project, Elling sighed and covered his eyes. "I want to come through for Tommy with some new lyrics or tunes because I respect him so deeply as an artist and friend, and for myself because it's such a great opportunity," he said. "But having to think about it now is still another bifurcation of my mind. I've got to get that and the play done before I can move on to the next studio project. I'm a little buried."

He added that several of the 20 combo dates that flesh out the remainder of his fall and winter schedule would not include Laurence Hobgood, Elling's pianist and musical consigliere for two decades, who has become busy with numerous projects, including PoemJazz, with former U.S. Poet Laureate Robert Pinsky. "It's an opportunity to start reaching out to forge some other relationships in the piano chair," Elling said, noting he'd retained the services of Gary Versace for a week on The Jazz Cruise at the end of January. "It's going to bring a different complexion to whatever band I go out with, which is great. What I need more than anything now is rejuvenation. I'm fortunate to have a lot of dates,

probably more than I can handle. Hitting the road as hard as I have for as long as I have has been very rewarding, but it's been expensive on my constitution."

Elaborating on the costs of being a road warrior, Elling emphasized its impact on his creative process. "I did Europe-and-back five times from the beginning of the year until June 1. Japan, too. It got out of control. It doesn't affect my voice, but it wears me out. You're supposed to communicate this beautiful thing, and instead you're just trying not to fold. When I'm on the road, I tend to clam up, build a defense around myself to make it through the day, so when I get on stage I can give all my reserves to the audience and the band. Afterwards, you sign CDs until everybody's gone, you try to be professional and cool, make everybody happy. Then you go back to the hotel and you're alone again, and you've got to pull it together. It's not like you're Sinatra, with a valet who is going to press your suit. All the effort it takes to



Kurt Elling at the 2010
Chicago Jazz Festival

try to do it right detracts from my energy to write and be open to other things. Even to read. I tend to catch magazines and podcasts, very surface information. I'm still hoping that this fall will be the time to get my head screwed back on straight and dive down deep again."

Elling's penchant for presenting his musings on fundamental existential issues within the tropes of hardcore jazz expression is one reason why he has remained in the international spotlight since his 1995 Blue Note debut, *Close Your Eyes*, on which—as on later albums like *Man In The Air*, *Nightmoves* and *The Gate*—he mixed songbook standards, original poem-songs, lyrics to instrumental jazz standards à la Eddie Jefferson and Jon Hendricks, extended free-associative "rants" analogous to Jack Kerouac's "automatic writing" and vertiginous vocalese improvisations, all rendered with virtuoso chops, stagecraft and finesse.

His most recent CD, *1619 Broadway* (Concord), emanates from another file of activity. In a 2012 conversation, Elling cited the burdens of travel as a reason for deciding to shelve, perhaps temporarily, a project involving "heavy vocalese writing and jazz arranging" on music by Ornette Coleman, Wayne Shorter and Herbie Hancock. Instead, he presented a program of 11 songs conceived at the Brill Building, the colloquial name for the address referenced in the title, between 1934 (Al Dubin and Harry Warren's "I Only Have Eyes For You") and the late '70s (Paul Simon's "American Song").

"I wanted to come across with something that comes out of New York, but not your Cole Porter, American Songbook thing," said Elling, who moved east from Chicago in 2008. "My manager's office is near the Brill, and I thought I should investigate rockin' that material and see what would come from it."

Working closely with songwriter Philip Galdston and Hobgood, Elling culled material from a pan-generational cast of songwriters—among them, Lieber and Stoller ("On Broadway" and "Shoppin' For Clothes"), Cahn and Van Heusen ("Come Fly With Me"), Carole King ("So Far Away") and Burt Bacharach ("A House Is Not

A Home"). As he did on the 2001 release *Flirting With Twilight*, comprising songs associated with grandmasters like Billie Holiday, Bing Crosby, Nat "King" Cole and Frank Sinatra, and on *Dedicated To You*, his 2009 reimagining of the iconic Johnny Hartman-John Coltrane album, Elling embraced the terms of engagement by which these stylistic ancestors operated, transmuting the iconic repertoire into his own argot.

"I just try to do stuff I can get behind emotionally and believe," Elling said. "Maybe it's as much a matter of not doing things I don't have an idea for. I might want to do a tune, but if neither Laurence or I can figure something out, we probably won't do it. You can feel when it works. It's as much a matter of editing as it is the act of creating."

Still uncommitted to the theme of his next recording, Elling implied that it might interest him to cull episodes from his various 2013 orchestral events. "It would be nice, singing in a bunch of different languages," he said. "I probably sing at a different velocity in a room full of people. I didn't grow up singing with a microphone, and I'm very aware of the room's acoustics, how far the guy in the back row is from me. In the studio, you tend to pull back."

For all the pessimism that he projected when self-analyzing, Elling assessed his future with characteristic bravura and optimism. "I'm at a nice, fat hinge point, the age when you look back and look forward," he said. "You think about what you're supposed to be doing next, how you're going to pull it off, who you're going to work with, what does it really mean to you now. I don't have a specific strategy, other than to work through it and pay attention like I always do."

"I don't take these polls for granted. I'm grateful for them, because I know at a certain point, it won't be me. It will be a guy who's worked really hard, and I'll be tired, or not touring as much, or in the next stage of my career. I vividly remember being in the 10th row, digging on Mark Murphy or Jon Hendricks or Andy Bey. I say this without false modesty, but a healthy part of me thinks that as long as those guys are performing at all, any one of them should be at the top of the list." 🎷

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An Eminent Hipster Speaks

By Allen Morrison
PHOTO BY DANNY CLINCH

During the second season of the TV series “Breaking Bad,” in the episode titled “Down,” there is an amusing bit of father-son banter across the breakfast table. Fifty-year-old Walt is trying, with a notable lack of success, to bridge the generation gap musically with his teenage son, Walt Jr.

Walt: Got one—Steely Dan.

Walt Jr.: Uh, no.

Walt: Absolutely ... In terms of pure musicianship, I'd put them up against any current band you could name.

Walt Jr.: You wouldn't know any current bands.

Walt: Wait, I got another one—Boz Scaggs.

Walt Jr.: Whoever they are.

There were a lot of Walts—that is to say, music fans of a certain age—in the audience during the 2012 national tour of the “Dukes of September Rhythm Revue,” a group that included Steely Dan co-founder Donald Fagen, Michael McDonald and the aforementioned Scaggs. In Fagen's new book, *Eminent Hipsters* (Viking), which includes his diary of the Dukes' 2010 summer tour, he writes, “Mike, Boz and I are pretty old now and so is most of our audience. Tonight, though, the crowd looked so geriatric I was tempted to start calling out bingo numbers.”

Getting older is clearly on Fagen's mind. Speaking on the telephone from Memphis on a day off from Steely Dan's summer 2013 tour, he explains the “bingo” crack this way: “I was trying to be humorous. I'm really making fun of myself in a way: I'm just as old as they are. I'm basically looking at Xeroxes of myself out there. There is something funny about it.”

The affronts of advancing age have been a major theme of his songwriting at least since Steely Dan's 1980 hit “Hey Nineteen.” “When you get older,” he says, “you just see things in a different way, and you're more conscious of mortality, that's for sure. I had a lot of trouble with my rotator cuff. I had my gallbladder out. I've got trouble with my left foot—I'm like limping around,” he laughs. “Pieces of me fall off every once in a while, and I just pick them up off the sidewalk.”

Is Fagen really over the hill? Not according to DownBeat readers, who voted his fourth solo album, *Sunken Condos* (Reprise), Beyond Album of the Year. (The album got plenty of support from critics, too, taking second place in the same category in this year's DownBeat Critics Poll.)

In fact, Fagen is, creatively, enjoying a new lease on life, selling out arenas with his

songwriting partner Walter Becker as part of the revived Steely Dan, and embarking on a five-city lecture tour to support *Eminent Hipsters*. Many fans and critics regard *Sunken Condos* as Fagen's best solo album since his 1982 masterpiece, *The Nightfly*. The sound is spare, funky jazz-rock; meticulous grooves with a menagerie of unusual keyboards, as well as gorgeous vocals, crafty horn arranging and the occasional outstanding soloist, such as guitarist Kurt Rosenwinkel. The set contains some of Fagen's hookiest melodies since the Steely Dan classics *Aja* (1977) and *Gaucha* (1980).

Surely, the victory in DownBeat's poll must give Fagen some encouragement about his continued relevance, especially considering that many of the magazine's readers are young jazz musicians.

“I was surprised, actually,” he says. “The record sold pretty well, better than I expected, but I had no idea what kind of reception it would get.”

Younger fans also turned out for this summer's Steely Dan shows. Fagen says the band, which regrouped in 1993, has been drawing audiences of all ages, including young musicians, college students and parents with pre-teens.

Sunken Condos was co-produced by longtime Steely Dan trumpeter Michael Leonhart, a musical polymath who, in addition to playing trumpet and flugelhorn, co-arranged the horns and vocals (with Fagen), played a variety of vintage keyboards and synths, sang background vocals and served as lead engineer. Using the pseudonym Earl Cooke Jr., Leonhart also played drums on every track.

“I knew I wasn't there to replace Walter,” says Leonhart. “I was there to produce and to help Donald get his vision out. And he really gave me

carte blanche to try some things." Leonhart sees the new album as having "connective tissue" with Steely Dan material as well as Fagen's first solo album. "There's the sonic palette," he notes, "the sound of the bass and the drums, the tones on the guitar, the economy of the arrangements, the way the Prophet 5 doubles some of the lines in the horn section—that's straight out of the blueprint from late '70s Steely Dan into *The Nightfly*." Also like the earlier albums, the "live feel" is more studio-manufactured, a product of precise groove construction and layering.

Thematically, Fagen calls *Sunken Condos* a continuation of the exploration of mortality that infused his 2006 solo CD, *Morph The Cat* (Reprise), "but not quite as depressing as *Morph*, which was written in the wake of 9/11. I try to be honest. It's true of the work I do with Walter, too. We never try to be lifelong teenagers. So whatever our life is about, that's reflected in the songs."

Fagen's new book, *Eminent Hipsters*, is a collection of autobiographical sketches, interviews and appreciations of musicians who shaped his musical personality, including such disparate figures as New Orleans' Boswell Sisters, Henry Mancini, Ray Charles and Mort Fega, the all-night jazz DJ on New York's WEVD. A kind of down payment on a full autobiography, the book crackles with Fagen's cranky wit; it's also surprisingly sincere, providing a window through Fagen's sometimes ironic facade into his art and soul.

In a chapter titled "Class of '69," Fagen chronicles his adolescence and college years at Bard, from which he graduated as an English major. He describes himself in high school as "an intro-

verted jazz snob," "a first-tier nerd, and pitifully lonely." While the other kids were "attending sports events or knocking over gas stations," he writes, he was in his room reading magazines and science fiction, or sitting at the piano "copping licks off Red Garland records." In the same chapter, we also learn the real story behind "My Old School," and why Fagen and Becker said they were never going back to Annandale, although Fagen changed his mind in 1985 to accept an honorary doctorate. (Both Fagen and Becker were awarded honorary doctorates from Berklee College of Music in 2001.)

Of special note to jazz fans is his account of going to jazz clubs in the West Village, starting at age 12. Fagen was such a frequent presence at the Village Vanguard in the early '60s that legendary owner Max Gordon would seat him at a banquet near the drum kit, where he sipped Cokes while watching legends such as Charles Mingus and Earl "Fatha" Hines (see sidebar on page 55).

Considering how strongly influenced Fagen was by jazz and hipster culture, and his abundant talents as a jazz-rock composer, one wonders if he ever contemplated moving further into pure jazz. After he suffered from a period of self-described depression and panic attacks in the 1980s that led to creative paralysis, he eventually emerged with a move into soul and r&b as maestro of the New York Rock and Soul Revue, with Boz Scaggs and Phoebe Snow, among others.


"I still loved jazz harmony and many of its other qualities, but rhythmically I didn't know where to take it," he says. "I was kind of disappointed in a lot of the fusion experiments going

on at the time, and I also really enjoyed playing in an r&b rhythm section. When I was 17 and 18, I really got into Motown and the way the bass and drums interacted, and Southern soul music, and in the late '60s more funk like Sly & The Family Stone. I noticed I really enjoyed the role of the keyboard player in that situation. And I was never a fantastic jazz player—I have some skills, and they got better as I got older, but I never had the speed that most professional jazz players have."

Fagen is not an avid follower of the current jazz scene, saying he often feels that today's jazz is not saying anything that hadn't been said before in the '60s. "Back then there were a lot of what you might call postmodern players, who were playing with the old-fashioned [sounds] even back then. I may not have loved them, but there was something cool about it. Even Albert Ayler—although I found him hard to listen to on a sustained basis—there was some kernel of creativity about what he was doing. That sound that went back to the very beginning of jazz—New Orleans marching bands and stuff like that, which I found very interesting. I loved Ornette Coleman's early stuff, and certainly Eric Dolphy. I loved George Russell and the players he was using.

"There was all kinds of experimental stuff back then—to me it even went further than a lot of the stuff you hear today. I like Don Byron ... he's cool. I like Henry Threadgill ... but these guys are now not so young." He enthusiastically embraces the suggestion that, despite what some may think, these artists are still cutting-edge. "They are!" he says. "That's what I'm saying. Who's crazier than Albert Ayler?" Probably nobody, he agrees.

What Fagen really likes is "kind of old-fashioned, swinging jazz and hard-bop through 1964–'65," he says. "Just like with r&b, there was a generation of black artists whose experience coming out of the church gave them a certain attitude towards playing that I don't hear much anymore. I know there are thousands of great players out there; it's just that a lot of times I feel there's something missing. It's nobody's fault—it's just a culture change." Fagen feels a bit out of step with the times, which is often reflected in his lyrics. "It's like the high-tech culture; that's [also] something I can't really melt into. There's something post-human about it."

Although many critics credit Steely Dan with synthesizing a distinctive amalgam of jazz and r&b, Fagen is not sure how innovative they actually were. "I think of innovation as like Charlie Parker, or Stravinsky, or something like that. Of course, everything is a combination of past things, in a way. But there's a kind of magic transformation that makes for innovation—I don't know if we qualify in that regard. Yeah, I think we invented something—a kind of language that's derived largely from jazz and r&b that may be a little different. And especially combined with a kind of literary sensibility that went into the lyrics. But, frankly, that's not for me to decide." 



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Potent Prose

In this excerpt from Donald Fagen's new memoir, *Eminent Hipsters* (Viking), the vocalist and keyboardist reminisces about visiting jazz clubs in New York when he was a teenager, including the Village Vanguard.

Two of the most mind-blowing musicians I got to see at the Vanguard were both patriarchs of early jazz who were still active in the sixties. Earl "Fatha" Hines had been a member of Armstrong's original Hot Five and, during the thirties, had been the main attraction at Al Capone's Grand Terrace Ballroom in Chicago. As if that weren't enough, the band he'd led in the forties, the one that included Charlie Parker, Dizzy Gillespie, Gene Ammons and Wardell Gray, was the first big band to feature bebop players and arrangements. Hines's gold lamé jacket, legendary smile and many-ringed fingers had the same effect on me as I'm sure they had on the crowd at the Grand Terrace. And then he began to play. I pretty much knew what to expect: he still played clean and swinging. I suppose it was my romantic imagination, but the music seemed to be enhanced by a sonic glow, an aura earned on its journey across an ocean of time.

The same could be said of the music of Willie "The Lion" Smith. In the twenties and thirties, Willie had been one of the mighty virtuosos who developed Harlem "stride" piano. In the sixties, Willie was still sharp and strong, a past master who seemed to have walked straight from a Depression rent party into the present, complete with cocked derby, milk bottle glasses and clenched cigar. He'd worked up his act into a seminar in jazz history, alternating pieces from his repertoire with stories about the musical life of Harlem, the cutting contests, the gangsters and the nuances that defined the styles of his contemporaries James P. Johnson, Fats Waller, Luckey Roberts and Eubie Blake. He had a special affection for his protégé Duke Ellington, whose works he generously performed.

Claiming that his father was a Jewish gambler, Willie peppered his tales with Yiddishisms and made a point of wearing a Jewish star. Though the jive was fascinating, the real fun began when he commenced his abuse of the Steinway, his phenomenal left hand pumping like a locomotive as the right filigreed the melody. After knocking out his version of "Carolina Shout," Willie's comment was "Now that's what you call . . . real good." But he could be lyrical too, as he was on his own "Echoes of Spring."

One more thing about the tough, road-hardened African American entertainers from the twenties who had to be heard without the benefit of microphones, men like Willie, Earl Hines, Coleman Hawkins, Ellington's band: they could play *REALLY LOUD!*

Bill Evans at the Vanguard was always a gas. Those familiar only with his studio recordings don't realize what a spry, funky hard-charger he could be on "up" material in a live setting. When he played quirky tunes like "Little Lulu," he could be funny, too. Of course, even then, he rarely shifted out of that posture you see in photos, doubled over at the waist, head inside the piano as if trying to locate a rattly string. By the late seventies, I noticed that this quintessential modernist had developed an odd, loping shuffle in his right-hand lines, as if he was regressing to an antiquated rhythmic style dating back to Willie Smith's day. What was up with that?

In this excerpt, Fagen writes about a 2012 gig he played with the Dukes of September Rhythm Revue.

In a house where I'm able to hear some detail in the monitors, there's no better job than being in a good rhythm section. If it's jazz, there's more freedom, but juicy groove music has its own thing. Also, as the piano player, not to mention the bandleader, I'm not confined to always playing the same part, though that's fun too. When everything's working right, you become transfixed by the notes and chords and the beautiful spaces in between. In the center of it, with the drums, bass and guitar all around you, the earth falls away and it's just you and your crew creating this forward motion, this undeniable, magical stuff that can move ten thousand people to snap free of life's miseries and get up and dance and scream and feel just fine.

From *Eminent Hipsters* by Donald Fagen. Reprinted by arrangement with Viking, a member of Penguin Group (USA) LLC, A Penguin Random House Company. Copyright © Donald Fagen 2013




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Light Triumphs

By Aaron Cohen

PHOTO BY MICHAEL JACKSON

Anat Cohen was in the middle of packing for a tour of Brazil when she heard about her recent win in the DownBeat Readers Poll. (She has won the Clarinet category in this poll for four consecutive years.) Cohen has been to the South American country about a dozen times, and its music still informs her own work. This time, though, Cohen took a new composition to perform with the São Paulo orchestra Jazz Sinfônica. It's a waltz entitled "Teimosa."

"That word means 'stubborn,' and it's used for a woman," Cohen said over the phone from her home in New York. "On one of my trips to Brazil I just kept hearing that word a lot, so I decided to make a tribute to it—might as well celebrate it."

There's no need to ask if that's how Cohen sees herself. Determination is a requirement if one is going to work regularly as a clarinetist-saxophonist, run one's own label, tour constantly and win accolades for transforming traditional swing. Still, while her technique and style have brought Cohen comparisons to the likes of Benny Goodman and Artie Shaw, she hardly shares their reputedly difficult personalities.

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Take, for example, Cohen's democratic, but ultimately firm, ideas for band leading.

"I'm not into dictatorship, and I don't believe in just telling people what to play," Cohen said. "I can suggest to a drummer, 'Maybe you want to play this cymbal, instead of brushes.' It would be like if you invite someone to fix your TV and tell them what to do. It's their profession; that's what they dedicate their lives to. Unfortunately, I don't play all those instruments. So I like to hear people's suggestions of what things work. Sometimes we try it and discuss things. The bottom line is I decide if I like it or don't like it."

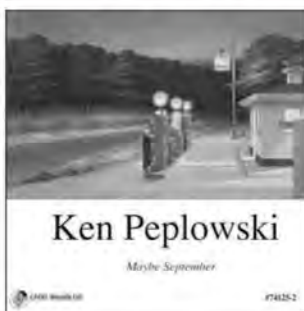
Trombonist Wycliffe Gordon noticed Cohen's positive outlook years ago. They first encountered each other in the Louis Armstrong Centennial Band shortly after she settled in New York in 1999. Their shared affinity for early jazz resulted in her collaborating with him on his 2011 Armstrong tribute, *Hello, Pops!* (Blues Back). In turn, he lent his horn and voice to a few tracks on her 2012 disc, *Claroscuro* (Anzic). While Gordon admires Cohen's expansive musical palette, the trombonist is more impressed with Cohen's attitude.

"Anat has something that's just great to be around," Gordon said. "She's an exemplar of the joy in music and life. Many musicians can play many styles, but don't dip into that side of themselves that connects to everyone else that's human. And many young musicians think it's great to be dark, introverted, away from people. I don't get it. You can express anger in your music—you don't have to be angry. She's the complete opposite: When she plays music, she dances and can't sit still."

This sentiment comes across on Cohen's disc from last year. "*Claroscuro*" is the Spanish version of the Italian word "*chiaroscuro*," the painting technique that creates contrast through emphasizing light and dark. While Cohen did not set out to make this tension the album's theme, those moods came across as she worked on the project. Ultimately, light wins.

"I was listening to songs like [Dr. Lonnie Smith's] 'As The World Weeps' where there's so much pain," Cohen said. "Then I'm listening to [Pixinguinha's] 'Um A Zero,' and I was like, 'Wait a second, this is extreme.' Even when we play [drummer Daniel Freedman's] 'All Brothers,' there's a beautiful West African rhythm, and then there's a free moment inside the song. And that free moment symbolizes all the pain in the world. But then you go out to brighter moments from that darkness. When the bass line starts you're back to that optimism."

Rhythmic and melodic themes from around the world have always been central for Cohen. While she continued packing for her Brazilian tour, that country's music becomes the focus of a conversation. She is especially emphatic about early 20th century choro, saying it led her to focus on the clarinet more than Goodman and Shaw's inspiration. Unlike jazz, choro abides to strict rules for its ensembles, and improvisation, if tolerated at all, remains limited. Choro tends to be quiet, and groups revolve around a clarinetist, flutist, guitarist and *cavaquinho* (small



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Portuguese guitar) player.

Cohen first encountered choro in Boston while studying at Berklee College of Music in the 1990s, and its challenges encouraged her role in New York's Choro Ensemble and its 2007 disc *Nosso Tempo* (Anzic). For a while, finding people to commit to the music was difficult, and that ensemble has dissolved. But this past summer, she jumped back into the music.

"You can't just come in, use your ears and blow solos over the songs," Cohen said. "You have to learn the melodies. It's like learning rag-time songs—there would be three parts, but many notes. You can't just come and play a solo. And there are very few cats brave enough to learn the songs."

"The Choro Ensemble dissolved about five years ago, the band spread around and the founder went back to Brazil. But once in a while we still get together and play for fun. Choro was out of my life as far as playing on a regular basis, but then August became my choro month. I did a week at 54 Below [a club in New York] and played it for a whole week. So I'm back in love with this music and ready to pursue it again."

That country's African-derived drumming traditions also inform Cohen's sole original on



MARK SHELTON

Claroscuro, "Kick Off." This piece is a low-key, percussive-driven segue between two Brazilian standards and might suggest a future direction for her own writing. She says she just has to find the time to do it all.

"One of the states when I'm happiest is when I write music," Cohen said. "When I have an idea that is born, then I go out of the house, I can't wait to go back and keep developing it. I finished a few compositions for this trip to Brazil. But to write I need a routine. If I'm home in New York for a while, I have something continuous. My center keeps moving, so when I get into a routine or two, I can write for a week. Then everything gets so chaotic. I'm not so good at maintaining the same routine no matter where I am. I'm influenced very easily by the moment."

Still, Cohen has kept a team around her that helps keep her grounded. While bassist Joe Martin is a relatively recent addition to her group, pianist Jason Lindner and Freedman recorded with her on *Poetica* (Anzic) in 2007 and continue to join her in the studio. Looking at her musical evolution from that disc to today, Cohen points to a stronger sense of patience.

"Every beat gets wider with the years," Cohen said. "The feeling that I have with the space inside



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chords involves the same harmonies and same rhythms, but there's more space in between each note somehow because I'm more relaxed, or not as anxious. It's like being less young. So I don't feel like I need to say everything all the time."

Cohen plays down the fact that she was the first Israeli musician to headline at the Village Vanguard, an engagement that was documented on *Clarinetwerk: Live At The Village Vanguard* (Anzic) in 2009. She's honored to have led a group at the prestigious Greenwich Village venue and applauds Israeli musicians who have since established careers in this country, but she doesn't see herself as having made any significant breakthrough.

"I don't see myself as a leader in this movement," Cohen said. "People before me have been in New York longer. Omer Avital has been there for years before me, and he's an incredible musician and constantly evolving; incorporating his roots with his jazz studies, a great inspiration, a great writer and an arranger. I feel a part of the Israeli community, and I feel extremely fortunate to be able play the Village Vanguard."

"Jazz education is fantastic in Israel, and I'm proud of all these young Israeli musicians, especially since it's getting harder and harder to come to New York and to be a musician. But people are coming and pursuing their dreams of getting better as musicians and learning about life. It's most apparent when you hang out at Small's. I always meet two or three other Israeli cats hanging out there. And in the West Village, I'll always bump into an Israeli, and it's nice to know they're there."

Cohen got together with her brothers, trumpeter Avishai and saxophonist Yuval, to record *Tightrope* (Anzic), released on Oct. 22. The title of this 3 Cohens disc refers to the risks that were inherent in the project, which features the three of them playing together without a rhythm section (although pianist Fred Hersch, drummer Johnathan Blake and bassist Christian McBride appear on different tracks). With their hectic touring schedules and homes in New York City and Israel, *Tightrope* also reconnects the siblings to their familial roots, and to one another.

"We don't have a rhythm section at home," Cohen said. "That's how we practice. We realized that we can do it, and it connects to teaching and doing workshops around the world where we take three other horn players and say, 'Play this tune.' You have to use all your skills for ideas for accompaniment, different vocabulary and rhythm, and have to be on top of things to make it clear. If you play a phrase that's not in the right place, you can throw the other musicians off and the whole thing collapses."

"It's a fragile and challenging situation, so we just like to do it. It's mostly standards, a few originals, all around three minutes each. Some of it is completely free—we call that 'conversations.' It makes me miss my brothers so much." 🎷

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Carrying the Torch

By Josef Woodard
PHOTO BY DEVIN DEHAVEN

When Poncho Sanchez answered the phone to discuss his victory in the Percussion category of the Readers Poll, he was appreciative and gracious, but not overly surprised. He was sitting in his office, at home in Whittier, Calif., taking stock of the DownBeat poll plaques on his wall—adding up to 10, and counting.

“I’ve kind of been involved for a little while,” the 62-year-old Latin jazz percussionist and bandleader said with a laugh, and more than a touch of understatement. “I’ve been doing this a long time.”

In fact, Sanchez’s track record as the guiding force of the Latin jazz band with perhaps the steadiest and most consistent reputation on the scene places him in a lofty place among living artists. Did he have any idea that the Poncho Sanchez Latin Jazz Band would have such legs, such amazing longevity?

“No,” he laughs. When he started his project more than three decades ago, it was a sideline endeavor, pursued only in the cracks of what he saw as an ideal musical gig: as percussionist in his hero Cal Tjader’s band, starting in 1975. “Being in Cal Tjader’s band was my dream come true. I would have played with Cal Tjader for the rest of my life.”

Born in Texas but raised in the Los Angeles-area city of Norwalk, Calif., Sanchez was the youngest of 11 children, so his musical tastes were informed by his siblings’ record collections. He started out playing and singing in r&b and rock bands, for the wedding and high school dance circuit, but found his calling upon teaching himself timbales and congas. Then he was deeply lured into the Latin jazz cause.

“In those days, Latin jazz wasn’t that big, especially in Norwalk,” he recalled. “Everybody—all my friends in high school—was into Jimi Hendrix, Cream and rock bands. Then there were bands like Blood, Sweat & Tears and Chicago, really hot groups that leaned a little more towards jazz influences.

“But all this time, I was playing records by Tito Puente, Cal Tjader, Machito, Count Basie, John Coltrane, Miles Davis. I had all those records, because my older brothers and sisters liked that music. It was an uphill battle to get some of my friends my age to like that music.

But little by little, I pulled people in by showing them jazz records: Art Blakey and the Jazz Messengers, Cal Tjader and stuff like that. That’s how it grew in Norwalk.”

Sanchez’s core desire to spread the gospel of Latin jazz, to carry the torch of a style that has been a strong undercurrent in jazz history for more than half a century, expands to the international forum.

“I like to think that Latin jazz has gained and grown throughout the world because of the Poncho Sanchez band,” he said. “I’ve had this band for 33 years now, and we’ve taken Latin jazz all over the world. We’ve played for the king of Thailand, and traveled to New Zealand, to Caracas, Venezuela, Puerto Rico. You name it, we’ve played there, and we play strictly Latin jazz.

“Of course, my heroes—Mongo Santamaria, Cal Tjader, Tito Puente, Machito, all them cats—they were the pioneers. They’re still my heroes. They passed on, and I still carry the torch today.”

There are history lessons tucked into many of Sanchez’s 30-plus Concord releases, as on 2011’s *Chano y Dizzy* (Concord Picante), a collaboration with trumpeter Terence Blanchard that pays tribute to the historic meeting of a master Cuban musician and an open-minded American jazz trumpeter.

“I’m very proud to say that Latin jazz is ours,” Sanchez said. “It is American music. I was born in Laredo, Texas. Anyone in the United States should be proud that jazz, and Latin jazz, is our music. It was born right here in the United States of America. Latin jazz was born and created, basically, when Dizzy Gillespie met Chano Pozo. Of course, Chano Pozo was the great conga drummer, dancer, arranger and writer from Cuba. That was the birth of Latin jazz in this country, in the late ’40s. Chano Pozo was only on the scene here for two years, and look at the impact he left.”

One of the historical and personal notes on last year’s diverse album *Live In Hollywood* (Concord Picante), was a dedication to the late, underrated arranger-composer Clare Fischer, in the form of Fischer’s standard “Morning.” (Fischer had just died before the live date.) Sanchez said, “I played with Clare Fischer in Cal Tjader’s band, and we became very good friends. Clare helped me a great deal. He was a beautiful man, and of course, a harmonic genius.”

Sanchez’s musical saga continues, as he prepares to hit the studio to record a John Coltrane tribute, and then, with luck and funding, a recording of a symphonic project his group has performed live many times.

A strong musician and a centering force in his ensemble, Sanchez’s larger career role has been to help maintain and protect the Latin jazz tradition. “I’m proud,” he says. “I’m an American. That’s our music, man. That’s our history. Let’s celebrate it. Let’s let everybody know it’s ours.

“To me, it couldn’t be better. You put the sophistication of the harmonies, the melodies of traditional jazz and you get the rhythm, the flavor, the dances of Latin music. You put those two things together, and that’s Latin jazz, man, some of the best music in the world.”



COMPLETE RESULTS

READERS POLL
COMPLETE
RESULTS

HALL OF FAME

PAT METHENY 786

B.B. King	735
Hank Mobley	666
Bob Brookmeyer	657
John McLaughlin	645
Marian McPartland	576
Phil Woods	546
Jim Hall	532
Jack DeJohnette	524
Les Paul	486
Benny Golson	477
Wynton Marsalis	462
Mel Tormé	441
Lee Konitz	435
James Moody	420
George Benson	390
Carmen McRae	369
Shirley Horn	357
Tito Puente	354
Sam Rivers	345
Toots Thielemans	330
Charles Lloyd	327
Jimmy Heath	324
Don Cherry	315
Anthony Braxton	309

JAZZ ARTIST

WAYNE SHORTER 1,290

Chick Corea	588
Esperanza Spalding	588
Sonny Rollins	582
Diana Krall	564
Keith Jarrett	540
Pat Metheny	537
John McLaughlin	519
Chris Potter	474
Brad Mehldau	471
Dave Brubeck	452
Christian McBride	435
George Duke	405
Wynton Marsalis	393
Kurt Elling	379
Bill Frisell	366
Charles Lloyd	345
Gregory Porter	345
Robert Glasper	333
Kenny Barron	312
Joe Lovano	312

JAZZ GROUP

WAYNE SHORTER QUARTET 957

Keith Jarrett Standards Trio	708
Pat Metheny Unity Band	669
Brad Mehldau Trio	453
The Bad Plus	402
Esperanza Spalding's Radio Music Society	387
Christian McBride & Inside Straight	375
Charles Lloyd Quartet	372
Wynton Marsalis Quintet	372
Yellowjackets	336
Joe Lovano Us Five	327
Branford Marsalis Quartet	324
Kneebody	323
Return To Forever IV	303
Sonny Rollins Quintet	297
Brian Blade Fellowship	288
Tom Harrell Quintet	282
Ahmad Jamal Trio	282
Dave Brubeck Quartet	274
Trombone Shorty & Orleans Avenue	273

BIG BAND

JAZZ AT LINCOLN CENTER ORCHESTRA 1,353

Maria Schneider Orchestra	1,320
Darcy James Argue's Secret Society	1,179
Count Basie Orchestra	1,104
Mingus Big Band	888
Clayton-Hamilton Jazz Orchestra	765
Christian McBride Big Band	705
Dizzy Gillespie All-Star Big Band	654
Dave Holland Big Band	630
SFJAZZ Collective	612
Gordon Goodwin's Big Phat Band	528
Village Vanguard Orchestra	524
Roy Hargrove Big Band	480
John Hollenbeck Large Ensemble	465
Bob Mintzer Big Band	432
Sun Ra Arkestra	429

WDR Big Band	372
Frankfurt Radio Big Band	360
Carla Bley Big Band	357
Orrin Evans' Captain Black Big Band	348

TRUMPET

WYNTON MARSALIS 1,608

Roy Hargrove	1,176
Ambrose Akinmusire	1,020
Terence Blanchard	993
Tom Harrell	963
Dave Douglas	849
Arturo Sandoval	786
Randy Brecker	669
Chris Botti	552
Ingrid Jensen	549
Terell Stafford	465
Christian Scott (Christian Scott aTunde Adjuah)	462
Avishai Cohen	432
Wadada Leo Smith	420
Nicholas Payton	408
Ralph Alessi	402

Robin Eubanks	1,026
Steve Turre	840
Conrad Herwig	594
Slide Hampton	582
Steve Davis	516
Michael Dease	465
Delfeayo Marsalis	462
Alan Ferber	453
Ray Anderson	393
Roswell Rudd	363
Wayne Wallace	333
Frank Lacy	327
Gianluca Petrella	315
Luis Bonilla	291
Julian Priester	288
Jim Pugh	288
Andy Martin	285

SOPRANO SAXOPHONE

WAYNE SHORTER 3,501

Branford Marsalis	1,872
Dave Liebman	1,167
Joshua Redman	879
Chris Potter	874



Tomasz Stanko	348
Enrico Rava	306
Kenny Wheeler	306
Paolo Fresu	303

TROMBONE

TROMBONE SHORTY 1,791

Wycliffe Gordon	1,647
Curtis Fuller	1,053

Kenny Garrett	735
Ravi Coltrane	684
Anat Cohen	657
Joe Lovano	611
Steve Wilson	498
Evan Parker	408
Jimmy Greene	396
Jane Ira Bloom	384
Lee Konitz	372



BARITONE SAXOPHONE

GARY SMULYAN 2,115

James Carter	1,842
Ronnie Cuber	1,035
Scott Robinson	687
Hamiet Bluiett	657
John Surman	642
Claire Daly	558
Tim Berne	524
Mats Gustafsson	492
Howard Johnson	426
Paula Henderson	420
Stephen Kupka	330
Jason Marshall	309
Vinny Golia	303
Aaron Lington	261
Charlie Kohlase	258
Brian Landrus	246
Greg Tardy	228
Lauren Sevan	222
Fred Ho	213
Josh Sinton	213

CLARINET

ANAT COHEN 3,060

Paquito D'Rivera	1,752
Eddie Daniels	1,317
Don Byron	1,248
Ken Peplowski	864
Victor Goines	582
Chris Speed	444
Louis Sclavis	363
Ben Goldberg	351
Michael Moore	261
Oscar Noriega	240
Ken Vandermark	240
Marty Ehrlich	237
Gianluigi Trovesi	213
François Houle	210
Beth Custer	192
Rudi Mahall	186
Nailor "Proveta" Azevedo	171
Dr. Michael White	168
Perry Robinson	159

FLUTE

HUBERT LAWS 1,818

Charles Lloyd	1,224
Nicole Mitchell	1,188
Frank Wess	1,014
Dave Liebman	798
Lew Tabackin	684
Henry Threadgill	627
Dave Valentin	603
Ted Nash	531
Steve Wilson	489

Jane Bunnett	459
Anne Drummond	423
Holly Hofmann	402
James Spaulding	369
Roscoe Mitchell	351
James Newton	321
Ira Sullivan	306
Sam Most	273
Ali Ryerson	264
Magic Malik	255

PIANO

KEITH JARRETT 1,146

Brad Mehldau	1,116
Herbie Hancock	1,113
Chick Corea	1,095
Mulgrew Miller	1,044
Vijay Iyer	576
Kenny Barron	573
McCoy Tyner	540
Fred Hersch	489
Craig Taborn	483
Jason Moran	453
Hiromi	441
Ahmad Jamal	435
Dave Brubeck	419
Robert Glasper	378
Danilo Pérez	351
Monty Alexander	339
Geri Allen	336
Gerald Clayton	327
Benny Green	285



KEYBOARD

HERBIE HANCOCK 2,823

Chick Corea	2,428
George Duke	1,565
Robert Glasper	1,008
Craig Taborn	966
Larry Goldings	567
Adam Benjamin	552
Hiromi	543
John Medeski	522
Lyle Mays	492

James Carter	369
Roscoe Mitchell	297
Sam Newsome	288
Jane Bunnett	255
Donny McCaslin	222
Tony Malaby	210

Tia Fuller	321
Tim Berne	315
Steve Coleman	312

TENOR SAXOPHONE

SONNY ROLLINS 1,647

Chris Potter	1,488
Wayne Shorter	1,347
Joe Lovano	1,137
Joshua Redman	1,050
Branford Marsalis	867
Charles Lloyd	594
Eric Alexander	570
Donny McCaslin	375
Mark Turner	366
Jan Garbarek	342
Ernie Watts	342
Harry Allen	327
Houston Person	327
Pharoah Sanders	309
Jimmy Heath	306
Von Freeman	303
Tony Malaby	279
Kirk Whalum	279
James Carter	276

ALTO SAXOPHONE

KENNY GARRETT 1,425

Phil Woods	1,293
Ornette Coleman	915
Lee Konitz	873
Miguel Zenón	792
David Sanborn	732
Rudresh Mahanthappa	699
Paquito D'Rivera	612
Grace Kelly	543
David Binney	480
Steve Wilson	402
Greg Abate	399
François Carrier	390
John Zorn	381
Dick Oatts	375
Donald Harrison	345
Anthony Braxton	321



Lionel Loueke	435
Bucky Pizzarelli	423
John Abercrombie	402
Ben Monder	372
Marc Ribot	333
Dave Stryker	333
Larry Coryell	327
Mike Stern	327

BASS

CHRISTIAN MCBRIDE 2,220

Ron Carter	1,461
Esperanza Spalding	1,311
Dave Holland	999
Stanley Clarke	858
Charlie Haden	780
John Patitucci	681
Larry Grenadier	492
Linda Oh	492
John Clayton	423
Avishai Cohen	402
Rufus Reid	393
Gary Peacock	384
Victor Wooten	312
William Parker	285
Ben Williams	246
Omer Avital	237
George Mraz	237
Drew Gress	234
Michael Formanek	225

ELECTRIC BASS

STANLEY CLARKE 1,620

Marcus Miller	1,425
Esperanza Spalding	1,293
Christian McBride	1,284
Victor Wooten	1,227
John Patitucci	1,002
Steve Swallow	981
Tim Lefebvre	531
Richard Bona	483
Derrick Hodge	438
Meshell Ndegeocello	363
Stephen "Thundercat" Bruner	342
Jack Bruce	309
Tony Levin	300
Jimmy Haslip	279
James Genus	276
Pino Palladino	276
Bob Cranshaw	270
Jeff Berlin	267
Avishai Cohen	267

VIOLIN

REGINA CARTER 3,126

Jean-Luc Ponty	2,466
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Mark Feldman	801
Jenny Scheinman	783
Mark O'Connor	669
Zach Brock	600
Sarah Caswell	525
Aaron Weinstein	507
Mat Maneri	480
Didier Lockwood	447
John Blake	405
Jerry Goodman	396
Svend Asmussen	321
Eyvind Kang	288
Michal Urbaniak	279
Carla Kihlstedt	258
Susie Hansen	255
Christian Howes	255
Jason Kao Hwang	243
Mads Tolling	192

DRUMS

JACK DEJOHNETTE 1,593

Brian Blade	1,242
Steve Gadd	999
Roy Haynes	903
Jeff Hamilton	600
Antonio Sanchez	543
Eric Harland	537
Lewis Nash	534
Jeff "Tain" Watts	522
Matt Wilson	489
Peter Erskine	477
Vinnie Colaiuta	396
Billy Hart	390
Cindy Blackman Santana	321
Dave Weckl	315
Bill Stewart	303
Joey Baron	282
Joe La Barbera	261
Mark Guiliana	255
Tyshawn Sorey	252



Eddie Palmieri	450	Melvin Rhyne	384
Jason Lindner	363	Brian Auger	375
Uri Caine	354	Tony Monaco	351
Geoffrey Keezer	345	Amina Claudine Myers	324
Gary Husband	300	Wayne Horvitz	291
Gary Versace	291	Chester Thompson	279
Django Bates	258	Rhoda Scott	276
Patrice Rushen	216	Chris Foreman	213
Matthew Shipp	198	Jared Gold	195
Sam Yahel	198		

ORGAN

JOEY DEFRANCESCO 3,627

Dr. Lonnie Smith	1,818
Larry Goldings	1,566
Booker T. Jones	1,089
John Medeski	897
Gary Versace	822
Carla Bley	666
Sam Yahel	510
Craig Taborn	459
Barbara Dennerlein	447
Mike LeDonne	447

GUITAR

PAT METHENY 2,019

Bill Frisell	1,164
Kurt Rosenwinkel	936
Jim Hall	903
John McLaughlin	903
John Scofield	756
John Pizzarelli	603
Russell Malone	576
Mary Halvorson	504
Pat Martino	474
Julian Lage	465
Peter Bernstein	459

VIBES

GARY BURTON	3,399
Bobby Hutcherson	1,848
Stefon Harris	1,752
Joe Locke	1,233
Warren Wolf	801
Steve Nelson	789
Jason Marsalis	534
Mike Mainieri	531
Terry Gibbs	498
Jason Adasiewicz	459
Steve Hobbs	408
Jim Hart	321
Chris Dingman	282
Matt Moran	279
Dave Samuels	264
Mulatu Astatke	255
Kenny Wollesen	241
Peter Appleyard	222
Hendrik Meurkens	210
Joe Chambers	171

PERCUSSION

PONCHO SANCHEZ	1,449
Airto Moreira	996
Zakir Hussain	918
Trilok Gurtu	738
Sheila E.	717
Dan Weiss	633
Cyro Baptista	540
Bobby Sanabria	519
Naná Vasconcelos	453
Giovanni Hidalgo	423
Marilyn Mazur	399
Mino Cinelu	396
Pedro Martinez	390
Manolo Badrena	330
Pete Escovedo	324
Han Bennink	309
Hamid Drake	300
Jerry González	291
Rogério Boccato	270
John Santos	270

MISCELLANEOUS INSTRUMENT

BÉLA FLECK (BANJO)	1,752
Toots Thielemans (harmonica)	1,635
Joe Lovano (autochrome)	642
James Carter (bass saxophone)	528
Gary Versace (accordion)	519
David Murray (bass clarinet) ...	510
Scott Robinson (bass saxophone)	480
Richard Galliano (accordion) ...	432
Grégoire Maret (harmonica)	417

Wycliffe Gordon (tuba)	390
Steve Turre (shells)	378
Rabih Abou-Khalil (oud)	354
Chris Thile (mandolin)	351
Howard Johnson (tuba)	342
Colin Stetson (bass saxophone) ..	297
Howard Levy (harmonica)	291
Dino Saluzzi (bandoneón)	288
Anouar Brahem (oud)	282
Erik Friedlander (cello)	276
Hendrik Meurkens (harmonica)	273

FEMALE VOCALIST

DIANA KRALL	1,797
Esperanza Spalding	1,586
Gretchen Parlato	1,053
Cassandra Wilson	1,026
Dianne Reeves	966
Dee Dee Bridgewater	837
Roberta Gambarini	483
Luciana Souza	465
Karrin Allyson	441
Sheila Jordan	423
Madeleine Peyroux	423
Cécile McLorin Salvant	381
Melody Gardot	351
Jackie Ryan	339
Diane Schuur	336
Tierney Sutton	327
Roseanna Vitro	315
Kate McGarry	279
Claudia Acuña	270
Patricia Barber	270

MALE VOCALIST

KURT ELLING	2,832
Tony Bennett	1,818
Bobby McFerrin	1,782
Gregory Porter	1,665
Theo Bleckmann	837
Michael Bublé	810
John Pizzarelli	624
Mose Allison	564
Andy Bey	465
Mark Murphy	465
Jon Hendricks	414
Kevin Mahogany	387
José James	357
Freddy Cole	333
Kenny Washington	330
Giacomo Gates	315
Dhafer Youssef	264
Jamie Cullum	252
Frank D'Rone	252
Curtis Stigers	222

COMPOSER

WAYNE SHORTER	1,392
Maria Schneider	1,134
Pat Metheny	1,083
Chick Corea	990
Benny Golson	678
Wynton Marsalis	588
Terence Blanchard	570
Darcy James Argue	459
Robert Glasper	447
Tom Harrell	444
Bill Frisell	407

ARRANGER

MARIA SCHNEIDER	1,134
Wynton Marsalis	1,011
Bill Holman	618
Dave Holland	615
Darcy James Argue	600
Christian McBride	576
Gordon Goodwin	510
Bob Mintzer	504
Vince Mendoza	501
Carla Bley	489
Gil Goldstein	483



John Zorn	405	John Hollenbeck	477
Dave Holland	366	John Clayton	474
Vijay Iyer	366	Jim McNeely	441
Carla Bley	363	Gerald Wilson	402
John Hollenbeck	321	Butch Morris	399
Gerald Wilson	279	John Zorn	387
Ornette Coleman	276	Allen Toussaint	372
Jimmy Heath	270	Terri Lyne Carrington	357
Wadada Leo Smith	270	Laurence Hobgood	294

RECORD LABEL

BLUE NOTE	2,445
ECM.....	1,707
Concord.....	603
Nonesuch.....	441
Abstract Logic.....	390
Criss Cross Jazz.....	384
Mosaic.....	381
Origin.....	378
Mack Avenue.....	375
Verve.....	363
Clean Feed.....	354
Motéma.....	327
Sunnyside.....	300
HighNote.....	288
ACT.....	258
SmallsLIVE.....	255
Greenleaf Music.....	219
Pi.....	219
ArtistShare.....	216
Tzadik.....	210
Marsalis Music.....	171
Telarc.....	171
Truth Revolution.....	153
Delmark.....	150
Columbia Legacy.....	141

BLUES ARTIST OR GROUP

B.B. KING	2,081
Buddy Guy.....	1,380
Eric Clapton.....	1,125
Dr. John.....	1,125
Tedeschi Trucks Band.....	1,095

Taj Mahal.....	657
The Black Keys.....	639
Joe Bonamassa.....	627
Robert Cray.....	540
Keb Mo.....	534
James Blood Ulmer.....	492
Gary Clark Jr.....	453
Otis Taylor.....	354
Bettye LaVette.....	348
Carolina Chocolate Drops.....	324
Charlie Musselwhite.....	279
Marcia Ball.....	273
Steve Cropper.....	213
Duke Robillard.....	204
Shemekia Copeland.....	201

BLUES ALBUM

DR. JOHN, LOCKED DOWN (NONESUCH)	1,530
Etta James, Live At Montreux 1993 (DVD) (Eagle Rock)	1,464
Buddy Guy, Live At Legends (RCA)	1,356
Tedeschi Trucks Band, Live: Everybody's Talkin' (Sony Masterworks)	990
Bonnie Raitt, Slipstream (Redwing)	924
Joe Bonamassa, Driving Towards The Daylight (J&R Adventures)	672
Gary Clark Jr., Blak And Blu (Warner Bros.)	669
Robert Cray, Nothin' But Love (Mascot)	651

Ben Harper with Charlie Musselwhite, Get Up! (Stax)	603
Boz Scaggs, Memphis (429)	519
ZZ Top, La Futura (Universal Republic)	390
Jack White, Blunderbuss (Third Man/Columbia)	387
Otis Taylor, My World Is Gone (Telarc)	375
Shemekia Copeland, 33 1/3 (Telarc)	303
Jon Cleary, Occapella (FHQ)	159
Smokin' Joe Kubek & Bnois King, Close To The Bone: Unplugged (Delta Groove)	147
David Hidalgo/Mato Nanji/Luther Dickinson, 3 Skulls And The Truth (Blues Bureau International)	129
Kelly Joe Phelps, Brother Sinner And The Whale (Black Hen)	120
Billy Boy Arnold, Billy Boy Arnold Sings Big Bill Broonzy (Electro-Fi)	114
Michael "Iron Man" Burks, Show Of Strength (Alligator)	114

BEYOND ARTIST OR GROUP

ROBERT GLASPER EXPERIMENT	1,032
Jeff Beck.....	900
Norah Jones.....	681
Tom Waits.....	402
The Roots.....	396
Alabama Shakes.....	378
Tedeschi Trucks Band.....	372

Aretha Franklin.....	354
Dr. John.....	339
Paul McCartney.....	327
Medeski Martin & Wood.....	321
Peter Gabriel.....	309
Dave Matthews Band.....	309
Radiohead.....	306
Erykah Badu.....	303
Björk.....	300
Neil Young & Crazy Horse.....	291
Bob Dylan.....	273
Meshell Ndegeocello.....	267
Leonard Cohen.....	252

BEYOND ALBUM

DONALD FAGEN, SUNKEN CONDOS (REPRISE)	1,301
Norah Jones, Little Broken Hearts (Blue Note)	1,296
Bob Dylan, Tempest (Columbia)	774
David Bowie, The Next Day (Columbia)	765
Alabama Shakes, Boys & Girls (ATO)	636
Melody Gardot, The Absence (Verve)	579
José James, No Beginning No End (Blue Note)	573
David Byrne & St. Vincent, Love This Giant (4AD)	564
Neil Young & Crazy Horse, Americana (Reprise)	549
Mumford & Sons, Babel (Glassnote/Sony RED)	546
Bobby Womack, The Bravest Man In The Universe (XL)	417
Flying Lotus, Until The Quiet Comes (Warp)	402
Neil Young & Crazy Horse, Psychedelic Pill (Reprise)	381
Fiona Apple, The Idler Wheel... (Epic).....	366
Patti Smith, Banga (Columbia)	330
Jack White, Blunderbuss (Third Man)	288
Frank Ocean, Channel Orange (Def Jam)	279
The Lumineers, The Lumineers (Dualtone)	234
Dirty Projectors, Swing Lo Magellan (Domino)	219
Kendrick Lamar, Good Kid, m.A.A.d City (Interscope)	207





FRIDAY **NOV 22**
8:00

JOSHUA REDMAN *saxophones*
AARON GOLDBERG *piano*
REUBEN ROGERS *bass*
GREGORY HUTCHINSON *drums*

JOSHUA

REDMAN

QUARTET

MUHAL RICHARD ABRAMS

piano


"When the conversation ensues about who is carrying on the great tradition of jazz musicianship today...if **Joshua Redman**'s name does not come up, the conversation is not worth having" (*JamBase*). The versatile saxophonist appears in a program inspired by his latest album of ballads, *Walking Shadows*, and by this band of longtime collaborators that bring out the highest level of musicianship in each other. Chicago-born **Muhali Richard Abrams** opens with his trademark blend of classical, jazz and experimental music.



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with these artists doing featured showcases!



T.K. Blue
"A Warm Embrace"

New Release Jan. 13, 2014
Blujazz/JAJA

"Growing up on Long Island, prepping at NYU and Jazzmobile, touring and recording with Abdullah Ibrahim, nearly three decades enveloped in the global adventures of Randy Weston (succeeding Melba Liston as Weston's arranger), living the Parisian life for several fruitful years, teaching at Long Island University (where he runs the jazz program at their LIU-Post campus), and the myriad sessions he's made, one builds a deep network of affiliations."

Willard Jenkins
Co-author of Randy Weston's autobiography "African Rhythms"



Great Voices of Harlem
"Soulful Journey"

Featuring Gregory Porter, Mansur Scott,
Donald Smith & Paul Zauner's Blue Brass

New Release Jan. 13, 2014
PAO/Blujazz

Grammy Nominee 2011 Gregory Porter, "All About Jazz" One of Best Albums 2010 placer Mansur Scott and the legendary "Soul of Harlem" Donald Smith form a legend of its own with this special vocal collaboration supported by their beloved friend and trombonist Paul Zauner and his voluminous, breath-taking Blue Brass band.



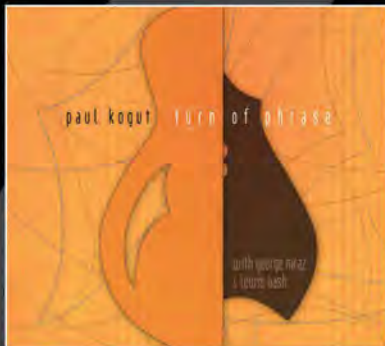
Moutin Factory Quintet
"Lucky People"

Plus Loin

"... the powerhouse of brothers Francois and Louis Moutin's group has quickly established itself as one of the most creative new bands of the decade"

Jennifer Odell
Downbeat-November 2010

Francois Moutin and Louis Moutin, the twins of Jazz, are coming up with a new project, the Moutin Factory Quintet, a renewed sound and inspiration. They take advantage of the unique strength of their twinhood and have fun catalyzing the emulsion of energies. A new group is born. The album Lucky People is the founding milestone of this creation.



Paul Kogut
"Turn of Phrase"
with George Mraz and Lewis Nash

Blujazz

"Here's the main thing to know about Paul Kogut's Turn Of Phrase: you won't hear a better guitar-trio album this year."

Neil Tesser
ChicagoMusic.Org, author of The Playboy Guide to Jazz

"Paul Kogut's outstanding third CD, a trio date with the unbeatable rhythm team of George Mraz and Lewis Nash, will hopefully generate wider recognition for this polished guitarist. Lovers of jazz guitar owe it to themselves to hear this CD."

Scott Albin
Jazz Times Community



Doug MacDonald
"ReORGANized Quartet"

Blujazz

A journeyman in the best sense of the word, Los Angeles-based jazz guitarist Doug MacDonald exhibits an easy, old school, blues-tinged sense of swing that recalls such straight ahead influences as Kenny Burrell and Barney Kessel. This time out, MacDonald returns to the organ group setting that he explored on 1997's Organ-izing (which featured big-toned tenor great Plas Johnson and organist Art Hillery). And the results are scintillating.

Bill Milkowski
jazz critic for Jazz Times



Jazz Violinist Diane Delin
"Offerings for a Peaceable Season"

Blujazz Re-Release — a timeless classic

Offerings for a Peaceable Season was selected by National Public Radio to be among the top ten seasonal cds in jazz. Diane has been voted a "Rising Star" by Downbeat Magazine's Critic's Poll three times (2008, 2007 & 2005), and has received such comments as: "Her elegance and expertise are always obvious," Jazz Times Magazine, and "Delin produces improvisations of considerable style and unmistakable integrity," LA Times. The Chicago Sun-Times remarks, "Her playing has a toughness and stringency to go with its elegance and verve," and Boston's jazz critic Fred Bouchard adds, "She's really a fine player with exquisite taste."

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

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REVIEWS

VIJAY IYER & MIKE LADD
HOLDING IT DOWN:
THE VETERANS' DREAMS PROJECT

WITH MAURICE DECAUL & LYNN HILL

Vijay Iyer & Mike Ladd *Holding It Down: The Veterans' Dreams Project*

PI 49

★★★★

A project of social realism—or social surrealism, as is the direction these dreamworks sometimes veer—is a delicate, difficult-to-critique undertaking. The first and most important criterion is that of seriousness and depth of engagement, and on both counts *Holding It Down* is unassailable. Pianist and composer Vijay Iyer and lyricist Mike Ladd's setting of autobiographical poetry by U.S. veterans of Iraq and Afghanistan (all veterans of color) is anything but shallow, and it shies away from sensationalism as a means of creating drama.

About half of the lyrics were written by two vets, Maurice Decaul and Lynn Hill. Ladd scribed the rest of the text, based on interviews with soldiers, and he gives convincing recitation, nothing

stagnant or artificial in his delivery. Pamela Z's "Mess Hall" moves the other direction, layering multiple voices and the sounds of clinking silverware, a funny, 1980s-ish performance art coda for the whole program. The vets' stories are naturally intense, often startling and moving. Using dreams as a way of exploring the phantasmagoria of war is smart—in places, it's difficult to know whether the traumatic events recounted were experienced while asleep or awake, dreamt or lived. "When I dream," says Hill, "I dream of normalcy."

Iyer, recently awarded the MacArthur Fellowship, composed the music to serve the words. He's always been interested in repetitive devices, and here they work as backdrops, rarely turning into songs, per se. On "Patton," music

takes over for a while, with cellist Okkyung Lee and Iyer improvising the track out. The synthetic basis of much of the music makes good sense: Hovering between genres, with intimations of hip-hop and metal, the music has a uniquely Iyer-ian character while opening onto a believable contemporary soundscape. —John Corbett

Holding It Down: The Veterans' Dreams Project: Here: Derelict Poetry; Capacity; Walking With The Duppy; There Is A Man Slouching In The Stairway; My Fire; On Patrol; Dream Of An Ex-Ranger; Name; Costume; Tormented Star Of Morning; Patton; Shush; REM Killer; Requiem For An Insomniac; Dreams In Color; Mess Hall. (70:12)

Personnel: Vijay Iyer, piano; Fender Rhodes, programming, live electronics; Mike Ladd, vocals, analog synthesizer; Maurice Decaul (2, 7, 13, 15); Lynn Hill (3, 8, 9, 16); Guillermo E. Brown (2, 6, 7, 11–15); Pamela Z, vocals with live processing (1, 5, 7, 8, 14, 15, 17); Liberty Ellman, guitar; Okkyung Lee, cello; Kassa Overall, drums.

Ordering info: pircordings.com

Vijay Iyer (left) and Mike Ladd



Dave King Trucking Company *Adopted Highway*

SUNNYSIDE 1371

★★★★

Dave King, best known as the drummer in the indie jazz trio The Bad Plus (as well as Happy Apple), puts jazz-rock in play again with his Trucking Company quintet, mixing aggressive, industrial scronk with a healthy dose of humor and composable architecture. Crucial to the proceedings is Happy Apple guitarist Erik Fratzke, who offers atonal, single-note solos, menacing fuzz, plinky atmospherics and tolling electronics. Tenor saxophonists Chris Speed and Brandon Wozniak, often playing in blunt unison, bring a

soldierly gravity and momentum. “Ice Princess” is a circular, obsessive 7/4 tune that swings over Adam Linz’s throbbing bass.

On the quieter side, and equally compelling, is the long track “This Is A Non-Lecture,” which Linz starts with mysterious thrumming that becomes a heartbeat, giving way to what sounds like a gong, only to be engulfed in billowing clouds of electronic sound. The jaunty “Dolly Jo And Ben Jay” zigzags through a long, Tim Berne-ish line, offering a fresh take on free-bop.

There’s a lot of playing with time—speeding up and slowing down, saxes going slow while the guitar goes fast, asymmetrical rhythms—unsurprising in a drummer-led band. On “Do You Live In A Star City,” a slow-mo sax unison coasts over an explosively sprung bass figure. The combination of free-improvised solos within a structured web suggests electric Ornette Coleman, the mixture of humor and frenzy, a kinship with Mostly Other People Do The Killing, but the music sounds nothing like Prime Time or MOPDTK.

These guys sound like themselves. They’re joyous and original—precious commodities these days—and their Trucking Company hauls some heavy freight.

—Paul de Barros

Adopted Highway: I Will Live Next To The Wrecking Yard; Dolly Jo And Ben Jay; Ice Princess; Do You Live In A Star City?; When In North Dakota; This Is A Non-Lecture; Bronsonesque. (46:32)

Personnel: Dave King, drums, cymbals; Erik Fratzke, electric guitar; Adam Linz, bass; Chris Speed, Brandon Wozniak, tenor saxophones.

Ordering info: sunnysiderecords.com



Linda Oh *Sun Pictures*

GREENLEAF 1032

★★★★½

Every time I chance upon bassist Linda Oh in performance—with the Joe Lovano And Dave Douglas Quintet or Marcus Strickland’s quartet—it’s impossible not to notice how she’s nudging things forward. That’s one of a bassist’s roles, of course, but you focus on Oh because of the grace she brings to that very physical job. Her lines float in the air. On her third album as a leader, this chiseled balance between thrust and lyricism becomes even more pronounced. You don’t realize how ardently several of these pieces are simmering until they’re actually boiling over.

Leading a quartet with sax and guitar up front, the New York bassist makes a case for measured movements being as combustible as more aggressive gestures. Point your ear a certain way, and “Footfall” might sound like a Frisell ditty for a moment or two. But as the group breaks into a stride, the action sparks. Drummer Ted Poor sustains a fluid motion even though he’s using a series of chops and rattles to get the job done. Guitarist James Muller moves from cloudy chords to pointed licks to spilling lines with a percussionist’s determination. Tenor player Ben Wendel responds with a roaming adventure loaded with action. But subtlety reigns. By the time the piece concludes, you wonder how it got started in the first place.

The agitation of “Blue Over Gold” is a bit more evident. Using a minimal pattern that sounds like a Steve Reich fever dream, Oh has her charges milk the tension of repetition while looking for all sorts of avenues where release would be welcome.

Perhaps the most attractive piece is opener “Shutterspeed Dreams,” which collapses a chunk of the music made for the session (recorded at Columbia University’s WKCR studios) and remixed into a compelling reverie. As it unfolds, you can’t tell up from down, even though its design logic is staring you dead in the eye. That’s Oh—nudging things forward again.

—Jim Macnie

Sun Pictures: Shutterspeed Dreams; Polyphonic HMI; Footfall; Blue Over Gold; Yoda; Terminal 3; 10 Minutes Till Closing. (46:57)

Personnel: Linda Oh, bass; Ben Wendel, tenor saxophone; James Muller, guitar; Ted Poor, drums.

Ordering info: greenleafmusic.com

Marc Cary Focus Trio *Four Directions*

MOTÉMA 130

★★★★

Marc Cary may not open this CD very auspiciously, but he fills it out nicely and closes big with a dense flurry of thrusts, parries and keyboard swordplay. In between is a mostly eager and often percussive trio with a strong rhythmic undertow beneath a sometimes bulky and crowded superstructure, lightened along the way by a lean flight of fluff and buoyancy. While there is often a churning, bass-driven rhythmic motion in place, the mix wisely downplays drummer Sameer Gupta, who is constantly felt but never overwhelms. In a crowded field of piano trios, Cary is a solid and versatile journeyman talent, but not a breakout voice.

Opening track “Todi Blues” begins as a brooding veil of electronic anxiety well fitted for a dystopian film score. It then moves into a throbbing shuffle that anchors much white noise. Once behind us, the heavy electronics are largely abandoned and there are moments of lightness, like “Waltz Betty Waltz,” which showcases Cary’s restrained touch rather than his knockout punch.

The more curt and opaque interludes tempt one to invoke the phrase once obligatory in any Dave Brubeck write-up: “heavy handed.” But



Brubeck prevailed, and Cary, despite his hammering rhythmic emphasis, is tasteful in lacing it together with a smart linear stylishness.

“Open Baby” is the most spacious of the pieces. The music hangs in the air like the hovering, slow-motion vapors of artfully exhaled cigarette smoke, attractive but ambiguous in its ghostly drift. The two bassists play off of one another in a soft and muted collaboration. Overall, a well-structured but not quite exceptional trio.

—John McDonough

Four Directions: Todi Blues; Waltz Betty Waltz; He Who Hops Around; Open Baby; Tanktified; Boom; Ready Or Not; Spectrum; Indigenous; Outside My Window. (63:03)

Personnel: Marc Cary, piano; Burniss Earl Travis II (1–6, 8–10), Rashaan Carter (1, 4, 7, 9) bass; Sameer Gupta, drums, tabla.

Ordering info: motema.com

The Hot Box

Critics	John McDonough	John Corbett	Jim Macnie	Paul de Barros
Vijay Iyer & Mike Ladd <i>Holding It Down</i>	★★	★★★★	★★★★	★★★★½
Dave King Trucking Company <i>Adopted Highway</i>	★★★★½	★★★★½	★★★★	★★★★
Marc Cary Focus Trio <i>Four Directions</i>	★★★	★★★	★★★★½	★★½
Linda Oh <i>Sun Pictures</i>	★★★	★★★★	★★★★½	★★

Critics' Comments

Vijay Iyer & Mike Ladd, *Holding It Down: The Veterans' Dreams Project*

If the goal is to put the listener in the head of the soldiers, cut directly to "Capacity" and check the testimony about "unclear details and shaky intel." Chilling. Important narratives, inventive backdrops. —Jim Macnie

So much jazz feels connected to a bygone era, it's refreshing to hear a project that deals with something going on in our world—in this case, post-traumatic stress disorder brought on by the nightmare of war. Ladd has a great feel for the spoken word, though Lynn Hill, by contrast, sounds a bit stilted. Iyer underscores with an appropriately nervous tension. A timely, haunting project. —Paul de Barros

Anti-war hip-hop agitprop served with an absurdist theatricality comes close to summarizing this gray and dingy recitation, whose heart and mind are in a better place than its voice. The drone of the "poetry" conveys a generic gloom, which is all Iyer's left to work with. Poor platform for a useful message. —John McDonough

Dave King Trucking Company, *Adopted Highway*

A brash, rocking quintet that catches King's pugnacious cracks and crashes along with the space in which they're played—nicely recorded. The two tenors are the principal point team, but Fratzke's slithering lines inject a kind of gritty, upper Midwestern expressionism. "Non-Lecture" is a refuge of calm; "Dolly Jo," jaunty and brisk. —John McDonough

Music made at the delta of various post-'60s rock and jazz lineages. The drummer brings to the fore some of his talented Minneapolis pals, a generous and well-deserved move. Interesting insertion of Speed's more genteel persona into the burly fraternity, which cultivates a Midwestern roughneck swagger. —John Corbett

I'm a fool for the pummel King brings to most of the action here. His kind of physicality operates on a moment-to-moment basis, so a clobber can be followed by a caress. That makes this edge-of-your-seat music, especially when the ballads glance both left and right. —Jim Macnie

Marc Cary Focus Trio, *Four Directions*

Not completely convinced by the mix of acoustic and electric, and in Cary's case prefer the former, where the pianist shows real personality. The three fusionoid tracks feel overly familiar. But in all cases it's a spry unit with a united sense of purpose. —John Corbett

I'll take the sublime acoustic interaction over the dreamy electric stuff, especially when the dreamy electric stuff turns momentarily cheesy thanks to certain synth settings. That said, the textural changeups on this disc plant a flag for breadth, a sure Cary calling card. —Jim Macnie

Though Cary careens between acoustic and electronic keyboards, there is a unity of sheer density in either context and in the blunt, thudding, hip-hop influenced sound of the bass and drums. This is dark, driving, percussive, obsessive music in a tradition that stretches from Bud Powell to McCoy Tyner, but could use a little more air between its ribs. —Paul de Barros

Linda Oh, *Sun Pictures*

Love James Muller's lithe guitar lines and Oh's warm, brown tone, especially on the slow "Terminal 3." But the herky-jerky, broken-record repetitions and sudden left turns on the up numbers feel forced and sophomoric. The opener, a noisy remix of the scrapbook-concept tunes that follow, is impenetrable. —Paul de Barros

In the spaces that separate one fine player's voice from another these days, none is smaller than that between bass players. So Oh owes much to her colleagues in defining this CD. They build on her bass lines with a smart, skilled but unsurprising interaction, and show (on "Gold") what can be done with just an E and F-sharp. —John McDonough

Sweet, light touch on this program, not exactly delicate but buoyant and translucent. Oh is a big presence on all cuts without clearing space for herself; she's a capable writer, but it's her forceful playing that grounds the group. Surprise move to put the remix up front—betrays an inquisitive sensibility. —John Corbett

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—DAN BILAWSKI/ALL ABOUT JAZZ

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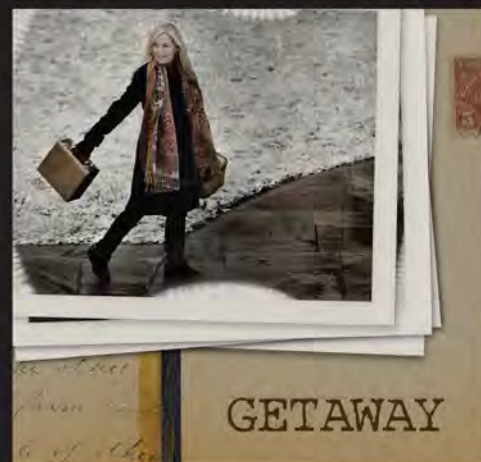
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"Un gioioso, solido swing...eleganza, lirismo e ritmicità." —ALL ABOUT JAZZ ITALIA

"Tradition exprimée avec des moyens modernes." —RADIO FRANCE MUSIQUE

"It's truly amazing to explore these three and their exploits in the studio, tendering dramatic richness." —KARL STOBER/EJAZZ NEWS

"A painter of sound." —KEN FRANCKLING/JAZZ NOTES



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Chick Corea *The Vigil*

STRETCH/CONCORD JAZZ 34578

★★★★½

From the Latin-tinged opening bars of “Galaxy 32 Star 4,” you might believe Chick Corea’s *The Vigil* retreats his gymnastic Elektric Band concept. And the cover art—Corea in Gothic plate armor sitting astride a snorting stallion—might stir expectations of *Romantic Warrior II*. But this is one of Corea’s best groups in decades, a lithe band of meticulous yet heated improvisers who scale his compositional heights with balletic grace. The keyboard virtuoso is back in Fender Rhodes form (via the Yamaha Motif XF8) and recalling his best records: *Light As A Feather*, *The Leprechaun* and the free-jazz think piece *A.R.C.* The grounded yet kinetic drummer Marcus Gilmore and soulful saxophonist Tim Garland frame Corea’s muse in dense shades with precise degrees of tension, dynamics and spiraling interplay. This band can play, but their collective soul shines. —Ken Micallef

The Vigil: Galaxy 32 Star 4; Planet Chia; Portals To Forever; Royalty; Outside Of Space; Pledge For Peace; Legacy. (77:21)

Personnel: Chick Corea, Yamaha CFIIIS Concert Grand Piano, Motif XF8, Moog Voyager; Tim Garland, tenor, soprano saxophones, bass clarinet, flute; Charles Altura, electric, acoustic guitars; Hadrien Feraud, bass; Marcus Gilmore, drums; Pernell Saturnino, percussion (1–3); Gayle Moran Corea, vocals (5); Stanley Clarke, bass (6); Ravi Coltrane, saxophone (6).

Ordering info: concordmusicgroup.com



Fred Hersch And Julian Lage *Free Flying*

PALMETTO 2168

★★★★★

This one will have you turning back to the 1962 Bill Evans/Jim Hall Blue Note classic *Undercurrent*, or for that matter Hersch’s own collaboration with Bill Frisell, *Songs We Know*. But let’s leave it at that for comparisons.

Except to say that again we have a piano and guitar duo album featuring two profoundly lyrical players with vast chops and imagination. There is little of the typical solo-and-accompaniment here—neither player simply comps chords or plays rhythm. Instead, there’s a constant exchange of ideas, sometimes expressed as classic counterpoint, at other times as contrasting rhythmic and melodic figures.

Hersch’s opener, “Song Without Words #4: Duet,” is fast and fleet, like a Bach invention for four hands, piano and guitar running along in tandem on the theme, creating a rich contrapuntal tapestry. After this, there are more standard song forms—like Hersch’s “Down Home (For Bill Frisell),” or even Sam Rivers’ “Beatrice.” Elsewhere, you can also hear plenty of cat-and-mouse with scraps of melody, even call-and-response riffing (Hersch’s “Stealthiness,” “Monk’s Dream”).

The disc is a relentless, excited dialogue. Hersch’s title track (for Egberto Gismonti) begins with a breathtakingly fast piano-guitar unison statement of the theme. Hersch’s left hand softly comps chords, then both players spin off into a swirling double helix of lines. Even on the relatively relaxed tempo of Hersch’s “Gravity’s Pull (For Mary Jo Salter),” where Lage takes an extended solo, Hersch’s accompaniment is an unflagging series of harmonic and rhythmic variations against the guitar line. Some might argue that the album is too busy, but that would just be nitpicking. Playing at this high a level rewards endless re-listening. —Jon Garelick

Free Flying: Song Without Words #4: Duet; Down Home (For Bill Frisell); Heartland (For Art Lange); Free Flying (For Egberto Gismonti); Beatrice; Song Without Words #3: Tango; Stealthiness (For Jim Hall); Gravity’s Pull (For Mary Jo Salter); Monk’s Dream. (52:53)

Personnel: Fred Hersch, piano; Julian Lage, guitar.

Ordering info: palmetto-records.com



Carla Bley/ Andy Sheppard/ Steve Swallow *Trios*

ECM 2287

★★★★★

From her leggy-cigarette-girl-meets-boy-genius entrée into jazz through her many years at the helm of her ruggedly independent orchestra, Carla Bley can appear to be prototypically American. Listening to trio renditions of some of her best-known compositions, however, it is impossible not to recognize the strong influence that Europe has had on the composer. The heartache and fragility of her melodies are often shrouded by humor or implied chaos; here, those qualities are on direct view.

Giving herself fully to the direction of producer Manfred Eicher for—somewhat unbelievably—her ECM debut as a leader, Bley repurposes some works for trio, while others are heard in unusual context. Regardless of the approach, the result allows light to illuminate unfamiliar curves and crevices in these well-worn pieces.

The stark beauty of the lead track, “Utviklingssang,” is striking. Andy Sheppard’s tentative lead line strains and hangs like a lover’s anguished cry above Bley’s measured piano and Steve Swallow’s warm bass tone. The interplay between Sheppard’s wispy tenor and Swallow’s round, high-pitched playing is even more pronounced on the center section of “Les Trois Lapons,” another emotional peak. Even “Vashkar”—known in either its 1963 Paul Bley Trio guise, as an amped-up Tony Williams’ Lifetime fusion excursion or in gossamer-light duet by Swallow and Gary Burton—takes on a melancholy hue here, although Swallow’s bass line is insistent and swinging.

It’s the song with the saddest title, “The Girl Who Cried Champagne,” that bounces the brightest, picking up after Bley’s solo, Ellington-like introduction to caper playfully. —James Hale

Trios: Utviklingssang; Vashkar; Les Trois Lapons (D’Après Henri Matisse); Wildlife; The Girl Who Cried Champagne. (56:14)

Personnel: Carla Bley, piano; Andy Sheppard, soprano, tenor saxophones; Steve Swallow, bass.

Ordering info: ecmrecords.com



Alexis Cuadrado *A Lorca Soundscape*

SUNNYSIDE 4015

★★★★★

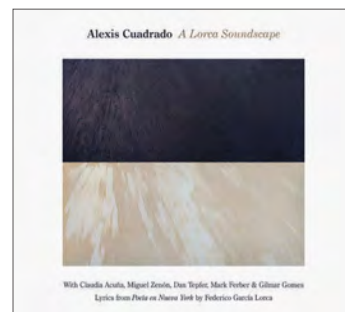
The Spanish poet Federico Garcia Lorca came to New York in 1929, documenting his experience in a book of poems titled *Poet of New York*. Setting some of that book’s poetry to music and enlisting the help of Claudia Acuña, Miguel Zenón, Dan Tepfer and Mark Ferber, bassist Alexis Cuadrado has created a unique and dynamic album.

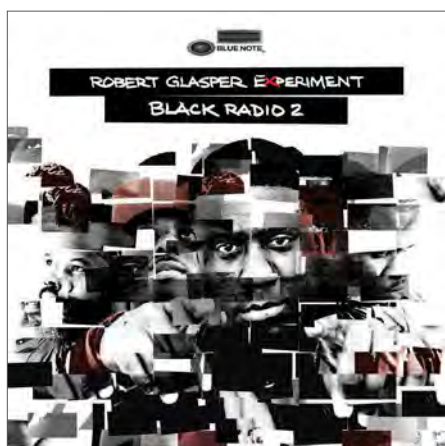
Cuadrado changes grooves, tempos and meters for different sections of the poems. “Norma y Paraíso” includes a tango groove, an uptempo jazz waltz, a burning 4/4 and a brisk samba. The standout cut is “New York (Oficina y Denuncia).” Acuña moves between rapid eighth notes and longer lyrical phrases, while Zenón and Tepfer share a whirlwind line. The track is dense and a touch chaotic. Here, there are moments of darkness, frustration, distress—and, at times, beauty. —Chris Robinson

A Lorca Soundscape: Vuelta de Paseo; Norma y Paraíso - El Rey de Harlem; Asesinato (Dos Voces de Madrugada en Riverside Drive); Danza de la Muerte; La Aurora; New York (Oficina y Denuncia); Vals en las Ramas. (49:32)

Personnel: Alexis Cuadrado, bass, bombo legüero (1, 4), cajón, palmas, vocals (4); Claudia Acuña, vocals; Miguel Zenón, alto saxophone; Dan Tepfer, piano; Mark Ferber, drums; Gilmar Gomes, percussion (3, 4).

Ordering info: sunnysiderecords.com





Robert Glasper Experiment *Black Radio 2*

BLUE NOTE 00602537433834

★★★★½

Robert Glasper continues to forge ahead with his successful, genre-smashing *Black Radio* project, a socio-political manifesto in which he challenges the status quo of both mainstream urban and jazz radio.

For the sequel to 2012's *Black Radio*, which featured guest spots from Erykah Badu and Meshell Ndegeocello and earned Glasper the Grammy for best r&b album, the pianist-composer again recruits a wealth of guest vocalists and rappers including Norah Jones, Lalah Hathaway, Common, Brandy, Jill Scott and Snoop Dogg. The appearance of guest stars here feels almost heavy-handed, but Glasper balances the revolving door of the vocalists with the unity of his excellent band, the Robert Glasper Experiment, which sounds as cohesive as ever, even with Mark Colenburg's recent replacement of longtime drummer Chris Dave.

Black Radio 2 shows Glasper tightening up his songwriting as he tucks his impressionistic piano improvisations and accompaniments even deeper inside the songs. He also gives his singers plenty of melodic material to work with.

It's been years since former New Jack Swing songstress Brandy has sounded as vivacious as she does on the snapping "What Are We Doing," on which her raspy alto meshes superbly with Glasper's glowing Fender Rhodes and Derrick Hodges' buttery bass lines. Norah Jones' soothing voice comes alive on the sunny "Let It Ride," against Colenburg's skittering drums and Glasper's floating improvisations.

Black Radio featured covers of Sade's "Cherish The Day" and Nirvana's "Smells Like Teen Spirit." This edition comes with only one cover song: Stevie Wonder's "Jesus Children Of America." Here, Glasper employs Hathaway's graceful alto to deliver Wonder's cautionary tale of religious hypocrisy, which gives way to Malcolm Jamal-Warner's impassioned spoken word tribute to the young victims of last year's Sandy Hook Elementary School shooting. The lurking "Persevere," featuring Snoop Dogg and Lupe Fiasco's chilling rhymes about gun violence, gives *Black Radio 2* a somber gravity that prevents it from being just a pop-laden throwaway disc.

Conversely, amorous ballads such as "Trust," featuring Marsha Ambrosius' quivering vocals, and the plaintive "Yet To Find," showcasing Anthony Hamilton's wounded baritone in a lament of lost love, find Glasper enriching his knack for soulful slow jams.

If there's room for any quips on this solid sequel, it's that the electrifying intensity of the Experiment's live show isn't apparent on the disc. And Casey Benjamin's vocoder work takes too much of a backseat here. Glasper has delivered another batch of songs to reinvigorate the staid urban radio format.

—John Murph

Black Radio 2: Baby Tonight (Black Radio); I Stand Alone (Featuring Common and Patrick Stump); What Are We Doing (Featuring Brandy); Calls (Featuring Jill Scott); No Worries (Featuring Dwele); Trust (Featuring Marsha Ambrosius); Yet To Find (Featuring Anthony Hamilton); You Own Me (Featuring Faith Evans); Let It Ride (Featuring Norah Jones); Persevere (Featuring Snoop Dogg, Lupe Fiasco and Luke James); Somebody Else (Featuring Emeli Sandé); Jesus Children Of America (Featuring Lalah Hathaway and Malcolm-Jamal Warner). (60:00)

Personnel: Robert Glasper, piano, keyboards; Derrick Hodge, bass; Mark Colenburg, drums; Casey Benjamin, vocoder, saxophone; Common (2), Patrick Stump (2), Brandy (3), Jill Scott (4), Dwele (5), Marsha Ambrosius (6), Anthony Hamilton (7), Faith Evans (8), Norah Jones (8), Snoop Dogg (9), Lupe Fiasco (9), Luke James (9), Emeli Sandé (10), Lalah Hathaway (10), Malcolm Jamal-Warner (11), vocals.

Ordering info: bluenote.com



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Matt Mitchell *Fiction*

PI 50

★★★★

Matt Mitchell has become a pianist of choice for a coterie of modern jazz's most adventurous composers and bandleaders, including John Hollenbeck, Dave Douglas and Tim Berne.

Fiction marks Mitchell's debut as a leader, and it's as unexpected and puzzling as his striking solos. The 15 pieces were initially written as solo études, each presenting its own difficulties in order to test his technical limitations. While on tour with Berne's Snakeoil, Mitchell and

drummer Ches Smith began turning the miniature lessons into duo pieces, marrying the harsh abstractions of Cecil Taylor with the cerebral architecture of Greek composer Iannis Xenakis.

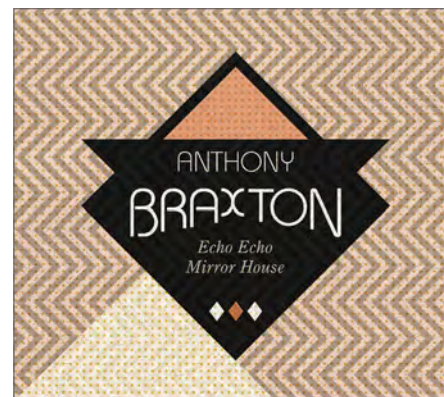
Whether Mitchell is daring himself to play in a different tempo with each hand, or free-falling through a polyrhythmic avalanche, he translates each piece as an intriguing riddle, alternately dwelling with intense focus on the most minimal of elements and suddenly zooming out to take in the full question with fierce bombast. Smith is the ideal partner for these excursions; when the two navigate a particularly tricky rhythmic passage together, the effect is akin to watching trained acrobats whose every seeming lurch and stumble is precisely synchronized.

Intellectually rigorous and elusively complex, these pieces are as challenging to listen to as they must be to play; they demand concentration and refuse to give up their secrets. But they're also rewarding as musical ciphers, and the pleasure is in the decoding. —Shaun Brady

Fiction: Veins; Brain Color; Upright; Singe; Wanton Eon; Dadaist Flu; Commas; Id Balm; Ohm Nuggets; Diction; Tether; Action Field; Specialty Hug; Nightmare Tesseract; Narcotic Bases. (66:15)

Personnel: Matt Mitchell, piano; Ches Smith, drums, percussion, vibraphone.

Ordering info: pirecordings.com



Anthony Braxton *Echo Echo Mirror House*

VICTO 125

★★★★½

There was a time when reviewers assailed Anthony Braxton's music for not being jazz. There's jazz in this music—and classical—and yet it is neither. Braxton's been making up his own terms for years, and he explains this latest project as a "trans-temporal music state that connects past, present and future as one thought component."

Echo Echo Mirror House reconceives Braxton's music for the digital age. Each musician plays an iPod loaded with Braxton's oeuvre, and is cued by a combination of text instructions and appropriated rapid transit system maps to help realize a piece that draws upon 45 years of recording to create a sound experience that's quite au courant. After all, what could be more characteristic of this age than a dense barrage of information?

Those are the choices that confront anyone hearing this music—let it flatten you, or actively mine it for connections and meaning. It is possible to listen for the contributions of individual players; guitarist Mary Halvorson, in particular, has a signature sound that stands out amid the cyclone of musicians, big band charts, operatic declamations and solo recitals that blow around her. Or you could try and figure out what individual voices mean in the midst of such an onslaught. Or, if you really want to earn your Braxton geek points, you could try to ID each excerpt in the piece, but that way lies madness.

The point is: It's up to you to impose a hierarchy upon Braxton's gale. He may have given the musicians a map to get into this house, but it's up to you to draw your own map and follow it. This isn't the Braxton record I'll reach for when I want to hear peerlessly performed music. But Braxton's already made plenty of those; he's more concerned with making something that speaks to the realities of the present and the possibilities of the future, and on those terms, *Echo Echo Mirror House* is a success. —Bill Meyer

Echo Echo Mirror House: Composition No 347 +. (62:37)

Personnel: Anthony Braxton, alto, soprano, soprano saxophones, iPod, direction, composition; Taylor Ho Bynum, cornet, bugle, trombone, iPod; Mary Halvorson, electric guitar, iPod; Jessica Pavone, alto saxophone, violin, iPod; Jay Rozen, tuba, iPod; Aaron Siegel, percussion, vibraphone, iPod; Carl Testa, contrabass, bass clarinet, iPod.

Ordering info: victo.gc.ca

Maria Baptist *Music For Jazz Orchestra*

BAPTIST 3058

★★★★

My first exposure to the intriguing and sophisticated work of contemporary German big band artist Maria Baptist came with the performance of music from her album *City Grooves* at the 2011 Berlin Jazz Festival. It's a festival that has been friendly to the cause of big band jazz. Baptist's big, artful band fit right in. On her wonderful new album *Music For Jazz Orchestra*, the pleasurable memory returned, especially via the déjà vu moment of hearing "Minotaurus," recorded live at that 2011 festival.

The driving and dynamically contoured "AVUS" opens the disc, then Baptist eases into the gentle pulse of "Blue Pictures." Ravel-like impressionist gestures and other classically tinged elements inform "On Top Of The Mountain," though there is also a blast of free-jazz. That cathartically anarchic moment precedes Lukas Brenner's ambling piano solo, segueing into "The Blossom."

While *Music For Jazz Orchestra* might seem a generic title, the resonances run deep. Baptist's musical instincts, harmonic intelligence and compositional imagination criss-cross and extend the classical-meets-jazz tendencies of Maria Schneider, whom the East Berlin-born Baptist met in New York. But if Schneider's aesthetic is European-inflected, Baptist's designs traverse the



opposite direction, bringing European tradition to American jazz ethos. —Josef Woodard

Music For Jazz Orchestra: AVUS; Blue Pictures; Ibiza Conversations; On Top Of The Mountain; The Blossom; Avenue Walk; Rush Hour; Lingering; 36th Street Midtown; Goodbye; Minotaurus. (80:01)

Personnel: Maria Baptist, composer, arranger, conductor, piano; Friederike Motzkau, Charlotte Ortmann, flutes; Rebecca Trescher, clarinet, bass clarinet; Kati Brien, Markus Harm, Julian Bossert, Florian Walter, Adrian Hanack, Nils Wrasse, Markus Pötschke, Christoph Beck, Paul Muhle, saxophones; Matthias Schwengler, Mathis Petermann, Johannes Roosen-Runge, Christian Mehler, Fabian Bögelack, Steffen Mathes, trumpets, flugelhorn; Janning Trumann, Timothy Hepburn, Lukas Jochnner, Raphael Klemm, Kerstin Maier, Lisa Stick, trombones; Juliane Gralle, bass trombone; Clemens Oerding, Charis Karantzas, guitars; Johannes von Ballestrem, Lukas Brenner, Stefan Nagler, piano; Reza Askari-Motlagh, Kenn Hartwig, bass; Julian Fau, Julian Kulpmann, drums.

Ordering info: mariabaptist.com



Vocalists—from 'Trad' to Rad

Ed Reed: *I'm A Shy Guy—A Tribute To The King Cole Trio And Their Music* (Blue Shorts Records 004; 49:45; ★★★★★) The Bay Area's Ed Reed, who made his recording debut at 77, seems to be just hitting his stride at 84; his singing has only grown stronger and more confident with age. Reed's story is the ultimate second act. After decades of drug addiction and repeated incarcerations at San Quentin, he has risen to become a critically acclaimed jazz singer. Reed's is the voice of experience and hard-won wisdom. On this rounded collection of famous and lesser-known King Cole Trio sides, he takes his time with each lyric, singing dependably behind the beat. Many singers have done Cole tributes recently, but Reed's is among the best. Without stooping to imitate, he captures the spirit of Cole's wry humor and charm.

Ordering info: edreedsings.com

Ron Boustead: *Mosaic* (Art-Rock 3721; 44:15; ★★★) It's no accident that Boustead's fourth album is ear candy; when he's not singing or writing songs in a pop or smooth-jazz idiom, Boustead is an ace mastering engineer. His baritone is as comfortable as a pair of bedroom slippers, and his timing and interpretations are self-assured. On *Mosaic* he receives excellent support from pianists Fred Hersch and Bill Cunliffe, saxophonist Kirk Whalum, trumpeter Rick Braun and percussionist Luis Conte. "Moon Song," an unusual bossa nova in 7/8 time, boasts a gorgeous arrangement by keyboardist Bill Cantos—and it swings.

Ordering info: ronboustead.com

Halie Loren: *Simply Love* (Justin Time Records 8581-2; 51:11; ★★½) A sultry singer from Eugene, Ore., on the pop side of jazz, Halie Loren's ample vocal gifts include unerring intonation and a lush, warm timbre and delivery reminiscent of Jane Monheit. Unfortunately, *Simply Love* includes unimaginative song choices ("Moon River," "My Funny Valentine") and tepid arrangements. A notable exception is the lilting bossa nova "Cuando Bailamos." Here, the band relaxes into a groove and Loren's voice soars.

Ordering info: justin-time.com

Agachiko: *Yes* (Accurate Records 5063; 56:24; ★★½) Kenyan-born singer Gabrielle Agachiko's career has included forays into indie

rock and Off-Broadway musical theater. On her debut CD she teams with a sextet—a guitar trio plus trumpet, flute and tenor sax. Agachiko is best when she sticks to reflective or political blues and post-bop ("Now I Know" and Simone's "Four Women").

Ordering info: agachiko.com

Dannah Garay: *From You To You* (Sondos y Sabores del Mundo 13753; 55:00; ★★½) Mexico City song stylist Dannah Garay delivers 16 Nat King Cole songs in English, with just a charming trace of a Spanish accent. She brings a silky tone and sensitive interpretation to "The Very Thought Of You" and the right amount of swing to "Day In, Day Out," with an able international quartet. Garay's diction and intonation are precise, although she could pay a bit more attention to the nuances of some of these great melodies.

Ordering info: dannahgaray.com

Kristin Slipp And Dov Manski: *A Thousand Julys* (Sunnyside 1347; 44:26; ★★½) Where does deconstruction end and destruction begin? Don't ask New England Conservatory-trained singer Kristin Slipp and keyboardist Dov Manski, whose radical interpretation of such American Songbook treasures as "Smoke Gets In Your Eyes" and "I Get Along Without You Very Well" muddies the distinction. Slipp and Manski are talented and ambitious, but the duo's calculated modernism too often veers off toward the merely bizarre.

Ordering info: sunnysiderecords.com

Mary LaRose: *Reincarnation* (Little (i) Music 104; 45:56; ★★★★★) Equally provocative but more persuasive are the vocalese lyrics of singer Mary LaRose and her partner, arranger and multi-reed player Jeff Lederer. LaRose revisits a set of post-bop songs that she's recorded before, mostly by Mingus, Dolphy and Coleman, but this time with the first-rate string quartet Brooklyn Rider and stirring string arrangements by Lederer, LaRose transforms Mingus' "Nostalgia In Times Square" into a witty diatribe against the Disneyfication of that formerly bawdy street, including musical references to "When You Wish Upon A Star" and the Mickey Mouse Club theme song.

Ordering info: littleimusic.com

DB

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Stephan Crump's Rosetta Trio *Thwirl*

SUNNYSIDE 1364

★★★★½

Bassist Stephan Crump's latest Rosetta Trio salvo is a perfect album for the attention-challenged 21st century. The disc's alluring compositions allow listeners the choice to either lean in for closer observation at what happens within the larger frameworks or sit back, relax and relish music-making of a high order.

Absent jagged edges, overarching themes and outré concepts, *Thwirl* speaks in a language anyone can understand. At its most elemental, the record cuts to the core of jazz fundamentals—the art of communication and the shared possibilities that come from arrangements that are stripped of excess.

Crump's string ensemble has been building to greater heights over the course of two previous efforts. Yet *Thwirl* represents a declaration of increased proportions, a culmination of superior interplay, chemistry, delicacy and vision. From the pairing of suggestive song titles that provide insight into the instrumentalists' actions, to the organic feel established via acoustic-electric blends, the collective turns moods, textures and shapes into an engaging, creative discourse in which words are never necessary.

Inspired by Crump's young son's proclivity to nonverbally grant affection by orbiting around his father, "He Runs Circles" spins and whirls. The bandleader stays back, ceding the floor to guitarists Liberty Ellman and Jamie Fox. Crump serves as the equivalent to an old-fashioned signpost, pointing out directions and distances to destinations.

On the chamber piece "Whiteout," the trio's flurrying notes and steady, somber vibes conjure the haunting peacefulness of a blizzard. At other junctures, Rosetta Trio stages an underwater ballet ("Flotsam") and privately reflects ("Conversate (Talking-Wise)"). Grooves dance amidst quaint movements that, finally, on "Steel Skin And Sky," open up and extend like the graceful lines of Manhattan's tallest skyscrapers. —Bob Gendron

Thwirl: Ending; Reclamation Zone; He Runs Circles; Whiteout; Thwirl; Still Stolid; Conversate (Talking-Wise); Flotsam; Palimpsestic; Steel Skin And Sky. (51:41)

Personnel: Liberty Ellman, acoustic guitar; Jamie Fox, electric guitar; Stephan Crump, acoustic bass.

Ordering info: sunnysiderecords.com

Trombone Shorty *Say That To Say This*

VERVE B0018381

★★★★½

Troy "Trombone Shorty" Andrews' third album for Verve, co-produced by chart-topping r&b veteran Raphael Saadiq, brings a new honesty to the New Orleans native's lyrics and a more cogent approach to his unique funk-r&b-rock paradigm. The result is a more personal album than his earlier bravado-heavy Verve releases.

The breezy "Sunrise," reminiscent of Bill Withers, epitomizes the power Andrews and his band, Orleans Avenue, can wield with a little restraint and a softer touch, while "Get The Picture" and "Shortyville" draw on New Orleans bounce and parade beats. With the help of composer-contributors like Anders Osborne, Andrews finds his way past pop-song love themes and into more serious terrain: "You And I" urges a loved one to ignore pressures to conform; "Fire And Brimstone" is a declaration to rise above the violence and gunshots that have been a very real part of Andrews' Treme surroundings for much of his life; "Dream On" expresses the frustration of internal conflict. Combined with Andrews' road-strengthened vocal range and Saadiq's production, the sum is more compelling than ever.



Legendary group The Meters reunite for "Be My Lady," a song originally on their 1977 dud, *New Directions*. Andrews sings with a rich vibrato and displays a newly improved vocal range, but can't quite overcome the original tune's lack of spunk. —Jennifer Odell

Say That To Say This: Say That To Say This; You And I (Outta This Place); Get The Picture; Vieux Carre; Be My Lady; Long Weekend; Fire And Brimstone; Sunrise; Dream On; Shortyville. (35:17)

Personnel: Troy Andrews, trombone, vocals, trumpet, horns, percussion, drums; Peter Murano, guitar; Michael Ballard, Calvin Turner (6), bass; Joey Peebles, drums, percussion; Raphael Saadiq, keyboards, guitar, clavinet, vocals, bass; Taura Simpson, vocals (6); Charles Smith, percussion (5); Leo Nocentelli, guitar (5); George Porter Jr., bass (5); Art Neville, keyboards, organ (5); Zigaboo Modeliste, drums (5); Cyril Neville, vocals (5).

Ordering info: vervemusicgroup.com

Stefano Bollani/ Hamilton de Holanda *O Que Será*

ECM 2332

★★★★½

Certain combinations of instruments just work. Drums and sax. Two guitars. Organ, guitar and drums. Let's add piano and bandolim—the Brazilian mandolin—to that list. On *O Que Será*, the gorgeous duo album from Italian pianist Stefano Bollani and Brazilian bandolim player Hamilton de Holanda, those axes belong together perfectly.

Bollani and de Holanda are virtuosos, and the tunes on *O Que Será* were chosen thoughtfully. There's something about the way the acoustic piano's arpeggios cradle the bandolim's single-note lines, about the way the piano's cutting high notes dance on top of the bandolim's harmonic thwacks: It feels fated. As the paired performers prance through a program dominated by Brazilian tunes, they've got a meaningful connection between their instruments.

The best track on the album is the epic "Canto De Ossanha," written by Baden Powell and Vinicius de Moraes. Bollani and de Holanda's performance begins with percussive instrument-smacking, frantic bandolim-chording and fast, sparkling runs from Bollani. Soon, a gleefully sinister song form materializes. Bollani solos a bit recklessly before a more peaceful sec-

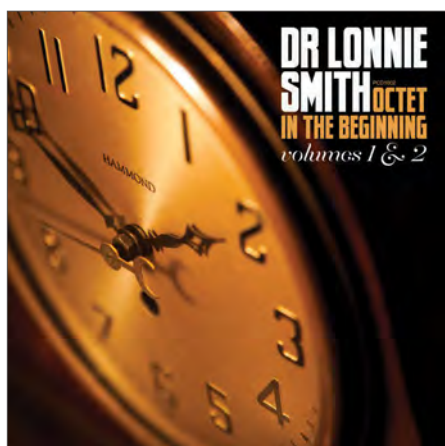


tion emerges. De Holanda takes charge and the bandolim becomes a percussion instrument. The piano buzzes hypnotically. The calmer passage reappears briefly. Some noisy free-improv pops up. Both men play their instruments like drums with the crowd clapping along (the CD was recorded live at the 2012 Jazz Middelheim festival in Belgium). A quick rock groove ends the song. With *O Que Será*, Bollani and de Holanda have created a thrilling set of music. —Brad Farberman

O Que Será: Beatriz; Il Barbone Di Siviglia; Caprichos De Espanha; Guarda Che Luna; Luiza; O Que Será; Rosa; Canto De Ossanha; Oblivión; Apanhei-Te Cavaquinho. (53:58)

Personnel: Stefano Bollani, piano; Hamilton de Holanda, bandolim.

Ordering info: ecmrecords.com



Dr. Lonnie Smith Octet In The Beginning Volumes 1 & 2

PILGRIMAGE RECORDING 002

★★★★½

Play the hits! That's how the cliché goes, right? Everyone's favorite turbaned master of the Hammond B3 has played a lot of hits since he named his 1968 Blue Note debut *Think!* after the Aretha Franklin song from the same year. Smith made a name for himself in soul-jazz's heyday covering omnipresent radio hits, putting his personal stamp on tunes by Blood, Sweat & Tears and Donovan. The closest Smith gets to any pop covers on this album is a sly reference to The Temptations' "Papa Was A Rolling Stone." Instead, this 12-track, two-disc set is a reassessment of Smith's early self-penned hits, drawn from his first few albums and performed with a smoking octet that helps build a very satisfying retrospective.

The success of this album is that Smith is still moving forward while keeping the live audience hooting and hollering. This audience's energy seems to push the band frequently into quicker tempos and greasier funk than the original recordings—even if some of them, like "Move Your Hand," were released as live recordings in the first place.

Smith proves that he has still got the spark. These performances are imbued with an excitement and recklessness. The nearly 15-minute "Mama Wailer/Hola Muneca Medley" burns white-hot. Smith jams on a thick, piercing cluster for eight measures as conguero Little Johnny Rivero propels the insanity further out. "Aw Shucks" simmers with greasy soul. Guitarist Ed Cherry slices and dices on one side of the mix while drummer Jonathan Blake keeps the boil perfectly under control. The four-member horn section offers up a dense but welcome presence. This is an infectiously joyous recording that proves Smith is still one of the most vibrant organists on the scene.

—Sean J. O'Connell

In The Beginning Volumes 1 & 2: Disc 1: Falling In Love; Aw Shucks; Move Your Hand; Turning Point; In The Beginning; Mama Wailer/Hola Muneca Medley. (54:38) Disc 2: Keep Talkin'; Psychedelic Pi; Slow High; Call Of The Wild; Slouchin'; Track Nine. (54:15)

Personnel: Dr. Lonnie Smith, Hammond B3 organ; Ed Cherry, guitar; Jonathan Blake, drums; Little Johnny Rivero, congas; Andy Gravish, trumpet; Ian Hendrickson-Smith, alto saxophone, flute; John Ellis, tenor saxophone, bass clarinet; Jason Marshall, baritone saxophone.

Ordering info: drlonniesmith.com

Francisco Mora-Catlett And AfroHORN Rare Metal

AACE RECORDS 13-0001

★★★★

Former Sun Ra Arkestra drummer Francisco Mora-Catlett continues to pursue a very Ra-like mythic exploration of ancient African and African-American experience on this second CD from his AfroHORN ensemble. The name comes from a short story by Henry Dumas (1934–1968) describing a legendary instrument, an "Afro-horn," of which there are only three in the world, all forged from "rare metal found only in Africa and South America."

What this means for the listener is a mesmerizing mix of West African and Afro-Cuban traditions with contemporary jazz, a grounding of vivid percussion supporting melodies that are both anthemic and tuneful. The album's loose quest narrative begins with a Yoruban chant over tinkling kalimba and light percussion ("Moyuba Afro Horn") that gives way to the poised vamp-based arrangement of "Afra Jum." On "Salina Ago," the melody is first stated by flute, then sung by a solo female voice, then picked up by a backing female chorus.

For Mora-Catlett and his band, a one-chord vamp isn't a recipe for monotony but a spur to invention. Bassist Roman Díaz can lock into a groove with the percussion section at the same time that he spells out varied patterns. The horn



players maintain melodic shape even as they unleash ecstatic cries. "5 X Max" says it all: a Max Roach tribute that moves from ancient, folkloric percussion to urbane trap-drum jazz solo, presenting them as one in the same—music as sacred rite, the unbroken circle of an ongoing tradition.

—Jon Garelick

Rare Metal: Moyuba Afro Horn; Afra Jum; Baruasuyo Mamakenya; 5 X Max; Salina Ago; Olodo; Blue People Epilogue; Make Ifa; Yeye Olude; Salina Ago Reprise. (64:22)

Personnel: Francisco Mora-Catlett, drums, percussion; Sam New-some, soprano saxophone; Salim Washington, tenor saxophone, flute, oboe; Alex Harding, baritone saxophone, bass clarinet; Aruan Ortiz, piano; Rashaan Carter, acoustic, electric bass; Roman Díaz, percussion, vocals; Andrew Daniels, percussion; Dany's "La Mora" Perez, Meredith Wright, Liethis Hechavarria, Sandra D. Harper, vocals.

Ordering info: franciscomoracatlett.com

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Oliver Jones *Just For My Lady*

JUSTIN TIME 251

★★★★

The venerable Canadian jazz pianist Oliver Jones has a firm touch, an instinct for sparkling notes and a strong sense of swing. On this trio outing of mostly originals, he features Canadian classical violinist Josée Aidans. Their fortuitous chemistry makes for a nice bit of tonal variety with musical spice.

Though approaching his 80th year, Jones is like a kid on a playground on a “Rhythm” tune or brisk tempo. He plays forcefully and gleefully—pounding out chords and skipping along with single-note grace. Bassist Éric Lagracé and drummer Jim Doxas are always at Jones’ back, pushing him forward. The three-part “Saskatchewan Suite” is by turns poignant (“Prince Albert Sunrise”), sprightly (“Regina Sky”) and surging (“Saskatoon Spirit”).

If jazz can still make people happy in these most uncertain of times, then we need more Oliver Jones.

—Kirk Silsbee

Just For My Lady: Josée’s Blues; You Look Good to Me; Lights Of Burgundy; The Angel And Mr. Jones; The Saskatchewan Suite: Prince Albert Sunrise, Regina Sky, Saskatoon Spirit; Just For My Lady; In The Key Of Geoff; When Summer Comes; The Windmills Of Your Mind; Lady Be Good. (55:64)

Personnel: Oliver Jones, piano; Josée Aidans, violin (2, 3, 5–7, 11, 12); Éric Lagracé, bass; Jim Doxas, drums.

Ordering info: justintime.com



Kenny Wheeler *Six For Six*

CAM JAZZ 5049

★★★★½

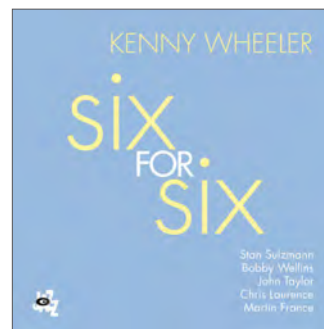
Although veteran trumpeter and flugelhornist Kenny Wheeler is a Canadian, he has spent most of his life in the U.K. and therefore has been closely associated with the British jazz scene. After his 2012 big band effort (*The Long Waiting*), *Six For Six* finds Wheeler leading an all-star British sextet over the course of eight original compositions that are typical of the English take on post-bop.

Wheeler has the special ability to emulate the cloudy tone of his flugelhorn on his trumpet. Combined with the two very different pitches of tenor saxophonists Stan Sulzmann (who also doubles on soprano) and Bobby Wellins, the front line offers a wide range of colors. As improvisers, they all deliver well-structured and -executed solos—the result of their lifelong dedication to this art form.

Bass player Chris Laurence’s imagination and drummer Martin France’s explosive drive prevent the mostly medium-tempo pieces from becoming routine exercises, and pianist John Taylor leaves enough space for the horn players to breathe and move. Beyond the musical contributions of each musician, it is their commitment to Wheeler’s project that is most striking.

Because the album is bookended by its two strongest tracks, “Seven, Eight, Nine (Part 1)” and “Upwards,” it is easy to gloss over some of the weaknesses here. Indeed, the solo sequences become a bit too repetitious and predictable after a while, and the lack of surprises also prevents *Six For Six* from being a true classic of British modern jazz. Recorded in Germany in 2008 at age 78, this disc will rank among Wheeler’s most consistent efforts and may even serve as a crowning achievement for a distinguished and fruitful career.

—Alain Drouot



Harold O’Neal *Man On The Street*

BLUROC DD172

★★½

Harold O’Neal is so busy with other ventures—hip-hop, break dancing, martial arts, acting—that he can seem to lose momentum, or interest, in his potential as a jazz pianist and composer. The 32-year-old Kansas City native—who was mentored by Bobby Watson and featured on Greg Osby’s *St. Louis Shoes* album—lives in New York City, but he hasn’t cultivated an audience live in the clubs. (Of course, being cast for a turn as James P. Johnson in HBO’s *Boardwalk Empire* might seem like a preferable shortcut to one’s big break.) O’Neal’s two previous albums, the solo set *Marvelous Fantasy* and quartet date *Whirling Mantis*, showed promise, with the pianist conjuring impressionistic atmosphere. *Man On The Street* is his quartet follow-up.

Perhaps betraying the album’s release via a hip-hop label, musician credits were left off the CD package. That’s dismaying, because O’Neal convened real-deal talents for *Man On The Street*: tenor and soprano saxophonist Marcus Strickland, double-bassist Joe Sanders, drummer Marcus Gilmore. The band can have a muscular appeal as they follow O’Neal down a tune-oriented, straightahead path. The opener, “The Deen Of Swing,” gives Strickland a catchy, driving theme to voice on tenor, though O’Neal’s rhapsodic solo is the heart of the piece. O’Neal can be overly reliant on the rippling arpeggios he learned practicing his Debussy and Ravel. To an almost comic degree, those ripples fill the classically minded solo piano piece “Gossamer’s Lilt” and its lesser echo, “Seraglio.” The recording of the bass and drums is clouded, which is too bad given the quality rhythm section. The album’s lack of substance overall begs the question: Is O’Neal not developing his talent as he should, or has he already taken it as far as it will go? —Bradley Bambarger



Man On The Street: The Deen Of Swing; Is It This; The Ballade Of Jean Grey; Gossamer’s Lilt; Man On The Street; Childlike; P.L.C.; Seraglio; When It’s Time. (55:45)

Personnel: Harold O’Neal, piano; Marcus Strickland, saxophone; Joe Sanders, bass; Marcus Gilmore, drums.

Ordering info: dd172newyork.com

Marquis Hill *The Poet*

SKIPTONE MUSIC 02003

★★★★½

Chicago-based trumpeter Marquis Hill displays a direct and scintillating approach to contemporary hard-bop on *The Poet*. Hill has a warm trumpet and flugelhorn sound and a knack for writing concise tunes—several of the tracks are less than three minutes—and the listener is often left wanting more. Hill’s band, Blacktet, limits the lovely ballad “Giovanna” to one statement of the head, while Bill Lee’s “Again Never” gets two statements of the theme, leaving much to the imagination. The uptempo “Return Of The Student” swings like mad with bassist Joshua Ramos driving the band hard and Hill and vibraphonist Justin Thomas stretching out more than the tune’s three-and-a-half minutes would seem to allow. Three improvised interludes from Thomas, pianist Josh Mosier and Hill break up the program and provide introspective segues between tracks.

—Chris Robinson



The Poet: Mary’s Intro; Return Of The Student; Justin’s Interlude; B-Tune; Phase II; Giovanna; Nouvelle Orleans; Josh’s Interlude; The Poet; The Color Of Fear; Vella; The Indicator; Marquis’s Interlude; Again Never; Legends Outro. (44:50)

Personnel: Marquis Hill, trumpet, flugelhorn; Christopher McBride, alto saxophone; Justin Thomas, vibraphone; Josh Mosier, piano; Joshua Ramos, bass; Makaya McCraven, drums; Juan Pastor, percussion (10, 12); Mary E. Lawson (1), Keith Winford (15), vocals.

Ordering info: marquishill.com

Mark Dresser Quintet *Nourishments*

CLEAN FEED 279

★★★★½

Over the course of a 30-year career, bassist Mark Dresser has forged a deeply individual language that melds extended techniques and a virtuosic but impassioned musicality. What's most remarkable about *Nourishments*, his first quintet outing since 1994's *Force Green*, is how this group of strong voices combines to speak the same language, fluently and with compelling depth.

That's not to say that any of those artists forsake their own recognizable identities—there's no mistaking Rudresh Mahanthappa's tart, knotty alto, for instance, or Tom Rainey's swaying, tightrope-in-the-wind rhythms. But on this set of seven compositions, Dresser has managed to create environments in which those identities maneuver together through coloristic and poly-rhythmic pathways in an intriguingly cohesive fashion.

Each piece subdivides the ensemble. Mahanthappa and trombonist Michael Dessen deftly traverse the shifting tempos of opener "Not Withstanding," while the rhythm section continually reconfigures the ground beneath them. "Telemojo" shimmers with the mixture of Dresser's arco with the unique, metallic tones of Denman Maroney's hyperpiano, a prepared piano that provides the album with some of its most striking and uncategorizable textures.



The 14-minute stunner "Canales Rose" is based on a tone row inspired by chef Paul Canales. It punctuates quintet passages with solo and duo interactions, beginning with the pairing of the Dresser's stealthy resonance with Dessen's breathy brass. The length allows for a gradual unfolding, which culminates in a profoundly moving bass solo, during which listeners may find themselves holding their breath.

—Shaun Brady

Nourishments: Not Withstanding; Canales Rose; Para Waltz; Nourishments; Aperitivo; Rasaman; Telemojo. (73:25)

Personnel: Mark Dresser, double bass; Rudresh Mahanthappa, alto saxophone; Michael Dessen, trombone; Denman Maroney, hyperpiano; Tom Rainey (1–3, 5), Michael Sarin (4, 6, 7), drums.

Ordering info: cleanfeed-records.com



Erik Friedlander *Claws And Wings*

SKIPSTONE RECORDS 016

★★★★½

Listening to a record, it's easy to forget we hear what isn't there by virtue of an artist's decision to forgo certain passages or fill spaces with silence instead of instrumentation. Cellist's Erik Friedlander's first work since tearing the ulnar collateral ligament of his thumb alters the aforementioned notion by causing us to wonder what it would sound like without a certain component present on every composition—namely, the wordless atmospheric chatter of Ikue Mori's laptop.

The electronic jibber-jabber interrupts a balance of subdued melody, sonic sculpture and tonal narrative. Mentally stripped of computerized effects, the album enchants with astute playing and bitersweet character.

Dedicated to Friedlander's late wife, *Claws And Wings* unfolds as a series of think pieces and dreamscapes. Songs loosely trace a progressive arc involving emotional decomposition, reserved contemplation and, finally, unbridled optimism. Friedlander strikes a natural rapport with long-time collaborator Sylvie Courvoisier, whose minimalist piano motifs—sometimes stark, sometimes soothing, always fresh—integrate with the cellist's alternating slow to medium-tempo dynamic. Often, the pair engages in the equivalent of a cat-and-mouse game amidst plentiful spaciousness. Friedlander prizes the decay of each slap, pluck and snap of strings while his partner turns the fragile textures of individual notes into those that evoke light-reflecting glass shards.

Mori mostly remains on the outside, looking in on the sympathetic chemistry of Friedlander and Courvoisier. Prone to New Age-y flights that suggest wind chimes, prayer bells and triangles, her contributions distract from this otherwise realized account of rumination and recovery.

—Bob Gendron

Claws And Wings: Frail As A Breeze (Parts 1, 2); Dreams Of Your Leaving; Dancer; Reaching Back; Swim With Me; Insomnia; Cheek To Cheek. (45:41)

Personnel: Erik Friedlander, cello; Sylvie Courvoisier, piano, spinet; Ikue Mori, laptop.

Ordering info: erikfriedlander.com



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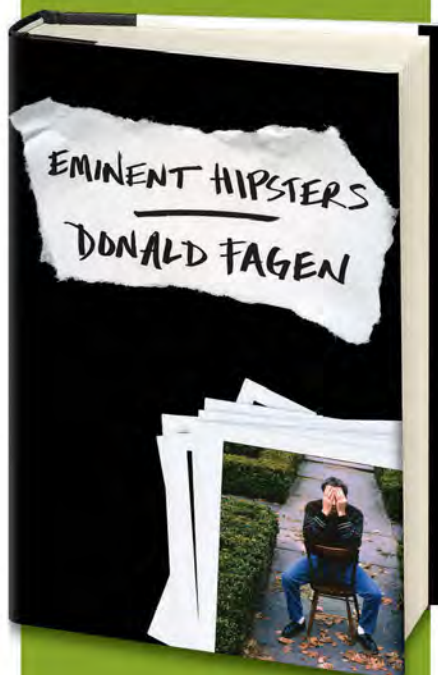
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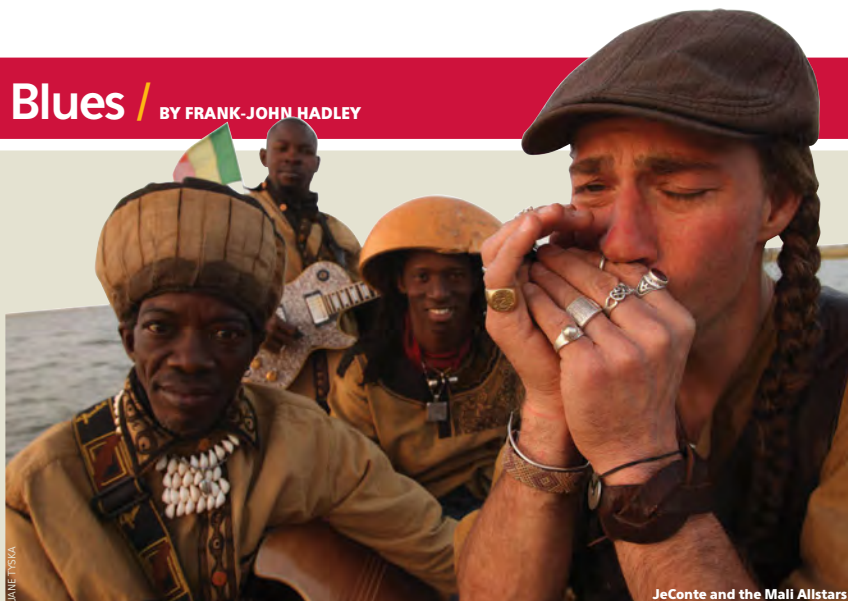


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Blues / BY FRANK-JOHN HADLEY



JeConte and the Mali Allstars

An Elixir for All Life's Stresses

JeConte And The Mali Allstars: *Mali Blues* (Soulnow 001; 52:55; ★★★) North Californian JeConte, a decent blues harp player and a singer in thrall of Otis Taylor, made this enjoyable trance-blues album in Bamako with ace Malian musicians, including Boubacar Sidibé and Adama Dramé. Despite a few overtures to almost sappy cheerfulness, songs of peace and optimism gain a sad, ironic poignancy given the violent coup d'état that took place outside the studio while parts of the album were being recorded. The Africans never flag in their alertness to the exigencies of groove.

Ordering info: themaliblues.com

Various Artists: *The Chicago Blues Box* (Storyville 1088612; ★★★★★) In the mid-1970s, Frenchwoman Marcelle Morgantini set up her tape recorder in taverns on the South and West Sides of Chicago and asked her favorite musicians to perform before their evening gigs. She released the results on her own MCM label, but few people heard the music. Now, this boxed set—32-page booklet, eight CDs, 100 songs, nine hours—is an explosion of guitar snarls and urgent vocals. Magic Slim, featured on all of disc one, and Jimmy Dawkins, headlining six tracks and a stimulating presence on almost 30 more, make the strongest cases for the blues as an elixir for urbanites dogged by life's everyday stresses. Guitarists Jimmy Johnson, Eddie Clearwater, Eddie Taylor, Luther Johnson Jr. and Willie Kent also showcase fantastic blasts of spontaneity.

Ordering info: storyvillerecords.com

Angel Forrest: *Mother Tongue Blues* (Morning Star 3480; 46:40; ★★★½) The fascinating part of Forrest's hold-nothing-back singing style is her gift for expressing sensuality through gritty and grainy texture. The Quebecer has her racy way with above-average blues-rock songs she has penned with her bass-playing husband, Denis Coulombe, and with her band guitarist, Dimitri Lebel-Alexandre. Strings add a nice touch to "Blue Firegirl," about Canadian vocal powerhouse Layla Zoe. Forrest has a real feel for the blues, no small compliment.

Ordering info: angelforrest.ca

Linda Valori: *Days Like This (Raisin' Music 1014; 45:00; ★★★½)* In Chicago recording for blues impresario Larry Skoller, Italian-Romanian singer Valori kicks hard in a no-nonsense soul-blues style bequeathed by Etta James. Still young, she lacks the potent authority James brought to phrases, but she successfully recharges Van Morrison, Bobby Bland, Ike Turner and Janis Joplin tunes while communicating well in English—her first language is Italian. Right on top of things, the Midwestern hired guns aren't afraid to move beyond blues and soul locutions into those of reggae and r&b.

Ordering info: lindavaloriofficial.com

Brushy One-String: *Destiny (Rise Up Music; 33:41; ★★★★★)* Brushy, a Jamaican promoting harmony and brotherhood without being preachy, plays a single-string guitar and offers English-language or improvised vocal mannerisms that combine for an offbeat blues-reggae-soul aesthetic. Recording incantatory, deeply resonant original songs in Argentina for his debut album, he welcomes subtle support from three percussionists and Ricardo Tapia on blues harmonica and guitars. A few lucky souls saw Brushy, something of a 21st century Taj Mahal, give a riveting performance at the 2013 New Orleans Jazz & Heritage Festival.

Ordering info: riseupmovie.com

Various Artists: *The South Side Of Soul Street—The Minaret Soul Singles 1967–1976* (Omnivore 68; 55:44/57:29; ★★★) This two-disc collection of 40 soul singles issued between 1967 and 1976 by the obscure Minaret label in Florida's Panhandle is a minor godsend. Backgrounds in glorious church singing collide with an awareness of urban blues in the spirited efforts of unknown pros such as Big John Hamilton (more than able but sometimes mimetic of Otis Redding or Joe Tex), Johnny Dynamite (half sizzle, half fizzle) and Willie Cobbs (a Chicago blues harp player trying his hand at soul). The team of Hamilton and Doris Allen tackles four duets, blissfully battering Buddy Miles' semi-popular "Them Changes."

DB

Ordering info: omnivorerecordings.com

Keefe Jackson's Likely So *A Round Goal*

DELMARK 5009

★★★★

This is not Keefe Jackson's first recording with a larger band, nor his first with an all-reed ensemble. But it's definitely his best effort in either category. When Jackson put together the 12-piece Project Project band, he hadn't figured out yet what to do with massed horns. And while the 774th Street Quartet's record is bracing, it lacks the rich textures that the seven-piece group on *A Round Goal* deploys with grace and precision.

The Arkansas-raised, Chicago-based Jackson convened the Likely So sextet for a festival in Switzerland, and four of its players are based in Europe, making the realization of these 11 pieces more impressive. The multi-hued "My Time Is My Own" is played gently, but with a certainty that you would expect from a group that's had lots of time to get used to Jackson's multifaceted, pan-generic compositions. On "Pastorale," Jackson, Peter A. Schmid and Marc Stucki play bass clarinets that speak in bebop tongues, but the arrangement blends swing-era textures and cadences with an episodic structure more akin to late-20th century chamber music. There are other moments where Jackson and his confederates trade in more recent advances in the reed vernacular, but when the extreme timbres and breathy utterances appear, they feel natural, adding grit to the richness on display elsewhere.



There are a couple of biting solo performances, one by Jackson and the other by saxophonist Dave Rempis, that cleanse the palette and sharpen the ears. Jackson has been a vital and distinctive player on the Chicago scene for quite a while. With *A Round Goal*, he has come into his own as an arranger, composer and leader. —Bill Meyer

A Round Goal: Overture; Bridge Solo—Keefe; Was Ist Kultur?, My Time Is My Own; Pastorale; There Is No Language Without Deceit; Hierarchy Follies; Round Goal; Bridge Solo—Dave; Neither Spin Nor Weave; Roses. (57:56)

Personnel: Keefe Jackson, tenor saxophone, bass clarinet; Mars Williams, alto, soprano, soprano saxophones; Wacław Zimpel, soprano, alto clarinets; Marc Stucki, tenor saxophone, bass clarinet, harmonium; Dave Rempis, alto, baritone saxophones; Peter A. Schmid, baritone, bass, soprano saxophones, bass, E-flat clarinets; Thomas K. J. Mejer, contrabass, soprano saxophones.

Ordering info: delmark.com



John Escreet *Sabotage And Celebration*

WHIRLWIND 4634

★★★★

Tension. Fear. Drama. Resolution. Joy. Comfort. On his excellent fifth album as a leader, John Escreet expresses a range of emotion and the kind of narrative arc that wouldn't be out of place in an opera. The pianist's compositions are expansive and prone to delivering unexpected edges of darkness. The sound of struggle is often as compelling as the order-out-of-chaos payoff. Zigzagging melodies twist and turn into ostinatos; driving, monolithic columns of low-register piano ("The

Decapitator") get balanced out by moments of deep groove and warm melody ("Laura Angela"); crescendoing strings give way to a jaunty sense of danger ("Axis Of Hope"). If the vibe seems mercurial, it's probably because the music, which Escreet wrote in the days that followed Hurricane Sandy in New York, was first performed as the results came in for the 2012 presidential election.

"Sabotage And Celebration" begins cautiously before yielding to the kind of turmoil Albert Ayler could have appreciated. Horns writhe against one another in the dissonance, finding order finally in a billowing rhythm section and breakneck piano part. By the time saxophonist Chris Potter's solo gets control of the music, a kind of soulfulness has overtaken things. "Beyond Your Wildest Dreams" is equally moving. Horns underscore a twinkling piano motif against a soothingly melodic bass and drums in the opening section. But an eerie choral part signals a change to a proggy man-vs.-machine vibe as the theme gets restated, building tension. David Binney's striving solo pushes against the theme, then sets it aloft into space. —Jennifer Odell

Sabotage And Celebration: Axis Of Hope; He Who Dares; Sabotage And Celebration; The Decapitator; Laura Angela; Animal Style; Beyond Your Wildest Dreams. (52:50)

Personnel: John Escreet, piano, Fender Rhodes, harpsichord; David Binney, alto, soprano (7) saxophones; Chris Potter, tenor saxophone; Matt Brewer, bass; Jim Black, drums; Adam Rogers, guitar (5, 7); Louis Cole, Genevieve Artadi, Nina Geiger, vocals (7); Fung Chern Hwei, Annette Homann, violins; Hannah Levinson, viola; Mariel Roberts, cello; Garth Stevenson, double bass; Shane Endsley, trumpet; Josh Roseman, trombone.

Ordering info: whirlwindrecordings.com



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Nate Wooley Sextet (Sit In) *The Throne Of Friendship*

CLEAN FEED 280

★★★★½

Trumpets And Drums *Live In Ljubljana*

CLEAN FEED 282

★★★★

Few trumpeters find and develop disparate contexts and projects as assiduously as Nate Wooley, a fiercely original and curious horn player who

straddles the divide between jazz and abstract improvisation as if it was a mere crack in the sidewalk. These two new recordings capture him in wildly different settings, for which he masterfully calibrates his sound and approach to suit the needs of each, yet his personality shines through on both.

Live In Ljubljana is a fully improvised set that puts him in the company of two of his most trusted duo partners: trumpeter Peter Evans and drummer Paul Lytton. Drummer Jim Black, a regular member of the quintet led by Evans, rounds out the Trumpets And Drums quartet. For the majority of the album's two lengthy pieces, wryly titled "Beginning" and "End," the horn players dig into their huge bags of extended technique, blowing sibilant growls, unpitched breaths, machine-like sputters, brittle whinnies and more. But rather than come off as a predictable catalog of sounds, the pair reveals a stunning connection, playing off one another with rare empathy and ensemble-oriented focus. But the bond between Wooley and Evans is hardly the only connection at work here. Lytton and Black contribute a veritable thicket of clatter and percolating chaos, but never at the sake of forward propulsion.

(*Sit In*) *The Throne Of Friendship* was recorded with a dazzling, resourceful sextet. The disc not only shows off Wooley's deep jazz roots but also demonstrates his startling growth as a composer and arranger. The album opens with a sparkling adaptation of Randy Newman's "Old Man On The Farm," setting the tone with some bracing multilinear improvisation with reedist Josh Sinton and tuba player Dan Peck. Wooley deftly scurries between clarion-toned lines that suggest the influence of Dave Douglas, especially the half-valved fluidity, and the scuffed, striated sounds generated with extended technique, fitting both aesthetics into the flow of his compositions. Wooley's multipartite tunes make exceptional use of his scrappy ensemble, giving them a deceptive orchestral quality. While there's little about this session that sounds like Miles Davis' *Birth Of The Cool*, the agility of Peck reminds me of Bill Barber's smooth, dominant presence, while the sometimes shimmering, sometimes dissonant vibraphone lines of Matt Moran add an additional layer of cool to the proceedings.

Wooley's tunes are packed with attractive melodies that wind and wend through ever-shifting timbres thanks to inventive, rich arrangements that keep the sonic landscape in constant motion. There are plenty of solos here, but there's no blowing over cycling forms. Wooley's technical imagination and mastery of jazz fundamentals have both been established already, but this new sextet effort definitely adds notches to his belt.

—Peter Margasak



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Live In Ljubljana: Beginning: End. (55:29)

Personnel: Nate Wooley, trumpet, amplifier; Peter Evans, trumpet, piccolo trumpet; Jim Black, drums, electronics; Paul Lytton, drums, percussion.

(Sit In) The Throne Of Friendship: Old Man On The Farm; Make Your Friend Feel Loved; The Berries; Plow; Executive Suites; My Story; My Story; Sweet And Sad Consistency; A Million Billion BTUs. (52:17)

Personnel: Nate Wooley, trumpet; Josh Sinton, bass clarinet, baritone saxophone; Matt Moran, vibraphone; Eivind Opsvik, double bass; Dan Peck, tuba; Harris Eisenstadt, drums.

Ordering info: cleanfeed-records.com



Wide Collars, Expansive Beat

If the ideals of the 1960s—freedom, harmony, optimism—can be condensed into a single entity, they were embodied in Sly And The Family Stone. Even if the band created its most influential album when those dreams turned dark. That story—along with Sly Stone's tumultuous life—have almost become American popular folklore. A new collection, ***Higher!* (Epic/Legacy 88697536652 65:00/67:18/77:38/72:41 ★★★★★)**, shows why the group's music transcended such highs and lows. The set's 17 previously unissued tracks and 33 unearthed mono mixes also reveal even more dimensions to Stone's visionary work.

As a toddler, Stone (then Sylvester Stewart of Vallejo, Calif.) sang in a family gospel group called The Stewart Four in the early 1950s. Guitarist brother Freddie and vocalist sister Rose would also join his more famous ensemble. While the psychedelic flourishes of that band may seem like a contrast to the holy ghost, much of *Higher!* suggests that the Family Stone stayed close in spirit to the Sanctified Church: The messages on "I Want To Take You Higher" and "Family Affair" could've come from the pulpit. The group's rhythms and call-and-response vocal refrains echoed the congregation.

But it was in the burgeoning early '60s San Francisco Bay-area rock and pop scenes where Stone pieced together his expansive concepts. *Higher!* includes some of Stone's novelty quasi-surf tunes ("Scat Swim") where he played most of the instruments while he sought other musicians for the Family Stone. Early recruits, trumpeter Cynthia Robinson and saxophonist Jerry Martini, proved crucial on such tracks as "Underdog," released in 1967, a piece that Stone rightly felt should have been bigger than the band's other hits. Without allowing for much solo space, the horn section's arrangements proved sharper than those of the popular jazz-rock bands that imitated this format.

Although James Brown invented funk, by 1967 Sly And The Family Stone took the beat into musical directions that were as expansive as their wide collars. Larry Graham's bass parts that combined his percussive thumping and pluck-

ing have become globally recognized, especially as a lead into Stone's fight against the devil on "Thank You (Falletinme Be Mice Elf Agin)." But the group added all sorts of other inventive parts to these records, and the mono mixes on *Higher!* lend them more clarity, such as the string section on "Hot Fun In The Summertime" in 1969.

Just as Sly And The Family Stone was reeling from the afterglow of its Woodstock gig, the group performed at the Isle Of Wight Festival in August 1970. The British set sounds more compelling than its upstate New York predecessor. Four tracks from the event close out the third disc; the best two had been previously unreleased. Performing at 7 a.m., Stone's bleary monologue puts "the '60s" already in the past tense. Then his extroverted organ playing and Greg Errico's drumming kick in and launch the band into surprising directions while remaining focused on the songs themselves.

Some would claim that Stone lost his focus for good around that time, but his landmark album, *There's A Riot Goin' On*, came out the following year. *Higher!* includes just a couple of tracks from it—a sensible move since the LP works as a whole piece and its story has been told often enough (see Greil Marcus' *Mystery Train*). But its musical innovations—Stone's electric keyboards and use of early drum machines—are highlighted here through that album's included singles and their B-sides.

By the mid 1970s, Stone had essentially become a solo act, although he held onto a creative vision despite whatever disarray surrounded him—one wonders if the same could be said for recent reclusive r&b auteurs, like D'Angelo. Bright harmonies abound on the Hawaiian-influenced "Le Lo Li," and "Time For Livin'" features a surprising violin break. His dissolute vocals on the originally unissued "Hoboken" fit the tune's inherent downhearted funk. In the set's liner notes, background vocalist Dawn Silva (a future Bride of Funkenstein) comments on the gospel voices on the last track, "High." Essentially, as Stone was leaving, he was going back to his beginnings. **DB**

Ordering info: legacyrecordings.com

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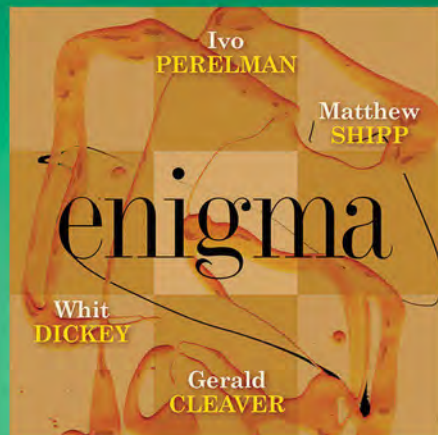
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Reviews

Will Bernard *Just Like Downtown*

POSI-TONE 8114

★★★★½



Given their shared proclivity for turning up in groove-centric New Orleans-based combos, it's no surprise that great chemistry exists between Brooklynites Will Bernard and John Ellis. What's more bewildering is the fact that they hadn't recorded together before the guitarist's latest studio album.

Both Bernard and Ellis approach almost every song on *Just Like Downtown* from a playful perspective, with Bernard leading the charge in a lilting and fun take on Led Zeppelin's "Dancing Days" or Ellis' bass clarinet echoing the sneaky cat character from "Peter And The Wolf" throughout the slip-slide grooves of "Go West."

When things slow down, the transition from quirky to lyrical is artful, too. The lullaby-like "Little Hand" opens with Ellis' tenor steering the upper register of a serene melody's early stages in measured steps before Bernard takes over, blending more continuity into the lines and adding a warmer color. As organist Brian Charette and drummer Rudy Royston employ airy sustains and brushes to build a soft base beneath the other players, Ellis returns on bass clarinet, tying together the elements of his initial motif and Bernard's follow-up.

"Safety In Numbers" is, as the name suggests, an edgier piece; each instrument toys with fractions of time while riding a rhythm propulsive enough to maintain some soulfulness through the appealingly choppy lines.

Rounded out by a Hammond-fronted soul-jazz tribute ("Dime Store Thriller"), Charette and Royston's relentlessly driving performance on "Sweet Spot" and the welcome surprise of a Rodgers and Hammerstein tune ("Bali Hai" from "South Pacific"), Bernard's return to the studio is a spirited success.

—Jennifer Odell

Just Like Downtown: Dime Store Thriller; Go West; Sweet Spot; Dancing Days; Little Hand; Safety In Numbers; Bali Hai; Route 46; P.M. Gone. (45:21)

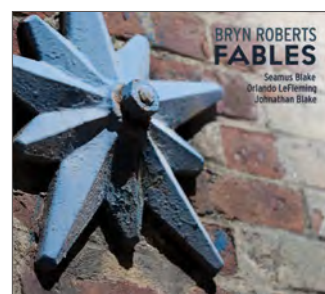
Personnel: Will Bernard, guitar; John Ellis, tenor saxophone, bass clarinet; Brian Charette, organ; Rudy Royston, drums.

Ordering info: posi-tone.com

Bryn Roberts *Fables*

NINETEEN-EIGHT 1030

★★★½



Canadian Bryn Roberts is a young New York-based pianist. *Fables* is his third album and his first since 2004. He qualifies as a versatile musician on the account of being proficient in various styles because the approach used throughout this album is rather one-dimensional. The influence of his work outside the jazz realm is felt through the constant emphasis given to melody even in the improvisational sections. Roberts has absorbed the modern piano jazz idioms and favors musicality over technique. On *Fables*, he builds momentum on a string of fairly attractive and memorable originals, but loses it when he tackles two standards in the piano trio format—a swinging take on "In The Still Of The Night" and an introspective reading of "Guess I'll Hang My Tears Out To Dry." Roberts is surrounded with talented musicians, though featuring saxophonist Seamus Blake predominantly on soprano rather than tenor is questionable.

—Alain Drouot

Fables: Corlear's Hook; Nightsong; Canadian Tuxedo; December; In The Still Of The Night; The Invention Of Writing; Fables; Guess I'll Hang My Tears Out To Dry. (56:23)

Personnel: Bryn Roberts, piano; Seamus Blake, tenor, soprano saxophones; Orlando le Fleming, bass; Johnathan Blake, drums.

Ordering info: nineteeneight.com

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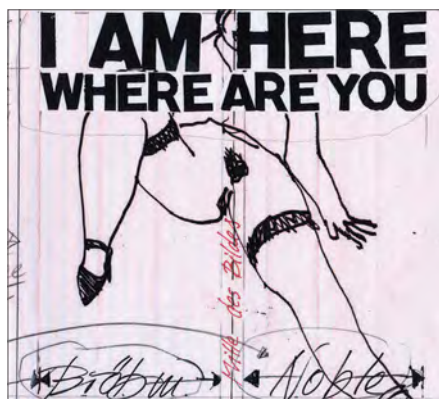
Brötzmann/Noble *I Am Here Where Are You*

TROST 122

★★★★

An irascible woman (her face is visible on the inner sleeve) proffers her pudendum on the cover of this duo album, recorded at Ateliers Claus in Brussels. It's a typically blunt Brötzmann image (like sometime sparring partner Han Bennink, Brötz is as serious about his art as his music), with the text making no concession to requisite punctuation. The sexploitation is equivocally juxtaposed with the title but otherwise recalls the scathing graphic work of Weimar Republic documentarian George Grosz.

Brit drummer Steve Noble has worked sporadically with Brötzmann, but the two narrowed to a duo after 2012's London trio summit *The Worse The Better* (OTOroku). Opener "I Am Here Where Are You" exposes the Teutonic tenorist at paint-stripping essence, Noble sustaining a roiling boil with nervy bass pedal and polyrhythmic rumble. Fleeting, Archie Shepp is conjured. Five minutes in, there is a decisively manic shriek in the saxophone's upper register. Later, a fragment of the English hymn "O Come All Ye Faithful" is coincident during a brief respite from the full-bore assault. Personally, I wouldn't keep this lady waiting, if Brötzmann's fury indicates her impatience. It's a monster improv and worth the price of admission, bookended by the shorter, though



no less flesh-flaying, alto foray "A Skin Falls Off."

Noble's mallets begin "If Find Is Found" with timpani timbres before Brötzmann's throaty, bag-piping táragató (Hungarian clarinet) hectors in, at moments suggesting Rodrigo's "Concierto de Aranjuez." The bass clarinet-fed "Mouth On Moth" witnesses Noble's signature mini gong clangs'n'pots'n'pans plus more of a parabola to Brötzmann's volley, which shares some chameau before cracking into the cosmos.

—Michael Jackson

I Am Here Where Are You: I Am Here Where Are You; If Find Is Found; Mouth On Moth; No Basis; A Skin Falls Off. (52:42)

Personnel: Peter Brötzmann, tenor, alto saxophones, bass clarinet, táragató; Steve Noble, drums, percussion.

Ordering info: trost.at



Mario Pavone *Arc Trio*

PLAYSCAPE 020113

★★★★½

You can really feel Mario Pavone play the bass. It's about more than just notes and rhythms. *Arc Trio*, the bassist's engaging new album, is his 21st as a leader or co-leader. On the simmering "Eyto," pianist Craig Taborn and drummer Gerald Cleaver fade away, leaving Pavone alone with the listener. He pops and wiggles, playing dark, rubbery and round tones. The emphasis is not on melody but on energy and passion. His playing doesn't waft; it strikes.

Pavone takes a similar approach, though,

when he's working as the middleman between Taborn and Cleaver. His scrappy, focused bass is at the heart of *Arc Trio*, powering the threesome through eight rough and rolling performances. He's always pushing the music along and keeping everything moving.

Pavone dedicates the disc to the piano trios of Steve Kuhn and Paul Bley. All of the pieces here are actual compositions, but there's never an oppressive amount of written material—Pavone knows it doesn't take much to get real improvisers improvising. "Not Five Kimono," the longest track on *Arc Trio*, begins with a serious, tiptoeing head that leads right into the action. "Alban Berg" features a babbling melody that scurries this way and that. The gloomy "Poles" lays down dark harmonies that give way to simple but affecting riffs. And the light, playful piano lines from "Hotep" blanket Pavone's rumbling, thumping bass.

Cleaver and Taborn get room to shine, too. Taborn's improvising is smart, clear and controlled but never safe—and never short on ideas. On "Box In Orange," Cleaver takes a muscular, unshowy solo. Recorded live in concert at the tiny Cornelia Street Café in New York, the sound however is a bit muddy, leaving something to be desired in terms of fidelity. —Brad Farberman

Arc Trio: Andrew; Eyto; Not Five Kimono; Box In Orange; Poles; Alban Berg; Hotep; Dialect. (57:52)

Personnel: Mario Pavone, bass; Craig Taborn, piano; Gerald Cleaver, drums.

Ordering info: playscape-recordings.com



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SSC1369 / in stores November 19

featuring
ROSWELL RUDD
JOHN MEDESKI
STEVEN BERNSTEIN
BOB DOROUGH
FAY VICTOR
MICHAEL DOUCET
ROLF STURM
GARY LUCAS
HEATHER MASSE

It is amazing how hearing a song can bring you back to another time and place. A refrain or a melody sparks an image of the past as well as emotions from that particular moment.

Legendary trombonist Roswell Rudd has put together a recording of pieces that have this effect on him. The musical pieces chosen have become standards of American song, most of the selections stemming from Rudd's recollections of childhood when he would sing the songs in school or in church. *Trombone for Lovers* brought together not only a collection of fantastic music but also a tremendous assortment of musical talent, including John Medeski, Bob Dorough, and Steven Bernstein.

Rudd has been sharing his love of standards for many years. He has long been a champion of the music of early jazz, Thelonious Monk, and Herbie Nichols. Rudd has also been adding more folk pieces to his repertoire, including "Danny Boy" from his most recent recording, *Trombone Tribe*. *Trombone for Lovers* presents a mix of jazz, rock & roll, R&B, gospel, and country swing.



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SECRET TEMPO JONATHAN MORITZ TRIO

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Historical / BY BOB DOERSCHUK



Ever a Chameleon at Heart

Before diving into this chronicle of Herbie Hancock's affiliation with Columbia Records, remember that these 34 discs represent only one-third of his recording history. Previously, he laid his foundation with Blue Note, working within established jazz conventions, including hard-bop and Latin. On Columbia, Hancock created not one but three personae: one rooted in mainstream post-bop, the second forged in the heat of Miles Davis' experiments of the 1960s and the last plugged into the funk-cum-electronica dance music that took shape along the way from disco to Kraftwerk.

His 16-year run on Columbia, documented on **The Complete Columbia Album Collection 1972–1988 (Columbia/Legacy; ★★★★★)**, marked Hancock's most restless and exploratory period. It was also the time when his reflection, in the eyes of jazz cognoscenti, began to fracture. Look in one mirror, the one showing him with his Head Hunters, and you get a very different picture than the the V.S.O.P. Quintet. Look again, and it's the wide-collared, gold-necklaced, polyester grooviness of Man-Child Herbie, and finally it's the artist as robot, transformed into an icon in an arcade game.

Casual listeners can easily identify Hancock's harmonic language throughout this package, whether on the gorgeous solo album *The Piano* (1980), the rich harmonies that blanket bassist Paul Jackson's and drummer Mike Clark's scampering funk on "Actual Proof" from *Thrust* (1974), or from the string and brass charts that add an ominous beauty to his score for the movie *Death Wish* (1974).

So certain characteristics survive no matter what setting Hancock examines (or invents). One of his greatest attributes as a player is his ability to hear what the other players are doing and respond immediately and intelligently. On "A Slight Smile," from *The Herbie Hancock Trio* (1980), drummer Tony Williams implies the time with discrete brush work, while Hancock and bassist Ron Carter create an exquisite dialogue in real time. When Carter begins playing in parallel on two strings, Hancock reacts by doubling his solo line

into parallel fourths. Similarly, Carter does one of his rubbery, wobbling glissandi, and Hancock echoes with a bristling tremolo. This isn't about showing off; it's a mutually executed improvisation on a lovely tune.

This becomes clearer in his duos with Chick Corea, where they achieve synchronicity while maintaining clear identities. On "Someday My Prince Will Come" and "Maiden Voyage," in particular, Corea is an elfin presence, ripping fleet runs, playfully nudging and rushing the more thoughtful Hancock toward vivid harmonic settings. Crucially, Hancock's space in the process refers more to the heart of the music, whether compositional or structural; Corea darts around the edges as his partner reshapes the center.

This same method guides Hancock's initial electronic work. *Sextant* (1978) feels a little tentative, like the sound of kids figuring out through experimentation how to get the most from new toys. On *Head Hunters* (1973), he shows more insight into orchestrating with synthesizers. (The pinched timbres of multi-reed player Bennie Maupin are pivotal to Hancock's tonal arrangements.) The layered rhythms that kick off "Watermelon Man" foreshadow his greater interest in controlling all facets of the performance.

The balance shifted away from collective invention as Hancock added another avenue—dance music—to his roadmap. During his disco phase, his music innovated less and imitated more; *Feets Don't Fail Me Now* (1978) and *Monster* (1980) were embarrassingly derivative. By the time Hancock's love for rigid rhythms peaked on *Future Shock* (1982), with its techno-masterpiece "Rockit," and the less successful *Sound-System* (1984), all traces of spontaneity and live energy were gone.

Yet that's not the end of the story. Throughout his Columbia years, Hancock demonstrated that he could shift from one reference point to another, like a juggler tossing and catching mismatched objects with only occasional misses. True to one of his familiar titles, he has always been a chameleon at heart.

DB

Ordering info: legacyrecordings.com

Wolfgang Schalk Bandet *The Second Third Man*

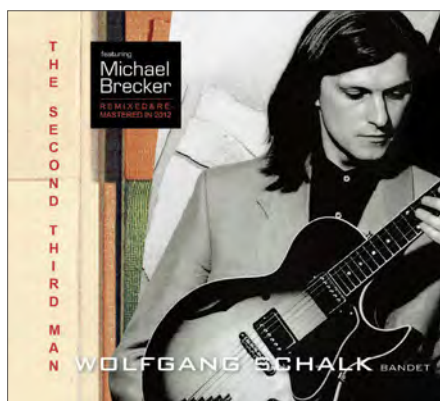
FRAME UP MUSIC 610529-6

★★★

For Austrian-born guitarist Wolfgang Schalk, *The Second Third Man* is a second chance. Schalk was never happy with the original mix of this 1996 recording and was encouraged to take another stab at it after the death of Michael Brecker (who appears on four tracks) by Brecker's manager, Darryl Pitt. This is a second chance for listeners, too, who now have an opportunity to check out rare tracks from Brecker in his prime. He's the perfect foil for the guitarist's tricky, steeplechase unison lines, and Brecker solos with his customary controlled abandon. Though usually sticking with rock rhythms, on "Schwarzbraun Ist Der Hasenfuss" Schalk unleashes Brecker over a passage of fast jazz swing, first with just drums and bass, and the results are gratifying. Brecker is simultaneously lithe and brawny.

Just as compelling is the album's second half, where saxophonist Florian Bramboeck joins the rest of Schalk's mid-'90s working band—keyboardist Paul Urbanek, electric bassist Werner Feldgrill and drummer Herbert Reisinger. On "Frank," in which Schalk alternates one of his lickety-split unison themes with a contrasting section in surging 6/8, Bramboeck gets to stretch out in an extended fiery duet with Reisinger.

Schalk varies textures with alternate use of piano and electric keyboards, but his context is



usually electric jazz-rock. "150 Miles" and "No Smoke On The Water" recall Weather Report at its peak, both in the world-music references and evocative voicings for soprano sax and keyboards (the latter includes a bit of Indian-style vocals by Reisinger). Schalk has moved on to other bands and concepts since 1996, but he was wise to reinstate this gem in his catalogue. —Jon Garelick

The Second Third Man: High Up To The Sky; Schwarzbraun Ist Der Hasenfuss; One For Us; The Second Third Man; Wendepunkt; Frank; 150 Miles; No Smoke On The Water. (55:27)

Personnel: Wolfgang Schalk, electric guitar, guitar synth, acoustic guitar; Michael Brecker, tenor saxophone (1–4); Florian Bramboeck, tenor saxophone (6), soprano saxophone (7, 8); Paul Urbanek, piano, keyboards; Werner Feldgrill, 6-string electric bass; Herbert Reisinger, drums; Peter Herbert, acoustic bass (5).

Ordering info: frameupmusic.com

Given the title of the disc, the music leans toward the earthy hard-bop that jazz icons like Horace Silver, Art Blakey and Lee Morgan set forth in the '60s. The musicians find inventive ways to delve into the hard-bop idiom without doing anything conspicuously modern with it. Compositions such as the forceful "The Raven" exhilarate with freshness and Chestnut's playing always steers clear of lazy imitation. On the ballad "In Search Of A Quiet Place," Chestnut supplies sumptuous chords and lively accompaniment underneath Douglas and Jones' floating rhythmic bed and Hendrix's lamenting melody; the latter aptly betrays Freddie Hubbard's influence on Hendrix, especially in the way that he alternates between rapid, triple-tongued figures and swaggering blues melody.

The enchanting "Intimacy," with Hendrix's full-bodied trumpet tone and pithy melody atop Chestnut's halting accompaniment and intriguing chord progression, is one of the best hard-bop compositions to come around in a long time. Other delights are the sensual medium-tempo closer "Stripes" and the fanciful opener "Spicy Honey" with its implicit Latin pulse and Chestnut's dramatic interjections and swinging drive. —John Murph

Soul Brother Cool: Spicy Honey; Soul Brother Cool; The Happiness Man; Piscean Thought; In Search Of A Quiet Place; The Raven; Dawn Of The Sunset; Intimacy; Every Which Way; Stripes. (59:25)

Personnel: Cyrus Chestnut, piano; Freddie Hendrix, trumpet; Dezron Douglas, bass; Willie Jones III, drums.

Ordering info: williejoness3.com

CYRUS CHESTNUT SOUL BROTHER COOL



Cyrus Chestnut *Soul Brother Cool*

WJ3 31013

★★★★★

What could have been a rote bebop outing becomes an ebullient journey thanks to Cyrus Chestnut's assured piano improvisations and the joyous rapport he finds with longtime bassist Dezron Douglas and drummer Willie Jones III. Trumpeter Freddie Hendrix's fluid, fiery trumpet passages add another spark, giving Chestnut's original compositions a timeless vitality. The pianist is a torchbearer, grounded as deep in black gospel as he is in jazz.



RANDY WESTON BILLY HARPER THE ROOTS OF THE BLUES

SSC1369 / in stores November 19



Any recording made by the legendary pianist Randy Weston is cause for celebration.

Who better to record an inspired album of duets with than the great tenor-saxophonist Billy Harper? Harper comes from an equally diverse musical background with a musical journey spanning from his Texas blues background to the avant-garde sounds of New York of the 1970s, where the Brooklyn born Weston had already been innovating and exploring the African inspirations of jazz for nearly twenty years.

The duo met for two sessions at Avatar Studios in New York City on February 8th and 9th, 2013. The analog recording provides additional warmth to the sounds of their mutual admiration expressed through these emotive tracks



iTunes.com/RandyWeston
sunysiderecords.com



Available on
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Eugenie Jones *Black Lace Blue Tears*

SELF RELEASE

★★★★½

This is an impressive debut recording by a singer who didn't begin to work professionally until a few years ago. A West Virginia native who is now based in Seattle, Eugenie Jones brims over with confidence and authority. She sings a number of originals that, while not likely to become standards, are invested with aplomb and relish. At no point is she noncommittal about a lyric, and, except for the ballads, she sounds like she's having a ball.

Ennui, musical deconstruction, primal screaming, horn envy and emotional exhibitionism are not part of Jones' musical vocabulary. Her strong suit is rhythm and swinging, and the rhythm section is beautifully suited to her upbeat readings and mercurial extemporizing. She's so comfortable with the blues that she doesn't have to shout it on "I Want One" and "Perfect." Her medium-dynamic alto brings an unforced lyricism to Paul Desmond's "Take Five," but she's overly decorative on "Funny Valentine," the nemesis of many developing singers.

Jones writes songs about midlife love and the search for it. She may see something good (like on "I Want One"), and she may make the pitch ("Perfect"), but as much as she wants it, Jones has been around the block too many times to get fooled again (as in the title number).

Pianist Bill Anschell and his cohorts—guitarist Michael Powers, bassist Clipper Anderson and drummer Mark Ivester—do yeoman's work, carrying Jones along, offering occasional counterpoint, underlining her or laying back when she has a full head of steam. It would be great to hear them with a first-rate instrumentalist, and it would be great for a first-rate writer like Seattle's Dave Frishberg to write for Jones. —Kirk Silsbee

Black Lace Blue Tears: A Good Day; Can You Dance?; Take Five; All The King's Men; So Hard To Find; Back Lace Blue Tears; Perfect; I Want One; In A Shot Of Tequila Or Two; My Funny Valentine; Sat'day Night Blues. (50:18)

Personnel: Eugenie Jones, vocals; Bill Anschell, piano; Michael Powers, guitar; Clipper Anderson, bass; Mark Ivester, drums.

Ordering info: eugeniejones.com



Alex Sipiagin *Live At Smalls*

SMALLS 0033

★★★★

From Reality And Back

5 PASSION 015

★★★★½

On these two CDs from trumpeter Alex Sipiagin—one recorded live, the other in the studio—it is not always apparent who is leading the band. Sipiagin composed everything (except for "Son, Uvedeny Posle," an original contribution from guitarist Pat Metheny), but tenor saxophonist Seamus Blake, who also appears on both discs, brings everything he's got to the table. Fortunately, when Blake takes his strident funk to the limit, Sipiagin follows up with an equally virile statement. The trumpeter and saxophonist are in constant motion, pursuing separate conversations that coalesce just before becoming too overwhelming.

Live At Smalls takes pride in dancing dangerously close to excess. The five-track set bristles with an unhinged beauty, propelled by the audience in the tiny Greenwich Village cave. Drummer Nate Smith barrels along, offering an invigorating whirl of sticks on "Pass" that pushes the nearly 20-minute work to a rousing conclusion. Pianist David Kikoski gets a chance to flutter and spin following the horn solos on "Videlles" with a breathless jaunt across the keyboard. Bassist Boris Kozlov gets a little buried in all of the excitement.

On *From Reality And Back*, the most unreal thing is the lineup. Sipiagin has a dream team of support with drummer Antonio Sanchez and bassist Dave Holland joined by pianist and producer Gonzalo Rubalcaba. It's more subdued but still actively churning, offering more variety but never reaching the ecstatic highs of the live bout.

—Sean J. O'Connell

Live At Smalls: Live Score; Videlles; Calming; Pass; Returning. (73:36)

Personnel: Alex Sipiagin, trumpet; Seamus Blake, tenor saxophone; David Kikoski, piano; Boris Kozlov, bass; Nate Smith, drums.

Ordering info: smallslive.com

From Reality And Back: Around The Bend; With The Tide; From Reality And Back; End Of...; Here And Now; Chain Reaction; Son, Uvedeny Posle; The Maze. (72:49)

Personnel: Alex Sipiagin, trumpet; Seamus Blake, saxophone; Gonzalo Rubalcaba, keyboards; Dave Holland, bass; Antonio Sanchez, drums.

Ordering info: 5passion.com

Gipsy Kings *Savor Flamenco*

KNITTING FACTORY 1128

★★★★½

Gipsy Kings have plied their rumba flamenca for more than 30 years now, in the process becoming one of the most popular bands ever to come from France. *Savor Flamenco*, the group's first album in seven years, finds their distinctive combination of Latin American rhythm and Andalusian guitar and vocals intact, though the passage of time is immediately evident in the lead vocals of Nicolas Reyes, whose voice is a lot more weathered these days than it was when the band debuted.

That more weathered voice actually takes the band's sound closer to the traditional flamenco that inspired them. Though the band maintains its streamlined commercial appeal, the vocals could well have been imported from a mid-20th century field recording. After so long out of the studio, the group chose to write and produce everything on the album themselves, and the choice works, resulting in a no-frills atmosphere and vitality that echoes the band's classic 1980s recordings.

The band has a bit of low-key fun with its sound, flirting with tango on the title track and building up a bed of Brazilian percussion on the aptly titled "Samba Samba." "Bye Bye (Ella Me



Dice Vay)" pleasantly combines flamenco and Brazilian guitar styles but doesn't wander far from the Kings' usual approach otherwise.

It's difficult to recommend this album over the band's early work. This is Gipsy Kings doing what they do well, but mostly by the numbers.

—Joe Tangari

Savor Flamenco: Caramelo; Bye Bye (Ella Me Dice Vay); Como L'Agua; Tiempo Del Sol; Me Voy; Fairies Melody; Samba Samba; Corazon; Savor Flamenco (Tango Flamenco); Sueño; Habla Contigo. (38:47)

Personnel: Nicolas Reyes, lead vocals, guitar; Tonino Baliardo, lead guitar; Paul Reyes, Paco Baliardo, Diego Baliardo, guitars; Andre Reyes, Patchai Reyes, Canut Reyes, guitars, vocals; Rodolfo Pacheco-Jimenez, percussion; Bernard Paganotti, bass, keyboards (10); Bertrand Lajudie, keyboards (2, 3, 5, 6), piano (3, 7); Manu Borghi, piano (4, 5); Stéphane Chausse, flutes.

Ordering info: knittingfactoryrecords.com

Pure Joy, Diggable Grooves

***Walk Tall: The Music & Life of Julian "Cannonball" Adderley* (Hal Leonard; ★★★)** by music historian Cary Ginell is a broad, all-encompassing biography of the storied saxophonist. The book follows Adderley from his early years as a music teacher in Florida to his growing recognition at the helm of the Cannonball Adderley Quintet, weaving in the narrative of the talented musician's ascent to the top of the jazz world.

Adderley was born in Tampa, Fla., in 1928, into a musical family (his father played the cornet). He was the band director at the Dillard High School in Ft. Lauderdale from 1948-'56. He gained the nickname "Cannibal," for his appetite, which soon morphed into "Cannonball."

Ginell presents the two main threads of Adderley's life and career: his allegiance to his younger brother, Nat Adderley, and his dedication to education. He also brings in the saxophonist's lengthy battle with diabetes, which killed him at age 46, and his long struggle to get free from his first record deal.

Many of the most poignant episodes here are related in long, transcribed sections, based on Ginnell's in-depth interviews with musicians like Yusef Lateef, longtime drummer Roy McCurdy, arranger Quincy Jones and David Axelrod, Adderley's producer at Capitol Records who became a close friend. For the rest of the book, Ginnell turns to secondary sources, making extensive use of DownBeat concert reviews and interviews.

The most illuminating information in *Walk Tall* comes from Olga Adderley-Chandler, the saxophonist's widow. She provides a window into the saxophonist at home, a picture of a caring man who stayed quiet about his declining health. When he had diabetes scares while on tour in the far reaches of the world (he suffered a stroke in 1958 while on tour with Miles Davis), he told no one. Axelrod knew how to administer an insulin shot, and had to act on that knowledge at least once, but Adderley mostly chose to keep information about his sickness from the people around him. His untimely death from a stroke triggered by diabetes came as a surprise even to his own brother, with whom he shared a band.

Ginell's book is a good resource on Adderley's life and biographical information, but lacks a strong analysis of his sound or what made him unique as a musician. The discussion of his music is usually limited to a litany of recording dates and descriptions of the studio process.

The evolution of Adderley's sound, and how his aesthetic evolved over the years, is not the primary focus of the book. Ginell does glean some

The Hal Leonard JAZZ BIOGRAPHY SERIES

WALK TALL The Music & Life of Julian "Cannonball" Adderley



of this information from the musicians he interviewed, but he's more concerned with Adderley's woes in the music industry, giving extensive space to the saxophonist's entanglements with Mercury, the record company he signed with in 1955, releasing *Julian "Cannonball" Adderley* on the jazz imprint EmArcy. *Julian Cannonball Adderley And Strings* and *In The Land Of Hi-Fi With Julian Cannonball Adderley* soon followed.

But, Ginell contends that over the life of Adderley's five-year deal with EmArcy/Mercury—a usual contract called for a three-year commitment—the company routinely mishandled Adderley to the detriment of his career.

The saxophonist's Florida roots and work as a teacher grounded his career. Through his experience teaching band classes, Adderley's effusive, bubbly stage persona evolved. An Adderley concert provided the audience with music, but it also gave them a window into jazz history. By explaining the music and connecting with the audience, the saxophonist made jazz more relatable.

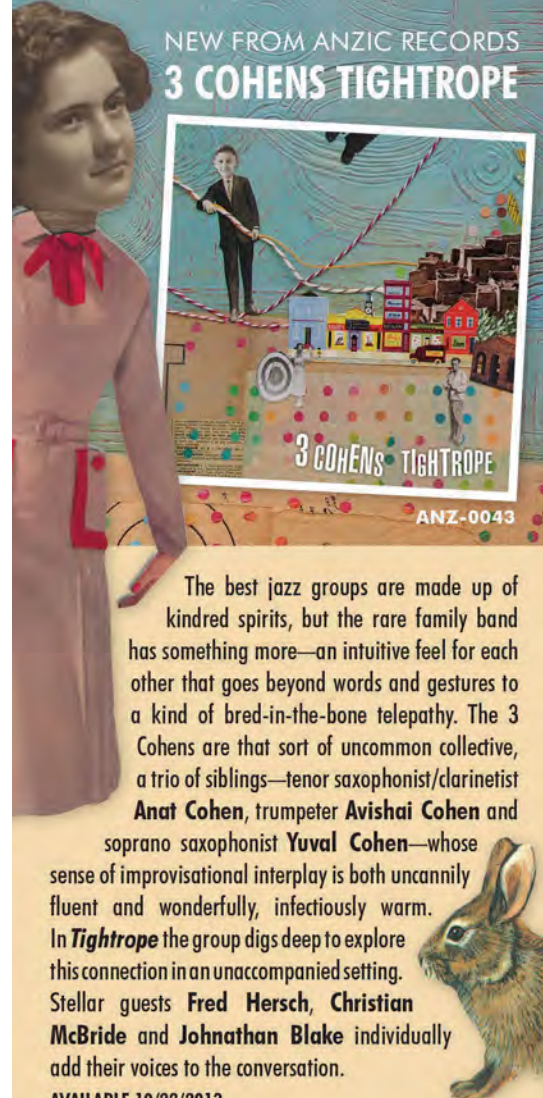
Adderley's life as a jazz musician started in the middle of the 1950s. He was a new artist striving to find his sound, then took off with Miles Davis in the late '50s, and evolved over time to a more soul-based jazz sound. His pure joy on stage rubbed off on the audience, creating memorable, impressionable concerts that brought wide acclaim.

"With Adderley," Ginell wrote in his introduction, "you didn't have to understand complex chord progressions, modal scales or arcane musical references. All you had to do was dig the groove."

Ordering info: halleonardbooks.com

DB

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The best jazz groups are made up of kindred spirits, but the rare family band has something more—an intuitive feel for each other that goes beyond words and gestures to a kind of bred-in-the-bone telepathy. The 3 Cohens are that sort of uncommon collective, a trio of siblings—tenor saxophonist/clarinetist Anat Cohen, trumpeter Avishai Cohen and soprano saxophonist Yuval Cohen—whose sense of improvisational interplay is both uncannily fluent and wonderfully, infectiously warm.

In *Tightrope* the group digs deep to explore this connection in an unaccompanied setting. Stellar guests Fred Hersch, Christian McBride and Johnathan Blake individually add their voices to the conversation.

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Michael Pedicin *Why Stop Now ... Ubuntu*

GROUND BLUE 0001

★★★★

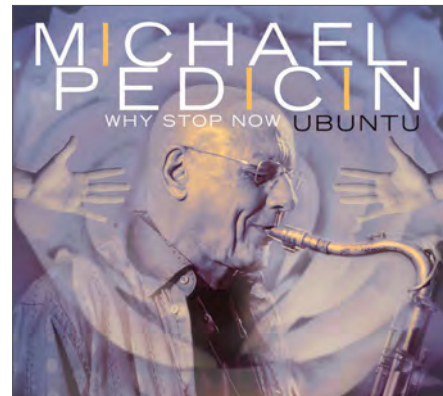
"Downtown Found," the third song from tenor saxophonist Michael Pedicin's latest album, *Why Stop Now ... Ubuntu*, begins with warm, pensive solo Fender Rhodes, then adds drums, guitar sputters, bass thuds and Pedicin's urgent, questing Coltrane-isms. The free-jazz-leaning tune keeps you guessing. But what's jarring is the placement of the piece. The album opener, Pedicin's "Why Stop Now," and its followup, a take on John Coltrane's "Tunji," are well-ex-

ecuted post-bop. Often on *Why Stop Now ... Ubuntu*, Pedicin switches things up. The album keeps you on your toes.

Another shocker comes when the band—guitarist Johnnie Valentino, pianist Rick Germanson, bassist Andy Lalasis, drummer Vic Stevens and Pedicin—transforms Coltrane's "Song Of The Underground Railroad" into an ebullient jazz-funk burner. Pedicin gets down and dirty; Valentino flows with a wah-wah pedal. The arrangement keeps the triumphant feel of Coltrane's original recording.

At least two pieces provide more than just entertainment. Valentino's sad "Newtown" was written to honor those who lost their lives in the 2012 Newtown, Conn., school shooting. And "Ubuntu"—a South African term for "human kindness"—is a spontaneous solo saxophone piece that's sweet, sensitive and deep. "Ubuntu" closes the album with a shot of positivity.

Why Stop Now ... Ubuntu only missteps when it goes the aforementioned post-bop route. We've heard that sound before. Pedicin and company don't really take it anywhere new. The tracks are



forgettable. But "Downtown Found," "Railroad," "Newtown" and "Ubuntu" will stay with you. They won't stop.

—Brad Farberman

Why Stop Now ... Ubuntu: Why Stop Now; Tunji; Downtown Found; Then I Saw You; Trane Stop; 27 Up; Newtown; Song Of The Underground Railroad; Ubuntu. (45:44)

Personnel: Michael Pedicin, tenor saxophone; Johnnie Valentino, guitar; Rick Germanson, piano; Fender Rhodes (3, 4, 8); Andy Lalasis, bass; Vic Stevens, drums.

Ordering info: michaelpedicin.com

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Patrick Cornelius *Infinite Blue*

WHIRLWIND 4637

★★★★

Though he's won three ASCAP Young Composer Awards and written on commission for the likes of Chamber Music America and the Doris Duke Foundation, Patrick Cornelius' fourth album as a leader feels like the work of an artist who's still figuring out who he is as a composer. And that's a good thing. On previous albums, the alto saxophonist has experimented with and without chordal instruments, employed different degrees of groove and reworked the blues.

Here, his focus is more steadily trained on mainstream post-bop, and between his knack for writing warm, engaging melodies and his audible interest in giving Frank Kimbrough and Jeff Ballard time and space to shine, the results are reliably elegant.

The three clear standouts, however, suggest



that Cornelius can do some extraordinary things when he strays a bit from the kind of medium-tempo material where swinging is king.

The full-figured bass solo that constitutes "Intro To Waiting" is as much a testament to Cornelius' emotive writing as Michael Janisch's dynamic playing. (Janisch flexes his muscle again on "My Green Tara," a piece commissioned for Rubin Museum of Art.) The soft and reedy "Waiting" is gorgeous throughout, with a restrained and melodic contribution from Ballard, while Kimbrough's blues-tinged solo on "Unfinished Business" welcomes new angles of interpretation to the music.

Cornelius' agility takes the reins on the energetic "Puzzler," adding a dose of needed heat to the disc, which, on tracks like "Infinite Blue" and "In The Quiet Moments," feels a bit temperate.

—Jennifer Odell

Infinite Blue: Regret Street; Infinite Blue; Intro To Waiting; Waiting; Puzzler; Unfinished Business; In The Quiet Moments; My Green Tara; Projection. (40:45)

Personnel: Patrick Cornelius, alto saxophone; Frank Kimbrough, piano; Michael Janisch, bass; Jeff Ballard, drums; Nick Vayenas, trombone (1, 4–6, 9); Michael Rodriguez, trumpet (2, 4, 5); John Chin, piano (9).

Ordering info: whirlwindrecordings.com

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The Paul Abella Trio +1 A Change In Plans

BLUJAZZ 3402

★★½

Low-volume music in no way precludes intensity of expression. And there's nothing that says that social music can't be challenging, either. It's a little disheartening, then, to hear the technical accomplishment and collective vocabulary of Illinois' Paul Abella Trio subverted by static dynamics, lack of space, homogenous instrumentation (plucked guitar, vibraphone and trap drums) and a general lack of arrangement.

Percussionist Abella, guitarist/composer Mitch Corso, vibraphonist Stephen Lynerd and bassist Bob Ferraris jam on rock-derived music and generally explore the playing possibilities that those frameworks present. Though Corso may play octaves like Wes Montgomery on Trent Reznor's "Closer" and filigreed flat-picking elsewhere, the music begs for an occasional power chord.

The tunes often end as they begin, with very little in the way of compositional arc. Despite Corso's hard-edged electric guitar on Led Zeppelin's "No Quarter," the piece recedes to flatness bordering on musical wallpaper. Lynerd's busy vibe excursions meander along, where a little space and some resonance would add much-needed variety. The better solos show that these players could benefit from more interesting material.

—Kirk Silsbee

A Change In Plans: Take On Me; Channel 74; I Know Better; No Quarter; Closer; You Come Back; Battery; Foolish Heart; Boots Of Spanish Leather; Building The Better Mousetrap. (59:05)

Personnel: Mitch Corso, guitar, vocals; Bob Ferraris, bass; Paul Abella, cajón; Stephen Lynerd, vibraphone (1-6, 8, 9).

Ordering info: blujazz.com



Francesco Cataldo Spaces

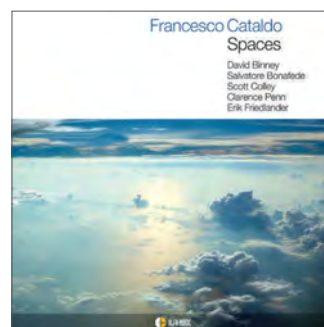
ALFA MUSIC 160

★★½

Sicilian guitarist Francesco Cataldo is a late bloomer in the jazz world. *Spaces* is only his second outing as a leader, and in many ways it seems like he is still trying to find his footing and his voice. The CD's stretched notes, aerial atmosphere and preference for moods over beats and rhythms point to the ECM aesthetic, and John Abercrombie's influence in particular.

Despite the obvious European influence—quite a few Mediterranean locales show up in song titles—the guitarist flew to New York to record this project, bringing with him loyal pianist Salvatore Bonafede. To round out the group, Cataldo enrolled a crew of top-notch local musicians. Among the hired hands, the underrated saxophonist David Binney stands out. His softer side is on full display, bringing much-needed warmth. Cataldo is a sensitive and thoughtful player but fails to leave much of an impression. His songwriting skills show that he can pen hummable tunes and bring some variety to his charts. But, Cataldo's reliance on too many conventions and the same hues ends up being his undoing. While this produces homogeneous results, it does so at the expense of originality.

—Alain Drouot



Spaces: Our Jazz (Prologue); Algerian Waltz; Siracusa; Ortigia; Sunrise In Rome; Spaces; Vito (Intro); Raccontami; Why; Your Silence; Tourist In My Town; Perugia; A Phrygian Day; The Rain And Us (Epilogue). (75:38)

Personnel: Francesco Cataldo, electric and baritone guitar; David Binney, alto saxophone; Salvatore Bonafede, piano; Scott Colley, double bass; Clarence Penn, drums; Erik Friedlander, cello (7).

Ordering info: alfamusic.com

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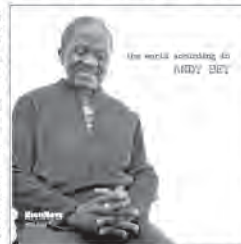
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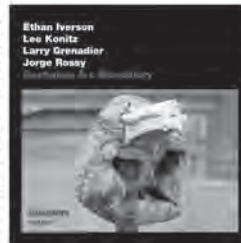
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HOLIDAY

GIFT GUIDE



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The Art of MILES

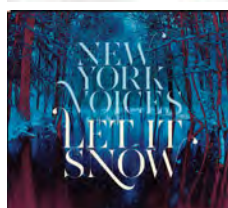
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Dave Douglas and more!*
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Timeless Yuletide Tunes

By Frank-John Hadley

In the history of recorded Christmas music, there have been blizzards of album releases swept by the strong winds of "Jazz, Blues & Beyond." Maybe 100 recordings, among the many thousands, retain a remarkable crystalline freshness each and every holiday season. At or near the top of the list are Louis Armstrong's *What A Wonderful Christmas*, James Brown's *Funky Christmas* and Ella Fitzgerald's *Ella Wishes You A Swinging Christmas*. Recent wonderments have been scarce but include Geri Allen's 2011 album *A Child Is Born* (Motéma) and Carla Bley's *Carla's Christmas Carols* (ECM) from 2009.

Christmas Eve this year finds a new bunch of albums under the decorated tree. **New York Voices' *Let It Snow* (Five Cent 0001; 51:10; ★★½)** presents the classy foursome in big band, studio orchestra and a cappella settings. They showcase an elegant if mannered type of merriment on carols and non-spiritual tunes, like the 1940s favorite "Holiday For Strings." Santa can only wish for

a helper as talented as Darmon Meader, who provides most of the glowing arrangements and orchestrations.

Ordering info: newyorkvoices.com

On **Tim Warfield's *Jazzy Christmas* (Undaunted Music 007; 73:44; ★★½)**, the self-assured tenor and soprano saxophonist displays a sense of grace appropriate to the season of peace and gratitude. Even at their most musically intricate, Warfield and his swinging friends—Terrell Stafford, Stefon Harris, singer Joanna Pascale, six others—share a warm, caring sensibility nurtured by their familiarity with the melodies of "Silent Night" and eight more evergreens. The bonus track is a jazz arrangement of "The Dreidel Song." **Ordering info:** cdbaby.com

Steven Richman & Harmonie Ensemble/New York give a gift of gold, frankincense and myrrh with ***The Nutcracker Suites* (Harmonia Mundi 907493; 54:17; ★★½)**. The award-winning conductor and music director employs the classical idiom for eight sections of the famous Tchaikovsky ballet. Though he's no Previn or Karajan, Richman elicits enthralling music from the large ensemble. Then, at the 22:20 mark, he and 16 jazzmen reanimate Duke Ellington and Billy Strayhorn's famous arrangement from 1960. Swinging jazz is, of course, the fulcrum on which everything turns. All the musicians, including soloing tenor saxophonist Lew Tabackin and trumpeter Lew Soloff, use their considerable facility and enthusiasm to good purpose. It may not be Ellington-Hodges-Carney & company, but be thankful for this *Nutcracker*.

Ordering info: harmoniamundi.com

Jonathan Butler, the Californian pop-jazz singer-guitarist originally from South Africa, has a winner in ***Merry Christmas To You* (Artistry Music 7040; 48:18; ★★½)**. The program runs from the pop-r&b cheer of Donny Hathaway's "This Christmas" to the agreeable sentiment of "I'll Be Home For Christmas" to the religious joy pervading "Sweet Little Jesus Boy." Often using his Stevie Wonder-influenced voice and guitar with no accompaniment, Butler's quiet passion never seems rehearsed.

Ordering info: mackavenue.com

Nashville-based **Beegie Adair's *Quiet Christmas* (Green Hill 5865; 53:03; ★★½)** is a solo piano album on which she exploits a special, restful communication with melody and also gives comfort to listeners by taking modest interpretative license. Not partial to swinging, Adair lovingly spruces up familiar holiday classics as well as less-celebrated delights such as the old German hymn "Lo, How A Rose E'er Blooming."

Ordering info: greenhillmusic.com

The choicest reissue this year may well be **George Winston's *December* (Valley Entertainment 15245; 39:41; ★★½)**, which has sold more than three million copies since its first appearance in 1982. Now unburdened of the padded program of the 20th anniversary edition, the original program of carols, classical pieces, Winston compositions and jazz trumpeter Alfred S. Burt's "Some Children See Him" benefits from the solo pianist's careful precision, thoughtfulness and minimalist approach. Ah, the sound of midnight snow falling on a country field.

Ordering info: valley-entertainment.com

In the 1970s, producer Billy Sherrill plunked too many sugar cubes into the hot rum toddies offered by married country stars **George Jones & Tammy Wynette** on the compilation ***The Classic Christmas Album* (Epic/Legacy 75897; 39:34; ★★½)**. Still, listeners will likely be wowed by the tension and hurt in the honky-tonker's voice on three Pappy Daily-produced tunes (two recorded for Mercury in 1957 and one for United Artists in 1962).

Ordering info: legacyrecordings.com

Delivering the goods from the North Pole via British Columbia, guitarist David Gogo is deeply engaged by both the melancholy and the fun tales on ***Christmas With The Blues* (Cordova Bay 1022; 31:48; ★★½)**. **Ordering info:** cordovabay.com **DB**



Three More Treats

Jazz singer and pianist **Karrin Allyson** is having a great year. She topped the category Rising Star—Female Vocalist in the 2013 DownBeat Critics Poll, and now she has delivered a sterling holiday album that fans will turn to year after year when the time comes to hang the mistletoe. For the cohesive, sophisticated **Yuletide Hideaway** (Karrin Allyson Records 1; 43:14; ★★★★★) she wisely utilized the compositional talents of her bandmates. The title track, which has the feel of a holiday standard, was written by Allyson and keyboardist Chris Caswell, while “Christmas Bells Are Ringing” (which the singer composed with guitarist Rod Fleeman) is spiced by her graceful scatting. Allyson is in full command throughout the disc, whether she’s crooning about romance on Dave Frishberg’s “Snowbound,” slowing down the tempo of “Winter Wonderland” or tugging baby boomers’ heartstrings with a stellar reading of Vince Guaraldi’s “Christmas Time Is Here.”

Ordering info: karrin.com

Elizabeth Mitchell & Friends invite listeners in for a rootsy holiday house party on **The Sound- ing Joy** (Smithsonian Folkways 45074; 70:31;

★★★★½). The Woodstock group of neo-folkies—including bassist Chris Wood and vocalists Natalie Merchant and Aoife O'Donovan—offers a strong, 24-track disc on which hymns and carols are given fetching new arrangements. “Mary Had A Baby” becomes a gentle lullaby, while Mitchell

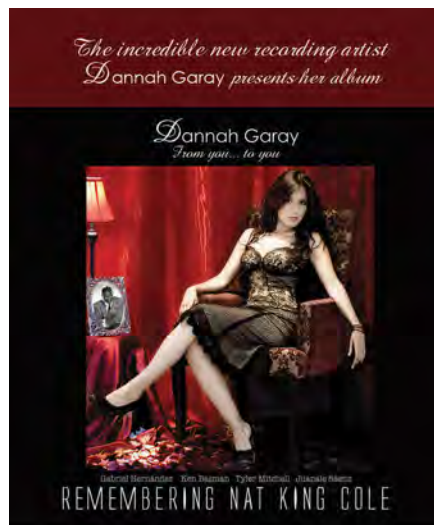
brings out a modal Appalachian strain in “Rise Up, Shepherd, And Follow.” Well-known folksinger Peggy Seeger—whose mother, Ruth Crawford Seeger, collected and published many of these Christmas songs 60 years ago—leads on “Mother’s Child,” giving the arrangement a warm spirit befitting the season.

Ordering info: folkways.si.edu

If slick r&b with an occasional hint of disco rhythms is your cup of tea (or in this case, egg-nog), **Gladys Knight & The Pips’ The Classic Christmas Album** (Columbia/Buddah/Legacy 73539; 53:11; ★★★★★) compiles tracks from two LPs the group recorded in 1975 and 1980. There are some missteps here, but a soulful “Silent Night” and the Pips’ lively harmonies on a dance-floor rendition of “Jingle Bells” counterbalance them.

Ordering info: legacyprecordings.com

—Bobby Reed & Davis Inman



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Sounds and Sketches of Miles

Every jazz fan knows someone who worships Miles Davis. The iconic trumpeter died in 1991, but there seems to be no shortage of new treasures for fans to add to their collections. This season's offerings include a new box set of Davis' early Columbia albums remastered in mono and a new book of his drawings and paintings.

The box set *Miles Davis: The Original Mono Recordings* (Columbia/Legacy) presents nine albums, including the landmark *Kind Of Blue*, together for the first time on CD. These albums, recorded between 1956-'61 and released from 1957 to 1964, also include *'Round About Midnight*, *Miles Ahead*, *Milestones*, *Jazz Track*, *Porgy And Bess*, *Sketches Of Spain*, *Someday My Prince Will Come* and the live disc *Miles And Monk At Newport*. The box set is housed in a slipcase with an accompanying 40-page booklet that features an essay by Marc Myers and notes on the mastering process by engineer Mark Wilder and producer Steve Berkowitz.

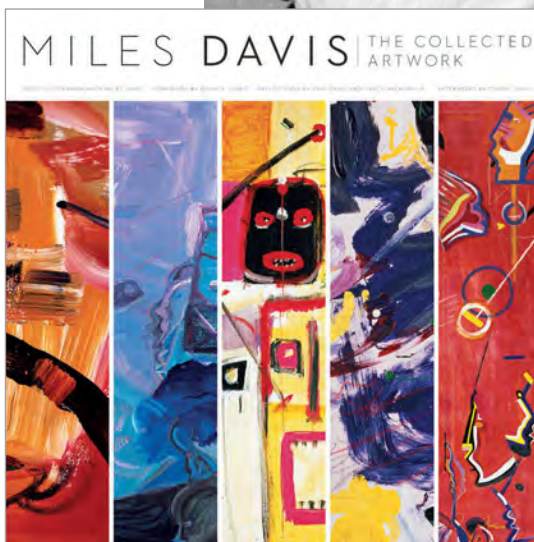
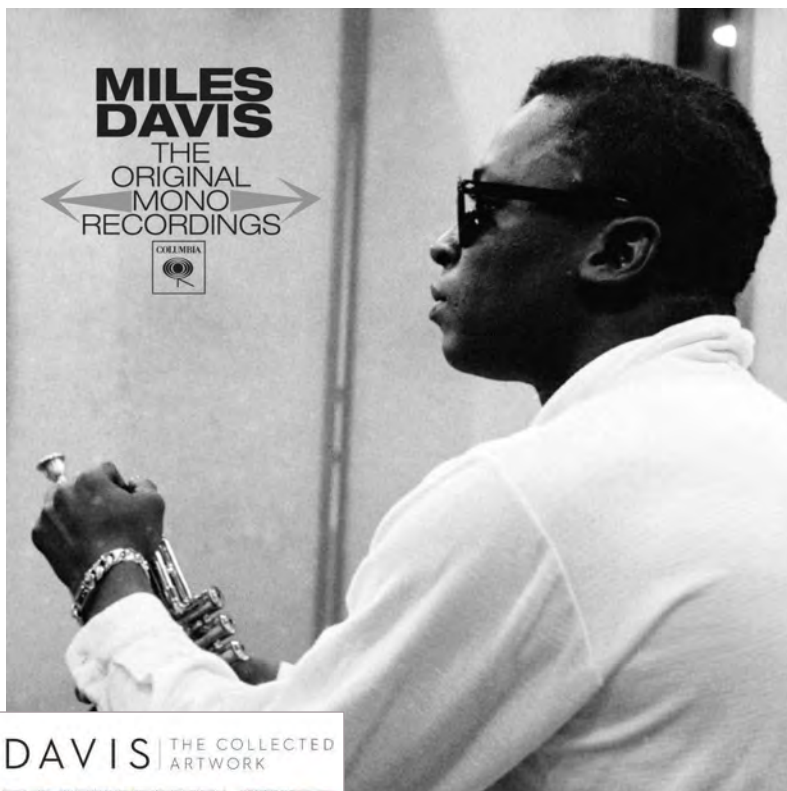
The newly remastered recordings showcase Davis' so-called "First Great Quintet," with tenor saxophonist John Coltrane, pianist Red Garland, bassist Paul Chambers and drummer Philly Joe Jones—later a sextet with the addition of alto saxophonist Julian "Cannonball" Adderley—as well as the trumpeter's significant collaborations with arranger Gil Evans on *Miles Ahead*, *Porgy And Bess* and *Sketches Of Spain*.

The mono box set also presents some enticing rarities. Following a string of live dates in Paris in November 1957, Davis was asked to record the soundtrack to Louis Malle's film *Ascenseur pour l'échafaud* (*Elevator to the Gallows*). On Dec. 4-5, Davis and a studio band—Paris-based drummer Kenny Clarke and French musicians Pierre Michelot on bass, pianist René Urtreger and tenor saxophonist Barney Wilen—improvised 10 tracks while watching the suspenseful thriller. The recording, initially issued as a 10-inch LP soundtrack in France, became the first half of Columbia's *Jazz Track* (1958). The album's second half consisted of three tracks—"On Green Dolphin Street," "Fran-Dance" and "Stella By Starlight"—recorded at a May 1958 session in New York with Davis' main quintet plus Adderley.

Jazz Track was not part of Columbia's previous 70-disc Davis collection. Nor was *Miles And Monk At Newport*, a split LP with pianist Thelonious Monk originally issued in 1964. Davis' half of the LP was recorded on July 4, 1958, at the Newport Jazz Festival, featuring a revamped sextet with Coltrane, Adderley, Chambers, pianist Bill Evans and drummer Jimmy Cobb—the group that would go on to record *Kind Of Blue* in 1959.

True audiophiles will relish the opportunity to hear the mono versions of these momentous recordings. Mono was the standard audio format in the '50s and early '60s before stereo recording took over in the '70s. Every album from the Davis box set will also become available in vinyl LP mono editions. "Mono has always been truer to the studio sound and the original intent," said former Columbia Records producer George Avakian, who signed Davis to the label in 1955 and produced *'Round About Midnight*, Davis' first Columbia release.

While Davis' skills as a musician have been celebrated worldwide for



decades, his abilities as a visual artist are not as well known. Although his artwork adorned the covers of his albums *Star People* (1983) and *Amandla* (1989), many fans aren't familiar with this facet of his personality. That is changing now, thanks to the publication of the 204-page book *Miles Davis: The Collected Artwork* (Insight Editions), written by Scott Gutterman (with Miles Davis, whom he interviewed several times in 1991). Quincy Jones wrote the book's foreword, and members of Davis' family contributed essays as well.

Quotations from Davis are interwoven among the brightly colored images in this lavishly illustrated coffee-table book. This is how Davis described his compositional approach as a painter: "The way I do things, I just finish when I see what I like. I don't really plan anything in my paintings. Some people might do it that way, but I can't. If I plan something too much, it'll come out looking like a map. I'd rather work from inspiration, and I usually get inspired by the colors themselves."

Davis started sketching and painting around 1980, often taking sketchbooks with him on the road. He favored vibrant colors and an energetic style. Motifs in his work include female figures and what he called "totem pole" faces.

Davis didn't title (or date) any of his works, but in 1988 he began a series of abstract paintings that were influenced by the Milan-based design movement known as Memphis. Davis also was inspired by African tribal art and Pablo Picasso, as well as the work of Wassily Kandinsky (1866-1944) and Jean-Michel Basquiat (1960-'88). The trumpeter's son Erin Davis writes that Miles' interest in Basquiat's artistry led him to incorporate materials such as burlap and nails into his paintings.

In his introductory essay, Gutterman writes, "Miles always professed a heartfelt desire to move on to the next phase, to take new risks, to create still-undreamed-of material combinations." Gutterman was commenting on Davis' approach to visual art, but fans of the trumpeter can certainly attest that a similar strain of relentless creativity also informed his timeless music.

DB



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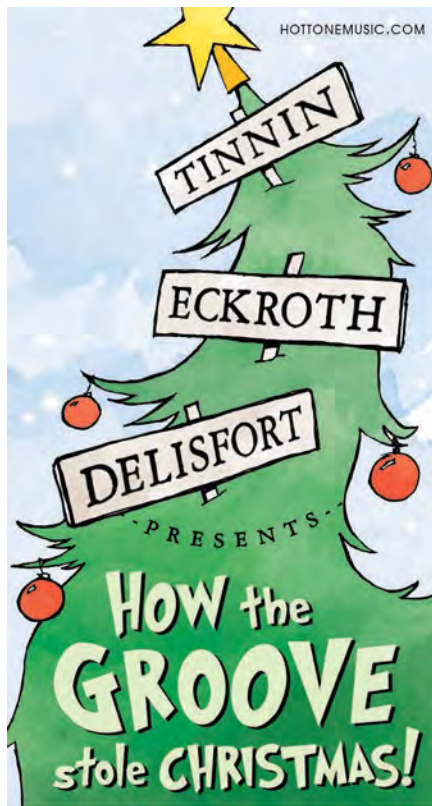
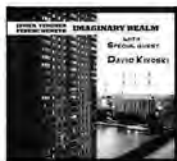
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 – Pablo Sanz, *El Mundo*

Ferenc is also the creator of Drum School, the ultimate drum learning app for iPhone, iPad and Mac.



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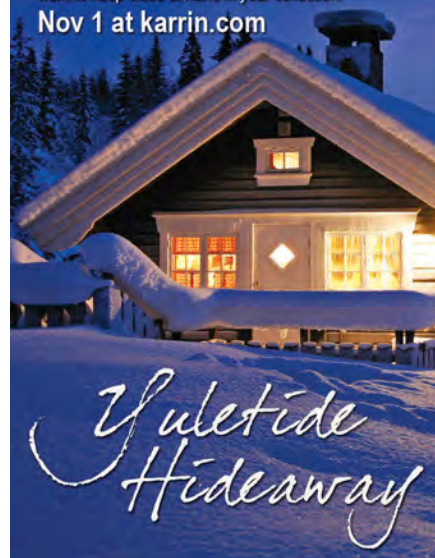
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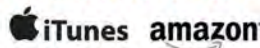
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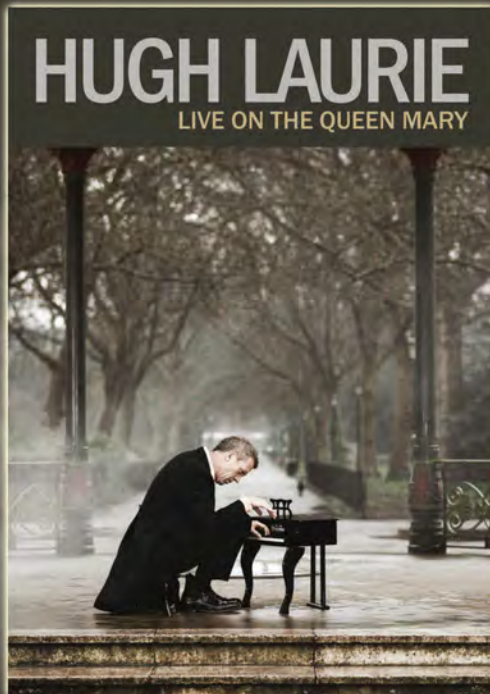
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Jimi Hendrix at the Miami Pop Festival on May 18, 1968



Bountiful, Beautiful Boxes

Box sets are always a winner during the holidays. Music lovers will be overjoyed to unwrap these collector's sets and special CD packages this season.

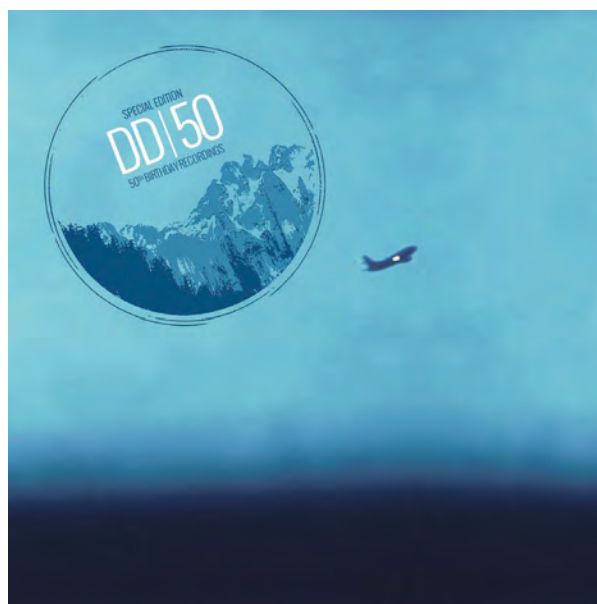
Fans of **Jimi Hendrix** are excited about two new releases from the legendary guitarist. The documentary *Hear My Train A Comin'* (**Experience Hendrix/Legacy**) is being broadcast this fall as part of the PBS American Masters TV series, and the expanded home video edition is available on DVD and Blu-ray, including never-before-released special performance features. The documentary showcases previously unseen concert footage and home movies taken by Hendrix and drummer Mitch Mitchell, as well as commentary from Noel Redding, Billy Cox, Paul McCartney, Vernon Reid and sound engineer Eddie Kramer.

Among the previously unseen material is recently uncovered film footage from the 1968 Miami Pop Festival. The CD and vinyl version of *Miami Pop Festival* (**Experience Hendrix/Legacy**) will mark the first release of tracks performed by the Jimi Hendrix Experience on May 18, 1968. The performances, which were captured

on-site by Kramer, include the first recorded stage performances of "Hear My Train A Comin'" and "Tax Free" alongside classics such as "Fire," "Hey Joe," "I Don't Live Today" and "Purple Haze."

A happy and ambitious "birthday year" for **Dave Douglas** has culminated in *DD|50* (**Greenleaf Music**), a special box set of three CDs plus bonus materials that provide a detailed musical snapshot of the acclaimed trumpeter-composer, who turned 50 on March 24.

Released on Douglas' Greenleaf label, *DD|50* includes his 2012 album *Be Still*, this year's *Time Travel* and his latest recording, *Pathways*. The package is rounded out with a DVD containing footage of previously unreleased in-studio performances and art videos shot by Christoph Green (of the film production company Trixie), as well as a download card that grants exclusive online access to bonus alternate takes and unreleased



tracks. This fitting addition to the Douglas catalog comes housed in a sturdy two-piece full-color box with a foil-wrapped "DD|50" logo. For hardcore Douglas fans, a limited-edition, signed and numbered version is available.

Musicians featured on the recordings as members and guests of Douglas' quintet and sextet include Greg Tardy, Joshua Roseman, Uri Caine, Linda Oh, Clarence Penn, Aoife O'Donovan, Jon Irabagon, Matt Mitchell and Rudy Royston. *DD|50* provides fascinating insights into the creative process and reveals the fruitful inner work-

ings of a modern jazz musician at the peak of his career. (Douglas was the subject of the cover story in the June issue of DownBeat.)

For listeners interested in Depression Era jazz history, *The Complete Chick Webb And Ella Fitzgerald Decca Sessions (1934–1941)* (Mosaic Records) is a fascinating box set. It documents the musical relationship of the legendary drummer and vocalist from 1935 until Webb's untimely death in 1939. Webb was already the reigning king of Harlem's Savoy Ballroom when he discovered the 17-year-old Fitzgerald in 1934 after she won the Amateur Night at the Apollo Theater. They would go on to record hits like "A-Tisket, A-Tasket" and other swing-era gems like Hoagy Carmichael's "Sing Me A Swing Song," both documented here. In addition to the main Decca tracks that Webb and Fitzgerald recorded together, the Mosaic box also includes Webb's pre-Fitzgerald sides on the Vocalion and Brunswick labels as well as recordings Fitzgerald made with Webb's band after his death.

The eight-CD set brings together 187 tracks (three previously unissued), with extensive liner notes by DownBeat Senior Contributor John McDonough. The package includes rare photographs as well as notes on each track and recording session, with special insight from arranger Van Alexander, the last surviving member of the sessions.

Another historical nugget comes from the vaults of Blue Note. The label has unearthed the rare **Thelonious Monk** late-career concert *Paris 1969*. The CD/DVD set captures the brilliant pianist and composer in black-and-white film at the Salle Pleyel concert hall on Dec. 15, 1969. Monk and his quartet—tenor saxophonist Charlie Rouse, bassist Nate Hygelund and drummer Paris Wright—work out signature tunes like "Straight No Chaser" and "I Mean You," while special guest drummer Philly Joe Jones joins the band on "Nuttty."

Over in the pop-rock realm, **The Beach Boys'** entire career is the subject of the six-CD retrospective *Made In California* (Capitol/UMe), containing over seven hours of music, including more than 60 previously unreleased tracks. The package design evokes a high school annual. It features archival photos, reproductions of memorabilia, an extensive list of "alumni" who have worked with the group, and handwritten yearbook-style inscriptions from the band's members.

The 76-page hardbound book also includes an essay Brian Wilson wrote in 1959, expressing his career goals: "I don't want to settle with a mediocre life, but make a name for myself in my life's work, which I hope will be music."

The collection's 174 tracks include early recordings, never-before-released original songs, home demos, alternate takes and mixes, and live concert, TV and radio performances. The set debuts 17 unreleased live recordings, including "Runaway" (1965), "Friends" and "Little Bird" (1968), "Wild Honey" (1972), "It's About Time" (1973), and "Wonderful" and "Vegetables" from The Beach Boys' 1993 acoustic tour.

DB



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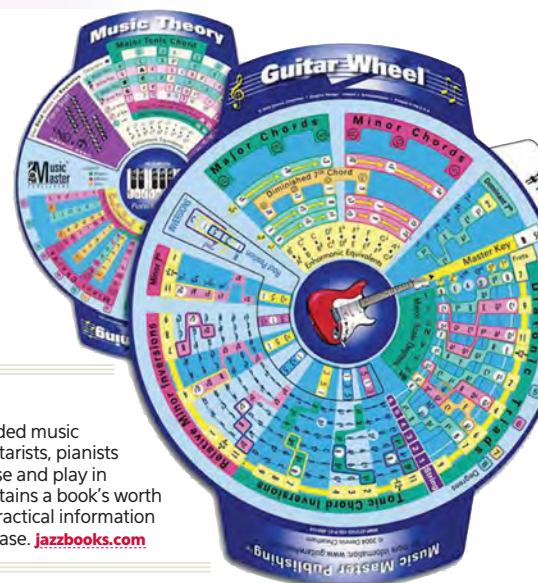


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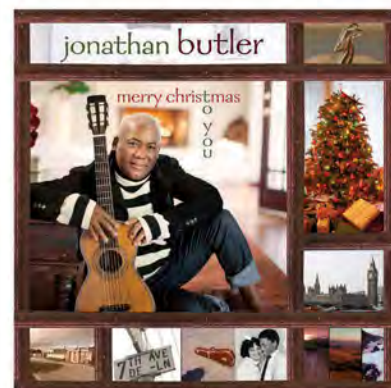
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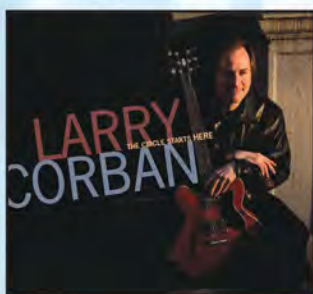


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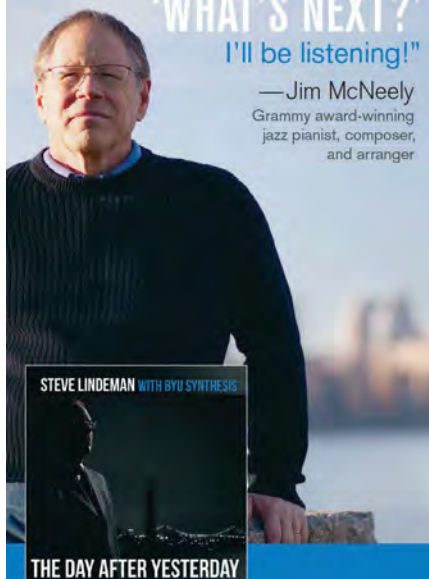
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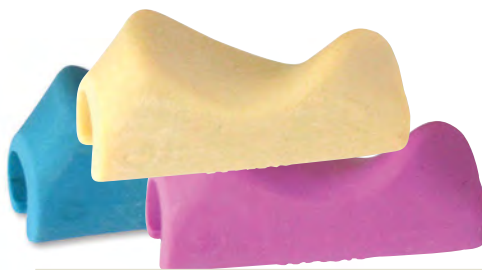


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Big Bad Voodoo Daddy
It Feels Like Christmas Time

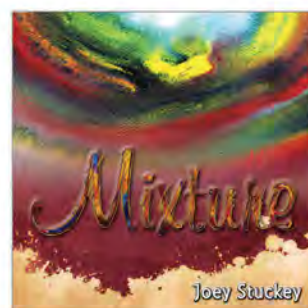
Big Bad Voodoo Daddy, purveyors of American big band, jumpin' jazz and blues have a special holiday gift for naughty and nice fans alike. The multi-platinum selling, Grammy nominated band is back with a holiday album entitled *It Feels Like Christmas Time*, an all new recording for Savoy Jazz, featuring a mix of traditional favorites and original material.

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Expanding Musical Ideas Through Rhythmic Variety

Robert Hurst

MOST MUSICIANS AT SOME POINT IN THEIR CAREER, OR DURING SOME KIND OF

creative stage, experience a period when his or her ideas feel stale. It may appear as though you are repeating yourself and not playing fresh, new ideas. Your uninspired expressions are stagnating. Listening to and learning new and different music can certainly help you work through such challenging times. But I believe that taking the time to reimagine the stuff you already know—that which you have cultivated and developed in creation of your personal core—will point you in a more productive direction.

The easiest way for me to reimagine my playing is through rhythm. It is certainly possible to re-imagine your ideas in other ways, i.e., melodically and harmonically; I also pursue this and encourage you to do so as well. However, for me, and my nature, the easiest way to expand and rethink my ideas is rhythmically. My philosophy is: “If you put rhythm first, all else will follow peacefully.” Ultimately, rhythm is what determines musical genres. Rhythm is what makes bebop, bebop. It’s what makes reggae, reggae, and it’s what makes funk, funk.

All musical styles include melody and harmony; however, rhythm is the most distinguishing and identifying characteristic of any musical form.

I feel more in the moment when I think “rhythm first.” When I approach reimagining my ideas harmonically or melodically, I have to also consider transposition and other components, which sometimes can take me out of the moment. When I think first about rhythm and groove, I have an immediate sensibility on which notes to select. It’s not always about the “right note.” I’d rather hear a swinging “wrong” note than a non-swinging “right” note, any day!

Thelonious Monk once said that you should play to make the drummer sound good. I would take that sentiment one step further and say that you should play to make the rhythm section sound good. The rhythm section’s purpose should be to make the soloist sound good. And, if the soloist, in turn, works to make the rhythm section sound good, this exchange should only have a positive effect on the music.

I have noticed that drummers love it when the soloist gives them some “rhythmic fuel” to work with. By this, I mean a dose of energy that accentuates the groove. Not just a hip melody or harmonic idea, but something that elevates intensity. It could be just one note or phrase positioned or repeated in the perfect spot. Drummers are usually more than happy to return the love and provide the soloist with the same rhythmic fuel.

So often, I observe soloists disconnecting from the band and doing their own thing entirely. They seem as if they’re waiting to be inspired by the rhythm section. But the soloist should know to actively look to inspire the rhythm section. When you are playing music,

you should be in the moment and not regurgitating things you've perfected in the practice room. Inspiration should always be a two-way street.

Listen to and learn from drummers, as they are our number-one resource for hip rhythms. Non-drummers can have dozens of different notes spanning multiple octaves to select from to create our musical ideas. Most drummers have only six to eight different tones to choose from. Due to their inherent lack of melodic components, drummers are generally much more rhythmically resourceful than non-drummers.

I remember how much I learned as a teenager hearing Max Roach on *The Tonight Show* playing a solo—just using the hi-hat. Roach's hi-hat solo was not only virtuosic but displayed a profound sense of rhythmic variety and groove. You can find several examples of Roach's solo hi-hat work on YouTube. And, speaking of YouTube, it happens to be one of my favorite archives for "drum research." While I still listen to records, and encourage doing so, I supplement hours on

and make it hip, or at least interesting. If we look at Example 1, we see a common diatonic pattern. In Example 2, we take the same pattern, which is in 4/4, and use rhythmic displacement to give the illusion of 5/4 against 4/4. As Example 3 illustrates, you can also play the same pattern as triplets and get an interesting hemiola or 3-against-4 feel.

It is also possible to imply other meter-against-meter effects by using a technique that I call (for the sake of this article) the "down-up" theory. One downbeat followed by one upbeat gives the rhythmic illusion of 3/4 against 4/4. Example 4: Two downbeats followed by two upbeats give the illusion of 5/4 against 4/4. Example 5: Three downbeats followed by three upbeats give the illusion of 7/4 against 4/4.

Try tapping half notes in one hand while tapping Exercises 4, 5 and 6 in the other. I suggest practicing these down-up exercises over a 12-bar blues to get acquainted with the odd-against-even syncopation. Progress gradually to singing and playing these exercises over a 12-bar blues, while

Examples of Rhythmic Displacement

YouTube listening to multiple styles of drumming from jazz, funk, hip-hop, gospel and other American styles extending to African, Indian, Arabic and other "ethnic" musical styles.

Sometimes—OK, most of the time—while soloing, I will predetermine a rhythmic figure or grid and simply fill in the notes to this overlay. I try to play as many right notes as possible while maintaining the musical form and harmonic structure of the composition. This is effective as long as you, first and foremost, maintain the integrity of the rhythmic pattern or grid. If you tap the melody of "C-Jam Blues," "Satin Doll" or "Oleo" on a tabletop, you still recognize the melody without hearing the actual pitches or harmony. I argue that rhythm is just as defining to a composition's genetic code as harmony or melody.

It is possible to take a simple diatonic pattern

tapping your foot on beats 1 and 3. You may start by singing just the root and advance to other notes to make more interesting melodies. Creating a loop of half notes and whole notes over a blues form via some digital recording software is also a useful temporary tool; however, you should not be dependent on this method. It is critical for the musician to develop their internal body clock.

And always remember: "If you put rhythm first, all else will follow peacefully." **DB**

Bassist, composer, producer and educator Robert Hurst is an associate professor of music, with tenure, at the University of Michigan School of Music, Theater and Dance, Department of Jazz & Contemporary Improvisation. Hurst has been one of the most in-demand bass players in jazz for the past quarter century and has done extensive stints in the bands of Wynton Marsalis, Tony Williams, Branford Marsalis, Charles Lloyd, Chris Botti and Diana Krall. Visit him online at roberthurst.com, or email him at info@bebobmusic.com.

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Copyright Termination Rights Give Jazz Artists New Leverage

MUSICIANS, AND HEIRS OF MUSICIANS, listen up! You've heard all the stories about record company sharpsters exploiting jazz and blues artists. It's said that since the days of Jelly Roll Morton, the "suits" have been grabbing up artists' copyrights for the price of a bottle of whiskey. If that happened to you (or your mother or father or spouse who have gone to their eternal rest), the time has now come that you can actually do something about it.

When the calendar flipped to Jan. 1, 2013, songwriters and recording artists found themselves with a new tool to level the playing field with respect to certain bad copyright deals they may have made in the late '70s and after. This little-known tool is called "termination of copyright transfers." It is something you need to know about because it can help you get the deal you should have gotten 35 years ago. But it is not automatic, so if you don't take the necessary steps, nothing

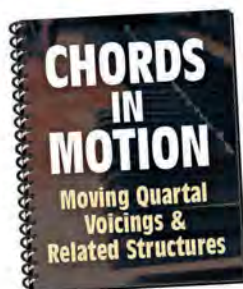
changes. There are deadlines, too, so if you don't act during the windows of opportunity discussed below, you are out of luck.

Termination under §203 of the Copyright Act is a highly technical maneuver that allows a person who created a copyrighted work (such as a musical composition, sound recording or literary work) to terminate any copyright agreement for that work dated on or after Jan. 1, 1978. This termination can be made effective 35 years after the date of the agreement, and it must be terminated during a five-year window of opportunity. Although this provision has been in the Copyright Act since 1978, it is not well-known by the public because the earliest time the termination right can kick in is 2013. In 1978, that seemed like an unreal date in the distant future, but it has now arrived. With it comes legitimate bargaining power to rectify situations where artists entered what Congress eloquently called "unremunera-

tive transfers."

There is a similar, but not identical, termination right for agreements entered before 1978. Musicians of a certain age might remember when a copyright had two terms: an original 28-year term and, if exercised, a 28-year renewal term. In 1978, when Congress lengthened the duration of renewal-term copyrights, it also gave artists the ability to recapture the years that were added. This is called a §304 termination. It allows the author or his heirs to recapture the additional 39 years Congress added on to renewal terms. §304 terminations have a different time frame than termination of post-1977 agreements. A termination to recapture rights for the additional renewal years can first be exercised 56 years after the date of the copyright. Again, it must be terminated during a five-year window of opportunity. Thus, rights transferred for a work copyrighted in 1956 that was properly renewed can be terminated during the 2013-'18 time frames. If

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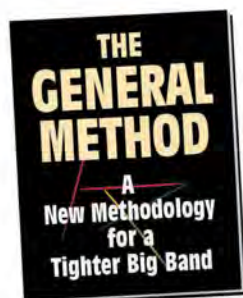


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an author misses the deadline for the termination at the end of 56 years, he can get another bite at the apple at the end of 75 years.

The process of termination is fraught with deadlines and possible pitfalls, so unless you are fond of details and willing to engage in a thorough exegesis of §203 and §304 of the Copyright Act, you are well advised to seek the help of a knowledgeable copyright attorney. The deadlines are unforgiving. Failing to strictly comply with all the requirements could be fatal to your efforts to reclaim the copyright. As noted, both types of termination can occur only within a five-year window after the right to terminate becomes effective. In addition, the person terminating the copyright transfer has to provide at least two years prior notice. If the notice is given on June 1, 2014, the termination is not effective until June 1, 2016, at the earliest. A party may, if it wants, give even more notice (up to 10 years), but the minimum is two years. So even though the window for termination is five years, the notice must be issued at least two years before the window shuts. The purpose of this advance-notice period is to give the record company time to make the necessary arrangements for the post-termination period and, importantly, to give the parties plenty of time to try to negotiate a new deal.

The notice must “comply, in form, content, and manner of service, with requirements that the Register of Copyrights shall prescribe for regulation.” The notice must be recorded with the Copyright Office before the effective date of termination as a condition to its taking effect. If an old agreement is not terminated in this way, it will just continue on as it was originally written.

Another complication is that these termination rights do not apply to “works made for hire.” With works made for hire, whether by an employee or an independent contractor, copyright vests initially in the employer or commissioning party and there is no “transfer” of copyright as such. While most musical compositions are not created under a work-for-hire arrangement, the same is not true for sound recording copyrights. Recording contracts routinely require performing artists to sign a work-made-for-hire provision. There is a debate currently raging in the music industry as to whether these provisions are valid.

Congress knew when it enacted these recapture provisions that it is often impossible to predict the true value of a work until after it has been commercially marketed. No one knows at the outset whether a composition or recording will become a classic and continue to have earning power for the entire life of the copyright. The lawmakers added these provisions to give artists new bargaining power after the economic value of a work becomes known by all. The law even includes a clause saying that a composition transfer or license can be terminated even if the contract contains a statement to the contrary. Congress was vigilant regarding the rights of musical artists when it enacted the termination rules; it is now up to the artists and their heirs to take advantage of these rules when it makes sense.

Does a recapture strategy make sense for you? Now that you are aware of the termination rights, you need to consider how you might be affected

by exercising this new power. Termination is not always the right course of action. Perhaps your song hit its peak 30 years ago and has no economic vitality anymore. Maybe you are entirely satisfied with your music publisher or recording company and the deal you made years ago. Going through the complex procedures of termination may simply not be worth the effort if your songs no longer have commercial value. If, on the other hand, you have a portfolio of successful music, or even a single successful work, you need to seriously consider whether you could put yourself in a better position by issuing a termination notice. If your publisher or recording company has done nothing for you

lately, consider whether it's time to put your economic future in the hands of a different company.

Jazz artists are now armed with a potentially valuable tool. Go forth and ponder whether these rights are applicable to you and what the best strategy to capitalize on them is. It could be a whole new beginning.

DB

Bill McGrath practices copyright and trademark law in Chicago at Davis McGrath LLC. He teaches copyright law at the John Marshall Law School and was recently named to the Board of Trustees of the Copyright Society of the U.S.A. He can be contacted at wmcgrath@davismcgrath.com.



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Mark Turner's Tenor Saxophone Solo on 'Duchess'

MARK TURNER IS ONE OF THE MOST INFLUENTIAL jazz saxophonists of his generation. While steeped in the tradition, he has forged his own sound and approach to improvising. Turner's playing on drummer Billy Hart's 2012 recording *All Our Reasons* (ECM) showcases his musicianship within a highly interactive and creative quartet setting. "Duchess," penned by Hart, is a beautifully provocative tune in terms of its modern harmony and form. Many signature elements of Turner's playing are present in this solo: lines that encompass a wide range on the instrument, often entering and leaving the saxophone's extended altissimo register within the course of the phrase; motivic development; the use of intervallic patterns; phrases consisting of varied rhythmic values; and the use of linear chromaticism.

Some recurring motives are interspersed throughout the solo, demonstrating Turner's ability to work with concise ideas to create a developing sense of melodicism. The first is a four-note pattern that consists of two alternating pitches in stepwise motion, repeated. The first instance appears in beat 1 of bar 5, played in 16th notes.

In beats 3 and 4 of bars 9 and 10, the motif is played in eighth notes in two similar phrases, the first consisting of half steps, the second of whole steps. We can hear that he is starting to expand on the idea through repetition and variation. Starting on beat 3 of bar 21 through beat 2 of bar 22, Turner uses the motif in succession to climb up an A mixolydian scale, further expanding the motif. It appears mid-phrase in bar 39, disguised rhythmically. Finally, the motif is used four times in bars 47–51, gracefully altered to fit the chord changes in each instance (anticipating the chord in bar 49 in the latter half of bar 48). In this passage, he adds a descending line to the end of the four-note motif each time, in effect creating a lengthened motif of eight to 10 notes played in succession.

A second recurring idea heard over the course of the solo is Turner's use of the interval of a fourth to construct interesting lines in a variety of motives or patterns. A diatonic scale pat-



tern consisting mostly of fourths occurs in bars 12–13 over the exotic-sounding $D_b/maj7\#5$ chord, based on the third mode of the B_b melodic minor scale. In bars 27–29, a three-note motif consisting of consecutive ascending diatonic fourth intervals is repeated at the interval of a third (the starting pitches of each motif are $F\#$, $A\#$, $C\#$, E and $G\#$, respectively), climbing into the saxophone's altissimo register and gracefully returning through a descending scale in bar 30.

A line of eighth-note triplets mixing diatonic fourths with fifths over an A9sus chord occurs from beat 4 of bar 54 through bar 55, winding its way into the altissimo register and back with diatonic and chromatic scalar motion and concluding by returning to wider intervals. In bars 60–61, Turner uses the same three-note fourth motif heard in bars 27–29 in descending form, quicken-

ing the rhythm to eighth-note triplets.

Turner's use of linear chromaticism is particularly effective near the end of the solo, where he creates rapid and complex lines, creating energetic tension. The chromatic passage in bar 58 occurring mid-phrase and extending into the altissimo register is striking in contrast to the intervallic material that precedes and follows it. Then, in bars 63–68, Turner constructs a 16th-note line that weaves through the descending chord changes using just enough diatonic notes to outline the harmony, but utilizing chromaticism to connect important chord tones through the changes. **DB**

Scott Burns is a saxophonist based in Chicago. He has recorded for Origin Records, and is currently a faculty member at Loyola University Chicago and Columbia College Chicago. Visit him online at scottburnsjazz.com.

17 *A9(SUS)* *BΔ7/F#*

21 *CΔ7(#11)/F#*

24 *BΔ7/F#* *AΔ7(#11)* *G#11*

27 *GΔ7* *F#Δ7* *FΔ7* *EΔ7* *E♭Δ7(#11)* *D-7* *C7*

31 *F9(SUS)* *B♭Δ7/F* *F7ALT.*

35 *B♭Δ7/F*

43 *A♭7* *D7ALT.* *C#Δ9(#5)*

47 *DΔ7(#5)* *DΔ7*

51 *A9(SUS)* *DΔ7(#5)* *DΔ7*

55 *A9(SUS)* *BΔ7/F#*

58 *CΔ7(#11)/F#*

61 *BΔ7/F#* *AΔ7(#11)*

64 *G#11* *GΔ7* *F#Δ7*

66 *FΔ7* *EΔ7* *E♭Δ7* *D-7* *C7*

69 *F9(SUS)* *B♭Δ7/F*

73 *F7ALT.* *B♭Δ7/F*

77 *A♭7* *D7(#11)* *C#Δ7(#5)* (DRUMS) 3

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Fishman TriplePlay

Plug-and-Play Wireless Guitar Control

Fishman's latest offering, the TriplePlay Wireless Guitar USB Controller, represents the company's first entry into the world of MIDI guitar and cements its reputation as a manufacturer of game-changing technology.

Introducing TriplePlay might seem like a departure from Fishman's typically acoustic-focused line, but its development actually began with a pickup design, something company founder Larry Fishman has had extensive experience with dating back to his early work with Parker Guitars. In developing its MIDI controller, Fishman had a clear set of goals in mind. "We wanted to meet the needs of the discerning MIDI user as well as remain accessible to the newbies," said Chris DeMaria, director of marketing and artist relations. The TriplePlay accomplishes this by offering the first plug-and-play solution for MIDI guitar that installs easily on a variety of electric models and produces incredibly accurate tracking.

The TriplePlay excels in many areas, but ease of use establishes it as an innovative product. Experienced MIDI guitarists are well aware of the difficulties involved with previous solutions, which require a special MIDI guitar or mountable MIDI pickup system as well as an external MIDI converter that can translate the special 13-pin hex output signal. In sharp contrast, Fishman's TriplePlay comes complete with everything you need to get up and running quickly and painlessly, and all for the slim street price of \$399.95.

The first step in using the TriplePlay is mounting the pickup and controller unit to your guitar, and Fishman provides several mounts suitable for instruments of different sizes and shapes. Installation requires no permanent modification to your instrument, and the hardware can easily be removed and re-attached in seconds using a magnetic mounting bracket and quick-release pickup holder. I was able to set up two guitars—a solid-body and an archtop—with the provided hardware. Once mounted, simply plug in the wireless USB receiver to your computer or iOS device, power up, and in most cases your computer will

instantly recognize the TriplePlay as a MIDI device. Users with MIDI-

capable software already on their computers are good to go, but for first-time MIDI users, or to really take full advantage of the TriplePlay, you'll want to download and install the suite of bundled software.

Fishman provides its own standalone TriplePlay software, which gives the user full control over the system. Here you can calibrate the individual string sensitivity of the pickup, select from a variety of included factory sound patches, load any external software instrument, create custom patches and save custom settings to the controller itself. Fishman bundles a host of third-party software with the unit including Native Instruments' *Komplete Elements* and *GuitarRig LE*, Notion Music's *Progression 2*, IK Multimedia's *SampleTank 2 XT* and *AmpliTube Custom Shop*, and PreSonus' *Studio One Artist TriplePlay Edition*. The TriplePlay software can be run as an AU or VST plug-in from within your favorite DAW. The hardware controller unit itself houses a volume knob, a rotary pad control for navigating settings menus and scrolling patches, and a selector switch that allows you to choose between synth-only sounds, analog guitar sounds or even mix the two together.

The tracking capabilities are amazing with TriplePlay. It handles both fast-paced single-note lines and multi-string chord passages accurately and triggers external sounds with extremely low latency. I love the bundled *Progression* notation software, which provides the ability to instantly transcribe your playing in both standard notation and tablature. I can safely say that this is an exceptional product that sets a new standard in terms of simplicity and functionality.

DeMaria pointed out that "although Fishman is known for innovation, it is not yet known for its MIDI technology." That's all about to change.

—Keith Baumann

Ordering info: fishman.com





Conn-Selmer Alto Saxophone Models 32 & 42

Step-Up Blends

Conn-Selmer has two new alto saxophone models that were created in collaboration with Henri Selmer Paris. Models 32 and 42 combine the body of a Conn-Selmer intermediate sax with a Selmer Paris custom-designed neck and mouthpiece. Model 42 has fleur-de-lis engraving, a Trek Bam Case and lacquer or black lacquer finish.

I play-tested model 42 on big band gigs this fall, and it served me well in the second alto chair. It had a light, well-rounded sound that blended superbly with the other saxes. The 42 proved to be a great ensemble instrument—it's not a lead horn—and it really seemed to enjoy being around other Selmers, timbre- and intonation-wise. It has ribbed construction, blue steel springs and an enhanced acoustic design that gives the low register a more balanced intonation than what you typically get with student model saxophones.

With suggested retail prices of \$2,499 and \$3,925, respectively, Conn-Selmer's model 32 and 42 alto saxophones would make great step-up instruments for section players and advancing students who need something a little more refined for jazz or concert band. —Ed Enright

Ordering info: conn-selmer.com



Zoom H6 Handy Recorder

Making Tracks on the Go

With a successful line of handheld digital recorders already under its belt, Zoom has introduced the H6, the company's newest and most impressive model. Featuring interchangeable microphone capsules and six-channel tracking capabilities, this \$399 compact recording studio sets a new standard for value and portability.

Since introducing its first recorders in 2007, Zoom has remained focused on product development, steadily introducing new technologies and continually adding features. The H6 expands on the capabilities of its predecessor, the H4n, and shows Zoom's commitment to research and development.

The H6 is impressive right out of the box, with a sleek profile and solid build quality designed to survive the rigors of daily use. Although slightly larger than the H4n, the additional features more than compensate for its added bulk. Zoom also includes a handy hard-plastic travel case to protect the recorder and store mic capsules and accessories. Although the H6 has a full-color backlit LCD onboard, it features a set of physical knobs and buttons for controlling recording and playback functions without having to scroll through menus on the screen. The H6 can be powered via four AA batteries or with an optional power adapter. It records in resolutions up to 96kHz/24-bit on standard SD, SDHC and SDXC cards up to 128 GB.

Many of the H6's capabilities will be familiar to users of the H4n recorder, and Zoom has done an excellent job of keeping the interface consistent to soften the learning curve for anyone who's upgrading devices.

Unlike other Zoom recorders that feature built-in microphones, the H6 has swappable mic capsules that simply snap into the main unit. Zoom includes an X-Y stereo mic and an MS mid/side capsule with an additional shotgun mic available. Along with the stereo mic input, there are four additional XLR/TRS combo jacks for a total of six tracks. Recording is quick and easy with the H6 by simply enabling a track and setting its input level. Each track is stored as a separate file on the device. Further access to the H6's impressive functionality requires navigating through its on-screen menu system. Here you can customize nearly every aspect of device's input and output parameters.

One notable feature of the H6 is the on-screen mixer mode, which provides the ability to mix up to six individual tracks by adjusting volume and pan settings. The H6 fully supports overdubbing and will allow you to generate a single stereo mix from the individual multitrack files. The H6 will also function as a six-channel USB digital audio interface for your computer or a two-channel interface for a tablet device, and Zoom even bundles it with Cubase LE.

With six tracks of onboard recording and a nearly limitless amount of user control, the H6 would be impressive at twice the size and price. But considering you can hold all of this in the palm of your hand, the H6 is an amazing product. By the way, it sounds great, too.

—Keith Baumann

Ordering info: zoom-na.com

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Sweet Samples

Akai Professional's MPX8 is a standalone SD sample launcher with MPC pads and a USB/MIDI/CV keyboard controller. Using a standard SD card, users can load virtually any sample onto the MPX8 and then assign it to any of the unit's eight backlit velocity- and pressure-sensitive pads. **More info:** akaipro.com

Hand-Wired Hit

Fargen Amplification has debuted the Townhouse, a 5-watt, Class A design, hand-wired amp. Its two-way Decade switch covers the 1950s and '60s with vintage tweed- and brownface-inspired tones. The Townhouse also incorporates a U.S.-built transformer, vintage '60s-style caps and carbon comp resistors, and DC filaments for ultra-quiet operation. **More info:** fargenamps.com

Riding Solo

MXL's Revelation Solo fixed cardioid pattern tube microphone features a 32mm gold-sputtered capsule, hand-selected EF86 tube and a dark violet and chrome finish. The microphone comes with an aluminum flight case, shock mount, Mogami cables and custom power supply.

More info: mxlmics.com

Freeze Frame

Grover Pro Percussion's GWC-MF Professional Castanet Mounting Frame quickly and securely transforms any handle castanets into a versatile castanet machine. The frame can be placed on a table top or mounted onto any standard cymbal stand for greater flexibility in positioning. **More info:** groverpro.com



Larger Tenor Piece

JodyJazz has added a 9* tenor model to its DV CHI range of saxophone mouthpieces. The 9* model provides a larger facing and now offers the widest tip opening in the range, which allows for the movement of more air and adds fullness of tone and volume. The actual tip opening size of the DV CHI Tenor 9* mouthpiece is .125 inches. It joins the DV CHI Tenor 7 (.101 inches), 7* (.108 inches) and 8* (.116 inches) models.

More info: jodyjazz.com



Access to Creativity

The Walden School has published volume one of *Jazz Musicianship: A Guidebook for Integrated Learning*, by Bill Stevens. The book introduces jazz concepts incrementally, and each lesson concludes with creative application. Activities are provided in each section to build practical fluency through singing, playing, listening, reading, composing and improvising. More info: waldenschool.org



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Lewis Porter

Rutgers Launches Online Course in Jazz Historiography

RUTGERS UNIVERSITY HAS LONG BEEN AT the forefront of jazz education. By the time the New Jersey school introduced a master's program in jazz history and research in 1997, it had been offering undergraduate jazz courses for nearly 25 years. At the same time, it had amassed one of the great jazz archives at its Institute of Jazz Studies.

This fall, Rutgers took its next big step in jazz education—at least in terms of technology—with the inauguration of an online master's course in jazz historiography. The course, should it prove successful, could be the first of many online courses in the Rutgers master's program.

The online course's subject matter parallels Historiography I, a course offered by the Department of Arts, Media and Culture at Rutgers' Newark campus. Historiography I is part of the core curriculum in the master's program, which encompasses 12 required courses, typically takes two years to complete and enrolls about 20 students at any one time. Pianist and jazz historian Lewis Porter, who originated the online course and has taught the Historiography course at Rutgers since 1997, believes that number could easily be increased, given the interest among people around the world who would like to study in Newark but are unable to relocate there.

"That is the biggest motivation for putting the course online," Porter said.

Expanding access to the course material is not the only reason for going digital. Evan Spring, who teaches the course, said that, through the use of discussion boards, the online medium can expand the ways students interact with each other and the instructor—generating insights that may rival or even exceed those of the conventional classroom. The onus, he said, is on the teacher to facilitate a stream of give-and-take.

"It's all about the follow-through," said Spring,

who was one of four students in the initial class in '97 and received his master's in '99.

Noting that the course material is Porter's "intellectual property," Spring said he prepared for the online course by spending the summer culling material from 40 hours of audio tapes and 15 years of writing Porter had produced. The content on the audiotapes was distilled and organized into clips that were then matched to relevant text and posted online. The clips and text were augmented by embedded illustrations, music audio and outside links. The material was broken into seven segments, each constituting a class.

Intended for students with some knowledge of jazz history, the course delves into what Porter regards as "myths" about jazz, challenging in whole or part categorical assertions that jazz is the only original American art form and is unique in its emphasis on improvisation; that its origins center on African drumming, work songs and field hollers, or New Orleans' red-light district; that it started in New Orleans and moved up the Mississippi River to Chicago; that it began as a freely improvised music and gradually became more fixed. The course also takes up intensive listening of early jazz, including ragtime, Buddy Bolden, the Original Dixieland Jazz Band, King Oliver, Jelly Roll Morton and Louis Armstrong, as well as lesser known players.

Porter said he hopes to see a day when all of the master's courses will be available online. His attempts to make courses available through "advanced" technology date to 1998, when he connected three remote students to his Rutgers classroom by speakerphone. While that effort did not gain traction, the Internet holds more promise.

"The point is how hard it was to do it in the old days," Porter said. "Now it's not so hard."

—Phillip Lutz

Ralph Alessi



NEC Hires 2: New England Conservatory's Jazz Studies Department has hired trumpeter-composer Ralph Alessi, who will teach trumpet and improvisation, and saxophonist Brian Levy, who will teach saxophone and music history and musicology. Alessi has been on the jazz faculty at New York University since 2002 and is the founder and director of the School for Improvisational Music. Levy has taught undergraduate and graduate history, theory, and performance courses at such institutions as Brandeis University, Harvard University and NEC. necmusic.edu

IU Voices: Darmon Meader joined the vocal jazz faculty of the Indiana University Jacobs School of Music this fall as an adjunct lecturer in jazz studies and choral conducting. Meader has achieved global recognition as founder, musical director, chief arranger, composer, producer, saxophonist and vocalist with New York Voices. He has worked as a clinician and guest artist at both the high school and university levels. music.indiana.edu

Private Study Program: The School of Performing Arts in Naperville, Ill., introduced its New Jazz Program this fall. Led by jazz vocalist Rose Colella, the program gives students grades 6 through adult the opportunity to study privately with Chicago's top jazz musicians in the areas of voice, piano, guitar, bass, drums, saxophone and trumpet. schoolofperformingarts.com

Shanghai Swing: Jazz publisher and clinician Jamey Aebersold paid a visit to China in October for the 10th anniversary celebration of the Modern Music Program at Shanghai Conservatory of Music. In addition to holding his "Anyone Can Play Jazz" weekend session for teachers and students, Aebersold also worked with the Conservatory's eight jazz combos. Dr. Eric Richards, associate professor of composition and jazz studies at the University of Nebraska-Lincoln Glenn Korff School of Music, wrote a commission for Aebersold and Zhang Xiaolu, director of the Conservatory Jazz Studies Program, to perform in a concert with the Conservatory Big Band.

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Danilo Pérez & Geri Allen

Pianists Danilo Pérez and Geri Allen were prominently featured at the 2013 Detroit Jazz Festival. As artist-in-residence, Pérez presented two opuses: *Panama 500* with a world-class unit and *Panama Suite* with the Wayne State jazz orchestra. Allen—a Motor City native, as she celebrates on *Grand River Crossings: Motown And Motor City Inspirations* (Motéma)—helmed a Detroit Reunion Band with George Bohannon, JD Allen, David McMurray, Robert Hurst and Karriem Riggins. A highlight of the festival was their duo concert, which featured original repertoire as well as selections by Thelonious Monk and Wayne Shorter. The concert occurred 90 minutes after they sat together for a live DownBeat Blindfold Test at the Chrysler Jazz Talk Tent.

Barry Harris/Kenny Barron

"All God's Children Got Rhythm" (*Confirmation*, Candid, 1991) Harris, Barron, piano; Ray Drummond, bass; Ben Riley, drums.

Danilo Pérez Barry Harris.

Geri Allen Kenny Barron? [*first-bump*]

DP The phrasing sounded so authentic, what we define as bebop. My first impression was that this is a master of a language that is not spoken now. I love how you always hear the melody really clearly, then suddenly all this embellishment.

GA Barry Harris had a profound impact on the scene here in Detroit—on pianists, of course, but he also nurtured a lot of instrumentalists on other instruments.

DP They know the language so well, they have the rhythmic and harmonic knowledge to keep out of each other's way, which is hard to do at that speed.

GA It took me a chorus or so to hear that there were two piano players. I first came to New York on a study grant from the NEA, and I studied with Kenny.

Edward Simon Trio

"Intention" (*Poesía*, Cam Jazz, 2009) Simon, piano; John Patitucci, bass; Brian Blade, drums.

DP That's Patitucci, or someone trying to sound like him. This could be my colleague, Ed Simon. That sounds a lot like Brian Blade. You almost got me; I had no idea.

GA I remember when Ed first came to New York. He started working with [Greg] Osby and Kevin Eubanks in the beginning. He was a fine player then, and ... when was this recorded?

DownBeat 2009.

GA OK, not so long ago. He's really evolved, and his sound is beautiful. Bell-like.

DP He's evolved into a voice with something to say. He can color and tell a story. The time is beautiful. Ed and I are part of a generation of musicians who came from Latin America, who understood that a language needed to be learned, and took that as a serious responsibility. We believe in what you'd call the "American way," but remember our roots.

Helen Sung

"Teo" (*(re)Conception*, Steeplechase, 2009) Sung, piano; Peter Washington, bass; Lewis Nash, drums.

DP You got me there. The bass player used to play with Art Blakey.

GA Is the drummer an elder?

DP The drummer reminds me of Kenny Washington a little.

GA The drummer reminds me of Jimmy Cobb. The pianist had an original approach. I like the arrangement, with the drums and the bass playing stop-time throughout. It's a well-oiled band. Some of the harmonies make me think it's someone from my generation or his generation. [*after*] Helen sounded fantastic.

DP She reminds me of John Hicks, that generation.



GA She's a wonderful piano player.

DP Peter Washington! I got him! Funny I didn't guess Helen. She was my student. I should have guessed her.

Chick Corea/Stefano Bollani

"Doralice" (*Orvieto*, ECM, 2011) Corea, Bollani, piano.

DP It's got to be people who play together *all* the time, who play Brazilian music, but have that eighth-note feel of someone who knows about bebop. I can only think of Renee Rosnes and Bill Charlap in duo. I also hear an incredible Brazilian feel, so it could be Eliane Elias and someone else. But it's not.

GA The time feel makes me wonder if they are not from the States.

DownBeat One U.S. native, one European.

DP The only other guy who I've heard playing Brazilian music like that, who I was very impressed with, is a piano player from Italy—Stefano Bollani. The other player reminds me of Chick Corea. It sounds like an old *chorinho*. It's hard to play that interactively and not get in each other's way. The authenticity of the feel was very impressive. Everything was flowing, like a great basketball team.

GA I was asking if they were from outside the U.S. because it sounded so authentic. Things were falling in the appropriate places for things to fall. The touch was interesting, too.

Tommy Flanagan/Hank Jones

"Afternoon In Paris" (*I'm All Smiles*, MPS, 1984) Flanagan, Steinway piano; Hank Jones, Bösendorfer piano.

GA Johnny O'Neal came to mind.

DownBeat I stated at the beginning that almost everyone I'd be presenting is alive, but in this case, both pianists are gone.

GA Ah. Tommy Flanagan.

DP I heard stuff that reminds me of Hank Jones.

GA Yes, Hank Jones. It was totally Detroit. It threw me off, because as I listened I was thinking, "Who plays like that who's alive today?" Nobody.

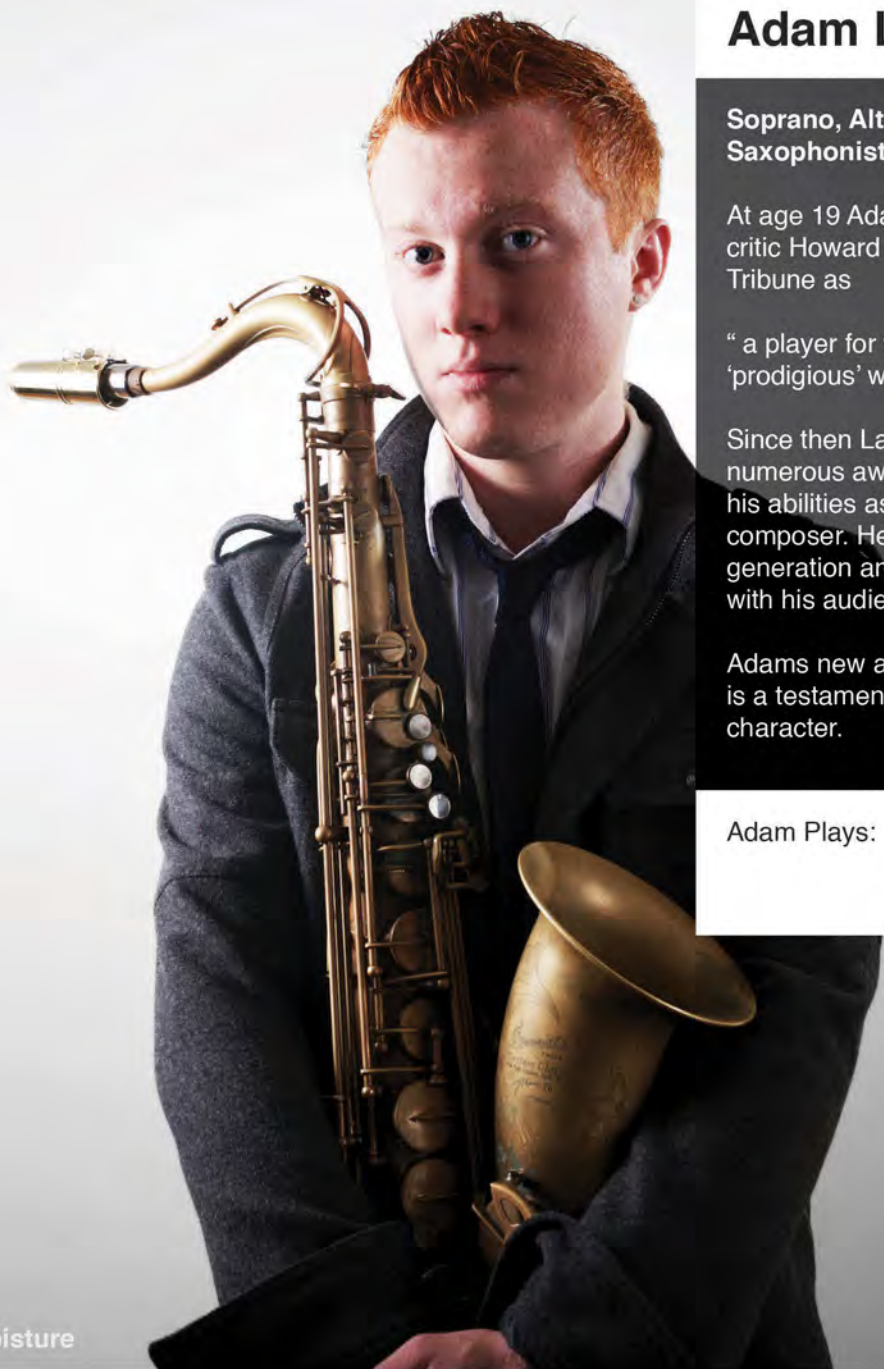
DP I had the privilege to be with Dizzy Gillespie and touring with Hank, and every night beauty would enter the situation. It's somebody talking. When I hear this music, it's not about the virtuosity, but the humanity.

GA You understand that there's mastership here, and complete control of everything, this continuum somewhere between ancient and modern where they lie. You can't really tell how old or new it is, because they always sounded so modern in everything they played.

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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.



Adam Larson

**Soprano, Alto and Tenor
Saxophonist**

At age 19 Adam was described by critic Howard Reich of The Chicago-Tribune as

“a player for whom the word ‘prodigious’ was coined.”

Since then Larson has garnered numerous awards that showcase his abilities as a performer and a composer. He is the voice of a new generation and his ability to connect with his audience is unmatched.

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