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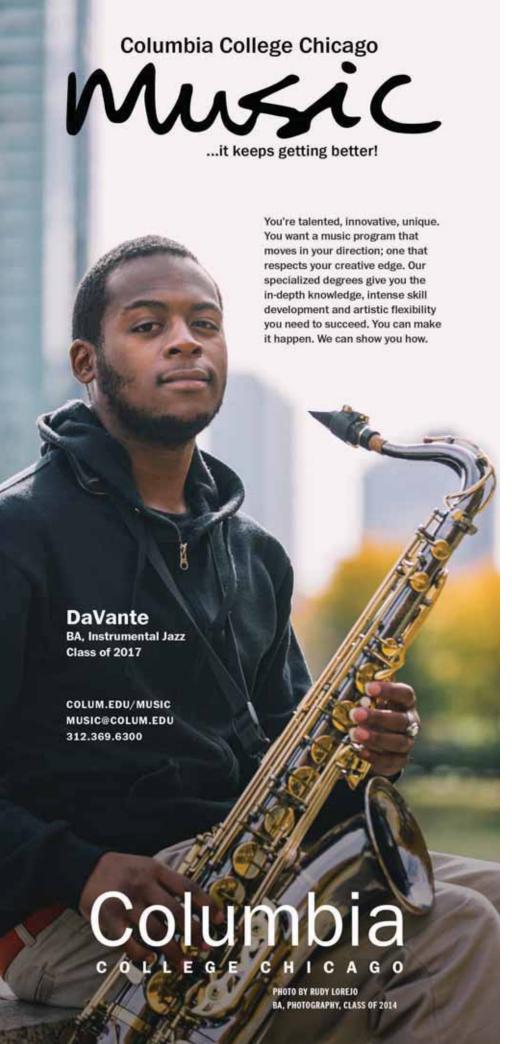
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MAY 2014

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SILVERSTEIN

WORKS



Challenge What We Know.

he first woodwind reed ligatures were simply string, wire, or twine wrapped around the reed and the mouthpiece. In the 18th and 19th centuries this method was, in all probability, the simplest and most accessible technology available at the time. The method is still widely used today, which actually suggests a lot about its usefulness.

The metal ligatures that are most widely used today were first advocated around 1812 and popularized by 1850. Iwan Müller, the man credited with the invention of metal ligatures, reasoned that not only does it look more elegant, but using the metal ligatures with a reed was also much easier than wrapping twine or string. (Rice, Albert R., "The Clarinet in the Classical Period"). Apparently the concepts behind the most widely used forms of ligatures today - the object with arguably the most direct effect on the vibration of a reed - were convenience and aesthetics. While innovations in comfort and looking good are undoubtedly important, what of the sound?

Metals have distinct elemental qualities that cannot be ignored when taking a careful look at its capacity to perform the duties of the best ligature. First and perhaps most importantly, metal itself vibrates and has its own wide range of acoustic traits. Different metals, with different designs, will elicit different sounds, as evidenced by

the multitudes of combinations out in the market today. Second and third, metals are ductile and malleable, which lend themselves to one big issue with frequent use: change.

The effect of a metal ligature on the sound of a reed was perhaps not as much of a consideration at that point in history. Or they were, but perhaps players were limited by the technology available at the time. There have been other variations - leather straps and cloths that dampen sound or don't hold. We've come a long way in the two centuries since, but for whatever reason the advances in ligature evolution have largely felt like so much tinkering; small steps for woodwinds, no giant leaps for woodwind-kind.

What then, can be expected of a perfect ligature? Simply put, everything. It must be as acoustically neutral as possible, letting the purest reed sound free. It should be easy to use and practical. It should be elegant. It should complement the finest instruments and the finest players in the way they deserve.

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ON THE COVER

28 **Jimmy Heath** *Diz to Today*

BY DAN OUELLETTE

The amiable 87-year-old saxophonist, educator, NEA Jazz Master, big band leader and elder statesman in the Heath Brothers group is optimistic about the future of jazz as he keeps "the continuum" going.

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 BY AARON COHEN

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Cover photo of Jimmy Heath shot by Jimmy and Dena Katz in New York City



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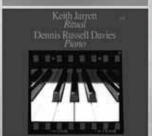
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To be continued...



Gary Burton

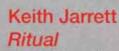
Seven Songs for Quartet and Chamber Orchestra

Gary Burton vibraharp / Mick Goodrick guitar / Steve Swallow bass / Ted Seibs drums and members of the Hamburg NDR-Symphony Orchestra Conducted by Michael Gibbs



Keith Jarrett Arbour Zena

Keith Jarrett piano / Jan Garbarek tenor and soprano saxophone / Charlie Haden double bass / String Orchestra (Members of the Stuttgart Radio Symphony Orchestra) Mladen Gutesha conductor



Dennis Russell Davies piano





Ralph Towner / John Abercrombie Five Years Later

John Abercrombie acoustic and electric guitars, electric 12-string guitar, mandolin guitar Ralph Towner 12-string and classical guitars



Sam Rivers Contrasts

Sam Rivers soprano and tenor saxophone, flute / George Lewis trombone Dave Holland double bass / Thurman Barker drums, marimba

Miroslav Vitouš Group

Miroslav Vitouš double bass / John Surman soprano and baritone saxophones, bass clarinet / Kenny Kirkland piano / Jon Christensen drums



Abdullah Ibrahim

African Piano

Abdullah Ibrahim piano



chico hamilton HITS on joyous shout!

Foreststorn 'Chico' Hamilton, who died 11/25/13 @ the age of 92, has been saluted by the Kennedy Center as a "Living Jazz Legend", appointed to the President's Council on the Arts, and this recipient of a NEA Jazz Master fellowship was considered one of the most important jazz artists and composers, creating vivid, positive, uplifting, engaging & relevant music until the end of his life. This past October Hamilton recorded newly composed material with his long-standing Euphoria ensemble, with Paul Ramsey on bass, Evan Schwam on flute, baritone, tenor, alto & soprano saxes, Jeremy Carlstedt on drums, Mayu Saeki on flute & Nick Demopolous on guitar, along with featured guest appearances from trombonist George Bohanon and fellow NEA Jazz Master trumpeter Jimmy Owens, for his "The Inquiring Mind" CD, out now.

From "The Inquiring Mind" CD liner notes by Maxwell Chandler: "Chico occupies a rarefied place among few other artists. His musicianship is not just about virtuosity delivered via a now familiar voice but an organically occurring enmeshment with his art, the drums and other percussion being not merely his instrument but his voice, his ensemble(s) the canvas upon which he paints with his compositions. This album presents a catalyst for aurally induced reverie. A thousand thoughts, each a color which further paints a picture that is always compelling; emphasizing different aspects of itself with each listen. In the ultimate act of entrainment, our heartbeats echo the distant throb of the big bang. Now the universe sets its toes to tapping to the sound of the cymbals. Everyone is happy for the same reasons but each in their own way. Chico continues to keep time in rhythm and emotion".

Always HIP and ever the consummate MODERNIST Foreststorn 'Chico' Hamilton invites his listeners to join him on a different journey on his Joyous Shout! releases, each providing a unique perspective and exemplify what was Chico's inherent timeliness, adventurous spirit, and the power synergy amongst his jazz consociates, illustrating why Chico was and is STILL THE MAN for EACH & EVERY GENERATION!!

Join us for as the monthly concert series Euphoria Presents "Celebrating the Life & Music of Foreststorn 'Chico' Hamilton" continues on Sundays March 16th, April 27th, May 18th & June 22nd @ 7:15 PM @ DROM, 85 Avenue A (b/w 5th & 6th Streets) in the East Village, New York City, Tel 212.777.1157, www.dromNYC.com. Cover \$12 advance, \$15 day of show.

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the inquiring mind JS10015



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First Take > BY BOBBY REED



'Festive' Winners **Get Creative**

WE ASKED FOR YOUR LETTERS, and you responded. In the November issue of DownBeat, the First Take column announced that we would hold our inaugural "Get Festive Contest" in which we asked readers to email us their most memorable jazz fest anecdotes. The emails poured in, and we've sent five winners a DownBeat T-shirt.

There were so many great tales that we couldn't possibly publish them all, but we'd like to share one in particular here. Reader David Gutmann related the story of how he got bit by the Newport bug and kept returning.

Gutmann wrote, "I am one of those impossible people to buy birthday presents for. Cleverly, 11 years ago, my wife decided that the best way for me to celebrate another year would be to sojourn to Rhode Island for the Newport Jazz Festival. I cannot think of a better gift for an ardent jazz enthusiast. I have listened to some of the world's best music there, and personally met some of the nicest practitioners of the art form. Some of my favorite memories include: meeting Hank Jones and Herbie Hancock: posing with Joe Lovano for my 50th birthday; watching my daughter talk to Jamie Cullum and Luciana Souza; hearing Tony Bennett duet with Dave Brubeck on 'That Old Black Magic'; and, most importantly, sharing these precious moments with my wife and daughter. In 2008, I was reading George Wein's autobiography, and decided to bring it to Newport, hoping to have the grand master sign my copy. I approached him and asked if he would oblige me. He smiled and in a gruff voice said. 'Well, did you like it?' My answer is simple: I cannot listen to a jazz recording now without feeling the soft breeze of Narragansett Bay, hearing the song of the seagulls, and reliving the sweet ambiance of Fort Adams State Park. Thank you, Mr. Wein, for the wonderful memories—past and future."

If that letter doesn't make you want to hit the road for a jazz festival, nothing will.

For an insightful look at Newport Jazz Festival founder George Wein, as well as a description of the special events celebrating the fest's 60th anniversary in August, check out our annual International Summer Festival Guide, starting on page 97. We've also got a feature on the 30-year history of Canada's always intriguing FIMAV festival, and detailed listings for fests all over the world.

Our festival listings begin on page 104, and the color orange for a fest name indicates that there is an advertisement for that fest within the guide. Each listing contains lineup info along with a website address, so if you're interested in attending a fest, be sure to go online to get recent updates and the complete artist lineup.

As usual, in 2014 DownBeat will be sending correspondents to cover festivals throughout the world. They'll be reporting online and in print. Are you hitting a fest this year? If so, be sure to tell us about your "festive" adventures by sending an email to editor@downbeat com. Thanks in advance for sharing your thoughts with us.



DUR FAMILY:









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Chords & Discords

A Gig's a Gig

I applaud Steven Bernstein's position that musicians should be free to take any gigs they like ("Spontaneous Arranging," April). All professional musicians I know will rarely turn down a gig if they're free and can use the money. This raises the question of music as a career vs. music as a hobby.



After attending a recording session of some of my original music back in my college days, my saxophonist-clarinetist father chided me: "You play music for *musicians*. If you don't play music for other people, you're not going to make any money." I've since decided to go the hobby route to be free to play the music I like without concern for the finances. I'm satisfied with my decision, despite recent ribs from my teacher, composer John Harbison, who wished I had taken the career track. I knew I made the right choice at my wedding over 20 years ago, when I'd hired a pricey union band and the guitarist-bandleader called in sick a few days before. He sent Drew Zingg as a replacement. I thought, "If Steely Dan's lead guitarist is playing at my wedding, at whose wedding would I play had I chosen the pro route?"

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

Education Matters

I love Keith Jarrett's music. But his comments about jazz education at the Jan. 13 Jazz at Lincoln Center event came across as being disrespectful of Jamey Aebersold, a tireless advocate for the art of jazz ("Concert Honors NEA Jazz Masters," April). Is this the same Keith Jarrett who, in the early 1960s, studied at the Stan Kenton Band Camp, held at Indiana University, and attended other jazz clinics during the same period? Thankfully, some of the nurturing from these jazz education opportunities stuck with him.

SANDY WILLIAMS INDIANAPOLIS



Letting Go of Ego

The cover of your April issue, with trumpeter Ambrose Akinmusire posing on it, has the headline "Life Beyond Ego." I find that ironic because the article appears to be pretty damn egotistical. Journalist Josef Woodard starts the article with a statement opining that major players tend to come from New York City—sheesh. Mr. Akinmusire deserved better than this sort of treatment.

HAL TRUSCHKE FINEPTG@SAN.RR.COM

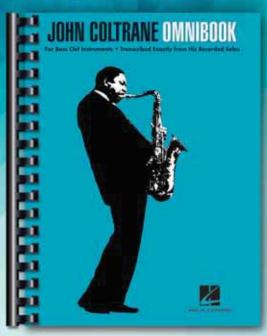
Global yet Local

I was delighted to read the Indie Life article on Markus Gottschlich in the March issue. Phillip Lutz's article hit the nail on the head. While there are a number of great, international performers that call Miami home, Gottschlich is by far the most influential jazz pianist in this town. Maybe I am biased because I am a pianist as well, but his music is outside the box. Its appeal is global, yet at the same time, it helps transform the local scene. It's good to know that DownBeat is up to date with artists and developments all over the United States.

ANA NIKOLIC

Have a Chord or Discord? Email us at editor@downbeat.com or find us on Facebook & Twitter

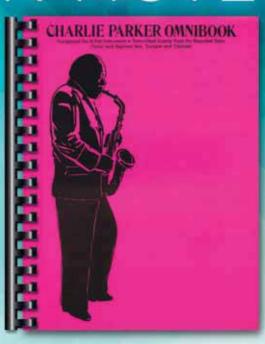
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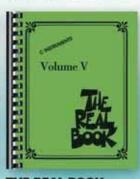
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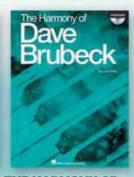
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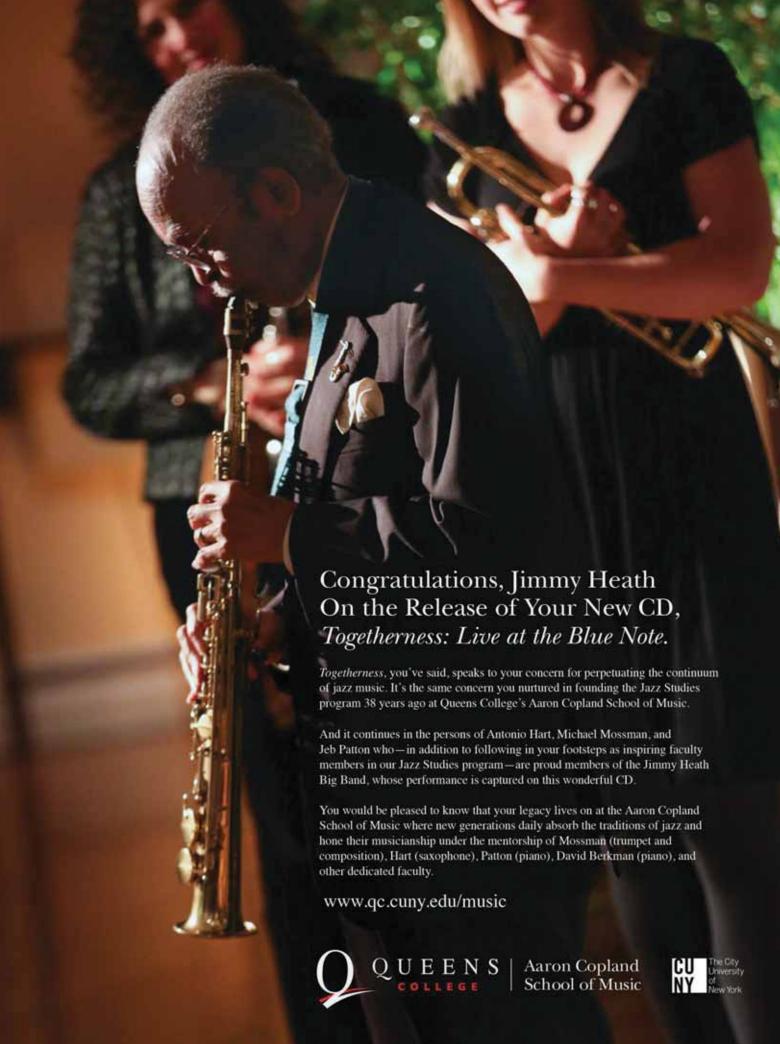
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Capri Records Builds on Jazz Legacy

n 1978, the L.A. 4 came to the second Telluride Jazz Festival a day early so they could get acclimated to the altitude. Flutist Bud Shank was worried that he wouldn't have enough wind to play properly. Tom Burns, owner of Denver's hippest jazz record store, suggested that if Shank went up even higher and exercised, then he would feel fine at Telluride's 8,750 feet. So Shank and drummer Jeff Hamilton piled into Burns' jeep and headed to the area's highest mountain.

"Tom was this young cowboy hanging around who loved jazz," Hamilton recalled. "He didn't fit the part, but we could tell he was serious about the music. He scared the bejeezus out of us, though, when he drove up that mountain-not because he was a bad driver

but because the road seemed to be narrower than the tires. When we got there, Shank was running around like a madman while I was sitting on the ruins of a house destroyed by an avalanche, gasping for air."

By the time Burns delivered the two musicians back to the festival safe and sound, a bond had been forged. After Burns founded Capri Records in 1984, Shank and Hamilton would each release multiple titles on the label. This anecdote is emblematic of Burns' ability to turn encounters with jazz musicians into friendships and then into professional partnerships. In the 30 years since the label was launched, those partners have included Ray Brown, Phil Woods, Jimmy Rowles, Red Mitchell, Al Grey, Louie Bellson, Curtis Fuller, Ken Peplowski and Joshua Breakstone.

'There's never been a grand plan," Burns said. "You hear a talented musician, you like what they're doing and you want other people to hear it. That's the core of everything I've done, whether it's running the record store or the label: turning people on to great music. I believed I could at least break even, and I've had a handful of projects that made money.

"It's about legacy, what you want to leave behind in your life. Jazz is a very small world, and the larger world might not care, but there are a lot of people I've really helped out. What else would I have done with the money? Buy a bigger house? No, I've put everything into the music. I make the records I'd like to collect but they don't exist."

When all of Burns' high school friends were collecting Beatles and Beach Boys records on Capitol, he was collecting Lee Morgan and Dexter Gordon records on Blue Note. He dropped out of the University of Colorado in Denver after one semester and started making good money hanging drywall. Most of that money went to buying records at flea markets and thrift stores.







By the time he was 30, he had 40,000 LPs. Like many people with an addiction, Burns started dealing to support his habit: He opened the Jazz Record Revival store in Denver, and it soon became a hangout not only for local jazz fans but also traveling musicians.

"The store was a moneymaker, but it was also a pleasure to turn people on to music," Burns said. "Illinois Jacquet's Swing's The Thing wasn't available in the States, but I imported copies from Japan, and when I'd put it on in the store, shoppers would stop what they were doing and go, 'Wow.' Or if they'd never heard Sonny Criss before, I'd put him on and they'd usually buy a copy. We had live jazz in the store on weekends, and I became friends with a lot of these musicians, like Ray Brown and Al Grey. They'd say, 'If you ever start a label or open a club, we'll be there."

One of those musician friends was Spike Robinson, a tenor saxophonist who had cut some sought-after 78s on England's Esquire Records while he was stationed in London with the U.S. Navy in the late '40s and early '50s. He had retired from music in 1954, pursued a career as an engineer and raised a family. By 1984, though, he had taken an early retirement, gotten a divorce and decided to return to music. Living in nearby Boulder, he asked Burns for help in making a new album.

"What appealed to me was the way the guy played," Burns explained. "I had been a fan of his Esquire 78s. He found me and proved to be a fun person to hang out with. I was fascinated that a guy would quit a job making \$80,000 a year to play in jazz clubs for \$40 a night. We made the first three records in England where he was known and still had musical connections. The first record was with a very young Martin Taylor. I'd always loved English jazz, from Ronnie Scott to Ian Carr, so it was fun for me to do those records."

Riffs



Blue Note Events in D.C.: The Kennedy Center in Washington, D.C., will present "Blue Note at 75," celebrating the diamond anniversary of Blue Note Records, with a series of events on May 3-11. Hosted by Kennedy Center Artistic Advisor for Jazz and Blue Note Records artist Jason Moran, the salute features performers who have recorded for the iconic label. Artists slated for the May 11 concert include Moran, Norah Jones, Joe Lovano, the Wayne Shorter Quartet, Dianne Reeves and surprise special guests. In addition to concerts at the Kennedy Center, collaborative events at other D.C. locations—the Goethe-Institut, the Library of Congress and the German Historical Institute—include lectures and film screenings. In cooperation with the Los Angeles-based Grammy Museum, a special exhibit in the Kennedy Center Hall of States displays examples of Blue Note album cover art.

Jaco Lives: Eleven previously unreleased 1974 demos by bassist Jaco Pastorius (1951–'87) will be included on the album *Modern American Music ... Period! The Criteria Sessions* (Omnivore Recordings), out April 19. The liner notes include essays by Pastorius biographer Bill Milkowski and Metallica bassist Robert Trujillo. Pastorius is also the subject of the new documentary *Jaco*, directed by Stephen Kijak.

More info: kennedy-center.org/bluenote

More info: omnivorerecordings.com

Ginger's Jazz: The Motéma label has added drummer Ginger Baker to its roster. Best known for his stint with rock trio Cream (alongside guitarist Eric Clapton and bassist Jack Bruce), Baker recently has been playing jazz venues with his Jazz Confusion band, featuring Pee Wee Ellis, Alec Dankworth and Abass Dodoo. In other Motéma news, the label plans 2014 releases by bassist Omer Avital, drummer Michael Carvin and vocalist-dancer Awa Sangho.

More info: motema.com

Jazz in Hawaii: Donald Harrison, Jason Marsalis, Skip Martin and Steve Turre are among the lineup of the Big Island Jazz & Blues Festival on June 5–8 in Kohala Coast. Hawaii.

More info: bigislandjazzandbluesfestival.com

Cline + MMW: Medeski Martin & Wood and Nels Cline have collaborated on the album *The* Woodstock Sessions (Vol. 2), out April 22. It was recorded at Applehead Studios in Woodstock, N.Y., in front of 75 fans. More info: mmw.net



Robinson's *London Reprise* was the first release on the fledgling Capri Records. There would be 10 Robinson albums in all, and the company was soon an important presence among indie jazz labels. Many of Capri's early albums featured Colorado artists such as Robinson, singer-pianist Ellyn Rucker, trumpeter Ron Miles and flutist Holly Hofmann. But soon higher-profile artists were turning to the label.

In 1987, Burns was able to record Robinson and Al Cohn at Rudy Van Gelder's legendary studio in New Jersey. Jimmy Rowles, Red Mitchell and Donald Bailey released the album *Trio* in 1990. Hamilton—along with bassist John Clayton and his alto-playing brother Jeff Clayton—had founded a big band in Los Angeles, and they were looking for the right label to record it. They approached Burns in 1989.

"We wanted someone who knew the music and cared about it," Hamilton recalled. "We wanted someone who would give us enough control, but not so much that we'd go crazy. We wanted to pick the musicians and music, and do the mix and the sequencing. That's our area of expertise. But distribution, promotion and publicity—that's the record company's job and you let them do it because they're better at it. With age, I've learned that you should surround yourself with people who are better at some things than you are. And if they're the right people, it becomes more of a friendship. You look out for each other."

So the Clayton–Hamilton Jazz Orchestra released its debut album, 1990's *Groove Shop*, on Capri Records. It earned a Grammy nomination, and it landed on critics' lists of the best albums of the year. The ensemble recorded 1991's *Heart And Soul* for Capri and then moved on to labels such as Warner Bros., EMI and Blue Note. But for the new album *The L.A. Treasures Project* (featuring singers Ernie Andrews and Barbara Morrison), the big band returned to Capri. Burns defies industry conventions with a policy that allows Capri acts to come and go as they please.

"I have never asked a musician to be exclusive with me," Burns said. "They need to be out there all the time and to record as often as possible. I find the whole concept of an exclusive contract to be a horrible idea, for both parties. I'm much better off if they're out there making music and keeping their name alive. That can only help the sales of my catalog. [The Clayton–Hamilton Jazz Orchestra] was clearly headed for big things, and I was honored to do their first two albums."

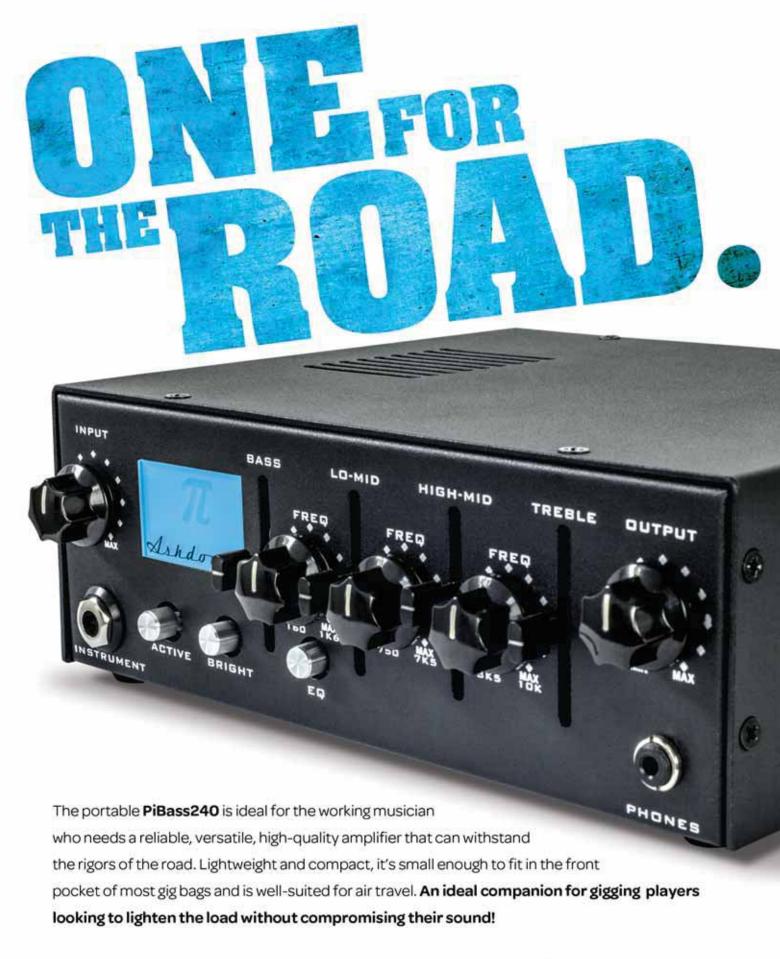
When musicians have an unusual project in mind, especially one that doesn't have obvious precedents in the marketplace, they often turn to Capri. For example, when Hofmann conceived of recording three flutists—herself, Ali Ryerson and Frank Wess—with a rhythm section but no other horns and no doubling, she turned to Burns. That project, released in 2003 as Flutology's *First Date*, was a success. Years later, Ryerson came to Capri with an even more unusual idea. She had assembled a jazz flute big band featuring 19 different flutists—including herself, Hofmann, Hubert Laws and Jamie Baum—but no other horns. Last year Capri released the group's album, *Game Changer*.

"Flute is not the most common of jazz instruments," Ryerson acknowledged. "For many years Holly and I would commiserate because this promoter or that promoter would refuse to support us, saying, 'I don't like jazz flute.' After hearing a lot of people say they don't care for jazz flute, it's nice to work with someone like Tom who *does* care. It's nice to be appreciated. Tom had been so supportive of Flutology, even long after the album release, which doesn't always happen with labels."

"We gave the new album that title because it might be a game changer for the instrument's reputation," Burns explained. "Flute players, especially women, are not taken seriously in the jazz world, but I don't know anyone else who works harder. You read these reviews that are just nasty—comparing the flute to the kazoo. That flute sound can't be duplicated by any other instrument, and it deserves to be respected more. Since Frank Wess first turned me on to flute, it's become a personal crusade for me."

Indeed, the entire Capri Records enterprise has been a personal crusade. It has been one man in Colorado investing time, energy and money into making sure that some of his favorite musicians, often his friends as well, get heard. And on the label's 30th anniversary, the rest of the jazz world can be appreciative of dozens of terrific albums that might not otherwise exist.

—Geoffrey Himes



Schown

European Scene / BY PETER MARGASAK

Babel Records Banks on the Long Term

Before launching the eclectic London jazz imprint Babel Records two decades ago, Oliver Weindling worked in banking. One might expect that a label owner from such a background would boast about his ability to bring fiscal rigor and fresh marketing approaches to a financially beleaquered musical world, but he expresses the opposite perspective. "Jazz development is about patience and overcoming adversity," Weindling said. Indeed, keeping a jazz label active for 20 years is no small accomplishment, especially when the focus is on creative freedom and originality rather than market share. Yet Babel has introduced some of Britain's most lively and important musicians and bands to the world: Polar Bear, Portico Quartet, saxophonist Julian Siegel and pianists Alexander Hawkins and Liam Noble, among numerous others.

"I am a long-term optimist and a short-term pessimist," Weindling said. "I am impressed by several things in the [London] scene, such as the ways in which collaboration takes place amongst musicians, something not always the case in regular business; their flexibility; the long-term determination of these musicians to put music and creativity first and to adapt their lives to these ends; and tolerance. Such features are, in my view, often underestimated in traditional business models which look for shorter-term returns in a dog-eat-dog environment "

A life-long jazz fan and an amateur musician, Weindling left the banking world in 1989 and steadily immersed himself into the jazz business. He admired some of the musicians in the orbit of the influential '80s London band Loose Tubes, and by the early '90s he noticed that the mainstream music industry had cycled through the city's best and Steve Williamson. Additionally, public funding on "a shoestring administrative budget." He said,

was geared primarily toward live performance. He saw a void and jumped in the fray, and the label has grown along with the musicians who've recorded for it

'When it started, I didn't know how it would really evolve," Weindling said. "I could easily have let the label grow old with some of the musicians with whom it started such as Billy Jenkins or Julian and Steve Argüelles. I have been excited, though, by the way the music has developed, particularly how it has taken the past and integrated into the ethos of today. I reckon that Babel gives a good idea as to some of the newer things out of the U.K."

Among the label's recent releases are Hawkins' solo piano disc, Song Singular, Scottish saxophonist Raymond MacDonald and

Woodstock, N.Y.-based pianist Marilyn Crispell's Parallel Moments; and the London-based octet Brass Mask's debut album, Spy Boy, an homage to New Orleans parade music.

The label isn't Weindling's only involvement in the London scene; he's also one of the artistic directors of the Vortex Club. He was a longtime denizen of the venue's original location in the Stoke Newington section, but when the spot was on the brink of dissolution in 2002 he and several colleagues established a non-profit effort to find a new home. It remains a volunteer-driven enterprise that none-

and brightest, including folks like Courtney Pine theless presents more than 350 concerts annually



"It's an ongoing struggle, but the long-term determination seems to get us through the crises.'

As befits a former banker, Weindling cites guitarist Billy Jenkins for saying that jazz is in a "permanent recession," and despite the travails suffered by the music industry-illegal downloading, the shuttering of record shops—he remains bullish on its future. "It has been easier to adapt to the new world and the losses have been compensated by more gigs around, and the chance to sell in such circumstances. Although change is hard to adapt to, it's not impossible."

Keilwerth Begins the Search for its Next 'Saxophone Idol'

The search is on: Julius Keilwerth Saxophones is ready to discover the next "Saxophone Idol."

In March, the company announced the launch of the second edition of the international saxophone competition, which is sponsored by Julius Keilwerth Saxophones and Buffet Group USA, with support from Vandoren and DownBeat magazine.

Tenor saxophonist Krzysztof Urbanski from the United Kingdom was chosen the winner of the inaugural Saxophone Idol during finals held last December at the Jazz Showcase in Chicago. Other finalists included alto saxophonists Nicholas Biello of New York City and Raijy Halim of Chicago.

For the 2014 Saxophone Idol International Competition, Julius Keilwerth will be relying on social media. advertising and word-of-mouth to solicit entries from eligible saxophonists all over the world. Any saxophonist age 18 or older can participate. Contest details and entry information will be posted soon on Keilwerth's website (julius-keilwerth.com). The entry deadline is Sept. 30, 2014.

All entries to the 2014 Saxophone Idol International Competition will be reviewed by a panel of Julius Keilwerth artists and industry professionals.

Tenor saxophonist and Julius Keilwerth artist Ernie Watts will once again serve as a judge for the competition and is slated to perform at the finals, which will be held in December at the Jazz Showcase, one of Chicago's top jazz venues.

Prizes include a Keilwerth MKX saxophone, a Vandoren mouthpiece, a year's supply of Vandoren reeds and a two-year subscription to DownBeat.

The winner will also have the opportunity to perform onstage at the finals with Watts and the house rhythm section.

"We are extremely excited about the success of last year's Saxophone Idol International Competition, and we look forward to reviewing a fresh batch of entries from saxophonists all over the world for the second-annual edition in 2014," said Al Maniscalco, product manager for Julius Keilwerth Saxophones



Evan Christopher's New Orleans Evolution

New Orleans may be the only city in the world that boasts a downtown building with a 13-story tall clarinet painted on its wall—a fact that local clarinetist Evan Christopher is fond of pointing out. For a one-time saxophonist whose heart never left his first reed instrument, discovering the clarinet's central role in early New Orleans jazz was a revelation and a large part of the reason he moved there from California two decades ago. Today, Christopher ranks among the city's premier clarinetists. He's also making waves in Europe and beyond with his Django à la Créole project, which, along with his Clarinet Road solo work, helped him top the category Rising Star—Clarinet in the 2012 DownBeat Critics Poll.

A by-product of Christopher's post-Katrina sojourn in Paris, Django à la Créole fuses staples of Django Reinhardt's music with elements of early New Orleans jazz, while highlighting the influence Crescent City clarinetists like Barney Bigard had on the guitar virtuoso. The band's ambitious third release, *Django* à la Créole Livel, also mines influences spanning the Americas, Europe and Africa to explore common denominators of the "Monde Creole," or Creole world. DownBeat caught up with Christopher in New Orleans to discuss how his work has evolved.

Before Katrina, you studied early New Orleans clarinetists in a musicology master's degree program at Tulane. What was your goal?

I was trying to make an argument for a Creole paradigm for the clarinet style, and advocate for treating it almost like an ethnic style of music—a very style-specific vocabulary like klezmer music. Those world musics have a very distinct vocabulary, but nobody had really talked about New Orleans music in that way. I was looking at it as a basis for aesthetic value judgments as well.

When you arrived in New Orleans, people gave you guided access to some of the historical jazz resources in town. Did that shape your musicianship beyond academics?

Yeah, part of it was exactly that. When I moved here in the mid-'90s, there were no living clarinetists with whom to study that style of music. Willie Humphrey was the last and he died a few months before I got here. The Hogan Jazz Archive at Tulane University had all these oral histories, and sometimes the musicians would play on them. So research evolved out of me taking lessons from dead people, lessons from ghosts. Just to kind of piece together what that tradition looked like. As a performer, it's also natural for me to tell nice anecdotes about musicians or about the songs, and people seem to respond to that in a good way. And the Django à la Créole story that I tell, for example, is how Django got to meet Barney Bigard when the Duke Ellington band was touring in Europe. It became the basis of the whole project because he went in the studio and recorded a few songs.

What's your process in terms of taking elements from le Monde Creole and incorporating them into tunes associated with Django?



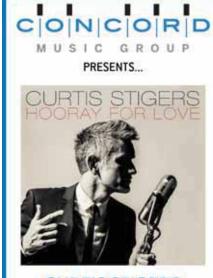
Sometimes to demonstrate the Creolization of a song, I use "Dinette" by Django Reinhardt. In our arrangement, that's a specific one where the melody he wrote to the chord changes of "Dinah" reflects his admiration for Louis Armstrong. The rhythm of the melody lends itself to fitting with certain Cuban rhythms. Elements of his guitar solo let us use these almost rifflike little hooks and we can build an arrangement. So that if somebody knows Django Reinhardt's version, they'll be tickled. But if someone's never heard it at all, they'll be tickled. That's an example where you look as deep as you can and try to figure out where the common ground might be. When the different treatment is almost ordained by rhythmic or melodic or harmonic elements of the song itself, then it feels [like it's] going to stand on its own.

What kinds of challenges did you face in arranging the new album's version of "Dear Old Southland" to create such a natural passage into the Django feel?

The challenge is the same with all our material: Finding Django songs that ask to be Creolized and New Orleans material that asks to be Django-ized is the essence of the group. I try not to force that, because if I do, we run the risk of pastiche that's banal instead of delivering something clever and convincing. There's nothing worse than songs that get re-harmonized or put in an odd meter or in another style for no evident reason.

How has working with Django à la Créole changed your playing or arranging since its formation in 2007?

I'd like to think that the best thing the group has done is to encourage me to paint more boldly and broadly with the stylistic palette of le Monde Creole—whether a song gets a New Orleans flavor, Cuban, Caribbean or Brazilian flavor. Also, I'm finally starting to figure out how to play clarinet like a lead instrument and enjoy the challenge and primacy of melody. There's the lost art: melody. —Jennifer Odell



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SONS OF KEMET



ritish band Sons of Kemet had already generated waves of enthusiasm in its homeland prior to its first trip to Germany for the 2013 Berlin Jazz Festival. With its thrilling, risk-taking debut, *Burn* (Naim Jazz), already out in Europe only a month earlier, there was an air of expectation and curiosity in the crowd awaiting the London-based group. The unorthodox quartet consists of reedist Shabaka Hutchings, tuba maestro Oren Marshall and the slamming double drum team of Seb Rochford and Tom Skinner.

At the Quasimodo festival club on Nov. 3, the band set up shop onstage and immediately launched into the album's energetic leadoff tune, "All Will Surely Burn." The crowd let loose with shouts and whoops as the foursome charged into a deep-grooved mode, with Hutchings' wailing and shrieking tenor saxophone supported by Marshall's tuba beat and the two drummers brewing up a killer rhythm. It was live-wire music, wildly free with improv-fueled pockets where the melody somehow re-emerged unscathed.

While the saxophone typically takes the lead in such a setting, with Sons of Kemet, it was the tuba pumping that matched the reed force with equal measure. The tall, thin Hutchings faced the shorter Marshall, thus allowing them to follow each other's cues. The next tune, "The Godfather," found Hutchings on clarinet playing a snaky melody and being joined by Marshall in a harmonic telling of the story—the low end and the high end meeting before Rochford and Skinner erupted into a rumbling, raucous beat. The crowd was mesmerized and dancing at the same time.

Hutchings took a playful clarinet solo, followed by Marshall slurping out sounds not usually associated with the tuba.

Throughout the first set, Sons of Kemet continued to confound expectations, exchanging the loud and rowdy with a lyrical intensity. It was fresh, original music, informed as much by jazz as by African, Caribbean and rock sounds. The group delivered a diverse show that could have soothed an intimate jazz club at moments or filled an arena with boisterous rhythms.

The next morning, the 29-year-old Hutchings—born in London but raised in Barbados and once there, steeped in classical clarinet as well as indigenous folk music—sat in the Savoy Hotel lounge, waiting to catch a ride to the airport. A subbing sideman for the two-sax-ophone British pop band Polar Bear (which also employed Rochford), Hutchings learned how to play conducive to the setting. "If we were in an arts club, we'd play to that, but if we were in a rock club, we'd rock it out," he said. "That's what it's all about in Sons of Kemet. We play completely differently if we're outdoors or in a very sterile auditorium or in a club like last night, where we had a lot of fiery energy."

As for the band's unlikely instrumentation, Hutchings explained, "With the two drummers, they don't have to play rhythmically but it's more like they're having a conversation with each other. Neither drummer is actually playing the groove. One is playing patterns while the other does fills. And Oren brings a sense of irreverence to the tuba. He's not the bass player. He plays whatever he

wants, and he can go as far out as he wants. He'll deliberately play things in the wrong context."

In an email interview, Marshall added, "The sound of irreverence is the tuba being played seriously The trick is ... to allow the inherent irreverence of the instrument to agitate one's identity into a plethora of different shapes, sizes and colours one never knew existed." He noted that his role within a band of high-tier improvisers was to use his tuba "to create the occasional meteorological storm."

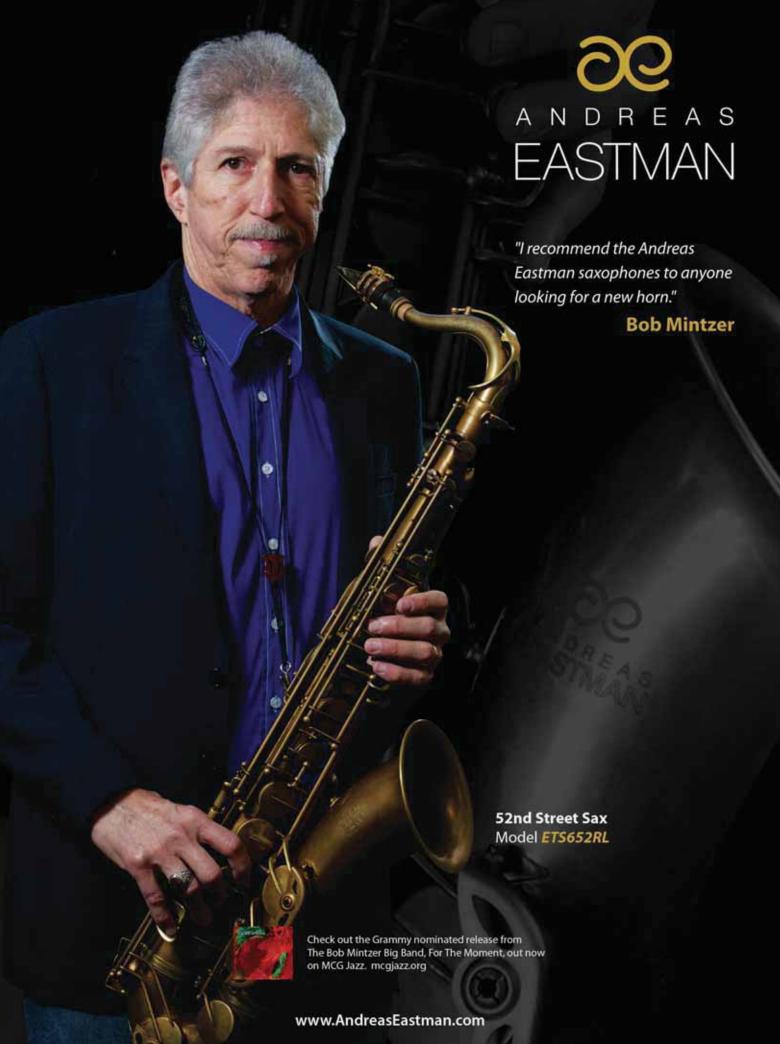
"I always want us to feel out of the comfort zone," Hutchings said. "For example, we'll play in the vibe of New Orleans music without being in that natural setting. I want the band to be a means of expressing myself as well as make art that I could play for my grandmother as well as for the music critics. I'm an exploring artist. I'm going to keep pushing what I do. That's the balance. It's like Coltrane, balancing search while at the same time communicating with people."

Discussing the onstage positioning of a band without a typical front line, Hutchings said, "We used to play facing out, but we weren't getting the vibe. We need to see each other. For one gig, we played in a circle and that was so good."

Marshall commented, "I don't see the band as having a front or a back. We are simply one entity, continually vibrating in space, conversing, debating, hollering, sparring, joking."

So will Sons of Kemet venture to the States? "It's notoriously hard for British jazz groups to get there," Hutchings lamented. "We've got to get a good agent."

—Dan Ouellette







ianist Simona Premazzi explores crisscrossing themes on her three albums, including the latest, *The Lucid Dreamer*, released on Greg Osby's Inner Circle Music. Following *Inside In* (2010) and *Looking For An Exit* (2007), both of which had titles alluding to internal states, Premazzi refers to realms between the conscious and unconscious on *The Lucid Dreamer*.

"Lucid dreaming is when you can control your dreams," the Italian native said. "You're in a conscious state, so you have control. You can modify things in the dream without waking up. When you *realize* you're dreaming, that's a step to lucid dreaming. It's happened to me a few times, but I'm using it more as a metaphor."

Inspired by poets and writers as well as musicians, Premazzi dedicates two of the compositions on *The Lucid Dreamer* to Edna St. Vincent Millay and Hunter S. Thompson, respectively. The opening track, "Love Is Not All," is based on Millay's poem of the same name, and Premazzi built the composition around a sample of Millay's recitation of the poem. The effect is striking—the song's dark, Monkish melody and corner-bouncing rhythms matched to Millay's dramatic cadence like canoes floating down a winding river.

"Yet many a man is making friends with death/ Even as I speak, for lack of love alone," Millay intones as Premazzi and company improvise as if jousting. Her band consists of bassist Ameen Saleem, drummer Jochen Rueckert and tenor saxophonist Melissa Aldana. Osby plays soprano saxophone on the title track and alto on "Optics."

"I'm fascinated by Millay's personality and her poetry," Premazzi said. "I wanted to immortalize her and write a tune over her speaking voice. The way she speaks is very eerie; the message is beautiful. It's real. [The poem] is very romantic, but not in a sweet or corny way."

Premazzi transcribed the poem's rhythm to a

click track and then wrote music over the words, "looking for sonorities and harmonies that would evoke something or that would match the lyrics," she explained. "I didn't change anything about her voice. She's not speaking in time, so I codified her speech in 4/4."

Throughout the album, Premazzi's solos are full of unexpected leaps and lines that never reach a typical conclusion. Direct influences are difficult to spot in her solos, which can border on experimental, and she also traverses bop, stride and swing. Now based in New York, she doesn't sound like any other pianist in the city today.

"I am afraid of playing cliche," Premazzi said. "I really don't want to do that, or play patterns. I want to find my own voice. Of course, in trying to develop my own voice, I have huge respect for the tradition. But I want to be somehow unpredictable. I developed my language so that it becomes unpredictable naturally [laughs]. I try to improvise every time. It's more risky. I guess I've developed this vocabulary that I am not conscious of."

Premazzi's solo version of Monk's "Trinkle Tinkle" is unusual, as she improvises a fragment of the melody over a rolling left-hand rhythm, then flutters all her fingers mid-thought, returns to the main melody, swinging it, and finally extrapolates in directions new and old.

"'Trinkle Tinkle' offers a lot of melody to play with—it's very fun," she said. "When you have a tune like that, the melody is already a lot of material. You can break it down, make cells of two notes. I do a sort of vamp with my left hand in the middle of it. I let the ideas flow."

Currently writing material while playing regularly in Osby's quartet, Premazzi takes an adventurous, introspective approach to composing.

"We are all daydreamers and lucid dreamers, in a way," she said. "All of my compositions represent a trip or a journey, and they're inspired by different artists. In a way, it felt like I was like lucid dreaming while I was composing." —Ken Micallef



he perception of voodoo in American society has been more largely formed by Hollywood than by New Orleans. It is the go-to religion when movies need unknowable rituals, indecipherable chanting and poorly lit

Tenor saxophonist Jacques Schwarz-Bart is doing what he can to change those stereotypes with his sixth release as a leader, Jazz Racine Haiti (Motéma). He performs a set of traditional Haitian voodoo chants with his ensemble, driven by his fluttering horn but powered by a persistent Caribbean groove.

Schwarz-Bart grew up hearing recordings of voodoo music, often accompanied by his mother's singing. He previously had been hesitant to publicly address misconceptions about voodoo. "Initially, I never felt the legitimacy to actually tackle it since I am not of direct Haitian descent," he said. "Although I received this music from birth through my mother, I thought a Haitian should carry such a project."

Schwarz-Bart, born to novelists André and Simone Schwarz-Bart in the Caribbean nation of Guadeloupe, pursued a career in politics and was working for an elected official in Paris when he decided to make a change. "It turns out that nothing in the world ever gave me the type of mystical thrill that music did," he said. "There was no real choice for me. The only dilemma came from the fact that I encountered my main instrument very late in life, at age 24."

Three years after discovering the tenor saxophone, he left Paris for the Berklee College of Music. There he studied with pianist Danilo Pérez and drummer Bob Moses. "If you give yourself the option to look back, you've already lost," he said. "Once I decided to leave it all behind, I burned every bridge I could so that I would force myself to embrace my identity as a musician."

Since graduating from Berklee, he has been based in New York, working alongside musicians like trumpeter Roy Hargrove and r&b singer D'Angelo.

In 2006, Schwarz-Bart traveled to a gig in Morocco, where he had a life-changing experience. A Gnawa priest invited him to attend a ceremony, and he went along out of curiosity. "I was transfixed for 12 hours, unable to move a finger," he recalled. "I felt like I traveled to the end of the cosmos and back. When I was able to get back on my feet, I felt like my molecular structure had been transformed. That's when I realized the connection that I had always had with voodoo. Whether or not I was born Haitian became absolutely insignificant. I realized the connection was primarily to Africa."

The title Jazz Racine Haiti simply means "jazz roots Haiti." The album features two Haitian priests on vocals, and the jazz players on board include bassist Ben Williams, drummer Obed Calvaire and trumpeter Etienne Charles. Familiarity with voodoo chants is not a prerequisite for enjoying the music, and the leader's respect for the source material is evident. The propulsive grooves and his confident tenor lines gracefully meld the two worlds.

"It was a concern of mine that some [members of the voodoo community] would question my position, but it turns out that my presentation is totally in line with what they see of themselves," Schwarz-Bart said. "There is no way to see me as anything but an ally." -Sean J. O'Connell



Players >

BRIAN CULBERTSON

Revamping His Debut

ver the past 20 years, Brian Culbertson has amassed a large and adoring audience, charting 26 No. 1 hits as an artist, songwriter and producer. But back when he was recording tunes for his debut album, he had a captive audience of three—and they weren't exactly lining up to join his fan club.

"I recorded a whole record in my apartment with just my drum machine and a bunch of keyboards, one-man-band style," Culbertson recalled. "So I proceeded to piss off my three roommates because I was cranking music for three months straight, trying to finish this record while they were still in school."

Those low-budget demos became the basis for Culbertson's 1994 debut disc, *Long Night Out*, and started him down the road to fame. Now, two decades later, Culbertson has fleshed out the music he wrote for that album, and he recruited some high-profile guests to help out. *Another Long Night Out*, the keyboardist and trombonist's 14th album, revisits the original in its entirety but with a fuller, richer sound.

"I always liked the compositions," Culbertson said of *Long Night Out.* "I thought they were an interesting, sort of naive approach to commercial music. I wasn't trying to make anything commercial back then; I was just trying to make music that I thought was personally interesting. But the production was limited by the tools and the money that I had, so I've always wanted to go back and re-record it with real instruments and real musicians. I specifically kept the compositions and the basic arrangements exactly the same, because I really liked that aspect of the originals. To me, it was more about pulling out great performances from these amazing, legendary artists."

The guest list for Another Long Night Out includes guitarists Lee Ritenour, Steve Lukather, Russ Freeman and Chuck Loeb, saxophonists Eric Marienthal and Candy Dulfer, and Rick Braun, who contributes flugelhorn and valve trombone to "Heroes Of The Dawn." Many of these players were influences on Culbertson when he recorded the original as a student at Chicago's DePaul University—none more than Yellowjackets drummer Will Kennedy, whose playing was a model for Culbertson in 1994.

"I've been a massive fan of his ever since he joined Yellowjackets," Culbertson said. "Ironically, I actually programmed the drum machine on a bunch of the first record to try to sound like it was Will playing. So when he came into the studio



and played the tunes like that record, I got goose bumps. *That's* what I always wanted it to sound like. It was a wish come true."

Born in Decatur, Ill., in 1973, Culbertson studied jazz trombone at DePaul while listening to Chicago's smooth-jazz radio station WNUA, where he found a style poised between the jazz and pop music that he enjoyed. He put together a three-song demo and sent it to the one person he knew in the record industry, who worked for the Mesa/Bluemoon label in Los Angeles. "I guess he liked it," Culbertson says with a touch of understatement. "He called me up and asked if I wanted to sign a six-record deal. I was freakin' out. So they asked if I could finish the record in three months, and I said sure. I didn't know what I was doing."

Culbertson certainly knows what he's doing nowadays. Splitting his time between Chicago and Los Angeles, he created the Napa Valley Jazz Getaway in 2012. This year's edition of this West Coast festival of music, food and wine (slated for June 11–15) will serve as a release party for his

own custom-crafted pinot noir, a collaboration with Reata Wines and Jamieson Ranch Vineyards. The list of Getaway performers includes the Dirty Dozen Brass Band, Earl Klugh, Dave Grusin and Mavis Staples.

Another Long Night Out is Culbertson's first release on his own label, BCM Entertainment. The album's lead single, "Fullerton Ave.," features Loeb's stinging guitar licks and recently topped Billboard's Smooth Jazz Songs chart.

Culbertson self-funded the album, recouping costs through a crowd-sourcing campaign that allowed fans to buy perks like sitting in on a daylong mastering session. The album also marks a return to his contemporary jazz roots after years of exploring a sound heavily influenced by r&b and funk

"I like changing it up," he said. "Too many artists just do the same record over and over, and that just doesn't excite me. I'm always wanting to challenge myself and move in new directions, and hope the fans go with me."

—Shaun Brady



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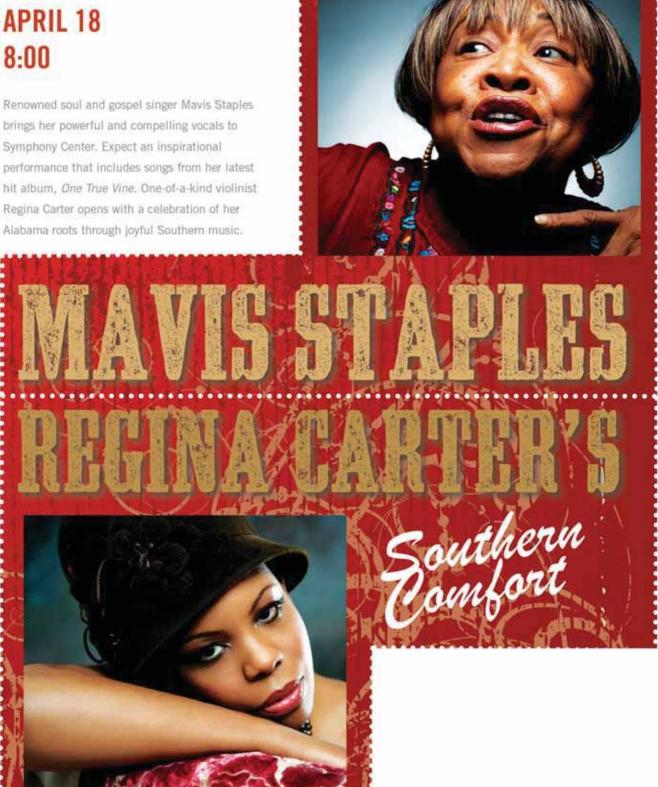


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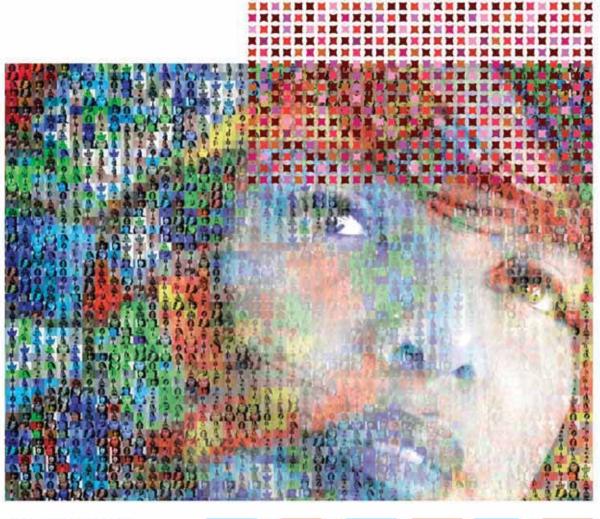
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JIMMY HEATH DIZ TO TODAY

BY DAN OUELLETTE | PHOTO BY JIMMY & DENA KATZ

IN THE LINER NOTES TO HIS NEW ALBUM, *TOGETHERNESS* (JLP), JIMMY HEATH USES THE WORD "CONTINUUM" TWICE—ONCE IN TRIBUTE TO HIS MENTOR DIZZY GILLESPIE AND FORMER COLLEAGUES ART BLAKEY AND BETTY CARTER, AND A SECOND TIME IN REFERENCE TO THE YOUNG TALENT HE HAS ASSEMBLED FOR HIS BIG BAND.

Heath's dynamic ensemble digs deep into the swinging core of soulful arrangements of his bop-informed compositions and the timeless music of Charlie Parker and Billy Strayhorn.

"Yes, the continuum is still here," says the amiable 87-year-old saxophonist, educator, NEA Jazz Master, big band leader and elder statesman in the Heath Brothers group with his brother Albert "Tootie" Heath. "I'm one of the survivors, along with four or five of the others. Everyone is leaving. But we're lucky because we get to keep the continuum going."

Formerly a tenured professor at the Queens College Aaron Copland School of Music, Heath remains active as a teacher and mentor. He organizes, rehearses and conducts the Queens Jazz Orchestra for its annual concert, which this year will take place on May 16 at nearby Flushing Town Hall. He also sits on the board of the Thelonious Monk Institute of

Jazz Performance at the UCLA Herb Alpert School of Music, alongside Herbie Hancock, Wayne Shorter and Kenny Burrell. He has just returned from Los Angeles, where the new class that enrolls in September was selected for the elite two-year graduate program. "The continuum keeps going," Heath says. "I'm happy with the future. You should have heard these young musicians."

Today, Heath is sitting in his cluttered yet comfy office in the Corona neighborhood of Queens. It's a stone's throw from LaGuardia, and his wife of 54 years, Mona, jokes that Heath could walk to the airport if he didn't have to carry his tenor saxophone. Since 1964, the couple has lived in the same residential complex. It has been home to a wide array of artists since it was built in 1953, including Cannonball Adderley and Clark Terry, both of whom welcomed the Philadelphia transplants to their new home.



There's a plethora of musical history in the Heath household. The living room holds a couple of towers of CDs and piles of jazz books. His office is chock-full of CDs and cassettes. The closet is packed floor to ceiling with stacks of manila envelopes containing compositions and arrangements. The walls are adorned with concert posters of shows from the very beginning of Heath's career as a big band leader. There are bills promoting various ensembles at gigs in Philadelphia, Europe, Japan and South America. "I've got more over there," he eagerly says, pointing to several cardboard tubes positioned next to dozens of honorary plaques.

"But you should see my pictures," he playfully says as he sits in front of his large-screened computer (which he uses for composition along with his Yamaha electric piano). He opens a digital folder of 3,000-plus photos that he scrolls through with glee. They're in a haphazard order, but they encompass the continuum of his career.

Heath is elated as he stops at and enlarges a late-'40s shot with him and Gillespie, then another from 1949 with Diz, John Coltrane and Milt Jackson in the trumpeter's big band, then to 1979's Havana Jam concert with him and Stan Getz and Dexter Gordon. A couple of mouse clicks later, there he is posing with Bonnie Raitt, then he's talking to Miles Davis at a 1953 recording session. There are archival black-and-white shots of Max Roach and Abbey Lincoln getting married, photos of Trane with Count Basie, Duke Ellington with Bud Powell, big band photos from the '40s where he and his band members, including Coltrane, were playing at the O.V. Cotter Auditorium in Philadelphia (admission fee: 75 cents). Then there are the more recent shots of saxophonists Antonio Hart (one of his former students who collaborates with him today) as well as his JLP label-mate Sharel Cassity (also a big band member). Heath pauses at a shot of his older brother, Percy (1923-2005), when he was in uniform for the Tuskegee Airman unit during World War II, before he launched his mammoth bass-playing career.

Punctuating his presentation with giggles and exclamatory remarks, Heath flips through a photo collection that illustrates jazz history, including landmark events and recordings that he helped create, dating back to the heyday of the big bands. "To me, the big band is the symphony orchestra of the jazz idiom," he says. "It was the fullest and biggest sound you could get before the electronics, with the most power and the most counterpoint playing."

As a young adult in Philadelphia, Heath frequented the Earle Theater, a 2,800-seat venue decorated with several George Harding murals in its 35-foot-high lobby. He saw big bands led by Benny Carter, Lionel Hampton, Jimmie Lunceford and Tommy Dorsey, who featured a young new vocalist named Frank Sinatra. "And I was fascinated by the Glenn Miller Orchestra doing 'Serenade In

Blue," Heath says. "The saxophone section had blue lights on them. And I thought, 'I want to be like that."

After graduating from high school in 1943, Heath played alto saxophone in local bands, and in 1945 he joined the Nat Towles Orchestra with Billy Mitchell on tenor. During his stint with Towles, Heath developed his reading ability and learned the rudiments of orchestration. In 1947, he formed his own big band in Philly that included Benny Golson, Johnny Coles, Ray Bryant and Nelson Boyd.

"I loved that sound, and there were guys around," Heath says. "In that generation, people went to see the big bands so they could swing dance. When Trane got out of the Navy, I asked him if he'd consider playing in my band.

And he said yeah. We weren't getting paid much, but we loved the music so much that we were just playing, patterning ourselves after Lionel Hampton and Erskine Hawkins. Just like Billy Eckstine's big band was a feeder band—with Bird, Miles, Diz and the others who were beginning the bebop style—my band became a feeder band to Dizzy's big band, which I joined with Trane and others in 1949."

In a 1960 DownBeat interview, Coltrane talked about his tenure with Heath's band: "We were very much alike in our feeling, phrasing and a whole lot of other ways. Our musical appetites were the same. We used to practice



together, and he would write out some of the things we were interested in. We would take things from records and digest them. In this way, we learned about the techniques being used by writers and arrangers."

Heath was "studying to hear and playing by ear" in Towles' band. But when he joined Gillespie's group, his composing and arranging abilities skyrocketed. "Dizzy told me, how are you going to write music? You've got to learn the keyboard," Heath recalls. "He showed me some things on the piano that I've passed on to my students today. With Nat, I was primitivo; with Dizzy I really grew. That's why I love him, why he's my main mentor. He could improvise like nobody else. He could write for smaller groups, and he could compose for symphony orchestras."

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JIMMY HEATH BIG BAND

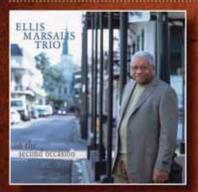
Togetherness: Live at the Blue Note



"Togetherness brings generations and cultures in sync."

— JIMMY HEATH

His third big band album and first live big band set, recorded live at the Blue Note in New York City.



On the Second Occasion



The sequel to Ellis' last release
On the First Occasion. While the
first one was a more mellow affair,
this release has up tempo fiery
performances. It's another aspect
of Marsalis' playing that fans
will truly love.



TINA MAY Divas



One Europe's finest jazz singers. This CD finds her in the company of the finest London jazz musicians in sparkling reinterpretations of some the great songs from the '30s through the '60s.

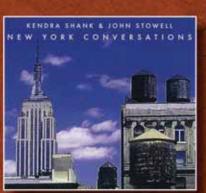


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When the big band era came to a close and groups were financially forced to slim down, Heath found his way into the vibrant bebop and post-bop scenes. Because he played alto in the style of one of his heroes, Charlie Parker, the diminutive musician was often called Little Bird. To shed that nickname, he took up the tenor, but he soon discovered that he still had the Bird influence on that horn, too. Calling himself "a second-string bebopper" influenced by Bird and Diz, Heath started writing for Miles Davis, J.J. Johnson and Clifford Brown.

Because of the narcotics excesses of the jazz scene in the early to mid-'50s, Heath found himself in trouble with the law and was incarcerated at

Lewisburg Penitentiary in Pennsylvania from January 1955 to May 1959. "I had been writing a lot before, so when I got there, I got hooked on writing as much as playing," Heath says. "When Tootie would come to visit me, I'd give him music. He passed some of it on to Chet Baker, who made an album of my tunes." (Baker recorded *Playboys* with Art Pepper in 1956, and it was released on Pacific Jazz in 1961; it was later reissued as *Picture Of Heath*.)

During his stay at Lewisburg, Heath was made the leader of the prison's big band, consisting of inmates who had proficiency on instruments. The band performed infrequently, but on occasion it would put on concerts open to the surrounding community. One such concert was attended by Bucknell University student Bruce Lundvall, who would go on to become one of the most important record executives in jazz history. "That was the show that really mattered," says Heath. "[Lundvall] knew I had recorded with Miles, so he really wanted to see me. Later when I came out, he hooked me up with Columbia Records."

Lundvall brought a recorder to the show and documented the performance. "Bruce gave me his copy last year," Heath says. So, this many years later, what does Heath think of the performance? "It was good. By that time, I was writing charts."

When Heath returned to the scene in 1959, he faced a series of challenges, many related to strict parole requirements. He was denied a permit (aka "a cabaret card"), so he couldn't perform in New York City nightclubs. He wasn't able to join Davis' new band after Coltrane had recommended him to take his place. While Heath did play with the group for a few shows, he couldn't do any extensive traveling.

But Heath was not forgotten despite his lengthy forced hiatus. He recorded his *The Thumper* debut in 1959 for Original Jazz and then followed up with an association with Orrin Keepnews' Riverside label beginning with his tentet project for his sophomore outing, *Little Big!*

He recorded several other leader projects for Riverside in the early '60s, and that decade found him doing sideman work with Jackson, Donald Byrd and Cal Tjader.

During the '70s, Heath began to pursue writing intensely. He learned the Schillinger System of Musical Composition from one of its prominent

adherents, Rudolf Schramm. "I became one of Rudy's students," Heath says. "It was all about a numerical system that helped me to find all kinds of different chord sequences you might not think of intuitively on your own. I met with him at Carnegie Artist Studios and studied with him for two years, and as a result I wrote my first extended piece, *Afro-American Suite Of Evolution* [in 1973], with African percussion, a big band, strings and a choir. He took me to the next step."

Heath also attributes his big band growth to his association with the City University of New York system's Queens College, where in 1986 he was offered a position by Howard Brofsky (known as Dr. Bebop), the trumpet-playing leader of the jazz program, and Maurice Peress, the symphony conductor

who was friends with Ellington and Strayhorn. "When I started, there was a jazz program but not a master's program," Heath says. "They got me the gig because I had the life of experience and a name in the jazz world. Budd Johnson was an adjunct [professor] who ran the band, and Frank Foster was there for a minute. Then they hired me full-time to be an associate professor. I taught improv, jazz theory and harmony. The next year Brofsky developed a master's degree in jazz. He faced difficulty because it was a Western classical music school named after Aaron Copland, but he did it."

During the 11 years that Heath worked at Queens, he figures that he learned as much as his students did. "I started to write more as I learned

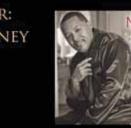


more," he says. "When you teach, you learn. I taught composing and arranging, so I needed to know more and I needed to be writing more."

Heath laughs when he tells the story about how he got tenure at the school. In 1987, the president of the college, Shirley Strum Kenny, asked him to put together a few musicians for a press conference announcing that the Louis Armstrong House, located a few blocks from Heath's apartment, had been designated a National Historic Landmark and Queens had been given the responsibility to oversee it. "They didn't know it, but I knew a lot of people," he says. "I got on the phone and asked Dizzy, Doc Cheatham, Art Farmer, Dexter Gordon, Wynton Marsalis, Clark Terry, Illinois Jacquet and many others, and they all agreed to come to the event. And I think that's how









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I got tenure—because the college was thinking, 'Wow, this guy knows all the greats.' The event sealed the deal for me."

Even though he organized faculty large-ensemble events and he had compiled a lot of arrangements, Heath took several years off from making albums. He returned to the recording studio with his own big band for 1992's

Grammy-nominated *Little Man*, *Big Band* (produced by Philly friend Bill Cosby for Verve) and then again in 2006 with *Turn Up The Heath* for Planet Arts Recordings.

Last year's *Togetherness* is the first live recording of Heath's big band, recorded at New York's Blue Note in 2011. The upbeat title track is a tune that Heath wrote several years ago for Ray Charles to open his live shows

before he appeared on stage. "It's all about how the different cultures come together, just like my big band today," Heath says. "There are musicians from all walks of life, from my Argentine trumpet student Diego Urcola to my pianist Jeb Patton. I was thinking about how the world would be if we were racially together."

While most of the tunes are Heath's compositions and arrangements, he also conducts his band through a version of Gillespie's "Fiesta Mojo" and a suite of Charlie Parker music, with the highlight of the album coming when Heath takes the lead on his arrangement of Strayhorn's "A Flower Is A Lovesome Thing." "I've played that in a lot of shows, and everyone likes it," says Heath. "Most of Billy's tunes were ballads, so I took this one and gave it a contemporary sound."

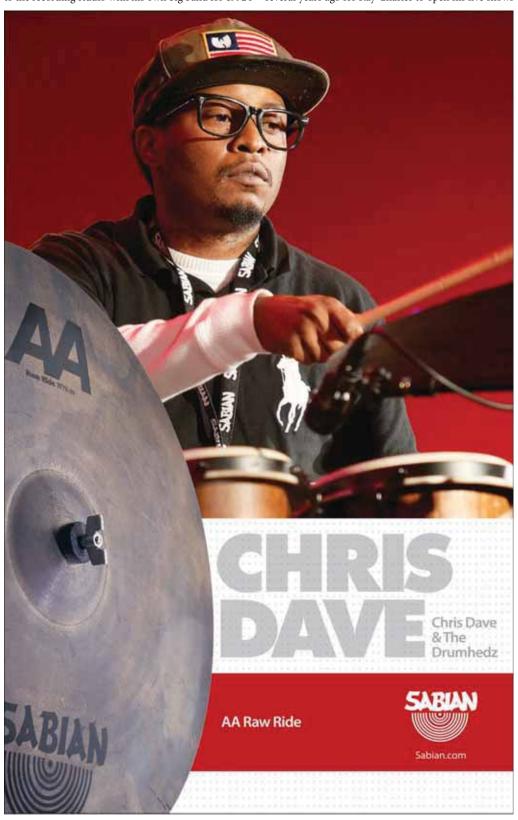
Hart, a former Heath student who has been teaching jazz classes at Queens College for 14 years, has been a mainstay of the big band for eight years.

"It's another aspect of Jimmy's personality," Hart says of the ensemble. "His mentor was Dizzy, so that comes through. It's a blast to be with him because there's a true connection to jazz history. We all love playing his music, and the way he leads has so much spirit and character. We feel honored and want to make the music sound great."

Another former student, Patton, accents the animation factor in playing in the band. "In addition to be playing with such all-stars as Antonio, Steve Davis, Lewis Nash and Peter Washington, just seeing how Jimmy gets so excited [is a thrill]—even when he's playing and conducting voicings and phrases that he's heard a thousand times," Patton says. "Jimmy's like a little kid. He dances around when he conducts. I always think of him as forever young."

In 1975, the three Heath siblings united to form their own group, the Heath Brothers, a group that continues to this day. The band recorded four albums for Columbia when Lundvall was in charge, and in 2009 Jimmy and Tootie released *Endurance* (JLP).

Of all the music the middle son has ever been involved in, the Heath Brothers band has been his apex experience. "Some of my best performances, that I enjoyed the most, were with my brothers," he says. "We used to hit some grooves that were so deep with Percy on the bass and



Tootie on the drums and me on the tenor. And Percy would laugh and say, 'Don't go there, it's too deep.' It was a family affair. I liked the chordal instincts. Percy was free when he wasn't in the MJQ, where John Lewis was the master who told him what to play and when. With the Heath Brothers, he could play anything he wanted, especially the blues, because he had been born in North Carolina and Tootie and I had been born in Philadelphia. We were city boys."

The trio originally was augmented by pianist Stanley Cowell (and, early on, included guitarist Tony Perrone). When Percy died, David Wong took his place, and Patton has been the pianist for the last 14 years. "There was nothing like the Heath Brothers and there will never be," says Tootie. "It was so special and basically very democratic. We shared the spotlight. Our parents planted the seed to play music. Jimmy was always the brains of the band and was a self-taught composer who has become one of the major composers. Even though we still play shows, with Percy gone, it'll never be the same."

From bro band to big band, Jimmy shows no sign of slowing down musically. He's got another new project, a yet-to-be-titled album featuring vocalist Roberta Gambarini, which will be released on Groovin High. "Bring in the voices-that's what I'm concerned about now," he says. "Roberta has written words to some of my songs like 'New Picture' from The Thumper and, man, can she sing them. And she scats great, too. These days I think it's better to connect with the masses by words. Back in the day, in a big band, the singers came out and sang maybe two songs and then they had to get off the stage."

After viewing hundreds of photos on his computer and commenting on each, Heath breaks into a silly mood and starts rattling off his nicknames for all the artists he's listened to or worked with. Glorious Gil for Gil Evans, Wayne's Terrain for Wayne Shorter, Slide Slickness for Slide Hampton, Golden Golson for Benny Golson, Jug's Hugs for Gene Ammons, and on and on. He pulls out a copy of his 2010 autobiography, I Walked With Giants (Temple University Press), flips to the Appendix A section "Unique Names" and with a chuckle keeps the name-game party going: Pat Betweeny for Pat Metheny, Scary Smulyan for Gary Smulyan, Fill

Up Woods for Phil Woods. "I got the names for everyone," he says with a big grin. Not only is Heath having fun playing with his clever sobriquets, but he's also flashing snapshot reflections on his jazz friends-Trane's Triumph, Miles Styles, Dynamic Diz-throughout his seven-decade-plus career.

Physical size has always been a factor in describing

Heath and his legacy. There was Little Bird, his second album, That's Big!, and his 1992 CD, Little Man, Big Band. He even used a pun-ish title for his autobiography. Despite all the jokes about height, Heath has shown that he stands tall-a gentleman and scholar who has made an impact on hundreds of artists and thousands of fans around the world. He is, indeed, a jazz giant.



DANILO PÉREZ -

SEE A LITTLE LIGHT

BY TED PANKEN | PHOTO BY BILL BYTSURA



t 2:30 a.m. on the penultimate night of the 2014 Panama Jazz Festival, Danilo Pérez hopped off the bandstand of his new, namesake club in the American Trade Hotel in Panama City's rapidly gentrifying historic Casco Viejo district. He was exhilarated, and for good reason. Pérez had just concluded the week's final jam session—a fiery encounter with tenor saxophonist George Garzone, bassist John Patitucci and drummer Adam Cruz—with an exorcistic five-minute piano solo on John Coltrane's "Mr. P.C."

piano saloon where Pérez was a rotation regular from 1989, his first of three years with Dizzy Gillespie's United Nations Orchestra, until Bradley's closed in 1996. That was the year Pérez released *Panamonk*, cementing his status as a multilingual storyteller who renders Afro-Caribbean and hardcore jazz dialects without an accent.

Earlier that evening, Pérez had focused on his latest release, *Panama 500* (Mack Avenue), at a concert at the City of Knowledge, a 300-acre former U.S. military base along the Panama Canal where the festival transpired. The 12-tune suite evokes Panama's half-millennium as a global crossroads, blending indigenous melodies, highbrow European harmony and local variants of African-descended thythms. On the record-

ing, Pérez fleshes them out with structural logics developed over a 14-year run with the Wayne Shorter Quartet, and animates them by unleashing two intuitive rhythm sections—bassist Ben Street and Cruz from his working trio of the past decade, and Patitucci and drummer Brian Blade, his partners with Shorter—capable of matching the twists and turns of the leader's open-ended improvisations. He phrases with a singer's malleability and a drummer's effervescence. The concert marked only the second public performance of the work, but Pérez and his unit—Patitucci, Cruz, violinist Alex Hargreaves and *conguero-batá* drummer Ramon Díaz—delivered it with precision and flair, overcoming a balky sound system, dubious acoustics, and several obstreperous attendees.





Throughout the week, Pérez, 47, multitasked efficiently despite minimal sleep. He fulfilled numerous extra-musical obligations, analyzing the big picture and extinguishing logistical brushfires. At an opening-day press conference, he displayed considerable diplomatic skills, communicating the festival's educational mis-

sion and socioeconomic impact in concrete language that the politicians and bureaucrats he shared the stage with could understand and support. He never removed his educator's hat. There were visits to his Danilo Pérez Foundation, which offers top-shelf musical instruction and life lessons to several hundred at-risk children, 19 of

whom have received scholarships to the likes of Berklee College of Music and New England Conservatory.

Furthermore, Pérez participated in an array of clinics, workshops and master classes conducted by faculty and an elite octet dubbed the Global Jazz Ambassadors (GJA), culled from the Global Jazz Institute, the 30-student enclave that Berklee hired Pérez to conceptualize and develop a curriculum for in 2010.

After a two-hour rehearsal on the morning before the "Panama 500" concert, and another one with Patitucci and the GJA for an evening concert in which he would play timbales, congas and cajón, Pérez walked to the City of Knowledge food court for lunch. Over the next hour, he discussed his creative process, staying on point through periodic interruptions—a fan asked for a photo; a violinist and a documentary filmmaker stopped by the table for separate chats, as did Oswaldo Ayala, a popular Panamanian accordionist-vocalist who would debut a new project that evening when the GJA concert was done.

"Records for me are like signposts, and now we have to make a lot of new windows through which to enter and exit," Pérez said. "They really need to know all the little details; otherwise, there are places where we could get lost in the mud. I'm excited about finding ways to open up and get those notes off the paper."

The little details and the portals coexist in equal measure on Panama 500. In its formal complexity, Pérez hearkens to the specificity of intention that infused his '90s recordings-The Journey and Motherland, both heavily composed meditations on Pan-American themes in which the drums power through, and also blowing-oriented dates like Panamonk and Central Avenue, on which he imparted a funky, Mother Earth feel to an array of odd-meter claves. But the mood is more akin to the spontaneous, fluid, experimental sensibility-a quality of instant composition—that palpably infuses 2005's Live At The Jazz Showcase (ArtistShare) and 2010's Providencia (Mack Avenue).

Originally, Pérez had intended to follow *Providencia* with a less speculative program of standards and originals, but he experienced a creative breakthrough after the 2013 festival. "When I got back to Boston I knew what the record would be, that I wanted to tell the human path of what happened when the Spanish





discovered—or rediscovered—Panama and the Pacific Ocean," he said. "I started writing new material and improvising at the piano constantly for two weeks. I was writing for each person in the band to represent a certain aspect of the experience. The violin can be the Spanish colonizer, and then transform into the indigenous."

Once in the studio, Pérez decided to give the two rhythm sections repertoire that they had not previously worked on. "I didn't want the feeling on the record that people have complete understanding or control," he explained. "The more familiar they were with a piece, I chose to go the opposite way. Before I joined Wayne, I would have been panicking that someone didn't know all the details."

Cruz recounted the milieu. "There was a lot to digest and process, and each section has a certain character," he said. "So we were struggling—a fun struggle, but hard work. He's looking for a way not to feel trapped by what he wrote, so performing it always feels fresh and pregnant with possibility."

By deploying this approach, Pérez mirrored what Street described as the "completely chaotic" environment that pervaded the making of *Providencia*. "I told his wife I thought we should make changes in the control room or ask

people to leave," Street said. "She looked at me almost pityingly and said, 'Danilo thrives on chaos."

Upon hearing her words back, Patricia Zarate laughed long and hard. "It sounds weird for me to say my husband is special, but Danilo has a lot of charisma," Zarate said. "He has a natural predisposition to turn really bad situations into good ones, whether it's a band that sounds really bad that he makes sound really good, or being in the home of a student who lives in extreme poverty, transforming it into a great party. That comes from his father. I see chaos in front of me; they see a little light that I don't see."

Danilo Pérez Sr., a well-known Panamanian *sonero* of the Beny Moré school, became an elementary school teacher during the '60s. He experimented with ways to use music as a learning tool in poor neighborhoods, and passed them on to his son, who was playing bongos by age 3 and began classical piano studies at 8.

"My father clearly demonstrated to me that learning and playing a piece is not the beautiful part," Pérez said, who played both piano and drums in his father's bands from an early age. "It's the struggle to get it. If you can connect to the actual lesson that the music teaches you, you have learned something profound in that process, and it will stay with you forever."

Gillespie and Shorter, both musical father surrogates, reinforced this basis of operations. "Dizzy said that people need to simmer," Pérez said. "Let it come from friction. Let people struggle until they find their place. Don't try to accommodate it. Wayne also told us that. Don't rush. Don't make quick assumptions. A big attraction to working in Wayne's context is that he took away everything that I could use to recycle. He said, 'Function from the primacy of the ear and find your way in.' Dizzy talked about that, too. 'Listen, listen, listen, and then let the music guide you.' That's the way I'm doing things now. I'm just trying to redefine things that I have thought about or worked on for years."

Patitucci, who hosted the *Panama 500* rehearsals at his home, described how Pérez manifested this attitude. "Danilo's process is long," Patitucci said. "He came in at 9 a.m. with stuff, but it was just the starting point. He'd literally investigate sounds all day, have a short break, and then go to the gig. That makes him perfect for Wayne's music, which is not about quick answers and cliches. It's about probing, searching, the struggle of finding new sounds and dealing with them. Danilo is not in a hurry, and he won't settle for something expedient. He'll go for something much deeper."

Pérez described this mindset as "almost obsessive-compulsive, like a dementia." He said, "It's almost like time stops. I feel more joy and function better when I do that, like a kid finding and creating, doing one little thing for a long time. It's beyond what my father explained to me. It's the most human I feel."

Again, he credited his embrace of this perspective to Shorter's example. "I've been encouraged to take these risks," Pérez said. "I've been allowed to think that the creative process is invaluable. I'm starting to get into an open door to come up with a vocabulary that has been with me for years, since *The Journey* and *Panamonk*. On each of them, I was falling in love with little things in my life, and I feel like they're coming back at me. I'm not chasing them. They're coming back."

Pérez now finds himself at a crossroads not dissimilar to the one he faced 14 years ago, when he decided to table his burgeoning career as a solo artist and commit to Shorter's quartet. This summer, he will join Patitucci and Blade on the club and festival circuit as the Children of the Light trio, while Shorter, who pushed himself hard during 2013 with numerous 80th birthday events, stays home to compose. Pérez's 2014 itinerary also includes sev-

eral runs with the *Panama 500* unit and a duo event with alto saxophonist Miguel Zenón. He hopes to revive his long-standing partnership with tenor saxophonist David Sánchez, and a more recent relationship with altoist Rudresh Mahanthappa and trumpeter Amir ElSaffar that developed during a 2010 project titled "Celebrating Dizzy," as yet unrecorded, on which Pérez applied principles of nonattachment to Gillespie's oeuvre.

Additionally, he has several ideas for possible recordings—perhaps a singers' project, perhaps documenting orchestral work, perhaps a solo piano recital on the kind of repertoire he played at Bradley's back in the day, informed by such early mentors as Donald Brown, Jon Hendricks and Gillespie.

Topping Pérez's aspirational queue is to generate sufficient income from his club to buy the building that houses the Danilo Pérez Foundation. "My dream is to create the best listening room in Latin America," he said, noting that a 7-foot grand piano would soon be installed, and that Rob Griffin, Shorter's sound-engineer/road-manager since the mid-'90s, will be overseeing the details. "We want to provide a creative space where the musicians who go from Panama to the United States can play and develop artistically when they return, and also bring international artists to perform at the club in a way that complements the foundation. I want the foundation to be there forever."

The foundation's genesis dates to 1984, when Pérez, a few months shy of 18, left Panama on a Fulbright scholarship to study electrical engineering at Indiana College in Pennsylvania, where he stayed a year before transferring to Berklee—also on scholarship—in 1985. "I promised that I would come back and give time every year," he said. Pérez committed four days each year over a nine-year span to a music-social outreach project called Jamboree, assembled big bands and taught private classes.

"Although Danilo saw all these things as part of his mission, they were disconnected and unsustainable because there wasn't an institution that could take care of this mission," Zarate said. "So in 2003 he opened a corporation to create a jazz festival that had a social component. I really need to do this,' he told me, 'and I am going to put in the project all the money that I have saved to buy our first house in Boston."

Two years later, Pérez—who had been appointed Panama's Cultural Ambassador in 2000—met K.C. Hardin, a controlling partner of the real estate development company Conservatorio, which was then purchasing numerous properties in Casco Viejo. One of them was the National Conservatory of Music, a four-story structure constructed in the 1670s—it



was Panama's first Presidential palace—where Pérez had studied in his youth. Another was the American Trade Building, a 1917 mercantile structure that had fallen into disrepair, located across a small plaza from the conservatory. Hardin offered Pérez the first floor of the conservatory for a decade, at no rent, to house the foundation; in 2013, he gave Pérez complete creative control of the Danilo Pérez Jazz Club on the hotel's ground floor.

Luis-Carlos Pérez (no relation), 35, a one-time DPF student who earned master's degrees in jazz composition and music education from New England Conservatory, is the foundation's director of education. "We try to teach the children human values and good habits through music," he said in the foundation's main practice room, which contains a Kawai grand piano, a Ludwig drum kit and a marimba. In a back room are two Apple computers with keyboards, and six PCs for students—five of them pay \$40 per month; the rest are on scholarship—to do their homework and access the Internet.

Profanity is forbidden, as is fighting, and wearing shoes is mandatory. "We don't teach music in a conservatory way," Luis-Carlos Pérez said. "They need to play, to feel music like a game. We teach them to make different sounds with their body, that their body is their first instrument. Some kids may be sexually harassed; this teaches them to respect their bodies. We give them rhythm instruments, or melodicas on which they learn little tunes. We also teach teamwork, how to listen to each other. If a kid has an attitude problem, we know it's because something is wrong at home, so we make them the leaders. That was Danilo's idea."

Danilo Pérez's core notion of privileging process over product also infuses his vision for the Global Jazz Institute, whose students play in nursing homes, hospitals and prisons. This gives them an opportunity to feel, as he puts it, "that their talent brings with it great responsibility."

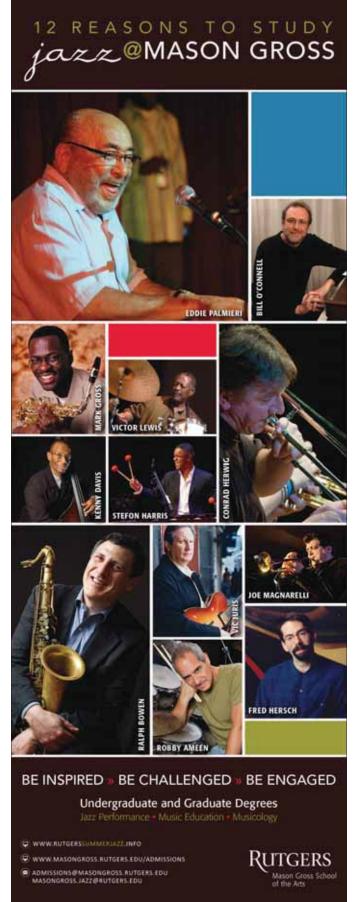
"At the institute, we teach that everything is connected," said Marco Pignataro, a Bologna-born saxophonist who has been GJI's managing director since its inception. "The act of giving is going to affect what you do on stage. Danilo's teaching reflects his experience with Wayne Shorter-his sense of harmony and orchestration, the idea that creativity and humanity exist at the same time. Offstage, you're still improvising."

"Danilo sees the world as one huge combination of things, instead of 'music is here and other things are there," said Zarate, a music therapist whose mother is a neurologist in Chile. "He was a totally different person before Wayne, who totally connects to music therapy. But while I was trying to figure out how to restore movement in people with Parkinson's disease, Wayne was talking about how we're going to move humanity with music."

For all his preoccupation with the big picture, Pérez is a stickler for fundamentals and idiomatic assimilation of traditions. "I still believe that the core of this music's sound design and architecture comes from listening to Louis Armstrong, Duke Ellington, Charlie Parker and Thelonious Monk, who created a vocabulary that is so representative of North America," he said. "I emphasize that the kids be aware of bebop. I want them to look at Charlie Parker as a superhero. Their backgrounds are very similar. You see this music speak to them; it comes from the barrio."

Pérez, who described his own background as "poor, working-class," recalled how his mother, also a teacher, "saved a penny to a penny to raise our level." He added that "to be poor then didn't necessarily mean issues with crime and violence, whereas now it's implied. It was a super-optimistic, honorable culture. My grandfather would say, 'A monkey dressed in silk is still a monkey; possessions mean nothing if you're a crook.' Those values were passed on to us. My mother studied so hard! I promised myself that I want to learn all my life. That's why I went to New York, and put myself in situations where I was uncomfortable. I think the ultimate heritage you can leave for your family is the desire not to want things to be easy. When I'd see Dizzy in a corner with a little pencil and music, or Wayne writing 100 bars, that is where it's at for me: commitment and passion."

These principles will continue to inform Pérez's implementation of his social-humanitarian vision. "I understood from early on that the component of education wasn't only for musicians," he said. "I see so many things that could be changed in my country, and I asked myself whether I wanted to be a person who produced the change or one who just complained about it. I decided I'd do whatever it takes that I feel is ethical and moral, that doesn't go against the values my parents taught me. Another thing I learned from Wayne is that every time you feel resistance, it's a sign to know you're on the right path. Use resistance as a fertilizer."



REGINA CARTER MISSING HISTORY

BY PHILLIP LUTZ | PHOTO BY DAVID KATZENSTEIN

n a musician's life, moments of true clarity are rare and thus well remembered. So it was that Regina Carter, asked whether there was a moment when she knew she had arrived as a violinist, immediately recounted a vision she had the night of her debut with the Detroit Symphony Orchestra.

Carter vividly recalled the moment, in January 2004, when, at the age of 42, she gazed out from the stage of Orchestra Hall in her native Detroit and suddenly saw herself as the young violinist she had once been—the eager aspirant, accompanied by her ever-present mother, peering down from the upper balcony in the hope that she would one day stand on a stage like the one on which she now stood.

"I remember looking up and saying 'Oh, my god, I'm standing here now," she said. "It was pretty mind-blowing."

The occasion, she explained, was the American premiere of David Schiff's 4 Sisters: Concerto For Jazz Violin And Orchestra, a work of four movements—one each inspired by Aretha Franklin, Ella Fitzgerald, Billie Holiday and Sarah Vaughan—that offered plenty of space for Carter to exercise her ability to weave improvisatory material into the fabric of Western orchestral forms. That ability had earned her the coveted invitation to be the soloist at the premiere. It's easy to understand why she thought she finally had arrived.

But in reality, the next phase of her professional and personal journey was just beginning. Barely a year after the symphony concert, in the wake of her beloved mother's death, she was ready to give up playing the violin, only to be pulled from her depressed state by her production of an album featuring early pop tunes her mother had cherished. Neither heavy-handed nor unduly sentimental, the album, *I'll Be Seeing You: A Sentimental Journey* (Verve), served, she said, as a means of "healing."

It also proved a prelude to projects of greater scope. Propelled by a MacArthur Foundation fellowship and the \$500,000 that came with it, Carter has produced two albums of folk-tune adaptations that explore her familial roots: *Reverse Thread* (eOne) and *Southern Comfort* (Sony Masterworks), which examine the environs of Africa and Alabama, respectively. Exhaustively researched and remarkably evocative, the albums constitute a contribution to musicology, a broadening of Carter's aesthetic and a deepening of her search for self.

"All of this," she said, "is just trying to figure out who I am besides this person who was raised in Detroit."

Perched in a Times Square office buzzing with acolytes, Carter had clearly come a long way from the University District neighborhood of her childhood. Looking younger than her years, she admitted to feeling younger as well—emotionally, that is. By her own admission, she had trouble accepting her burgeoning grand-dame status and the approbation attendant to it. As she concisely put it in an email, "I'm very thankful for the accolades, just

lousy at accepting the public affirmation."

For Carter, such challenges are nothing new. During her formative years, she reaped the benefits of Detroit's active music scene and the encouragement of friends, family and violin luminaries like Itzhak Perlman and Yehudi Menuhin—both of whom praised her work during visits to her schools. Despite these advantages, she found that forging a career in jazz was no mean feat for a girl, let alone one who played the violin—an instrument that many fans don't readily associate with jazz.

Clued in to her daughter's gifts early on, her mother did her best to nurture them. When practitioners of the European classical repertory came to town, she took Carter to the concert hall. When improvising violinists played local jazz haunts like Cobb's Corner and Baker's Keyboard Lounge, mother and daughter were there. And when the schoolgirl was ready to move from offstage prodigy to onstage pro, her mother allowed her to travel on weekends with the funk group Brainstorm. She was on her way.

With Carter's reputation growing in and around Detroit, she fell in with trumpeter Marcus Belgrave, who had mentored saxophonist Kenny Garrett and pianist Geri Allen. Carter, along with standouts like bassist Rodney Whitaker and saxophonist James Carter, a cousin, learned the business of making jazz during summer days at Belgrave's house, all the while absorbing the sounds of Detroit's ethnic neighborhoods and the eclectic programming of Motor City radio station WJZZ.

"Coming out of Detroit," she said, "I didn't feel a divide with any kind of music."

That changed when she moved to Boston. Several racial incidents near the New England Conservatory, where she studied, hit her hard. And she wasn't having an easy time of it at the school proper, where some members of the string faculty seemed confused by a violinist who wanted to study jazz. After two years, she transferred to Oakland University, in Michigan, where jazz veteran Marvin "Doc" Holladay seated her next to the saxophones, whose parts she read. She thrived, earning her bachelor's degree in 1985.

But New York beckoned and, by the early 1990s, she had relocated there, quickly becoming part of the swim. By coincidence, she moved to the same Central Park West building as Elvin Jones and Max Roach, and soon found herself subbing for another violinist during the early sets when Roach played the Blue Note club. The gigs were a trial by fire notable in her memory for the lack of opportunity to rehearse the complex arrangements by Roach and trumpeter Cecil Bridgewater.

"There wasn't a whole note to be found," she said. "You just had to be ready."

Ready she was, and all manner of bookings came her way. Versatile and virtuosic, she took on everything from a poetry session with writer Amiri Baraka to a wedding gig with saxophonist Marty Ehrlich, who later recommended her as a replacement for a departing member of the String Trio of



New York. Over the course of six years with that group, she played the music of Ehrlich, Muhal Richard Abrams, Anthony Davis and Wadada Leo Smith.

Even as her Rolodex expanded, some advisers tried to rein her in. "I remember being told, 'Be careful doing all these different jobs. You have to find the one thing you want to do and stick with it,'" she said. "I didn't have to. I didn't have this label coming in, that I'm a jazz violinist. So I didn't hold onto that. I thought, 'I need to work.' I love to work."

As it turned out, cultivating a varied portfolio—and weathering whatever criticism went with it—became a pattern, one that also applied to her recording choices. "I always hear, 'Your records are all over the place," she said. "I say, 'But my records are a representation of my experience and the music I heard. This is my expression."

Her eponymous recording debut in 1995 and its follow-up

two years later, *Something For Grace*, both on Atlantic, were, in her estimation, misunderstood by some critics. "People labeled it smooth jazz," she said. "I don't consider it that," she said. "I consider it part of my background growing up, listening to funk and Motown and the popular music of that time. It was just one aspect of me."

When she signed with Verve, she said, her output didn't quite match the expectations of some of the label's powers-that-be. "They saw me when I was touring with Wynton Marsalis and playing *Blood On The Fields*," she said, referring to Marsalis' oratorio, for which he won the 1997 Pulitzer Prize. "That was what they were looking for."

Instead, they got a mixed bag from Carter: Rhythms Of The Heart, Motor City Moments and Freefall, which variously employed jazz and Latin stalwarts like pianist Kenny Barron, drummer Lewis Nash, percussionist Mayra Casales and Belgrave, in assorted small-group formats. She also released I'll Be Seeing You and before it, 2003's Paganini: After A Dream, produced in Italy in the Euro-classical mode, and featuring the priceless, closely guarded violin known as The Cannon, an 18th-century instrument once owned by violinist and composer Niccolò Paganini. These five albums all showed tremendous technical chops, and they earned critical praise, but ultimately they weren't completely fulfilling for Carter as an artist.

What was missing, she said, was a project of historical sweep with a personal dimension. She knew how music and historical research intersect on film, having been featured on the soundtrack of Ken Burns' PBS documentary about the Civil War. And she had done research-based live-performance projects, gaining notice for a music-and-spoken-word exploration of a demolished Detroit neighborhood, "Black Bottom." Commissioned by Jazz at Lincoln Center, she and poet Leslie Reese had gathered stories from the neighborhood's former residents. But that effort did not reach back far enough to satisfy her yearnings.

"I just remember feeling like, 'From where do I come? I can't just be an American; it has to go past that." She explained that the MacArthur award gave her "the space and time and means to start to dig a little."

The result was *Reverse Thread*. Released in 2010, it expanded the approach she had employed in "Black Bottom" and enlisted a new band: accordionists Will Holshouser and Gary Versace, guitarist Adam Rogers, acoustic bassists Chris Lightcap and Jesse Murphy, electric bassist Mamadou Ba and Yacouba Sissoko, master of the kora, a 21-string West African harp. Drummer Alvester Garnett, with whom she had first worked in 1998, was a holdover from her previous group.

The research yielded field recordings of folk tunes that she adapted with



varying degrees of fealty to the original, including "Zerapiky," from Madagascar, and the opening and closing tracks, "Hiwumbe Awumba" and "Mwana Talitambula," which drew on the music of Ugandan Jews. She also interpreted popular material from Mali, like "Artistiya," by the duo Amadou & Mariam, and "N'Teri" and "Kanou," by singer-guitarists Habib Koité and Boubacar Traoré, respectively.

The tunes throughout are brimming with sinuous melodies, among which she said she was especially fond of "Kothbiro," a prayer for rain by Kenyan singer Ayub Ogada. His spare vocal "just reached in and took hold of me," she said, adding that she was at once wary of imitating the original and "mindful of keeping the vision of the bare melody and not getting too carried away." That approach was adopted, and even amplified, on *Southern Comfort*.

"The whole object as an improviser in recording these tunes," she said, "was not to crowd them up with so much stuff—to let the beauty come through, and, in the solos, to give it some room."

Of all her albums, *Southern Comfort*, released on March 4, may be the closest to her personally. "This is the music I hear her singing around the house," said Garnett, who married Carter in 2004 and lives with her in New Jersey. The CD was the product of three days in the studio and more than a year of research, in which Carter delved into the archives in the Library of Congress and the private collections of Alan Lomax and John Work III.

Carter also consulted experts, notably William Ferris, a professor at the University of North Carolina at Chapel Hill who has long studied the indigenous music of the South. He thinks of Carter as being in the tradition of composers Aaron Copland, Antonín Dvorák and William Grant Still—musicians who were "taking the vernacular or indigenous folk music and moving it into the level of the academy, where the composer trained in music uses it as a kind of foundation for their own creations."

Ferris added, "She's a fine musician who's consciously using the field recordings to enrich her own music in a documentary way, working with authentic sounds from another era and place, transforming her own repertoire."

He also invoked antecedents who operated outside the realm of the Western orchestral tradition, among them Thelonious Monk, whose "inspiration for many of his pieces, we now know, were traditional hymns and spirituals he heard as a child from his roots in North Carolina."

As for Carter's motivation, Ferris said, "She brings a very focused sense of ancestry, of being the progeny of a coal mining family—and, through her music, affirming that relationship as a child of this tradition."

The new album's strongest affirmation of that relationship is the haunting opening number, "Miner's Child." Of the 11 tunes on the album—Carter said she had culled from about 50 candidates gathered in her research—this was the one she said dovetailed the most with the original goals of the project, which began as an attempt to understand the world of her grandfather, a coal miner from Alabama. "Miner's Child" came directly out of that world.

It was also the tune that Marvin Sewell said he gravitated to the most when Carter asked him to select from a handful of songs he might arrange. In addition to arranging, Sewell, a Chicago native whose ancestors are also from Alabama, plays guitar on the album, joining an ensemble that includes *Reverse Thread* personnel Rodgers, Holshouser, Lightcap and Murphy, as well as Garnett.

Working with the raw vocal-and-banjo version Appalachian coal miner Dock Boggs recorded in the 1920s, Sewell said he started the process of arranging by isolating a two-phrase theme and coming up with seven or eight possible counter lines the musicians could play against it. They also had the option of improvising lines. The point was to enter the musical churn strategically, creating a round-like collective improvisation that retained some suggestion of Boggs' rendition.

"You can just go to the races with it," he said. While Sewell said he was satisfied with the track as it emerged from the studio, he was also up front about the impact that it might have on listeners who expect a more conventional jazz presentation. "Some of the traditional jazz people probably won't dig it," he said, adding that the object of the exercise was to adhere to a vision.

That vision was unambiguously Carter's. Sewell said he had presented her with an alternate arrangement of "Miner's Child," a jazz ballad that was dense with chord extensions and "very far from the original version." Carter, in keeping with what she said was her desire to avoid "overdecoration," opted for the treatment that was nearer the original.

For his part, Garnett acknowledged that while most of the players on *Southern Comfort* were firmly grounded in jazz, they approached the material with a folk sensibility, one that might not match the aesthetic of many of the fans who'll attend Carter's concerts in 2014. In that respect, among others, the undertaking was ambitious and risky.

"I'm not going to lie," he said. "With this latest recording, it's her baby, she's really proud of it, but she doesn't know how the audience is going to react."

Whatever the resistance, he said, acceptance might come by way of execution. "If you put the right set of cats together and the right mentality, you can play some different forms that really feel good, and they're going to dig it. Maybe you'll play some of these folk songs and they'll say, "This is kind of country.' To me, it's not that far off from some of the stuff you hear Ornette Coleman doing."

Some of the tunes on the album are calculated to have a slightly more contemporary feel. A Murphy arrangement of "Trampin" has a dis-

tinct bounce that owes to a kind of New Orleans hip-hop. And pianist Xavier Davis' version of "Cornbread Crumbled In Gravy," a traditional number popularized by folk singer Vera Hall, pushes the harmonic boundaries beyond those associated with miners moonlighting as clawhammer banjoists.

As Carter takes the material on the road, she plans to temper her sets with tunes that in title and treatment should be familiar to jazz audiences. Among the pieces on which the band can be expected to stretch out are "When I Grow Too Old To Dream," the Sigmund Romberg-Oscar

Hammerstein Depression-era classic famously recorded by Nat "King" Cole and violinist Stuff Smith; "Billy Boy," the English folk song on which players like Ahmad Jamal have swung hard; and "I'll Be Seeing You," the title track from her 2006 album.

But the ethos that drove the making of *Southern Comfort* will apply to most of the tunes from it that Carter performs live. The band, she said, will aim for clarity—and not let the material drift too far into the realm of the complex.

"Once you start doing that," she said, "it will turn into something it wasn't meant to be."

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'NO Keb'Mo' NO CENRE WILL CLAIM ME?

BY AARON COHEN | PHOTOS BY ANDREA LUCERO

eb' Mo' cuts a disarming figure. Tall and thin, he walked onstage on Feb. 8 at the McAninch Arts Center in Glen Ellyn, Ill. During the concert, he studied his array of acoustic, electric and resonator guitars before selecting each one with the ease of someone perusing a buffet. He was joined by drummer/co-producer Casey Wasner and Tom Shinness, who also plays multiple instruments, including a cello that he transformed into a bass. Witty comments served as his song transitions and sparked an ongoing dialogue with the audience. His onstage behavior, unlike that of a classic bluesman, offered no kinetic explosions. But that's not who Keb' Mo' ever aspired to be.

"I realized that I didn't have a genre that I could live in comfortably," the three-time Grammy winner said from his home in Nashville, Tenn. "I found myself going between blues, folk, country, Americana, jazz and all kinds of different places when I play. So I decided to name the new album 'BLUESAmericana' to proclaim my genre, so to speak. It's not only the title of the record, but where I live."

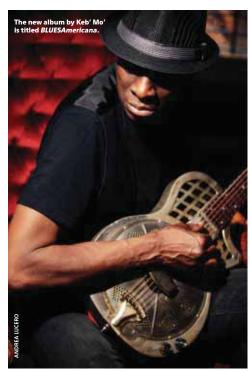
Then, with a laugh, he added, "No genre will claim me."

BLUESAmericana (Kind Of Blue) comes about 20 years after the musician also known as

Kevin Moore emerged as a contemporary blues player with an impressive yet amiable command of acoustic roots music. He moves among different regional styles, but not necessarily ones that rely on familiar 12- and 16-bar frameworks. His "Old Me Better"—a humorous statement on married life—features a New Orleans-style brass band. Another new song, "More For Your Money," uses bluegrass fingerpicking and slide guitar to comment on the nation's current economic situation. Turning from comical to wistful, the melody of his "So Long Goodbye" stems from his study of jazz. Incorporating surprising musical progressions—without calling attention to them—is a crucial element of his aesthetic.

"There were a couple minor flat-five chords in those songs," Keb' Mo' said. "It's pretty elementary in jazz, but in blues, it's like, 'Oooooh, that's nice.' When you turn around the chord and hear the minor seven flat-five, it has that emotional tug a regular minor doesn't have, like when you hear 'My Funny Valentine.' Most people never hear it. I try to disguise them—I don't want them in your face. A good piano player can substitute things, but not always for the benefit of the emotion of the song. Sometimes they substitute because they know how. In blues, when I substitute or change something, I don't want to put it on display."





One of the guest contributions on *BLUESAmericana* came about through chance. During a recent visit to his native Los Angeles, Keb' Mo' attended a birthday party where the brass band The California Feetwarmers happened to be performing. After a few emails, they exchanged music files, and the result is the group's appearance on "Old Me Better." Keb' Mo' said using 21st century communication technology to re-create an early 20th century sound was "something I hardly ever do. I just rolled the dice and did it."

In 2011, he released *The Reflection* (Yolabelle International), an adult pop outing with some soul influences, augmented by such notable guests as Marcus Miller, Victor Wooten, Mindi Abair, Dave Koz, Indie. Arie and Vince Gill. Then Keb' Mo' spent time away from recording before returning to his core for *BLUESAmericana*.

"I'm emotionally stronger than I thought I was—as a person," he said. "For BLUESAmericana, I discovered who I am and the perception out there of who Keb' Mo' is. I learned, being an artist, I can be wild in the streets if I wish to, do whatever I want to, like on The Reflection. But you're going to throw people out, confuse people—I'm OK to do that. But I went back into my own thing. I knew I was going to do this when I made The Reflection. I knew then that after that, I was going to go back to the blues."

BLUESAmericana, out on April 22, includes nine original songs and a cover of "That's Alright." Keb' Mo' will promote the album with a tour that will take him to California, Arizona and Florida in May and June, followed by European dates, including a July 15 gig at London's Union Chapel.

Keb' Mo' has come a long way since his child-hood in Compton, Calif. When he was 11 years old in 1963, he began playing percussion in a calypso group called The Young Calitino Steel Band. He stayed with them for six years, and today he considers the experience his foundation for learning

about rhythm and improvisation.

"In that band when the dancers would come out, there would be a limbo dance," he recalled. "That's when everyone would grab a percussion instrument. You had to have shakers, bongos, cowbells or congas—it was not related to the melody; it was all rhythm. In that, I learned where stuff fits and how to put rhythm together. You have to know where your part is in the groove. You're dancing, too, while you're playing. Also, when I played lead pan, I had to improvise. Not even knowing how, I learned the melody on the pan."

Growing up in South Central Los Angeles provided other musical opportunities. In high school, he played percussion with drummer Raymond Pounds, who would later go on to play on albums by Stevie Wonder and Earl Klugh. By the time Keb' Mo' began playing in r&b and rock bands in the early '70s, he met John Lewis Parker, who became a long-time collaborator. Parker co-wrote the gospel-influenced "Somebody Hurt You" on BLUESAmericana.

"I like writing with John because I find writing very sacred," Keb' Mo' said. "I like to write with people who I know. I don't want to start from scratch when dealing with sensitive

things. I want to be able to talk about anything with the people I write with. Delving into our personal lives, so we can dig down and get something juicy."

During the late 1970s, Keb' Mo' also began writing songs and shopping his demos around the city. He served as a staff writer at A&M Records in 1978, where the plan was to find as many artists as possible to cover his work. Cuba Gooding, lead singer of the r&b group The Main Ingredient, used the disco track "Dance Floor Lover" for a solo record—but that was one of only a few of his compositions to receive any traction.

"It was kind of crazy," he said. "Even back then, what would come out—like what comes out of me now—was quirky. I was very unsuccessful as a writer for other people."

So when the then-Kevin Moore recorded his first album, *Rainmaker* (Chocolate City), in 1980, he already had considerable experience in the studio. Many of the songs featured a low-key groove, with light hand percussion adding accents to his voice on such tracks as "Speak Your Mind," which later became a key sample for producer J Dilla on his 1998 track "Real Fine." The LP is now a collector's item with a hefty asking price on eBay. But the record made little impact initially and Keb' Mo' looks back on its creation with misgivings.

"The huge mistake was that I got a producer who was a good friend and he would tell me things, and I was thinking that producers know [best]," he explained. "I was not a producer. I was a guitar player and wannabe songwriter. I did too many things that I thought were cool. Once that record was made, I realized that I had let other people tell me how to make the record, but I knew how to make the record—better than anyone in that room. My ego took a big blow from that time. That's why the next record came 15 years later."

Keb' Mo' recovered from that experience by diving into the blues scene in Los Angeles during

the early 1980s. One of the places he hung out was the club Marla's Memory Lane, owned by actress Marla Gibbs. That was where the young musician met such mentors as singer-songwriter Percy Mayfield, singer Bobby McClure and saxophonist Monk Higgins.

"Those were the first people who got me into blues," Keb' Mo' said. "After *Rainmaker*, I forgot about a recording career. I literally had to start over because all my contacts were null and void."

Along the way, Keb' Mo' developed acting skills and participated in Los Angeles theatrical productions, including the 1992 play *Spunk*, which is based on stories by Zora Neale Hurston (1891–1960). That production provided another reason, and another means, for learning the acoustic blues of an earlier era.

"In L.A., finding African-American guys to play old-time rags and slide guitar was a tall order," Keb' Mo' said. "I couldn't do that stuff, but [the producers] were desperate to find someone, so I learned how to do it. When I learned how to do it, I fell in love with it. In the theater, they would give me a cassette of all this music to study. On that tape was Muddy Waters, Blind Willie McTell and an assortment of prewar blues artists. I had to sit down for a month while being paid a meager salary to study this stuff. Theater, as far as being a blues player, was the biggest gift I ever got."

After exploring this traditional material, Keb' Mo' formed his own identity as a modern musician with a deep appreciation for classic blues. His drummer, Quentin Dennard, gave him his stage name (a shortened version of Kevin Moore), which became the title of his 1994 debut album on Epic. His major-label success led to numerous opportunities to collaborate—a trend that has continued. He appeared on Little Milton's Welcome To Little Milton in 1999 and Jimmy Smith's Dot Com Blues in 2001. In recent years, he's appeared on albums by Cassandra Wilson, Bonnie Raitt, Lee Ritenour and James Cotton.

Millions of TV viewers have also been introduced to Keb' Mo' by hearing him croon "I See Love," the intro for the popular sitcom *Mike & Molly*. He co-wrote the tune with Nashville tunesmith Josh Kelley, and then recorded it on his 2006 album, *Suitcase* (Epic). A few years later, some of the TV show's creative staff heard Keb' Mo' play the tune in concert and decided to make it the theme song.

About four years ago, Keb' Mo' moved to Nashville because his wife wanted to leave Los Angeles. The country music capital offers dozens of studios and producers, and he enjoys the thriving community of songwriters there. But he's judicious about using any of Nashville's twangy sounds in his own music.

"I'm going to approach things always from a rhythm & blues standpoint," he said. "Even if I use acoustic guitars, mandolins and banjos, I want them to be funky like a soul record. I don't like calling bluegrass and country guys to play banjos and mandolin—they don't understand r&b enough. I like to bring in [steel guitarist] Paul Franklin—he's a very hip musician and all over the map as a player. But I take care of all the guitar work. If I don't play guitar, it doesn't sound like a Keb' Mo' record."

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Matt Bauder and Day In Pictures Nightshades

CLEAN FEED 289

Sometimes a group construct sounds dead-on. It might be crafty professionalism, insightful bandleading or dumb-luck simpatico that gets the job done—doesn't really matter in the end, does it? Of course, sometimes it can be a simple case of friendship and shared perspective. The five musicians who connect to make tenor sax-ophonist Matt Bauder's second Day In Pictures album such a pleasure are not only pals, but neighbors of a sort—Brooklynites who see each other around because of parallel interests. Their chemistry is central to the energy leaping from this album of engaging free-bop, a record that mandates we all keep an eye on Bauder's future moves.

This band's 2010 debut raised some eyebrows: It's always great to hear a new ensemble address inside-out notions in a coordinated and enticing way. That album's "Parks After Dark" seemed like a hat-tip to the qualities of the best Black Saint titles: proud, aggressive, thoughtful, willing to step on a few toes. Nightshades is a logical leap that trusts its own swagger, while banking on the bonds of its creators to turn these relatively simple tunes into memorable blasts of improv. Trumpeter Nate Wooley, pianist Kris Davis, drummer Tomas Fujiwara and bassist Iason Aiemian follow Bauder's script, which harks to late-Blue Note templates as well as overlooked gems like The Leaders' Out Here Like This (Black Saint), where head-solo-head designs are shaken up a bit and addressed by musicians at ease with their idiosyncrasies.

The constant percolation on "Rule Of Thirds" is a central metaphor for the action here. A lively lilt helps contour each of the performances to some degree, but at several points there's

an undercurrent of anxiety afoot, an ensemble-wide skittishness that helps shape the aesthetic as much as the arrangements do. This is accomplished in a seductive manner. Rather than daring you to submit, *Nightshades* will woo you. (Don't miss the title track's ersatz New Orleans mess-around.) Chopped-up swing is swing nonetheless, and craggy polyphony is the go-to lingo for a generation raised on multitasking.

It's often the case that multiple daredevil ideas share the same airspace here. From Wooley's wailing smears to Davis' poised assaults—and, no, I don't want to forget the boss's rich squalls—a coordination of purpose marks the playfulness at hand. These guys sound like they'd rather be nowhere else than the middle of this fray. Rapport—you really can't beat it. —Jim Macnie

Nightshades: Octavia Minor; Weekly Resolution; Starr Wykoff; Rule Of Thirds; August And Counting; Nightshades. (56:09)
Personnel: Matt Bauder, tenor saxophone; Nate Wooley, trumpet; Kris Davis, piano; Jason Ajemian, double bass; Tomas Fujiwara, drums.

Ordering info: cleanfeed-records.com



Colin Vallon Trio Le Vent ECM B0020040 ★★★★

This is highly original music, if at first a little baffling. It's improvised, but it's not jazz—there's no swing or blues here—and it moves very, very slowly, Vallon's plummy piano evoking a feeling of passionate but somber distance. The only music I've heard remotely like it is Guillermo Klein's, with similar intimations of obsession and rhythmic hiccupping, and its sudden halved or skipped beats that suggest a subliminal meter more than a manifest one. Vallon's glacial pace, trance-like repetitions and

phase-music-like rate of change also bear a kinship to minimalism.

Yet for all its modernism, there is a medieval feel to this Swiss trio's simple, folky, sometimes hymnlike melodies, which seem to float in space, unterhered to concepts of time or harmony.

A lot of the tracks—which mostly run between 5 and 6 minutes—build deliberately with a gradual crescendo, then slowly come back down. To wit: the ineffably sad and yearning arc of "Goodbye"; the mysterious "Rouge," where Vallon dampens the keys for a dry, clipped sound. The pianist drops in splashy explosions on "Pixels," where the drums and bass create a feeling of drive, but on most cuts those instruments offer nuanced color. On the title

track, drummer Julian Sartorius evokes the wind with rustling sounds and Vallon's piano tolls like a bell.

The title of the last piece, "Coriolis," refers to the perception that an object is moving away from us when we are in motion, suggesting Vallon's project has something to do with how we perceive time in music—and music in time. It's fascinating, and accrues more and more interest with repeated listening.

—Paul de Barros

Le Vent: Juuichi; Immobile; Le Vent; Cendre; Fade; Goodbye; Le Quai; Pixels; Altalena; Rouge; Styx; Coriolis. (59:50)
Personnel: Colin Vallon, piano; Patrice Moret, bass; Julian Sardorius du ms

Ordering info: ecmrecords.com



Rufus Reid Quiet Pride: The Elizabeth Catlett Project

MOTÉMA 114

Bassist and bandleader Rufus Reid composed *Quiet Pride* as a suite of tone poems based on specific sculptures by the great American modernist artist Elizabeth Catlett, who died in 2012 at nearly 97 years of age. Catlett's inspirational model provides a level of gravity for the project—abstract figures, heads and busts set the emotional tone for each of the pieces, which are appropriately serious and carry a sense of stability and dignity.

"Mother And Child" has a sense of lightness and airiness: Erica von Kleist's flute is luminous and Vic Juris' flamenco-like guitar is brilliant. More angular and modernistic, "Tapestry In The Sky" features a deft set of pointillistic moves up front, incorporating Charenee Wade's wordless voice. Though it returns to the introductory theme at the end, like many of these pieces, "Tapestry" feels through-composed, and the 15 minutes is quite a spectacular journey. Wade is featured at the outset of "Singing Head," based on a very strong black marble piece, some nice mass parallel voicings over drummer Herlin Riley's heavy, open swing feel leading to probing saxophone solos by Tom Christensen and Steve Wilson.

It takes great care and precise thinking to align musical compositions with a visual artist's aesthetic, and Reid has managed this ideally. Reid's compositions and fine ensemble sound like much more than another big band; they handle the charts with sensitivity and personality.

Quiet Pride is a beautiful testament to Catlett, and perhaps will bring more listeners to explore her classic work.

—John Corbett

Quiet Pride: Prelude To Recognition; Recognition; Mother And Child; Tapestry In The Sky; Singing Head; Glory. (59:23)
Personnel: Rufus Reid, bass; Steve Allee, piano; Vic Juris, guitar; Tanya Darby, Tim Hagans, Ingrid Jensen, Freddie Hendrix, trumpets; Michael Dease, Jason Jackson, Ryan Keberle, Dave Taylor, trombones; John Clark, Vincent Chancey, French horns; Steve Wilson, alto, soprano saxophones, flute, darinet; Erica von Kleist, alto saxophone, flute, clarinet; Cria Waraghi, baritone saxophone, bass clarinet; Charenee Wade, voice; Herlin Riley, drums.
Ordering Info: motema.com

The Clayton—Hamilton Jazz Orchestra The L.A. Treasures Project CAPRI 74132

The "treasures" noted in the title are Ernie Anderson and Barbara Morrison, two veteran singers who've spent the better parts of their careers close to the Los Angeles scene building a loyal fan base. A designation like "treasure" comes to those with the persistence and constitutions to claim them. Andrews has been at work since 1947, building a resume of associations with Harry James and the Frank Capp-Nat Pierce Juggernaut band (through its Concord records). Today, at 86, he remains a coaxing, energetic and confident blues-pop singer in the Joe Williams tradition. All skills are intact, though his "I'm Getting Sentimental Over You" makes you sentimental for the tune, which he largely re-composes. Morrison, at 61, has similar credentials and standing in the blues-gospel-pop catalog, which she can belt out with a sensuous, sometimes shrill punch.

The Clayton–Hamilton group renders the journeyman support of a working band whose members have hung together a long time. Most of the personnel from the band's earlier *Live At MCG CD* a decade ago and its *Dear Mr. Sinatra* project with John Pizzarelli a year later are still in the ranks. But its supporting role through two-thirds of the record is vexing, especially when it pushes out at the end on "Jazz Party," a rollicking contemporary swing chart



that throws tenors Rickey Woodward and Charles Owens up against one another in stimulating conversation. "Goodbye Pork Pie Hat" evokes a quiet poignancy through subtle Ellington colorations dabbed in by a plunger trombone. An excellent but under-utilized big band. —John McDonough

The L.A. Treasures Project: I Love Being Here With You; Exactly Like You; The Jug And I; Hat's Dance; I'm Getting Sentimental Over You; Got To Get Back To LA; Goodbye Pork Pie Hat; River's Invitation; Beautiful Friendship; I Ain't Got Nothin' But The Blues; Time After Time; Fever; Jazz Party. (63:54)

Personnel: Bijon Watson, Gilbert Castellanos, James Ford, Brian Swartz, Jamie Hovorka, trumpets; Ira Nepus, George Bohanon, Ryan Porter, Maurice Spears, trombones; Jeff Clayton, Keith Fiddmont, Rickey Woodard, Charles Owens, Lee Callet, saxophones, woodwinds; John Clayton, Christoph Luty, bass; Jeff Hamilton, drums; Graham Dechter, guitar; Tamir Hendelman, piano; Barbara Morrison (2, 6, 8, 12), Ernie Andrews (3, 5, 9, 11), vocals.

Ordering info: caprirecords.com



Critics	John McDonough	John Corbett	Jim Macnie	Paul de Barros
Matt Bauder <i>Nightshades</i>	***1/2	****	***	****
Colin Vallon Trio Le Vent	**	***	***	****
Clayton—Hamilton The L.A. Treasures Project	***	***1/2	**1/2	****
Rufus Reid Quiet Pride	****	****	***	***1/2

Critics' Comments

Matt Bauder and Day In Pictures, Nightshades

Inside at the outside at the inside, with a throbbing hookup between bassist Jason Ajemian and drummer Tomas Fujiwara and wooly improv hanging on retro beats. Tenor saxophonist Bauder's throaty rasp shivers with conviction.

—Paul de Barros

One of the dilemmas of "new music" is that it never became old music. So for 50 years it's chased itself in an endless, questing tantrum. There are patches of such indulgence here. But it's worth overlooking. Bauder offers a burly, authoritative tenor sound that riffs, rasps and swings when ordered. Focus on the title track, with its big, booting swagger.

—John McDonough

Fans of the exploratory wing of Blue Note (Shorter, Rivers, Taylor, Moncur, Hill) note: Bauder and company have a beautiful new take, bringing Bill Dixon and Wayne Shorter into alignment, along the way an *Éthiopiques* moment ("Octavia Minor"), some woozy Pharoah clouds ("August And Counting") and ace in the hole Kris Davis.

— John Corbett

Colin Vallon Trio, Le Vent

Mostly quiet, ambient piano accompaniment to a meditative, late-afternoon brain dump. Dynamics of tension are ankle-deep, except for periodic swelling curves of volume. But its simple clarity and clean, unobtrusive openness sits in placid repose in place between silence and sound, which is its intent. Very Hearts of Space.

—John McDonough

Hovering harmonies suggest Radiohead more than anyone else, which can be good or, if too preciously handled, not good. Vallon and his threesome are restrained to the point of being mannered; where holding back can help build tension, sometimes the whole conceit implodes and goes limp.

—John Corbett

An enchanting album that messes with the piano trio norm just enough to claim a bit of true individuality. Its switchbacks between introspection and aggression are a marvel of agility and show how much Vallon values each temperament.

—Jim Macnie

The Clayton-Hamilton Jazz Orchestra, The L.A. Treasures Project

CHJO has the right natural feel—big and brassy but not brash—to support Morrison and Andrews in their bluesy ways. Unmitigatedly nostalgic, but pleasurable like a big plate of comfort food.

—John Corbett

A little earnest, a little obvious and a little too glossy. Ain't nothing wrong with a bluesy big band romp, but most items here lose a bit of the grit they seem to cherish due to the formal vibe the ensemble tends to favor. Nifty little Mingus daydream, however.

—Jim Macnie

John Clayton offers good old-fashioned Basie swing, kicked royally by the best big band drummer in the business, Jeff Hamilton, with gracious nods to soulful Los Angeles storytellers Ernie Andrews and Barbara Morrison. Extra credit for pristine recording quality, the spooky-cool arrangement of "Goodbye Pork Pie Hat" and Morrison's raspy edition of Percy Mayfield's "River's Invitation."

—Paul de Barros

Rufus Reid, Quiet Pride: The Elizabeth Catlett Project

The bassist's large ensemble tackles plenty of turf here, and some moments are more compelling than others. But there's grace at every turn, and the entire program is marked by inspiration. Putting his foot in a variety of waters, Reid rejuvenates himself.

—Jim Macnie

Bassist Reid's cinematic big band tribute to sculptor Elizabeth Catlett is sumptuous and grand, with wordless voice threaded through continuously surprising mixes of reeds and brass. Drummer Herlin Riley is just the ticket for the whip-it swing of "Singing Head," but it wasn't a surprise to learn that the long middle movement, "Tapestry In The Sky," was inserted later, as it somewhat interrupts the narrative of the piece.

—Paul de Barros

A successful composer arranges choice into coherence. Reid has done his break-in job nicely. While he cedes much to his soloists, with French horns and voice he extends the big band sound into unexpected places. The music shifts from studied introspection to a playful impressionism. Serious intentions camouflaged by engaging resources.

—John McDonough

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Mike Longo Step On It

CAP 1046 ***1/2

For a pianist with a 20-year association with Dizzy Gillespie, Mike Longo should have a more prominent career posture. As the "Birks Fraternity" has winnowed down to a precious few, Longo would seem to be a natural as visiting



soloist for institutions with a yearly jazz series. Accordingly, a higher recorded profile should follow. Albums under his own name are not as numerous as they might be, but last year's Live From New York! (Consolidated Artists Productions) seems to have started the ball rolling. Aside from the bebop anthem "Blue N' Boogie," there's a decidedly post-Gillespie choice of material here—with John Coltrane, Wayne Shorter (represented by three selections), Herbie Hancock and Joe Henderson accounting for the non-originals. As would be expected of a Gillespie compatriot, rhythm is central to Longo's keyboard conception, and in bassist Bob Cranshaw and drummer Lewis Nash, he's got two righteous collaborators. Nash stirs the music vibrantly throughout, and Longo wisely gives him generous space, with Longo's own "Step On It" a particularly strong drum feature. Though eminently listenable, this album can occasionally skirt the easy-listening realm, with "Nefertiti" and "My Ship" veering somewhere between lounge musings and crystalline minimalism. His piano stylings might not be your cup of tea, but say this about Longo: He never wastes a note, and what he plays is exactly where it should be. —Kirk Silsbee

Step On It: Impressions; Poinciana; Step On It; Nefertiti; Ana Maria; Cantaloupe Island; Black Narcissis; Black Nile; My Ship; Blue N' Boogie; Tico Tico. (50:39) **Personnel:** Mike Longo, piano; Bob Cranshaw, bass; Lewis Nash, drums.

Ordering info: jazzbeat.com

Daniel Szabo/ Peter Erskine/ **Edwin Livingston** A Song From There

DSZABOMUSIC 1001

***1/2

Prodigies often have a hard time shaking the indulgent "look what I can do" tendencies, which make audiences react when executed by a child, but often age badly into narcissistic displays. Hungarian-born pia-



nist Daniel Szabo began playing and composing at the age of 4, but fortunately he has grown into an elegant and tasteful composer and improviser. Since earning his master's at the New England Conservatory in 2005, Szabo has released a pair of trio-plus-one discs featuring guest shots by saxophonist Chris Potter and guitarist Kurt Rosenwinkel. But on his latest disc, A Song From There, he pares back to a pure trio with bassist Edwin Livingston and drummer Peter Erskine, who make for keenly sympathetic partners. Classically trained before studying jazz in the States, Szabo folds classical and Eastern European melodies into his tunes, with the shadow of Bartók looming over many of his compositions. Szabo's compositions range from singable ballads like the memorable "I Crooned It Before" to the agile medium-tempo sway of "Kids' Dance" or the carol-like title tune. He has a delicate, graceful touch that can be traced through Brad Mehldau to Bill Evans, and Erskine and Livingston are deft at lending the music some muscle without overpowering his diaphanous feel. Szabo tends to err on the side of reserve too often, but has created a nimble and finely crafted fusion of his diverse influences.

A Song From There: Hun-Fro Blues; Kids' Dance; Eastynato; A Song From There; Barbaro Con Brio (Hommage à Béla Bartók); I Crooned It Before; Hun-Fro Blues–Alternate Take. (51:29) Personnel: Daniel Szabo, piano; Peter Erskine, drums; Edwin Livingston, bass.

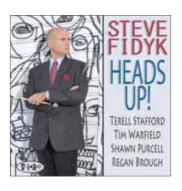
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Steve Fidyk Heads Up!

POSI-TONE 8119

★★★½

Drummer-composer Steve Fidyk is one of those talented players roaming the hard-working highways of jazz. He co-leads the Taylor/Fidyk Big Band; he's performed with Slide Hampton, James Moody and Clark Terry; he's an instructor at Temple University and has authored



numerous books including The Drum Set SMART Book and Jazz Drum Set Independence. Fidyk's debut, Heads Up!, storms out of the gate like a Saturday horse race. Whether performing standards or originals, his quintet is tailor-made for extroverted expression. Saxophonist Tim Warfield, trumpeter Terell Stafford, guitarist Shawn Purcell and bassist Regan Brough perform like a well-oiled swing machine, energized by Fidyk's positive nature and clever arrangements. Fidyk's drumming is equally non-complicated. A longtime student of the late Joe Morello, his cleanly swung ride cymbal beat and articulate, artful punctuations are pure straightahead, while his soloing occasionally recalls modern masters like Dave Weckl and Steve Gadd. His group creates a brand of carefree jazz that should be an open door to popularity. He works his feelgood magic primarily in the standards "Make Someone Happy," "Love For Sale" and "I Can See Clearly Now." Familiar melodies are cast anew by altering their melodic and emotional content, or simply adding an eighth-note groove in place of swing. Heads Up! is a blast of musical fresh air, welcoming spring in song. -Ken Micallef

Heads Up!: Untimely, Last Nerve; Make Someone Happy; Might This Be-Bop; I Can See Clearly Now; The Flip Flopper; The Bender; T.T.J.; Love For Sale. (55:24)

Personnel: Steve Fidyk, drums; Terell Stafford, trumpet, flugelhorn; Tim Warfield, tenor sax; Shawn Purcell, guitar, Regan Brough, bass

Ordering info: posi-tone.com



Romero Lubambo Só: Brazilian Essence

SUNNYSIDE 1381

Paulinho Garcia Beautiful Love

SHRINKTUNES/JAZZMIN

***1/2

It will come as no surprise to anyone who has heard the duo of Luciana Souza and Romero



Lubambo that the Brazilian guitarist is, by himself, the equivalent of an entire samba band. Indeed, at their shows together, it is not uncommon for the singer, whose own skills are prodigious, to stand to one side and stare at him, as if aghast at his fearsome technique. His new CD will evoke the same sense of awe and delight. Besides his celebrated duo work with Souza, Lubambo is a founding member of the innovative Brazilian jazz group Trio da Paz (with bassist Nilson Matta and drummer Duduka da Fonseca). He is also among the most oft-recorded Brazilian guitarists in America, gracing the albums of Dianne Reeves, Yo-Yo Ma, Jane Monheit and other big names.

Here are some synonyms for Só, the title of his new live-in-studio album: sozinho, único, isolado, solitário—you get the idea. Unlike his excellent 2006 album, Softly (MaxJazz), on which he layered tracks using various types of guitars, this one is like having Lubambo come over to your house and play an impromptu concert in your living room. Verisimilitude, not perfection, is the goal; yet there's hardly a note you would change in this set, alternately fiery and intimate, mixing Brazilian classics with his own compositions. The album's subtitle, "Brazilian Essence," perhaps a concession to the market-place, is apt, but his playing does more than honor the heritage of these tunes; he adds something that is pure Lubambo: tender phrasing, creative jazz voicings and, at times, intense percussive effects. He tosses melodies, bass lines and rhythms in the air like juggling clubs—not one falls to earth.

The album begins with a rhythmic and harmonic exploration of "Aquarela Do Brasil," Ary Barroso's 1939 mega-hit, better known as simply "Brazil." In Lubambo's hands, it becomes an exhilarating tour de force. Sensuous melodies and rhythms abound: "Pedra Bonita," a lovely Mario Adnet samba previously recorded with Trio da Paz; three by Jobim ("Brigas Nunca Mais," "A Felicidade" and "Insensatez"); two by Carlos Lyra, another architect of the bossa nova movement; and four tuneful originals, all compelling and lovely. For good measure, he even throws in a vocal on Lyra's "Coisa Mais Linda," revealing a winning sincerity and gentleness. Só is a must for all fans of Brazilian guitar and the purest expression of Lubambo's art to date.

A more conventional expression of bossa nova can be heard in Paulinho Garcia's soulful interpretations of standards on *Beautiful Love*. Ever since João Gilberto whispered and fingerpicked his way into the world's hearts and minds in the early '60s, the guitar-and-vocal bossa nova ballad has had the power to make audiences swoon. On his new album, the Chicago-based Garcia applies his own brand of Brazilian gentle persuasion to a well-chosen program of love songs, mostly from the Great American Songbook, and mostly in English.

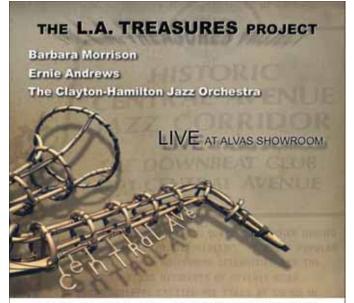
Born in 1948 in the Brazilian state of Minas Gerais, Garcia doesn't sound like anyone else, with a muted, slightly weather-beaten baritone that cuts to the emotional quick of the lyrics. "Like Someone In Love" delivers a compact, tropical version of the Jimmy Van Heusen classic in a brisk 2 minutes, making it seem as if it had been written as a bossa nova—a neat trick. A sincere reading of the 1909 chestnut "I Wonder Who's Kissing Her Now" is a delightful surprise. Except for Chicago, where his talents are well known, Garcia has largely flown under the radar in the States thus far, despite sharing world stages with artists like João Donato and Toots Thielemans. He deserves a wider audience. —*Allen Morrison*

Só: Brazilian Essence: Aquarela Do Brasil; Brigas Nunca Mais; Paquito In Bremen; Pedra Bonita; Você EEu; Song For Kaya; Luisa; Coisas Mais Linda; Insensatez; Samambaia; By The Stream; A Felicidade; Laura. (58:00) **Personnel:** Romero Lubambo, guitar, vocal (8).

Ordering info: sunnysiderecords.com

Beautiful Love: Eu Sei Que Vou Te Amar, When I Fall In Love; Like Someone In Love; Beautiful Love; If You Could See Me Now, With Every Breath I Take; Boulevard Of Broken Dreams; Historia De Un Amor, I Wonder Who's Kissing Her Now; Bluesette; That Old Feeling; Do You Remember Me?; But Beautiful; Where Is Love?; Casinha Pequenina. (53:03)

Personnel: Paulinho Garcia, vocals, guitar. **Ordering info:** jazzminrecords.com



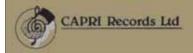
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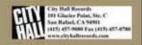
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The modern age of music began with an evocation of ancient times: the Stravinsky/Nijinsky ballet *The Rite Of Spring.* The 1913 premiere famously caused a riot, with some Parisians unprepared for its primal, erotic charge. Although the work's syncopations no longer shock listeners (or intimidate orchestras), there remains not only beauty but beastliness in this music—the radical rhythmic seed of everything from the Harlem jungle sound to heavy metal.

Although bigger jazz outfits have had a go, The Bad Plus is the rare trio with enough chops—and chutzpah—to take on this totem. Pianist Ethan Iverson, bassist Reid Anderson and drummer Dave King are known for tapping influences from modern classical to classic rock, keen to meld irony with earnestness and jazz virtuosity with folkloric groove. The band re-styled a slice from *Apollo*, a lovely later ballet by Stravinsky, on its 2009 album *For All I Care* (Heads Up); but this *Rite* is on a level beyond.

Playing *The Rite Of Spring* whole, The Bad Plus worked from Stravinsky's two-piano arrangement, not worrying unduly about recreating every strand of the orchestral score. But Anderson employs electronics to add atmosphere to Iverson's piano intro, the swirl of echo and static evoking a larger ensemble—as well as that prismatic refraction of ancient and modern at the heart of the piece.

When piano-bass-drums lock in for the savage stomp of "The Augurs Of Spring," the pulse genuinely excites. There's an off-kilter funkiness to the "Ritual Of Abduction." The best orchestral performances of this music go beyond the virtuoso to the visceral. The Bad Plus rocks this ideal in its own way, the trio's *Rite* as earthy as it is ingenious.

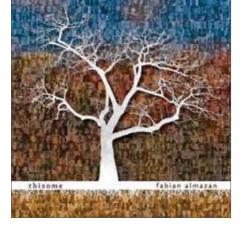
-Bradley Bambarger

The Rite Of Spring: Part One: Adoration Of The Earth—Introduction; Augurs Of Spring; Ritual Of Abduction; Spring Rounds, Games Of Two Rival Tribes/Procession Of The Sage; The Sage/Dance Of The Earth. Part Two: The Sacrifice—Introduction; Mystic Circle Of Young Girls; Glorification Of The Chosen One; Evocation Of The Ancestors/Ritual Action Of The Ancestors; Sacrificial Dance. (39:42)

Personnel: Ethan Iverson, piano; Reid Anderson, double bass,

electronics; Dave King, drums.

Ordering info: sonymasterworks.com



Fabian Almazan *Rhizome*

BLUE NOTE/ARTISTSHARE 0128



As both a composer and pianist, Fabian Almazan masterfully manipulates a balance between lyricism and tension. His second disc is rich with moments of heart-swelling beauty roiled with subtle dissonances that promote stunning, continuously unfolding harmonic growth. *Rhizome* is a tender and transporting set of chamber pieces borrowing from jazz, modern classical and echoes of the artist's Cuban heritage. It's a sound both joyful and achingly poignant.

As a member of Terence Blanchard's quintet since 2007, Almazan has excelled with inventive soloing, a fierce sense of swing and cinematic harmonic excursions. But it was his debut solo release from 2011, *Personalities* (Biophilia), that certified his wider ambitions. Almazan's background in orchestral composition and film scoring came to the forefront on two tracks that augmented his trio with string quartet, including a surprising take on Shostakovich that employed electronic sonic manipulations. With *Rhizome*, Almazan fully explores the quartet-plus-trio format in a defining statement.

The electronic element here has been wisely minimized: This composer achieves sonic surprise naturally. The ensemble's momentum progresses in rich layers. Rather than "soloing over" the confluence, Almazan improvises instead with further layers, constructing arcs-within-arcs. The strong string quartet is an equal catalyst with the superb trio, delivering jazz harmonies but also suggesting classical influences, from the ravishing colors of Ravel to the dynamic rhythmic drive of Bartók.

The botanical title, *Rhizome*, refers to a central underground stem that nourishes shoots above and below. Almazan chose it as a metaphor for life and the interconnectedness of all people. But the meaning is equally apt for his vital, tradition-grounded music that strives to intertwine and grow ever upwards.

—*Jeff Potter*

Rhizome: Rhizome; Jambo; Espejos; A New Child In A New Place; Hacia El Aire; The Elders; Stormy Weather; El Coqui's Dream; Sol Del Mar (55:33)

Personnel: Fabian Almazan, piano, compositions, arrangements, electronics, Camila Meza, acoustic, electric guitars, vocals, Sara Caswell, Tomoko Omura, violin; Karen Waltuch, viola; Noah Hoffeld, cello; Ronit Kirchman, acoustic and 7-string electric violin; Linda Oh, double bass; Yosvany Terry, chekeré; Maurida Herrera, batá; Henry Cole, drums. Ordering Info: artistshare.com

Vijay lyer Mutations ECM 2372

Two elements have always been central to Vijay Iyer's music: rhythm and collaboration. On his first major-label release, he delves deeply into both—particularly the way they can intersect and change. There is another element at play, too: Iyer's 15-year devotion to the violin, which began when he was a 3-year-old in Rochester, N.Y. And it is the latter factor that shifts this recording outside the realm of what fans have come to expect of Iyer, and signals a major career transformation, in keeping with winning the MacArthur Fellowship, landing an appointment to Harvard and launching a new relationship with Manfred Eicher and ECM Records.

The centerpiece of the recording is the 10-part title suite, which features Iyer's writing for string quartet, piano and electronics. Iyer, who put aside the violin for advanced academia when he realized he would never be a virtuoso, has never shied away from displaying his brainy side, and the concept for his "Mutations" suite is nothing if not intellectual. In essence, it is string quartet-as-laptop, with repeating patterns established and changed as they collide and interact with others. The wild card is personality and chance, with random elements sometimes entering the pattern and disturbing listener expectations. Like pebbles



dropped into water, these unpredicted gestures set off new patterns and interactions. Occasionally, as on "Mutation VII: Kernel," Iyer will react with a piano part that reflects his more familiar life as an improviser in the jazz tradition. At other junctures, the whole band moves as one, turning "Mutation IX: Descent" into a chugging, rhythmic juggernaut that sounds like it is charging down the side of a mountain on rails.

—James Hale

Mutations: Spellbound And Sacrosanct, Cowrie Shells And The Shimmering Sea; Vuln, Part 2; Mutations I–X: Air, Rise; Canon; Chain; Automata; Waves; Kernel; Clade; Descent; Time; When We're Gone. (60:17)

Personnel: Vijay lyer, piano, electronics; Miranda Cuckson, Michi Wiancko, violin; Kyle Armbrust, viola; Kivie Cahn-Lipman, violoncello. **Ordering info: ecmrecords.com**

Saxual Healing

Tom Tallitsch, Ride (Posi-Tone 8118; 57:56 $\star\star\star^{1/2}$) Aside from a brief. cruise-ship rendition of David Bowie's "Life On Mars" and a more enthusiastic version of Led Zeppelin's "Ten Years Gone," tenor saxophonist Tallitsch penned every tune on this album. His writing style hides nowhere between those two aforementioned British pillars of tight jeans. Instead, he goes another decade further back to a straightahead sound reminiscent of Blue Note tenormen like Wayne Shorter and Joe Henderson. Under Tallitsch's direction, the band plays loose and springy with democratic soloing opportunities. When trombonist Michael Dease makes the occasional appearance, he does so with conviction. He lends his froggy yelps to the brisk "El Luchador"

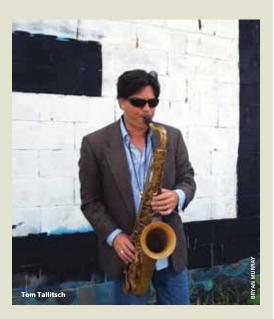
and "Knuckle Dragger," the latter also serving as a springboard for an invigorating solo from drummer Rudy Royston. Tallitsch's impassioned strikes peak on "The Myth," showcasing a robust display of conviction. Pianist Art Hirahara follows with an equally assured, McCoy Tyner-influenced solo that never lightens the high-wire intensity.

Ordering info: posi-tone.com

The Ambush Party, Circus (Tumult/De Platenbakkenj; 40:21 ★★★½) Recorded live at the Moers Festival in Germany, Circus is an uninterrupted set by this avant-garde Dutch quartet that is awash in ambient hums and taut suspense. While the big top is the theme, the mood feels more like a zoo after closing. Saxophonist Natalio Sued playfully leaps about on the slow-burn opener, "The Invisible Acrobats," but threads raunchy bursts amid pianist Oscar Jan Hoogland's chaotic pounding on "The Tiger Is Loose." Finale "Trapez Gesang" is a fountain of nervous energy, pushed over the edge by a creeping, uncredited female opera singer. The band's biggest talent is its bottomless well of percussion. Saxophone keys clop, cello strings slap and incidental creaks emerge from the piano while drummer Marcos Baggiani builds upon it further with his traditional arsenal of clattering drums and cymbals.

Ordering info: toondist.nl

Lena Bloch, Feathery (Thirteenth Note 006; 60:00 ****) There is a chamber-like quality to tenor saxophonist Bloch's debut album. She evokes altoist Lee Konitz often, going so far as to name her first track "Hi-Lee," but the strongest vibe seems to originate in the simmering Chico Hamilton Quintet of the 1950s, which featured saxophonist Buddy Collette. Like those recordings, Bloch and her band's sound here is spacious. The four members contribute tunes to the affair, but they all coalesce into a single vision. Guitarist Dave Miller plays with minimal-



ism and clarity, offering nimble support when needed, but he is otherwise reserved. When Miller works in harmony with Bloch, they effortlessly grasp an intuitive understanding. Bassist Cameron Brown bows and plucks with symphonic precision. Drummer Billy Mintz is sparse, peppering steady swing with the occasional splash of color. All of this is in service to Bloch's breathy horn. She is deliberate in the extreme, waiting for the right moments to drop flowing lines, and rewards the patient listener when those opportunities arise.

Ordering info: thirteenthnoterecords.com

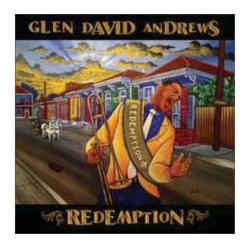
Russ Nolan, Relentless (Rhinoceruss; 46:15 ***) "Relentless" is a word that is rarely used to describe something positively. Saxophonist Russ Nolan and pianist Manuel Valera seem particularly interested in fulfilling the title, offering a "buy one, get one free" discount on notes. The two, technically devastating and creative in their phrases, gun through nearly the entire proceedings at top speed, from the breathless first notes of the title track to the very last staccato note of the pulsating "Abakua." Nolan composed all but one of the tunes and shines brightest on soprano.

Ordering info: russnolan.com

B.J. Jansen, Ronin: The Masterless Samurai (ARC 2529; 54:03 ★★½) Baritone saxophonist Jansen leads a traditional rhythm section through nine self-penned tunes. Throughout most of the recording the band hovers in a tasteful, straightahead swing. Pianist Mamiko Watanabe supplies some Prestige-era lines, while Jansen works a range of masterfully rounded tones. Midway through "The Cost," Jansen bellows a high, enthusiastic brown note for more than 5 seconds, long enough to upset most house pets and extinguish nearby candles. It's a refreshing jolt of danger in an otherwise low-risk set.

Ordering info: bjjansen.com





Glen David Andrews *Redemption*

LOUISIANA RED HOT

***1/2

Treme-born trombonist and singer Glen David Andrews has never made a secret of his journey from addiction to recovery. With *Redemption*, he's funneled that journey into his art. An autobiographical collection of tunes that spans far beyond his go-to traditional New Orleans jazz style, Andrews' third album sees him combining a mix of funk, blues, rock and gospel influences in an attempt to expand his audience while drawing on the difficult truths of his past for inspiration.

The Ed Palermo Big Band Oh No! Not Jazz!!

CUNEIFORM 380/381

Frank Zappa was wary of jazz. But after ditching his bar band, the Mothers of Invention, in 1969, he sought out musicians who were fluent in jazz to negotiate his intricate, demanding charts. Saxophonist Palermo's latest album is the fourth in his 20-year investigation of the massive corpus of Zappa compositions. With his internal radar tuned into Zappa's zany frequency since middle school, Palermo and his assembly of 18 wayward sons and daughters prove they've mastered all the quirky complexities of the master's music. Aside from replicating "The Uncle Meat Variations," Palermo has done his own creative thinking about song structure, dynamics, riffing, combining instruments and sections for an uncommonly appealing big band sound (hear the band swing on "Lumpy Gravy," in particular).

Outside the mad world of mutant Gypsy industrial vacuum cleaners and penguins in bondage, Palermo presents a second disc of original compositions. All eight, plus non-original swing-fest "Moosh," are triumphs of serious-minded orchestral jazz, with occasional whiffs of Palermo-style comedy. "A Catastrophe (Is Just Around The Corner)" is packed with compelling mystery, and "Nostalgia Revisited (For Susan)," featuring Palermo's alto, waxes sensitive without any sticky sentiment.

—Frank-John Hadley

A searing, feedback-heavy guitar riff kicks things off on "NY To NOLA," the hardest-edged track on the album. "Life is like a mockery/ Coke deals and robberies," he sings, against the backdrop of a power chord-heavy rocker (Galactic's Ben Ellman and Rob Mercurio penned the music). His gravelly voice shoots daggers through the tune, which—if it not for the lyrics—wouldn't be out of place on an album by Andrews' cousin Trombone Shorty.

The big sound and grinding rock of the opener makes a good showcase for Leo Sacks' production. But Andrews is at his best with music that's a bit more stripped-down. A satisfyingly thumping funk bassline makes up the bulk of the instrumental on "Lower Power," while Andrews' personality takes center stage via vocal growls, falsetto segues and lyrics about being tempted toward the dark side. Certain elements here may not quite translate to the live shows on which Andrews has built his career; the layered vocals on "Bad By Myself" feel somewhat overwrought. On the other hand, Redemption goes further to illustrate Andrews' range as a vocalist, lyricist and leader than either of his previous recordings. —Jennifer Odell

Redemption: NY To Nola; Chariot; Bad By Myself; Didn't It Rain; Surrender; Kool Breeze; Movin' Up; Lower Power; You Don't Know; Something To Believe In. (40:48)

Personnel: Glen David Andrews, vocals, trombone; Barry Stephenson, electric, upright bass; James Martin, tenor, barritone saxophones; Alex Joseph Hall, drums, percussion; Josh Starkman, guitar; Ricio Fruge, trumpet; Ben Ellman, harmonica (1); Anders Osborne (8), Daniel Majorie (2), guitar; Ivan Neville, Hammond organ, Wurlitzer piano, clavinet, vocals (3, 7); Jamison Ross, drums, Hammond, guiro, handclaps, tambourine (3, 5, 7, 10).

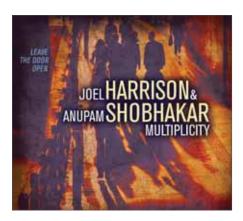
Ordering info: louisianaredhotrecords.com



Oh No! Not Jazz!!: Disc 1: Inca Roads; The Uncle Meat Variations; Little Umbrellas; The Dog Breath Variations; Chunga's Revenge; Lumpy Gravy; The Black Page #2; America Drinks And Goes Home. (50:02) Disc 2: Moosh; Prelude To An Insult; Why Is The Doctor Barking?; Prelude To A Catastrophe; A Catastrophe (Is Just Around The Corner); Let's Reproduce; An Escape Nonetheless; Nostalgia Revisited (For Susan); The Insult; Good Night, Everybody! God Love Ya!; She's So Heavy. (61:16)

Personnel: Ed Palermo, alto saxophone; Paul Adamy, electric bass; Ray Marchica, drums; Bob Quaranta, acoustic piano; Ted Kooshian, electric keyboard; Bruce McDaniel, guitar, vocals; Katie Jacoby, violin; Cliff Lyons, lead alto saxophone, clarinet; Phil Chester, alto, soprano saxophones, flute, piccolo; Bill Straub, tenor, soprano saxophones; Ben Kono, tenor saxophone, flute, oboe; Barbara Cifelli, baritone saxophone, E-flat mutant and bass clarinets; Charles Gordon, Joe Fiedler, Matt Ingman, trombone; Ronnie Butkacavoli, John Hines, trumpet; Napoleon Murphy Brock, vocals (Disc 1: 1); John Palermo, mandolin (Disc 1: 1, 4, 7; Disc 2: 6); Gary Schreiner, accordion (Disc 1: 5); Mike James, vocals (Disc 1: 8; Disc 2: 10).

Ordering info: cuneiformrecords.com



Joel Harrison & Anupam Shobhakar Multiplicity: Leave The Door Open

WHIRLWIND 4646

Indian and Western music have been colliding in slow motion for about 70 years, but even with the long recorded legacy of efforts to syncretize the two regions' disparate harmonic and rhythmic traditions, there's still a lot of room to find new ways to combine things. Guitarist Joel Harrison and sarodist Anupam Shobhakar spend part of *Multiplicity: Leave The Door Open* in familiar fusion territory, but they also hit on some very fresh ways of combining these two types of music.

The sarode is an elaborate stringed instrument that can give up flurries of notes like a zither and slur like a sitar, and Shobhakar and Harrison dive headlong into exploring how it interfaces with Western scales. On "The Translator," bent notes on sax and guitar answer the sarode's microtones, and Gary Versace's pointilistic piano wraps it together nicely, before the group veers off into less interesting, electric fireworks.

The album's finest tracks are the strange blues tunes: a take on Willie Dixon's "Spoonful" and the Harrison/Shobhakar composition "Devil Mountain Blues." They sound like they come from another dimension, as if Son House had been born in the Ganges Delta. Slide guitar is of course a part of Indian music, but the timbre of Harrison's National guitar lines agrees thoroughly with the sarode's metallic tone. "Devil Mountain Blues" sounds like little else.

At its best, *Multiplicity* manages to be both reflective and forward-looking; it is nearly always original in its marriage of the Indian and the Western.

—Joe Tangari

Multiplicity: Leave The Door Open: The Translator; Leave The Door Open; Madhuvanti; Multiplicity, Spoonful; Kemne Avul; Turning World; Devil Mountain Blues; Deep River. (59:09)

Personnel: Joel Harrison, electric, steel, acoustic, baritone guitars; Anupam Shobhakar, sarode; Gary Versace, piano, organ, accordion; Hans Glawischnig, acoustic, electric bass; Dan Weiss, drums, tabla; David Binney, alto saxophone (1, 3); Todd Isler, percussion (6, 8); Bonnie Chakraborty (6), Chandrashekar Vase (4), vocals.

Ordering info: whirlwindrecordings.com

Steve Cardenas Melody In A Dream

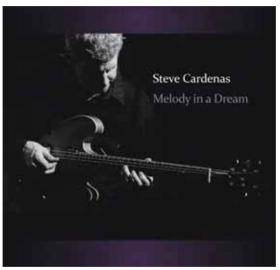
SUNNYSIDE 1297

Guitarist Steve Cardenas has the capacity to get weird. He twisted and contorted notes for bassist Ben Allison, and backed up Norah Jones and the late Paul Motian with aplomb. However, when left to his own devices, Cardenas is merely pleasant, which is not a good thing. What is Cardenas attempting to accomplish in recording yet another enjoyable but otherwise unexciting cover of Horace Silver's "Peace"?

Thomas Morgan on bass and Joey Baron on drums are frequently impressive as Cardenas' rhythm section, and trumpeter Shane

Endsley adds clarion calls on the Cardenas original "Ode To Joey," the Lee Konitz composition "Subconscious-Lee" and Paul Motian's "In The Year Of The Dragon." Yet the album has all the energy of a Tuesday night session at a tapas bar.

Not that Melody In A Dream sounds entirely safe. The stumbling, shuffling, out-of-time ballad "Just One More Thing" shows promise, and "Ode To Joey" is indeed an inspired composition. The trio opens up more for their version of Thelonious Monk's "Teo," eliciting some momentary praise, before it disappears again into the ether. Perhaps the group treats the cov-



ers here (which make up six of the 10 songs) far too preciously to leave an indelible mark.

If Cardenas is choosing a back-to-basics approach on purpose, emulating the good old-fashioned guitar playing of Grant Green and Wes Montgomery, it comes off as uninspired. It's technically well crafted and undeniably enjoyable—but ultimately forgettable.

—Anthony Dean-Harris

Melody In A Dream: Just One More Thing; New Moon; Ode To Joey, Once Around The Park; Broken Time, Street Of Dreams; Subconscious-Lee; Peace; Teo; In The Year Of The Dragon. (49:17) **Personnel:** Steve Cardenas, guitar; Thomas Morgan, bass; Joey Baron, drums; Shane Endsley, trumpet (3, 7, 10). Ordering info: sunnysiderecords.com



Brad Mehldau & Mark Guiliana Mehliana: Taming The Dragon

NONESUCH 536645

**1/2

The recording debut of pianist Brad Mehldau's duo project with drummer Mark Guiliana has all the elements of a classic binary work. Listeners will either love it or hate it.

The dividing line comes early with "Taming The Dragon," in which Mehldau recounts a dream of driving on the Pacific Coast Highway with a sage who is a cross between Eagles guitarist Joe Walsh and actor Dennis Hopper. Gauzy synth stands in for L.A. pollution, and Guiliana's slamming percussion punctuates the narrator's encounter with a "douchebag" driving a sports car. The lesson Mehldau takes from it all is: "If you put something out there, there are consequences." If Mehldau hasn't lost you by then, you will probably enjoy the rest of the ride.

From a compositional aspect, Mehliana does not go much deeper than Mehldau's banal, pseudo-Beat prose. Attitude and atmosphere rule here, and while Mehldau slickly switches between instruments, doubling and layering keyboard parts, there is little thematic development beyond the various moods he sets. The narrative flow is wanting, too, with "The Dreamer" seeming like an obvious conclusion to the arc that began with the showdown on the PCH. But then, the car motif rises again four songs later with a piece based on Serge Gainsbourg's "Ford Mustang," which samples large chunks of the original. And what is Amelia Earhart doing in there? Maybe Joni Mitchell knows.

While Mehldau's venture into stacked electronic keyboards won't make you forget Joe Zawinul or Herbie Hancock, Guiliana's contributions are something else. A loose, highly organic percussionist, he keeps interest high even when a cheesy synth burble or screech dominates the sound stage. —James Hale

Mehliana: Taming The Dragon: Taming The Dragon; Luxe; You Can't Go Back Now; The Dreamer; Elegy For Amerlia E.; Sleeping Giant; Hungry Ghost; Gainsbourg; Just Call Me Nige; Sassyassed Sassafrass; Swimming; London Gloaming. (71:52)

Personnel: Brad Mehldau, Fender Rhodes piano, synthesizers, spoken word: Mark Guiliana, drums, electronics.

Ordering info: nonesuch.com





L.A. 6
Frame Of Mind

JAZZED MEDIA 1066

½

It would be easy to hear the ensemble cohesion, flawless execution and attention to dynamics on this album and conclude that the L.A. 6 enjoys a residency at some venue. Those slow-cooked elements that differentiate a band from an occasional aggregation are all here. But while these six musicians know each other well from bandstands, studios and informal jams, this is not a continually working group that hones material and arrangements and battle-tests it on the stand over a long

period of time. It just sounds that way.

Trumpeter Clay Jenkins, trombonist Ira Nepus, tenor saxophonist Tom Peterson, pianist Rich Eames, bassist Jeff D'Angelo and drummer Dick Weller are some of the finest Southern California players from the 40-plus age group. As a small band that espouses big band values, L.A. 6 extends the traditions of West Coast jazz made by the Lighthouse All-Stars, Shorty Rogers and His Giants, and Gerry Mulligan's bands. While some material here is external ("I Wish I Knew," "How About You," "You're My Thrill," "If I Should Lose You," Frank Strazzeri's "Frame Of Mind," Sonny Stitt's "Eternal Triangle" and Oliver Nelson's "Yearnin"), the charts and half the tunes come from the band. The arrangements and playing tie it all together.

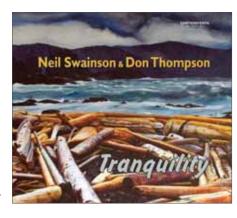
The embarrassment of riches includes the febrile tenor on "Triangle," Jenkins' lyrical, puretoned trumpet (the feature on his own "Love Is Kind" channels the best of Chet Baker), Eames' lush horn writing on his "The Elms," the Latinate snap of Peterson's "Thrill" chart, Nepus' soulful blues trombone on "Yearnin'," Weller's fire-under-the-kettle drumming and D'Angelo's flexible strength throughout. This is one of those rare recordings that will continually reward you as you play it through the years.

—Kirk Silsbee

Frame Of Mind: The Eternal Triangle; Sight Seen At Twilight; Wonder Where You Are; I Wish I Knew; Love Is Kind; How About You; The Elms; You're My Thrill; Frame Of Mind; If I Should Lose You; Yearnin'. (65:46)

Personnel: Clay Jenkins, trumpet; Ira Nepus, trombone; Tom Peterson, tenor saxophone; Rich Eames, piano; Jeff D'Angelo, bass; Dick Weller drums

Ordering info: iazzedmedia.com



Neil Swainson & Don Thompson *Tranquility*

CORNERSTONE 141

This intimate conversation between two old Canadian friends who have known each other for 35 years is not only perfectly titled, but also radiates with the kind of effortless extrapolation that only comes from partners who have an uncanny trust and comfort level with each other.

Multi-instrumentalist Thompson, who plays exclusively piano here, has a lengthy track record going back to the '60s, playing bass on recordings for the likes of Paul Desmond, John Handy, Mel Tormé and a host of great guitarists including Jim Hall and John Abercrombie. Bassist Swainson, in fact, replaced Thompson in George Shearing's group back in 1988. Perhaps that's why Thompson has such an empathetic sense of comping behind Swainson's bass solos on a genteel "Smoke Gets In Your Eyes" and a swinging "I Remember You," or can run such tight union lines with him on the head to Charlie Parker's "Quasimodo."

Aside from his five decades as a bass player, Thompson is also an accomplished pianist with a facile touch and a gift for melodic invention. (He doesn't even quote the melody of "Smoke Gets In Your Eyes" until the final minute of that Jerome Kern standard). Swainson's "Tranquil" is exactly that—a spacious, peaceful meditation, recalling a mid-'70s ECM excursion. An element of buoyant swing is introduced on Victor Feldman's "A Face Like Yours," which has a very interactive quality once they come out of the head. Swainson's melodic bass solo here is once again underscored by Thompson's tasteful comping.

The two strike an introspective note on a sublime rendition of Bill Evans' "Time Remembered," and they return to a swinging accord on Henry Mancini's "Mr. Lucky," which is fueled by Swainson's unerring bass pulse. They exhibit similar bits of telepathy on Kenny Wheeler's lively waltz "Everybody's Song But My Own," and particularly on their delicate reading of the melancholy ballad "Never Let Me Go." An outstanding encounter. —Bill Milkowski

Tranquility: Quasimodo; Smoke Gets In Your Eyes; I Remember You; Tranquil; A Face Like Yours; Time Remembered; Mr. Lucky; Everybody's Song But My Own; Never Let Me Go. (58:30) **Personnel:** Neil Swainson, piano; Don Thompson, bass.

Ordering info: cornerstonerecordsinc.com

Adam Smale Out Of The Blue

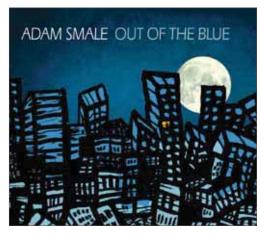
ROPEADOPE

***1/2

It's easy to *not* be boring, and there's proof: *Out Of The Blue*, the inaugural U.S. release from Canadian seven-string guitarist Adam Smale. Smale and company—pianist Matthew Fries, bassist Phil Palombi and drummer Keith Hall—they throw some different stuff in, and it works. Smale's arrangement of the Wayne Shorter tune "Yes Or No," for instance, bounces between dark, introspective post-bop and brisk bebop. After an ominous solo-piano intro, "Night Drive" becomes a gloomy, biting cut of slow, swinging rock, replete with distort-

ed guitar from Smale. And "Jazzenco," which sees Smale switching over to acoustic, is exactly what it sounds like: a sly, funky mix of jazz with flamenco music.

The opening "New Start" and closing "Original Sin" sound like cousins, a pair of soulful bop pieces arranged for just guitar, bass and drums. "Blues To Yous" is a greasy, downhome blues that struts and glides, and features an appropriately earthy solo from Palombi. The fast swinger "Autumn Confirmation" places a melody inspired by "Confirmation" on top of the chords to "Autumn Leaves." The terrifically titled "She Knows Me" is a ballad that leaves out piano and ends with just the lonely hum of an amp. And



"NYC Love Affair" lives up to its name: Its head is a bouncy, playful, complicated mess.

While much of the album is comparatively low-concept, a few ambitious pieces can push an album from solid to memorable. *Out Of The Blue*, or parts of it, will stick in your mind. Where will Smale, who moved to New York in 2009, go from here? In the direction of "Night Drive" would be an interesting choice: That song's harder style suits him well.

—*Brad Farberman*

Out Of The Blue: New Start; Blues To Yous; Yes Or No; Jazzenco; Night Drive; She Knows Me; Autumn Confirmation; NYC Love Affair, Original Sin. (58:20)

Personnel: Adam Smale, guitar; Matthew Fries, piano (2–5, 7–8); Phil Palombi, bass; Keith Hall, drums.

Ordering info: ropeadope.com

Taking Charge

Matt Andersen, Weightless (True North 587; 47:34 ★★★★) Matt Andersen, a fantastic singer and a pretty fair guitarist, is one of the few under-40 blues dignitaries in North America. Offering his seventh album (and second with wide distribution), the Canadian shows a predilection for inclusiveness that emphasizes a mash-up of blues with rock, soul, gospel, folk and even pedal steel guitar-tinged country music. He takes total charge of the keenly observed song-stories here, which he cowrote with nine different collaborators. The songs cover a range of subjects, from emotional turmoil in the face of self-doubt to the rigors of working-class life. Producer Steve Berlin (of Los Lobos),

a rhythm section and backup singers prove totally sympathetic to Andersen's consistent state of nonchalant mastery.

Ordering info: truenorthrecords.com

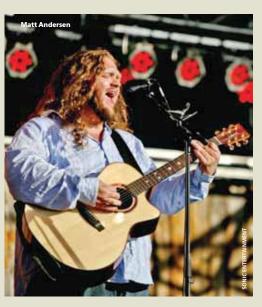
James Armstrong, Guitar Angels (Cat**food 20; 45:28** ★★★) Since the 1990s, James Armstrong has been a valuable if underestimated purveyor of the blues as a singer and songwriter in special communication with guitar. (Talk about perseverance: He soldiered on even after an assault left him with permanent nerve damage to the pinky and ring finger of his left hand.) Flattering to Armstrong is the attention he gives to small, telling details in his guitar work; he imbues every bent note on his latest album with understatement. The quiet urgency of his strong original songs and loaners from Johnny Copeland, Nebraskan Dave Steen and The Eagles ebb and flow along carefully regulated emotional rivulets. Minor plaints: Armstrong's Upper Midwest band is functional, and the mix is just as scattershot. He would have been better served by Catfood's regular gang of soul-blues musicians and a mix engineer at Sonic Ranch Studios in West Texas.

Ordering info: catfoodrecords.com

Brother Bob White with Dave Keller. Never Grow Old: Gospel Organ From Kansas City (Tastee-Tone 3041; 41:57 ★★★) Brother White, 82, is a longtime gospel church organist in Kansas City who has recorded for the first time, with help from Vermont blues guitarist-producer Dave Keller and drummer Larry Gann. He sings religious staples like "Precious Lord" in an ecstatic, deep-cave roar suggestive of Henry Butler's. And, oh yes, he shows assurance using his formidable Hammond console as a conduit to, in his words, "feel the way of the Lord." No diminishment in White's spiritual intensity comes when he accompanies Keller's adequate vocals on four songs, which may be two or three too many because his own unorthodox hollering is so good.

Ordering info: davekeller.bandcamp.com

John Németh, Memphis Grease (Blue



Corn 1401; 53:55 ★★½) John Németh has an acceptable singing voice, despite lacking body and variety of texture, and it fits passable originals and well-selected cover material from Otis Rush. Howard Tate and Rov Orbison on his first album since moving from California to Memphis. The present-day Bo-Keys don't provide the premium grease of the old incarnation (with guitarist Skip Pitts and trumpeter Ben Cauley), but they take obvious delight in furthering the Memphis blues-soul tradition with Németh.

Ordering info: bluecornmusic.com

Joe Louis Walker, Hornet's Nest (Alligator 4959; 51:20; ★★½) Vocalist-guitarist Walker's 2012 Alligator debut, Hellfire, was praised to high heaven by many pundits, and this follow-up release with returning producer Tom Hambridge (also James Cotton's recent aide-de-camp) will likely follow suit. Run for cover. Longtime campaigner Walker generates a solar storm of energy with extreme surface-of-the-sun heat. The cranked-up excitement, however, has mixed success, brokering a confluent conversation between blues and rock.

Ordering info: alligator.com

Annika Chambers & The Houston All-Stars, Making My Mark (Montrose; 55:04 ★★★) A former officer in the U.S. Army, Annika Chambers has the lung power and fierce self-possession needed to authenticate her rallying cry: "Shake it for me!" On her debut outing, she's as concerned with fleshly pleasures ("Lick 'Er" and "Move") as romantic travails (Bobby Charles' "Jealous Kind"). Avoiding being typecast as a hidebound blues woman, the 28-year-old singer extends her might into the r&b and soul realms (Steve Cropper's "Love's Sweet Sensation" and The Crusaders' "Put It Where You Want It"). Two producers, at times given to glossy overstatement, convened leading local musicians as well as a few West Coasters that started their careers in H-Town

Ordering info: montroserecords.com



www.ResonanceRecords.org



Tim Hegarty Tribute

MILES HIGH RECORDS 8623

***1/2

When saxophonist Tim Hegarty headed for the studio in late August 2013, he probably knew he was going to come away with a pretty solid keepsake. With the piano bench reserved for Kenny Barron, upright bass duties handled by Rufus Reid and the drums finessed by Carl Allen, it would have been astounding had things not turned out swinging.

These first-call players—not to mention educators to a large percentage of the tri-state area's

jazz undergraduates—are certainly the big draw on this set, and vibraphonist and co-producer Mark Sherman is no slouch either. So how does the saxophonist with the extremely long ponytail fare with this group? Just fine.

Hegarty has respectfully compiled this set in honor of his mentors, which includes a lot of saxophonists. Over 10 tunes, he tackles the works of George Coleman, Joe Henderson, Frank Foster and, most prominently, Jimmy Heath.

Reid opens the proceedings by laying down a foundation for Heath's "A New Blue," returning later in the tune for a subdued solo. Foster's bluesy waltz "Simone" is treated to a soul-satisfying rumble with Hegarty breathlessly taunting his horn from top to bottom.

On Hegarty's original tune "Low Profile," Barron and the saxophonist engage in an all-too-brief duet on the melody, while Henderson's "Inner Urge" gets a brisk reading to close out the album with Allen's assured cymbal work propelling the ensemble. Hegarty agreeably proves himself with a rich and swinging mood throughout the set, seizing the opportunity to shine over his stellar accompaniment.

-Sean J. O'Connell

Tribute: A New Blue; Amsterdam After Dark; Simone; Ineffable; New Picture; Not To Worry; Low Profile; Gingerbread Boy; Pannonica: Inner Urge. (70:23)

Personnel: Tim Hegarty, tenor, soprano saxophones; Mark Sherman, vibraphone; Kenny Barron, piano; Rufus Reid, bass; Carl Allen, drums.

Ordering info: mileshighrecords.com

file," Cava Menzies/Nick Phillips n allson's NICK PHILLIPS MUSIC 142101 ****

Nick Phillips' name is on hundreds of major recordings, but not as a player. He's produced a slew of artists, and crucial jazz reissues, for such labels as Concord, but his track record at this job should not overshadow his pristine, and moving, trumpet sound.

Cava Menzies | Nick Phillips

Pianist Cava Menzies has another identity away from her instrument—she's an accomplished music teacher in Oakland, Calif., where she specializes in training vocalists.

They've been working together for less than two years, which makes their warm affinity on *Moment To Moment* that much more remarkable. Then again, it may be no surprise that Menzies has a natural rapport with a trumpeter: Her father is Eddie Henderson.

Menzies' seeming delicacy contrasts with bassist Jeff Chambers' strong intro on the quartet's version of Jimmy Knowles' "The Peacock." But she shows off a subtle toughness on her original "Mal's Moon." Whether or not it is a tribute to Mal Waldron, she echoes his astute use of repetition and his ability to insert just the right amount of blues (Waldron connected with singers, too). Then she frames Phillips' dynamics before sounding like she's conversing with, or challenging, him on the next track, a sparse reading of "For All We Know."

The trumpeter's only composition on *Moment To Moment*, "You," features a lyrical melody and a usually understated solo played against drummer Jaz Sawyer's light touch on mallets. But then Phillips will add in his own subtle jolts, especially smeared notes.

This group's reading of Elvis Costello's "Almost Blue" is also a low-key revelation. While Chet Baker's performance of the tune during the '80s has been the most noted version in jazz, Phillips nods to his predecessor's fragility but also imparts a feeling of strength that comes through a sense of restraint.

—Aaron Cohen

Moment To Moment: The Peacocks; Mal's Moon; For All We Know; You; You Don't Know What Love Is; Almost Blue; Phantoms; Speak Low. (56:02)

Personnel: Nick Phillips, trumpet; Cava Menzies, piano; Jeff Chambers, bass; Jaz Sawyer, drums. Ordering info: nickphillipsmusic.com

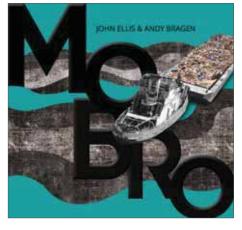
John Ellis & Andy Bragen *Mobro*

PARADE LIGHT RECORDS 001

Listeners may know reedman John Ellis as a purveyor of groove music, given his years with Charlie Hunter and his own work as a leader of small groups. But he's a composer with a considerable range and broad palette. *Mobro*, originally commissioned by New York's Jazz Gallery, is his third collaboration with librettist Andy Bragen. It concerns the tragi-comic true story of the trash barge Mobro 4000 from Islip, N.Y., that in 1987 traveled the world searching in vain for a port that would accept its cargo. (It ended up back in Islip.)

Ellis and Bragen use this event as a metaphor not only for encroaching global environmental havoc, but also for the perennial drift of international human exiles seeking refuge, rejected like trash. What that means musically is richly colored, brassheavy arrangements for nine-piece band in which the "voice" of the garbage is personified by four singers. The vocalists trade verses, wordless melodies and backing harmonies, with Miles Griffith usually playing the heavy as, say, the voice of a storm at sea. The nautical imagery ranges from that pending storm to "Sailing," swinging in a gentle wave-like triple meter, to the stasis of "Doldrums," conjured with electronics, the sound of softly lapping waves, creaking timber, and fragments of dialogue.

The walking-bass, medium-tempo jazz swing of "Self-Knowledge" (sung by Griffith and Johnaye



Kendrick) has the cast of a jazz standard, and the bolero "Mourning" (sung by Becca Stevens) is equally beautiful. As for the metaphor, it doesn't always neatly contain the parallel between human trash and just plain trash—the lyric "Here in filth we lie/ Sick and hungry" seems not to apply to inanimate refuse. On the other hand, the rhythmic hook of a lyric like "We're not like you/ You are garbage!" is tough to get out of your head.

—Jon Garelick

Mobro: Anticipation; Sailing; Storm; Rejection; Mutiny/Rebellion; 2nd Rejection; Military; Doldrums; Snari; Self-Knowledge; Mourning; Celebration. (72:00)

Personnel: Becca Stevens, Miles Griffith, Sachal Vasandani, Johnaye Kendrick, vocals; John Ellis, tenor, soprano saxophones; Alan Ferber, Josh Roseman, trombone; Shane Endsley, trumpet; John Clark, French horn; Mike Moreno, Ryan Scott, guitar; Joe Sanders, bass; Rodney Green, drums; Roberto Lange, sound design. Ordering Info: Johnaxsonellis.com

Steve Treseler Group Center Song

CMA RECORDS 004

In his textbook *The Living Jazz Tradition*, Seattle reedist-composer Steve Treseler has a chapter called "Free Improvisation with Compositional Limitations." That chapter applies specifically to four pieces on his new album, Center Song, but what one comes away with from the album as a whole is the sense of a diverse group of beautifully crafted ensemble pieces-whether free, through-composed or somewhere in between.

On the minute-long "limited" free improv "Ultra Tempo (For George Garzone)," Treseler's tenor conjures all the ecstatic fury of the tune's namesake (one of Treseler's former teachers).

"Abyss" is equally brief, albeit quieter, with skittering bowed strings and plinky piano keys. At the other end of the spectrum is a precise rendering of Lee Konitz's "Kary's Trance"—fast swing with walking bass and brushes, the opening passage of counterpoint between alto and trumpet giving way to a headlong unison line. And somewhere in the mid-range is the slow folk-type waltz "At Home (For Kate And Adeline)," with clarinet and cello adding to the chamber-jazz feel.

Although the album is credited to the Steve Treseler Group, the leader mixes and matches personnel and instrumentation as the compositions require—whether that means cello and clarinet,



electric or acoustic bass, guitar or piano-and makes it all of a piece. Veteran trumpeter Ingrid Jensen contributes to the unity here, with a taste for varied, unpredictable solo lines, punctuated with beautifully deployed use of space.

–Jon Garelick

Center Song: Inner Sounds, Part I; Painted Trail; Kary's Trance; 11,000 Miles; Inner Sounds, Part II; Ultra Tempo (For George Garzone); Center Song; Abyss; At Home (For Kate And Adeline); Chorale; Cold Hammered; Interlude; Days Were Golden. (56:44)

Personnel: Steve Treseler, tenor saxophone (1–7, 11, 12), alto saxophone (13), clarinet (8–10), bass clarinet (1); Ingrid Jensen, trumpet; Dawn Clement (1, 2, 4, 7–9, 13), Dan Kramlich (3, 11), piano; Chris Spencer, guitar (1, 2, 4, 5, 9, 13); Meg Risso, cello (7–9, 13); Jon Hamar, double bass (2–4, 6, 9, 11); Dean Schmidt, electric bass (1, 5, 13); Chris Chris Chris (1, 2, 4, 5, 9, 13); Meg Risso, cello (7–9, 13); Jon Hamar, double bass (2–4, 6, 9, 11); Dean Schmidt, electric bass (1, 5, 13); Chris (1); Chris (

Ordering info: cmarecords.com



Colin Edwin & Lorenzo Feliciati **Twinscapes**

RARENOISE RECORDS 037

★★½

The prospect of an album helmed by two bassists briefly evokes thoughts of note-slapping intemperance and dense ego-serving solos. Fortunately, Colin Edwin and Lorenzo Feliciati avoid such traps on the patient Twinscapes, which heavily mirrors the former participant's prog-rock experience in Porcupine Tree and latter's hybrid style in the jazz-rock ensemble Naked Truth. Despite the players' backgrounds, fears of jamband indulgence are immediately put to rest by prominent atmospheric soundscapes floating throughout a majority of the songs.

Oddly, the cruel irony of Twinscapes pertains to the headliners' tendency to relish ambient effects to the extent they frequently relegate their primary instruments to second-chair status. Dreamy vibes and reverb echoes often occupy milky new-age territory better suited as backing tracks for narrated theme-park rides. Layered with overdubs, the somnambulistic "Yügen" and "Sparse" fall into repetitive cycles based around open-ended structures and innocuous percussion that hints at passé trip-hop passages.

Edwin and Feliciati prove more engaged-and the music more engaging-when chasing a melody or injecting funk into the equation. "Shaken" rides the rails of a skeletal framework wherein the bassists communicate via left-to-right-channel discourse and bulk up their strings with springy, muscular textures. But even as they navigate a hairpin hook on "Perfect Tool" and convey paranoia on "Conspiracy," they spend too much time seeking direction and searching for lasting grooves amid galaxies of ambient headspace. —Bob Gendron

Twinscapes: Shaken; Alice; In Dreamland; Breathsketch; Transparent; i-DEA; Conspiracy; Perfect Tool; Sparse Yügen; Solos. (58:18) Personnel: Colin Edwin, fretless, fretted basses, EBows, rhythm programming; Lorenzo Feliciati, fretless, fretted basses, keyboards, guitar; Nils Petter Molvaer, trumpet (5, 9); Andi Pupato, percussion, metallics (4, 6, 10, 11); David Jackson, saxophone (6); Robert Gualdi,

Ordering info: rarenoiserecords.com

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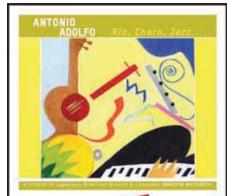


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Beyond / BY AARON COHEN

Soul Surge

Soul continues to thrive, even if contemporary r&b radio hardly emphasizes its diversity. And like in the early '70s, several artists blend this music with jazz and other idioms. Many of these singers are not on major labels. Here are a few recent standouts.

Neneh Cherry, Blank Project (SmallTown Supersound; 50:00 ★★★)
Neneh Cherry delved into post-punk and r&b-laced hip-hop back in the '80s, and her sense of reinvention seems never-ending. This is her first solo project in 16 years, a strong follow-up to The Cherry Thing (Smalltown Supersound),

her 2012 collaboration with Scandinavian freejazz trio The Thing. On *Blank Project*, she sets electronic tribal and martial rhythms, and well-proportioned noise, against her high-pitched voice. Cherry also explores the spoken-word roots of rap on the imaginative "Across The Water." What sounds like gamelan chimes frames her low-intensity burn on "422."

Ordering info: smalltownsupersound.com

Rajdulari, Journey Of A Woman (Rajdulari Music; 47:56 ★★★½) New York-based singer Rajdulari is a Berklee alum, and her understated delivery reflects an astute jazz background—and not just during her brief moments of scatting. An uplifting tone runs throughout this disc, which should bring new life to the neosoul movement. Most of her original pieces are at mid-tempo, and self-empowerment is the ongoing theme. She speaks up for full-figured women on "Natural," and floats into "Peace," which should be a quiet storm radio hit. This disc is loaded with guests, though she sounds like she has the strength and confidence to head out more on her own. The way she sings about hitting on a guy at a steppers' set on "Dance With Me" makes you wish you were there.

Ordering info: rajdulari.com

Offiong Bassey, Offiong Bassey (Moonlit Media Group; 56:50 ***) Boston-based singer Offiong Bassey has Nigerian parents, and some of that country's influences filter into her own self-titled disc. Percussive Afrobeat saxophone lines and rhythms filter in, but don't expect any of Fela Kuti's righteous anger here. Instead, Bassey is more inclined toward an Alicia Keys-style confessional delivery. Like Rajdulari, she emphasizes messages of encouragement, like on "Legit Child." Her lyricism is also enhanced with a bit of upbeat samba-funk. Some of the arrangements lean toward the smooth-jazz va-



riety, but she brings it back home on the final track, "Edidem (Traditional Mix)," where her voice stands out alongside the strong percussion.

Ordering info: offiongbassey.com

Nick Waterhouse, Holly (Innovative Leisure; 30:39 ★★★) Californian Nick Waterhouse is part of the ongoing wave of musicians who know the history of soul music and can present a credible, updated revision of the sound. (The Dap-Kings often get credit for starting this movement, but they were not the first.) Waterhouse's new disc has a short playing time, and it would have been so even during the days of LPs. It's somewhat frustrating, because what he delivers here is enticing. His take on vintage r&b earns points for being well researched, like in his strong cover of the Young Holt Trio's lesser-known song "There's Something Money Can't Buy." But his strongest connections are with an earlier stage in the music, going back to such '50s groups as Hank Ballard and the Midnighters. He also includes bits of surf guitar and '60s garage rock; "Dead Room" sounds like a deep cut from The

Ordering info: innovativeleisure.net

Curtis Harding, Soul Power (Burger Records; 41:11 ★★★½) Curtis Harding is a gospel-trained singer who got a taste of the big time as a backup vocalist for CeeLo Green. That gives him a strong soul pedigree, but his creative influences are wide open—echoing, in some ways, Van Hunt. He moves from the yearning keyboard-driven "Castaway" to echoing The Ramones on "I Don't Wanna Go Home." Elsewhere, he nods to disco and includes the assertive horn lines of classic r&b ("Keep On Shining"). Harding's solid songwriting ties it all together, and he doesn't shy away from the conversational where lesser singers might.

Ordering info: burgerrecords.org



Sun Ra & His Astro-**Infinity Arkestra** Other Strange Worlds

ROARATORIO 33

***1/2

There are a lot of strange things in Sun Ra's discography, which is enormous and still swelling 20 years after his death. Strange Strings is one of the strangest, fully living up to its name. Sometime in the mid-'60s, Ra equipped his band—consisting mainly of horn players—with unfamiliar stringed instruments and sheets of metal, and then induced them to improvise on them, conducting the assembly with minimal gestures. The resulting chaos yielded rich and alien textures, and while his Arkestra soon returned to their familiar brass and reeds, ensemble percussive interludes rather similar in latitude and method to the maelstroms on Strange Strings became a staple in concert.

But despite its position as a key document, it has also been a solitary entry until the release of Other Strange Worlds. This album, which was produced by archivist and former Arkestra member Michael D. Anderson, represents a small-group counterpart. Its first three tracks, which take up most of side one, resemble Strange Strings in that they are non-virtuoso explorations of the potential of plucked and scraped strings. The titular performance sounds like a field recording of some West African kora jam, and it's the best of the lot. The next two linger longer on dry abrasions. They have a zonked vibe similar to that achieved by contemporary psychedelic outfits like the Vibracathedral Orchestra and the No-Neck Blues Band-and like those outfits the Arkestra treats atmosphere as an end in itself.

There's a substantial change when Ali Hasaan's trombone comes into play at the end of the first side. He rides atop a loping hand-drum groove, essaying brief, growling asides whose pith and purposefulness are a bit of a tonic. "Voice Within The Stars" also sets the stage for the longer, more dynamic pieces on side two, where snaky oboe and shimmering celeste alternate with hand drum onslaughts. —Bill Meyer

Other Strange Worlds: Other Strange Worlds; Celestial Beings; Thence, Thus and Ethereal; Voice Within The Stars; The Other Beings; Journey Among The Stars. (44:55)

Personnel: Sun Ra, percussion, strings, celeste, kalimba; John Gilmore, percussion, shakerae, cymbals; Marshall Allen, kora, oboe, percussion; Art Jenkins, space voice, percussion; Ali Hasaan, trombone, percussion.

Ordering info: roaratorio.com

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M13 1 Human, Too Human BLUJAZZ 3410

***1/2

Chicago's newest resource may be the growing number of large ensembles with leaders who have a firm grasp of how to compose and arrange for bands that are bigger than the standard quartet and quintet. Saxophonist Aaron McEvers' M13 disc is the



latest contribution to what could become a genuine movement. The album's title track delivers some epic bombast—no subtlety in these crescendos. Still, there are a range of rich dynamics running throughout its 10 minutes, with keyboardist-producer Paul Mutzabaugh's lines cutting into the mass of horns at surprising moments. Sometimes Chris Siebold's electric guitar lines are forced up in the mix to make the heroic posturing a bit obvious, but they work well when woven in with the ensemble as a whole, especially during "The Cubist." Another strength is the group's focus on many low-end horns without diminishing a sense of balance or fluidity. Bass trumpeter Ryan Schultz highlights "The Juggernaut," and baritone saxophonist Mark Hiebert energizes the easy-going "Nick's Tune." Trombonist Steve Duncan sounds especially lyrical on the lush "Crayons." The one reworked near-standard here is a warm reading of Wayne Shorter's "Footprints" featuring McEvers' only significant solo on the disc. The composer would enjoy the lush tribute, and, undoubtedly, the disc's sci-fi and fantasy allusions. — Aaron Cohen

1 Human, Too Human: The Juggernaut; 1 Human, Too Human; Through; Footprints; Nick's Tune; March To High Cromlech; Crayons; The Cubist; Red Wine. (58:36)
Personnel: Aaron McEvers, Corbin Andrick, Todd Boyce, Nick Moran, Mark Hiebert, saxophones; Ryan

Personnel: Aaron McEvers, Corbin Andrick, Todd Boyce, Nick Moran, Mark Hiebert, saxophones; Ryan Schultz, bass trumpet; Steve Duncan, trombone; BJ Levy, BJ Cord, Brian Schwab, Scott Anderson, trumpets; Chris Siebold, guitar; Paul Mutzabaugh, keyboard; Tim Fox, bass; Rick Vitek, Tom Hipskind, drums. Ordering Info: blujazz.com

Leslie Pintchik In The Nature Of Things

PINTCH HARD RECORDS 002

★★½

On her fourth album, pianist-composer Leslie Pintchik attempts to expand her sound by adding a two-horn section that includes Steve Wilson on alto and soprano sax and Ron Horton on trumpet and flugel-horn. While she clearly belongs



to the modern mainstream, she eschews to a certain degree the formulas associated with the genre. For each piece, she has a clear idea about who should solo, instead of relying on an indiscriminate round-robin of choruses. Moreover, the horns do not form a front line, but are used for color, accent or counterpoint. Pintchik aims for subtlety, but it borders too often on blandness. Indeed, most of the compositions fail to leave a strong mark. There are exceptions, though, such as "I'd Turn Back If I Were You," an intriguing mix of New Orleans jazz and hard-bop, reminiscent of the heyday of the Blue Note label. And "Ready!" is a worthy vehicle to pay tribute to Herbie Hancock (mid-1960s period), a definite influence on Pintchik. If the music fails to make a strong impression, execution cannot be faulted. The musicianship is top-notch, and the group sound is tight. As for the leader, she does not rely on virtuosity. But as "I've Grown Accustomed To Her Face" testifies, she can maintain a strong narrative over the course of an entire piece. -Alain Drouot

In The Nature Of Things: With You In Mind; I'd Turn Back If I Were You; I've Grown Accustomed To Her Face; Luscious; Sparkle; Terse Tune; Ripe; Ready!; There You Go. (50:33)

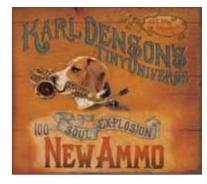
Personnel: Leslie Pintchik, piano; Steve Wilson, alto, soprano saxophones; Ron Horton, trumpet, flugelhorn; Scott Hardy, bass; Michael Sarin, drums; Satoshi Takeishi, percussion.

Ordering Info: pintchhard.com

Karl Denson's Tiny Universe New Ammo

STOOPID RECORDS 009

Saxophonist Karl Denson and his Tiny Universe band have made a record of heavy grooves and high-energy, shake-yourtail-feather music. They take their influences and music from a variety of settings, including film soundtracks. There



are three themes from obscure movies here, where the Tiny Universe ramps up the cinematic aspects of the music, from the slinky, chase-like propulsion of "The Duel" to hard-punching horns of "Apres Ski." Another source of inspiration is unlikely covers—from the long, intricate guitar riffs of the Cold War Kids' "Hang Me Up To Dry" to the White Stripes anthem "Seven Nation Army," where Denson blows a wild flute like a less blustery Rahsaan Roland Kirk. Those two elements come together best on the opening track, "Grenadiers," taken from the theme of an early Russ Meyer film. Throughout the record, the band balances their funk with riffs, horn charts and keyboard chords and jabs that have a vintage '70s fusion feel of Tower of Power. Despite his association with the jamband movement, most of the music here sounds tight and is rarely indulgent instrumentally. That music never loses a good-time, dance groove. New Ammo is music both for the party and for the fans of instrumental prowess. —David Kunian

New Ammo: Grenadiers; Three Trials Of Strength; Hang Me Up To Dny; New Ammo; The Duel; My Baby; Seven Nation Army; Apres Ski; Everybody Knows That; Sure Shot; Malgorium; Cheerleader; Odysseus. (67:47)

Personnel: Karl Denson, sax, flute, vocals; DJ Williams, guitar, vocals (9); Chris Stillwell, bass; David Veith, organ, Fender Rhodes; Chris Littlefield, trumpet; John Staten, drums; Robert Walter, organ, Fender Rhodes, keyboard; Nicki Bluhm, vocals (6); Mike Dillon, vibraphone, percussion; Daniel Delacruz, baritone saxophone; Andy Geib, trombone, trumpet (9); Anthony Smith, vibraphone (13).

Ordering info: karldenson.us

Jim Clayton Songs My Daughter Knows

CLAY-TONE 001

***1/2

In 2013, Canadian pianist Jim Clayton went down to New Orleans to cut one original, some standards, a TV theme and *Sesame Street* songs—music his two-year-old daughter knew. For the album, Clayton was able to wrangle four New Orleans



pros: bassist Peter Harris, drummer Jason Marsalis, percussionist Bill Summers and, for two tracks, trumpeter Marlon Jordan. Clayton's playing is clear and fluent, Summers' contributions are subtle, and Marsalis and Harris are solid as can be. It's a nice date. Like so much music recorded in New Orleans, these songs feel good. All of the performances here are pleasant and relaxed, but some stand out. Set atop a frolicsome Latin beat, the comforting "Sing" finds Clayton on both acoustic piano and buttery electric. Warm and happy, "Grouch Anthem" kicks the disc off with an infectious Bo Diddley beat. The quartet's take on the theme from *The West Wing* is tender and soulful. And there's the album-ending look at "The Rainbow Connection." It would be difficult to mess that song up, but the reading is enthusiastic and sweet, nonetheless. Though it only shows up for two tunes, Jordan's trumpet playing is a treat. On the Adderley brothers' "Inside Straight"—he also stops by for "Autumn Leaves"—the trumpeter plays with clarity and ebullience.

—Brad Farberman

Songs My Daughter Knows: Grouch Anthem; Tea For Two; Inside Straight; The West Wing–Main Title; Flight Of The Foo Birds; I Have A Little Plant; Autumn Leaves; Little Leo; Sing; The Rainbow Connection. (42:56)

Personnel: Jim Clayton, piano; Peter Harris, acoustic bass; Jason Marsalis, drums; Bill Summers, percussion: Marlon Jordan. trumpet (3. 7).

Ordering info: songsmydaughterknows.com

Kahil El'Zabar's Ritual Trio Follow The Sun

DELMARK 5013

***1/2

You can almost feel the sweat coming off the studio walls as percussionist Kahil El'Zabar's Ritual Trio moves through this set of nine varied pieces. Follow The Sun's opening title track features guest Dwight Trible's outsized vocals, providing some early wind in your face. On the standard "Softly As In A Morning Sunrise," tenorist Ari Brown shines, as does bassist Junius Paul in this 13-minute, uptempo trip to the horizon. Also onboard for Follow The Sun (El'Zabar's 60th album) is Brown's mentor, Duke Payne, joining him on tenor sax, but also playing some

bagpipes. The Brown-Payne tenor dynamic is on full, resonant display.

The El'Zabar original "Great Black Music" recalls the AACM: El'Zabar's percussive touches and vocals, Brown's airy piano voicings, Trible's soulful wails and Payne's sinewy bagpipe lines all combine to create a world where the slow-moving 3/4 groove has you on a river going who-knows-where. Trible's best spot comes with his lyrical, heartfelt and full-bodied take on Wayne Shorter's "Footprints." The vibe piggybacks "Great Black Music" in what begins as a medley piece, only to flip and go for flat-out swing. Bill Withers' "Grandma's Hands" offers a second listen to



El'Zabar and Trible's combined chant vocals, with only the accompaniment of Paul's bass ostinato and the leader's earth drum. "Body And Soul" gets an imaginative, wandering-spirit interpretation. Trible's delicate, full-throated singing clings to the melody as the group floats in, out and around the song's familiar contours. Follow The Sun's creative peak, this is a "Body And Soul" equal in both departments. Sixty years young, El'Zabar sounds as creatively restless as ever. —John Ephland

Follow The Sun: Follow The Sun; Softly As In A Morning Sunrise; Great Black Music; Footprints; Grandma's Hands; Inner Heart; Body And Soul; Our Journey; Up Your Mind. (69:00)

Personnel: Kahil El'Zabar, drums, kalimba, earth drum, vocals (3, 5); Ari Brown, tenor saxophone, piano; Junius Paul, bass; Dwight Trible, vocals (1, 3–5, 7, 9); Duke Payne, tenor saxophone, bagpipes. Ordering Info: delmark.com



The Dave Miller Trio with Rebecca DuMaine Better Than Anything

SUMMIT RECORDS 619

**1/2

The bond between jazz pianist Dave Miller and his daughter, singer Rebecca DuMaine, shines through on their second album together, as does their shared affection for Great American Songbook standards.

DuMaine (her stage name) and Miller, backed by Mario Suraci on bass and Bill Belasco on drums, take a swinging, traditional approach to the material. They mostly avoid the tropes of the genre, choosing to interpret gems from the songbooks of Blossom Dearie, Irene Kral, Peggy Lee and Leonard Bernstein.

DuMaine was evidently influenced by the late, underappreciated Kral. It was Kral who made the title track famous—her second solo album was also titled *Better Than Anything*. DuMaine and Miller's brisk version of the song is a welcome reprise. The father and daughter, who live and perform in the Bay Area, add a new verse that includes their own shared passions, like the Giants, George Shearing and Mallomars. Miller is a skilled swing pianist; his solos are sure-footed and engaging.

DuMaine, who has years of stage experience, is more expressive on the wistful numbers like the Bernstein ballad "It's Love" and the lilting "Sometime Ago," which sent me happily back to versions by Kral and Bill Evans. If DuMaine suffers by comparison, it's her tendency to be a bit too studied and careful with her phrasing. When she allows herself to stretch out, as on Roberto Menescal's delightful "Telephone Song" and in an uptempo "That's All," the results are more satisfying. Throughout this hot-and-cold set, however, the father-daughter chemistry adds to the charm.

—Allen Morrison

Better Than Anything: Better Than Anything; You For Me; Sometime Ago; Oh, Look At Me Now; No More Blues; What Is There to Say; I'm Gonna Go Fishin'; Telephone Song; I Just Found Out About Love; It Might As Well Be Spring; Cheek To Cheek; It's Love; Dreamer; Lucky To Be Me; That's All. (51:47)

Personnel: Rebecca DuMaine, vocals; Dave Miller, piano; Mario Suraci, bass; Bill Belasco, drums.

Ordering info: summitrecords.com



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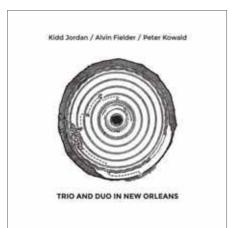
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Kidd Jordan/Alvin Fielder/Peter Kowald Trio And Duo In New Orleans NOBUSINESS RECORDS 64-65

This double album confirms what fans in New Orleans and Europe have known for years: Nobody can touch Kidd Jordan when it comes to playing "out." On the first disc, recorded in April 2002, Kidd leads his band—Alvin Fielder (a cohort of over 40 years) on drums and special guest Peter Kowald on bass—through a varied set of continuous music that pushes the boundaries of each player's instrument and contains

beautiful lyrical passages. There is an astonishing amount of energy here. Even the quiet passages have a remarkable force, like a coiled spring. At points, Jordan sounds more conventional, and at other times his saxophone explodes like a car horn or a balloon leaking air. There are Coltrane-like explorations of phrasing and rhythm, as Fielder pushes him with furious rolls and kick-drum hits on "E. Fashole–Luke."

But the music ebbs and flows, never getting so intense that it loses its meaning. Ideas have time to develop, and the musicians play off each other using melodic fragments and rhythmic motifs.

On the second disc, recorded in May 2005 and highlighting the duo of Jordan and Fielder, they take their time on "Tempest Nola, 2005." Jordan's playing is always virtuosic and dynamic, reinforcing the fact that this was an especially fertile period for him. Three months later Hurricane Katrina would hit, the federal levees would fail, and Jordan, marooned in New York, would record his masterwork, *Palm Of Soul* (Aum Fidelity), with drummer Hamid Drake and bassist William Parker. This album shows he was well on his way there. —*David Kunian*

Trio And Duo In New Orleans: Disc1: Trio I; Trio II; Trio III (High Altitude); Drums Solo; Bass Solo; Trio IV; Trio V; Trio VI (Concluding). (70:42) Disc 2: Liftoff; Duo Flight; E. Fashole–Luke; Tempest Nola, 2005; Nameless Sound Duo. (66:13)

Personnel: Kidd Jordan, tenor saxophone; Alvin Fielder, drums, percussion; Peter Kowald, bass (Disc 1).

Ordering info: nobusinessrecords.com

Martin Wind Quartet *Turn Out The Stars*

WHAT IF? MUSIC 01

***1/2

Martin Wind is best known as a bassist, frequently heard with small groups and leading CDs of his own since 1993. *Turn Out The Stars*, his tribute to pianist Bill Evans, is an ambitious departure: Wind and his quartet collaborate here with the 35-piece Orchestra Filarmonica Marchigiana.

Tributes can be a tricky business. It's difficult to bring back music of the past without falling a distant second to the original versions. Ever since his death in 1980, Evans' influence as a pianist has steadily grown, whether it is his chord voicings or the near-democratic interplay that he had with the bassists and drummers in his trios. However, Evans the pianist is largely absent from *Turn Out The Stars*, and Evans the composer is only occasionally present. Instead, Wind utilizes his quartet and the orchestra to perform just three of Evans' compositions, along with two songs that he frequently performed, three tributes written after his death and an unrelated original by saxophonist Scott Robinson.

The main fault to *Turn Out The Stars* is that six of the first seven selections are ballads. "Turn Out The Stars" does start out with a dramatic fanfare from the orchestra (briefly playing "Very Early"), and it serves as a fine introduction to the quartet. "Days Of Wine And Roses," which is taken at a medium tempo, brings back Evans' framework, which has



each chorus alternating between two different keys. It also finishes in unusual fashion, with drummer Joe LaBarbera playing two unaccompanied choruses on drums before the piece simply stops.

As a definitive tribute to Bill Evans, *Turn Out The Stars* falls short. (What, no "Waltz For Debby"?) But on its musical qualities alone, there are enough strong moments to make this CD quite worthwhile.

—Scott Yanow

Turn Out The Stars: Turn Out The Stars; My Foolish Heart; The Days Of Wine And Roses; Jeremy; Memory Of Scotty; Kind Of Bill; Blue In Green; Twelve Tone Tune Two; Goodbye Mr. Evans. (74:46) Personnel: Martin Wind, bass; Scott Robinson, tenor, C-melody saxophone; Bill Cunliffe, piano; Joe LaBarbera, drums; Orchestra Filarmonica Marchigiana, strings, brass, woodwinds, percussion; Massimo Morganti, conductor.

Ordering Info: whatifmusic.net

The Granz Brand

Norman Granz (1918-2001) was a bullying and beguiling salesman who became a reciprocating force at a time when the jazz audience was shrinking to a cult of the ultra-hip, and the music needed salesmanship. With nothing to start with but common sense and uncommon taste, Granz simultaneously figured out how to monopolize, merchandise and manage the little of what was left of jazz and sell it to the most



A new book and CD box set look at Granz's and Verve's-musical legacy. Verve: The Sound Of America-The Singles Collection (Verve) is a five-CD set offering an unexpected survey of the company's single records. Many will be familiar to readers from album releases. More than half the CD content covers the post-Granz years, when Verve turned decidedly commercial. Yet the set is less than comprehensive about its pop output. We get several Willie Bobo tracks, and Anita O'Day's "Rock And Roll Waltz," but the label's biggest chart-buster, Ricky Nelson, is ignored. Among the 100 other songs included in the set are The Lester Young Trio's "I Cover The Waterfront," Ella Fitzgerald and Louis Armstrong's "Stars Fell On Alabama" and Stan Getz and Charlie Byrd's "Desafinado."

Ordering info: vervemusicgroup.com

In the 400-page book Verve: The Sound of America (Thames & Hudson), Richard Havers sets out to tell the label's remarkable 70-year story. But three-quarters of this gorgeous-looking hunk of photos and album art focuses on the first quarter of the label's history, when Granz was the man to see. "Personally Supervised by Norman Granz," the stamp Granz put on his artists' records, mirrored the hands-on nature of the Granz brand. Seldom has a major record company become such a playground personifying one man's tastes. He took the jam session from the back room to the concert stage, thus exposing a private and impulsive recreation to the public "observer effect," which says that when a process is observed it becomes self-conscious and corrupted. Corrupt or not, starting in 1945 his Jazz At The Philharmonic concerts became the first commercially issued live recordings in history.

Haver's text is functionally unstylish, like the ironwork of a skyscraper; it exists to support the elegant graphics, which are clearly what this book is about. Indeed, the name of the



author does not even appear on the cover. The first 50 pages offer a sketchy jazz history that has little to do with Granz or Verve, along with free-standing bio-profiles of Louis Armstrong and others. Like many similar profiles scattered through the book (including several that have little to do with Verve), they are sumptuously illustrated but offer no information of comparable consequence. And among the acknowledgements, where is Buddy Bregman, the young whiz kid who ran Verve's early popular operations and arranged and conducted the first two Ella Fitzgerald Songbooks?

Granz issued The Jazz Scene in 1949, a numbered, limited edition set of six 78-rpm records and a portfolio of photos that sold for a whopping \$25. It is the founding ancestor to the ultra-elegant box sets that companies offer today at holiday time. Granz was also the first to make the album cover a work of art, with the illustrations of David Stone Martin. More far reaching, he was the industry's first David Geffen: managing, booking and recording his own artists on his own label. He was able to do these things because he controlled his operations from top to bottom, and didn't have to answer to anyone. It made him his own best customer and CEO of the first vertically integrated media empire in jazz. It made many musicians wealthy, and him wealthier.

Verve's fortunes passed in the '60s to producer Creed Taylor, who made the decade the company's most profitable, but perhaps least memorable, as jazz went increasingly adrift into a hostile world. The label virtually disappeared in the '70s, surviving almost entirely on American and Japanese reissues from the Granz catalog—the gift that kept on giving. It sprang back under Rich Seidel and Peter Pullman in the '80s, with their imaginative CD box sets that properly memorialized the founder and built on the bold packaging strokes he had once dared to invent.

Ordering info: thamesandhudson.com





Chicago Underground Duo Locus

NORTHERN SPY 052

When Locus comes up in iTunes, the album's genre designation is "Electronic." This is not a mistake, for while Rob Mazurek and Chad Taylor have impeccable jazz credentials, the duo seems to be more concerned with shaping sounds than with organizing them according to rhythmic and structural imperatives of jazz.

That is not a criticism, but an observation; nor should it be taken as an indication that the two men have entirely forsaken their roots. Mazurek

can still let fly magisterial cornet runs that exemplify his command of a vocabulary laid down by Art Farmer, Lee Morgan and Don Cherry, and Taylor can still express rhythms on his drum kit that swing as naturally as breathing.

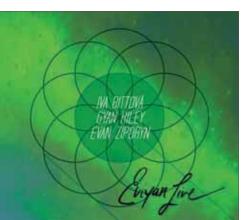
But the jazz elements share space with rock beats and multi-layered grooves inspired by African music and techno. The action here shifts from synthetic micro-sounds to bombastic noise blasts, and genres coexist within a piece like two films showing on a split screen.

Listen closely and what becomes clear is how heavily the sounds themselves have been filtered, modulated and pixilated by electronic means. On "Boss," for example, Taylor's cymbal crashes shimmer and decay like a video image of a heat wave, and on "Yaa Yaa Kole" the brass and kalimba sound like they've been routed through blown speakers.

Mazurek and Taylor have played and lived around the world, and just as Duke Ellington came back from his travels eager to express his experiences in a personal sound language, this duo has made a record that tells you where they have been-and what they have heard. They remain true to the jazz aesthetic, putting a personal imprint upon whatever sounds they appropriate. -Bill Meyer

Locus: Locus; Boss; The Human Economy; Yaa Yaa Kole; House Of The Axe; Borrow And Bury; Blink Out; Kabuki; Dante. (40:06) Personnel: Rob Mazurek, cornet, synthesizer, Game Boy, electronics, bamboo flute, voice; Chad Taylor, drums, mbira, guitar,

Ordering info: northernspyrecords.com



Eviyan (Iva Bittová/Gyan Riley/Evan Ziporyn) Eviyan Live

This powerhouse trio—deeply curious musi-

VICTO 126

***1/2

cians who have thrived by straddling the borders of contemporary composition and improvisation-comes up big on its debut album, a live recording made in 2013 at the prestigious Festival International de Musique Actuelle de Victoriaville. Czech violinist and singer Iva Bittová, guitarist Gyan Riley (son of the great minimalist pioneer Terry Riley) and clarinetist Evan Ziporyn (co-founder of the influential New York new-music institution Bang On A Can) composed the nine pieces here, both alone and in collaboration, and there's no doubt that Eviyan—as its portmanteau name makes plain—is a staunchly collective endeavor, freely borrowing ideas from around the globe.

Instrumental virtuosity is secondary (yet nothing less than essential) to the trio's fluid performances-which draw heavily from European folk traditions—moving from one idea to the next, and from composed passages to spontaneous ones without a hiccup. "Paper Cone," one of the collective compositions—its text is taken from a poem by the British writer Ken Hunt—delivers a kind of arty folk sound, with Ziporyn tracing a gently ascending melodic line and Riley establishing a rhyming arpeggio pattern. Bittová's singing-both her wordless opening and

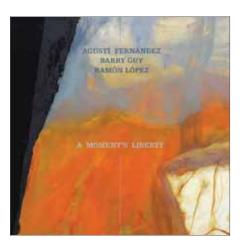
the tuneful elucidation of the words-bring to mind the spirit of Joni Mitchell.

There's a lyric airiness to most of the material—a gorgeously melodic investment that girds everything. And it's obvious that all three musicians bring something spontaneous and individualistic to the repertoire, no matter who wrote it. It's difficult to pin down the stylistic parameters Eviyan is charting here, and that's precisely why it's so riveting. Even more exciting is the fact that this trio just seems unlimited in its potential. —Peter Margasak

Eviyan Live: Kebyar Blues; Pygmyesque; Short Walk; Melismantra; Paper Cone: Sombra: Sun Shower: Farewell: Odd Meeting. (58:49) Personnel: Iva Bittová, violin, voice, kalimba; Gyan Riley, acoustic

guitar; Evan Ziporyn, clarinet, bass clarinet.

Ordering info: victo.qc.ca



Agustí Fernández/ Barry Guy/Ramón López A Moment's Liberty

MAYA RECORDINGS 1302

Spanish pianist Agustí Fernández and English bassist Barry Guy have recorded together in various configurations over the past few years, but it is arguably their recordings with drummer Ramón López as the Aurora Trio that offer their richest investigations into the intersection between beauty and chaos. A Moment's Liberty—the trio's third album since 2006—is both a distillation and expansion of their previous work, a spacious set in which the boundaries between introspective lyricism and improvised exploration are continually and compellingly blurred.

Despite the familiar piano-bass-drums lineup, the only conventional thing about this trio is the depth of understanding that exists between the three musicians. Their work shares a passing aesthetic similarity with Marilyn Crispell's work for ECM, or Paul Bley at his most restrained, although this trio is far more willing to embark on free excursions as a matter of course.

If Fernández ends up with the bulk of the melodic responsibility, he rarely attempts to position himself as the dominant voice of the group. His expansive, allusive style just as often restricts itself to the establishment of a mood in which further improvisation may occur. In Guy, the trio possesses a bassist whose unique voice on the instrument and skills as a composer are matched only by his extraordinary versatility and his commitment to the spirit of collective musicianship.

Because the world of improvised music is so often defined by chance encounters and varied collaborations, it is always fortunate when a particular group of musicians remains together long enough to develop as a single entity. On the strength of A Moment's Liberty, one can only hope that Fernández, Guy and López continue to refine and expand their ideas about what can be accomplished within the standard instrumentation of a piano trio. -lesse Simon

A Moment's Liberty: A Moment's Liberty; Annalisa; El Tesoro; Uma; Breath; Bielefeld Breakout; Orangina; Algarabía; The Ancients; Joan i Joana. (73:36)

Personnel: Agustí Fernández, piano; Barry Guy, double bass; Ramón López, drums, percussion

Ordering info: maya-recordings.com

Taylor Haskins Fuzzy Logic

SUNNYSIDE 1296

Trumpeter Taylor Haskins' latest album begins with the haunting, unsettling howl of a Native American drone flute, immediately depositing the listener into an unfamiliar landscape. The beauty of that place is then conveyed by a simple,



lyrical trumpet melody of "Somewhere I've Never Travelled." That short opening piece vividly sets the mood for this 10-track travelogue, which sustains a meditative, high-lonesome atmosphere for most of its relatively brief duration. Along the way, Haskins creates an impressionist slideshow of the trek through the interaction of his jazz quartet with a string trio, weaving together a stark monochrome sound that reflects the gray-scale watercolor of hills against water on the CD's cover. The misty, shadowed ambience is relieved at the midpoint by the poptinged melodrama of Thomas Dolby's "Airwaves," which feels like something beamed in from a '70s adult contemporary radio station, before Ben Monder's distorted guitar shreds the easy-listening veneer. The second half takes on a slightly more lush feel, highlighted by Kermit Driscoll's bass on "Perspective." The Appalachian folk feel of "I Believe In You," the penultimate track, seems to herald an arrival with a celebratory fanfare that stops as soon as it makes its welcoming point. The disc ends with Haskins' wistful melodica sweetly singing Tom Waits' "Take It With Me" over Monder's Frisell-like twang. The tune works as a farewell and a wistful look back at a journey completed and, more importantly, experienced. —Shaun Brady

Fuzzy Logic: Somewhere I've Never Travelled; Four Moons; Fuzzy Logic; Comfortable Disease; Airwaves; Perspective; Too Far; Conviction; I Believe In You; Take It With Me. (44:11)

Personnel: Taylor Haskins, trumpet, Native American drone flute, melodica; Ben Monder, guitar; Kermit Driscoll, bass; Jeff Hirshfield, drums; Joyce Hammann, violin; Lois Martin, viola; Jody Redhage, cello.

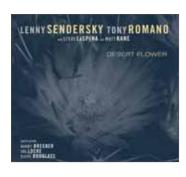
Ordering Info: sunnysiderecords.com

Lenny Sendersky/ Tony Romano Desert Flower

LETO RECORDS

★★½

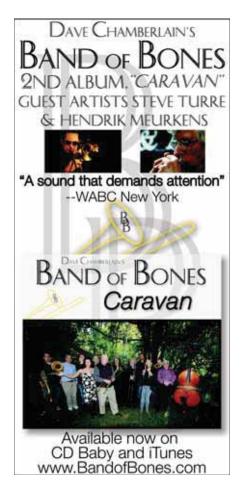
Desert Flower documents the development of a collaboration that started in 2011 between a young Russian alto and soprano saxophonist, Lenny Sendersky, and New-York-based acoustic guitarist Tony Romano.



Among their common interests is a shared passion for Brazilian music (samba and bossa nova, in particular), which is the focus of several compositions penned by either Sendersky ("Fruit Tea") or Romano ("Chet" and "Horizons"). The pieces would sound just perfunctory if it weren't for drummer Matt Kane's acute sense of rhythm and Steve LaSpina's boomy and percussive bass, which vividly renders a Rio atmosphere. The soft-spoken Sendersky and the unpretentious Romano fare better with ballads, most notably the title track, a potent example of the craft they are capable of, and of the thoughtfulness they can infuse into their phrasing. Trumpeter Randy Brecker and vibraphonist Joe Locke acquit themselves adequately as guests on several tracks, but their contributions will neither damage nor improve their reputations. Cleve Douglass' distinctive voice and delivery grace two covers that, ironically, are among the most personal statements on this recording. On the closer, "Tango," Sendersky escapes the narrow range in which he has ensconced himself up to this point, and gives a glimpse of something more than just technical accomplishment. It is also the only occasion for the band to think outside the box and bend the rules. But ultimately, it is too little, too late. —Alain Drouot

Desert Flower: Chet; Sitting Under The Tree; Desert Flower; Horizons; Promise; My Father's Island; Sophie; Fruit Tea; Nature Boy; Tango. (53:28) **Personnel:** Lenny Sendersky, alto, soprano saxophone; Tony Romano, guitar; Steve LaSpina, bass;

Personnel: Lenny Sendersky, alto, soprano saxophone; Tony Romano, guitar; Steve LaSpina, bass; Matt Kane, drums; Randy Brecker, trumpet (4, 7); Joe Locke, vibes (1, 5, 8); Cleve Douglass, vocals (6, 9). Ordering Info: cdbaby.com







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March On

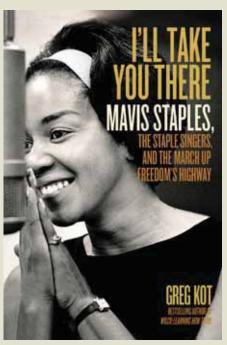
The new biography of Mavis Staples includes some fascinating personal details: how she turned down Bob Dylan's marriage proposal at the 1963 Newport Folk Festival, how her actual marriage to Spencer Leak fell apart over breadwinner roles, how she and her family were arrested in West Memphis after an encounter with a racist gas-station owner, and how she was devastated when personal friends such as Martin Luther King Jr. and Mahalia Jackson died.

But what makes I'll Take You There: Mavis Staples, the Staple Singers and the March Up Freedom's Highway (Scribner) such a special music biography is the way author Greg Kot keeps those personal aspects in their proper perspective—in the background. Unlike too many music biographers, the longtime pop-music critic for the Chicago Tribune knows that what makes musicians interesting is their music, not their personal lives. He knows the drug and alcohol problems of musicians, their romantic and financial problems, are really not all that different from those of their fans. What makes them worthy of a book-length biography is their unusual talent for turning universal experience into sounds that let the rest of us perceive and feel our own lives in a new way.

So when Kot discusses Staples' romance with Dylan, for example, the biographer is less interested in the kissing than in the connection between gospel and folk that the romance exemplified. Kot writes knowingly about the two genres' common roots in the rural South and in utopian idealism. He walks us through the step-by-step process that Mavis's father, Roebuck "Pops" Staples, took in picking songs that were not explicitly gospel songs but had the same spiritual quality. He edged inch by inch out on the tree branch, trying to find material that wouldn't offend the family group's old fans in the church while appealing to new fans in the folk community.

The book actually begins with a vivid description of Pops' life in a sharecropping family on the Mississippi Delta in the 1920s. Kot doesn't soften the reality of that racist society, but he doesn't milk it, either. He quickly moves to the music and how it emerged from the songs sung between the cotton rows, from itinerant blues musicians like Charley Patton (who met a teenage Pops at the local hardware store) and from the a cappella singing in church. Kot is especially good at explaining how Pops imagined the way the droning, skeletal blues licks in the key of E might go with the ecstatic yearning of the church hymns.

Like so many Mississippi sharecroppers before and after, Pops moved to Chicago with his wife, Oceola, daughter Cleotha and son, Pervis, in 1936. Yvonne was born in 1937 and Mavis in 1939. Kot gives us a clear picture of Pops gathering his kids around him in their apartment, sketching out a tune on his \$7 guitar and assigning parts to each of them. Pops would sing lead, Pervis the second lead, Cleotha the high harmony and Mavis the baritone part, because even then she had the lowest voice. But what



a force of nature that voice was. Soon church congregations were erupting in pandemonium to hear that huge contralto coming out of that little girl.

For all his piety, Pops was also a savvy businessman, and he knew Mavis' singing was going to make the family stand out in the crowded gospel field. In 1956, while Mavis was still in high school, the Staple Singers recorded a version of the old hymn "Uncloudy Day" that became an enormous gospel hit for Vee Jay Records. In the insular world of gospel, the group became a big deal, not because they sounded modern and urban like the Soul Stirrers but because they sounded as if they were still on a Southern plantation like those so many of their listeners had escaped—albeit with a teenage girl singing of a better life that only the young can believe in so ardently.

Kot is at his best in describing the Staple Singers' two finest singles, "Respect Yourself" and "I'll Take You There," both recorded for Stax Records at the same sessions in 1971. The biographer describes how the African-American singers interacted with the white musicians in wary but ultimately fertile ways. Musical analysis doesn't get much better than Kot's illumination of how the rhythm section expands the groove with orchestral nuances and how the voices are stacked one on the other.

The book loses its energy and intensity as the Staples' career flags. The hits stop coming, and the group moves from label to label in search of a new start. Pops died in 2000 and Cleotha in 2013. After a period of grieving, Mavis launched a solo career that included collaborations with Prince and Wilco's Jeff Tweedy. Kot dutifully ushers us through the whole thing, offering skeptical criticism of each album and always finding a representative live performance that he can conjure into prose. And always, always, the focus is where it belongs: on the music.

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Tri-Fi Staring Into The Sun TRI-FI 310

The North Slow Down (This Isn't The Mainland)

DOWSETT 1001

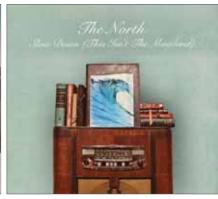
***1/2

Listening to these trio CDs, the first things that jump out are the introspective elements—the ways in which each trio develops songs,

motifs, ideas, grooves, shadows and light. On Tri-Fi's fifth release, Staring Into The Sun, as well as with The North's debut, Slow Down (This Isn't The Mainland), there's an unfolding quality, which makes you wonder if this kind of music could ever be performed except in that most rarefied of settings—the controlled dynamics of a recording studio.

For the members of The North-pianist Romain Collin, bassist Shawn Conley and drummer Abe Lagrimas Jr.—the quest is about mixing the past with the present. Bob Dylan's "Blowin' In The Wind" works in a serviceable way, as does their lively, interactive take on Chick Corea's "Humpty Dumpty." It takes a tune like Thelonious Monk's "Light Blue" to highlight Collin's gentle touch and the delicate swinging balance between Conley and Lagrimas, bringing new light to this





off-kilter classic.

The band also shines on its own material. On Conley's delicate "Stay With Me," the fire burns low, needing no overt sizzle to become enjoyable. Collin's slightly whimsical, slightly funky "Dowsett Avenue" seems to be content just to stroll.

Tri-Fi's newest collection of originals is the best example yet of their intimate group interplay.

The clairvoyance of these three members can be mesmerizing. The 10-year-old group has had plenty of experience dealing in deft musical configurations as the backup band for singer Curtis Stigers. As with The North, there is a robust, expressionist vibe that surfaces when Tri-Fi decides they want to kick ass. What makes the all-originals Staring Into The Sun such a satisfying listen has to do with the obvious grace and ease

that pianist Matthew Fries. bassist Phil Palombi and drummer Keith Hall have making their music (all three are composers as well). The music flows as much as it swings and soars. On Fries' lilting swinger "Open Water," Palombi's conversational bass solo seems inevitable, welcomed, Hall's tasteful, bite-sized rhythm breaks a natural complement,

and Fries' melody seems like a modest understatement. This pattern continues throughout, with Palombi's waltz ballad "Cielo" at once both quiet and intense, and Hall's busy drum work is paradoxically fitting. Call it a relaxed yet fervent approach to express joy, wonder, surprise. The kind of qualities jazz lovers look for anytime they're hungry for connection. —John Ephland

Staring Into The Sun: Open Water, Circle Dance; Cielo; Clockwork; Airstream; The Night Watch; Staring Into The Sun; Song For Butterfly, Josie Bebop; Compassion. (61:57)

Personnel: Matthew Fries, piano; Phil Palombi, bass; Keith Hall,

Ordering info: tri-fi.com

Slow Down (This Isn't The Mainland): Great Ocean Road; Slow Down; Humpty Dumpty; Join Us Jackson; Dowsett Avenue; Light Blue; Yann's Flight; Blowin' In The Wind; Northern Dreams; Stay With Me. (47:17)

Ordering info: thenorthtrio.com



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* * * * - Josef Woodard, DOWN BEAT, April 2014.

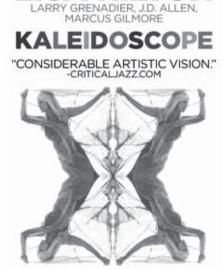
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DOWNBEAT'S GUIDE TO LEARNING JAZZ

YOUR NEXT HORN



YOUR NEXT HORN

WHAT TO LOOK FOR IN TODAY'S PROFESSIONAL MODEL SAXOPHONES





WHEN ITCOMESTIMETO BUY A NEW SAXOPHONE, TODAY'S working professionals and advancing students have more options than

ever before. The last 10–20 years have seen an explosion of new band instrument brands that offer pro model saxophones—many of them manufactured to fairly high standards in factories in Taiwan, others assembled in the States from Asian-made parts. And several of the

older, more established saxophone brands continue to produce high-quality new horns that are worthy of today's top players.

If you are currently in the market for a saxophone that plays better than what you have now, this is the perfect time to personally examine some of the newer models and discover what they have to offer. Although many players would prefer to invest in a vintage Selmer Mark VI, King Super 20 or Conn 10M, the overall sound, build quality, playability and affordability of the current generation of pro saxophones are all good reasons to consider going with a more contemporary model instead.

It's exciting that saxophonists have so many great options to choose from. But it can also feel somewhat overwhelming if you're in the market for a new horn. So, how do you know where to begin when it's time to buy an instrument that will keep up with your advanced abilities and perform at the highest level in the most demanding musical situations? We approached several of today's

top saxophone manufacturers to discuss the various design elements and features that draw professional players to their instruments, and asked them what qualities in general players should look for in a new professional horn.

Bob Litchy, director of marketing for saxophones at Conn-Selmer—the U.S. distributor for Selmer France—said that while today's high-end saxophones are largely based on proven designs of the past, the materials used in their construction differ significantly.

"Brass is made up primarily of copper and zinc, and the higher the copper content, the stronger the material and the deeper the tone," Lichty said. "With Selmer and Yanagisawa's professional models, we use the best brass, springs, pads and keys when manufacturing our saxophones."

Lichty said that alto and tenor saxophonists looking for a superior instrument should definitely consider the Selmer Reference 54 model, which combines many of the great qualities of a vintage Selmer Mark VI with modern keywork, improved

intonation and increased durability.

Yanagisawa, an established Japanese brand that is distributed by Conn-Selmer, has just introduced the WO series of professional saxophones, which replace the company's acclaimed 901 series and 991 series. Lichty said the new WO line embodies quality craftsmanship, professional pads and resonators, extensive hand engraving, choice of body materials (brass, bronze, silver), multiple finish options and enough man-hours to ensure that the build is solid and true to the instrument's design.

Keilwerth, a well-known German manufacturer of saxophones, has reemerged with new professional-quality saxophones in recent years since becoming part of Buffet Group, which owns and distributes numerous band instrument brands internationally. Al Maniscalco, product manager for Keilwerth, discussed the company's MKX series saxophone, which has helped to reignite interest in the Keilwerth brand since it was introduced a little more than a year ago.

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"What makes the MKX model a professional instrument is determined entirely by the quality of the design, materials and manufacturing," Maniscalco said. "Our MKX model is a professional instrument made completely in Germany by craftsmen who have worked for us for many years in a region of Germany with a lineage of instrument manufacturing. The MKX model uses the same bell and bow of Keilwerth's popular SX90R model, which is made from the best brass and materials sourced from Europe, but the body and neck on the MKX are a different design. The MKX was created for players seeking a vintage sound and keywork but with Keilwerth's design enhancements. The MKX has straight toneholes, smaller key pearls compared to the SX90R and tighter action, making it very easy to get around the horn comfortably. The sound, response and quality of pitch produced by the SX90R design made it a natural reference point for Keilwerth in its design of the MKX model."

Eastman Musical Instruments has attracted a lot of serious players to its 52nd Street saxophone, named for New York City's historic jazz corridor and built to hang with the pros. "The 52nd Street saxophone is Eastman's 'vintage' saxophone that incorporates high-quality brass, solid keywork, high-quality pads with metal resonators, a large bell and adjustable palm keys at a price the advancing player and professional can afford," said Roger Greenberg, Eastman product specialist. According to Greenberg, distinguishing qualities of the 52nd Street model include even-



ness of response over the full range, a rich sound that generates a full range of overtones, accurate intonation from low to high and ergonomics that can accommodate the highest levels of technical virtuosity.

Bo Clifton, product manager at Antigua Winds, noted that the company's PowerBell and Pro-One series saxophones have several features that set them apart from the pack. "The PowerBell series instruments have a bell radius that has been expanded to give the player more projection in the low range and a wonderful warmth in the upper range," Clifton said. "The larger bell also enables a player to push the horn harder without it sounding harsh or abrasive. The low overtones keep it sounding sweet and even at extreme volumes. In addition, the PowerBell line is available in a wide variety of amazing finishes."

"The Pro-One line of saxes, which is being expanded to include a soprano and bari in 2014, have too many great features to list, but some of the most important ones are the hybrid rolled toneholes [drawn on the body, rolled on the bell and bow], an amazing G-sharp lifting mechanism [no more sticking G# key] and a Peter Ponzol-designed neck. The design for this saxophone came from Ponzol's expertise and continues today."

Rich Maraday, owner of Viking Instruments, described his M21 Swing Sonic model as a saxophone that "looks like a King Super 20 but focuses on modern ergonomics and great tuning, making it a hybrid between the classic vintage Selmers with the King Super 20 sound in mind."

Maraday said that when it comes to making a pro horn, more attention is paid to details like using different neck tapers, alloys, pads/resonators and thumb hooks. "The build quality of a professional saxophone must pay attention to weight, feel and materials that facilitate a more comfortable playing experience," he said. "Professional saxophones use top-quality pads, plastic or domed metal resonators, blue steel springs, real mother of pearl, and more or less post-rib construction and extra bracing."

Theo Wanne, CEO of Theo Wanne Mouthpieces, designed his Mantra line of tenor and soprano saxophones with innovation in mind as opposed to tradition. "We use concepts and designs never used before to set our horns apart," Wanne said. "For example, we design with 'boundary layer effect' principles, new mecha-

nisms to allow for freer vibration of tubes, unique bracing and a three-way neckstrap hook for different playing angles. The basic design of our sax-ophone is very unique in the history of the sax-ophone. It is not a copy of a Selmer Mark VI or a Conn, or even a mix of the two horns. I studied the vintage and new horns, used the best concepts in each, and then expanded on those concepts. Hence, the bore and tube shapes are unlike anything else made. People who want something very expressive that you can keep pushing and getting more out of the horn tend to love it.

"The Mantra is not a remake of a traditional design. The Mantra is a horn with modern-style keywork and the tonal color of a Selmer, but with the biggest and fattest sound possible in a sax-ophone. My goal with saxophone design is to unleash people's expressiveness. I wanted a horn that would go down in history, not just another knockoff from the past."

Yamaha has a long history of mass-manufacturing high-quality saxophones and other band instruments. The most recent Yamaha saxophone to appeal to the professional market is the Custom 82ZII. "The Yamaha Custom series professional saxophones are truly the fusion of traditional craftsmanship and modern design technology," said Brian Patterson, marketing manager of Yamaha Wind Instruments. "The Custom models have the most demanding specification tolerances and carefully chosen parts and materials. Custom 82ZII alto and tenor saxophones feature a onepiece, hand-hammered bell design. In addition, the new Custom saxophones are produced using the highest-quality French brass, which many players find has more expressive playing qualities. And we added domed resonators, which added additional color and resonance to the sound.

"The Yamaha 82ZII was based on the Yamaha 62 family, which are designed to be great allaround saxophones and a great value. Yamaha Custom saxophones grew out of the 62 family into two separate Custom models that accommodate different player preferences. The more conical bore design of the Custom Z combines with domed metal resonators and lighter ribbing to create a saxophone that is extremely flexible and rich in tonal colors. The more gradual taper of the Custom EX bore design pairs with traditional plastic resonators and heavier ribbing for a free-blowing playing experience enhanced by optimum control and a deep, rich tonal core."

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Professional saxophones are defined by their complexity of sound, according to Craig Denny, vice president of band instruments at Saint Louis Music, which distributes the P. Mauriat brand. "Our professional saxophones have a distinctive sound—whether they are rolled-tonehole models like the P. Mauriat 66 or straight-tonehole models like the P. Mauriat System-76, they are instantly recognizable because of their fun factor and sound palette. Construction and execution have to be at a high level—that is a given. Sound is what takes this level and elevates it.





"There are two standard designs used in the P. Mauriat portfolio," Denny continued. "The rolled-tonehole models are designed for minimal resistance and maximum flexibility, while the System-76 models have a tighter core and slightly more resistance. At P. Mauriat, we want to make saxophones that people will love to play because they sound great doing it. In short, we want to offer more to the player in the category that matters most—sound."

True rolled toneholes are a key feature of the TM Custom series of tenor saxophones from Tenor Madness, a professional woodwind repair company that has offered new high-end instruments of its own for about five years. "With rolled toneholes, they draw the tonehole out of the body of the horn and then it starts to crimp and mushroom right away," said owner Randy Jones, who noted that only the palm keys on TM Custom tenors aren't rolled, due to their small size. "That gives a quicker response characteristic to the horn than a tonehole that is drawn sharply out and then something is soldered on top of it. Our horns just play different. What I tell people is, slap-tongue a low B-flat on my horn—the note sustains for another half a second after you stop it. The whole horn is resonating."

TM Custom horns come standard with specially designed key resonators that closely match those found on Selmers made in the 1950s. "I liked some other people's resonators that are CNC-machined, but they were too heavy," said Jones, who's has spent much of his career overhauling vintage Selmer Mark VI saxophones and



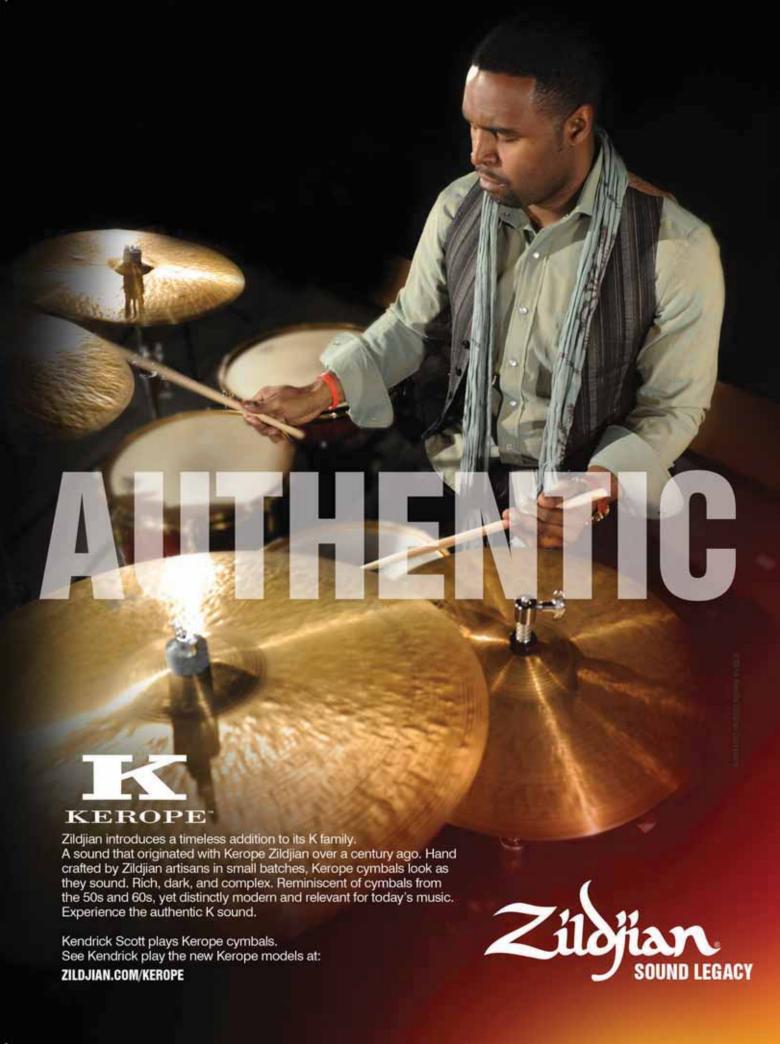
who based the TM Custom on that classic design. "So my machinist friend and I figured out how to match the radius of the resonator and still have it be lightweight. That makes us unique. I'm sure we're the only place that has that resonator, and a lot of pro shops buy them from us."

Tenor Madness offers a wide assortment of high-quality tenor necks, many of them made by Tino Schucht of Schucht Sax Technology in Germany. "Some are really big and in your face for guys who want to play real loud, and some are dark and intimate sounding," Jones said. "And there's no right or wrong. You change resistance, you change volume in the neck, and it changes the sound."

Sheryl Laukat, CEO of Cannonball Musical Instruments, offered her thoughts on what makes her company's Big Bell Stone and Vintage Reborn series saxophones perform at a high level. "First and foremost, we spend significantly more time in our custom shop on each professional horn," Laukat said. "We tweak each horn acoustically to play its best by hand-customizing the bore for best airflow, optimal tone, even timbre, intonation and resonance. We use top-grade brass that can be seen in all Cannonball saxophones. Our basic design is a combination of the best aspects we liked from a large variety of vintage horns. To that we added modern improvements in ergonomics, intonation and construction. Some features that we have implemented on our saxophones are additional bracing [left-hand stabilizing bar], ribbed construction for durability, G-sharp and low C-sharp relief springs, semi-precious stone key touches and beautiful hand-engraving done at our Utah Custom Shop."

Jack Onque, supervisor of woodwind and brass at R.S. Berkeley, spoke about the company's Virtuoso saxophone, whose design was heavily influenced with input from such luminaries as Tim Ries and the late Michael Brecker. "There are numerous design elements that make the Virtuoso a professional saxophone, including bore of neck and body, balance when played, springs and tension, resonance and response, as well as a number of other factors," Onque said. "The basic design concept focuses around a number of elements from vintage-style horns from the '50s and '60s, coupled with the benefits of modern technology. We have researched ideas and features like bore and bell interaction, key spacing, neck proportions and tonehole placement, to name a few. At the end of the day, we wanted the Virtuoso series to surpass the rigorous demands of today's professional, offering power, depth and character, while inspiring their creativity."

Eric Falcon, director of mouthpiece design and production at MacSax, explained how his







REED SCHOOL



company's Empyreal line of saxophones is a good alternative to the expense and maintenance associated with vintage pro horns like the Mark VI. "The Empyreal models have a fantastic center and one of the most even pitch characteristics of any modern horn," Falcon said, citing the S-Brass that MacSax uses in its horns to create a resonant, warm vintage sound. Other standout features on the Empyreal model include L. Pisoni PRO105 series pads with domed resonators, a handcrafted and hand-hammered "power bell" with a tri-point brace for stability, single-column ribbed construction and blue steel springs.

"The professional saxophonist would choose a horn based on a very small number of things," Falcon continued. "Most importantly is the sound. Almost equally important is the pitch characteristics, and after that, the ergonomics. We believe our horns have a defined center or focus to the sound. Pitch is also something that makes a horn great. Simply put, if you cannot play in tune, you are done before you start. This is simply a matter of getting the math right. This can affect the feel of a horn, too. If you remove all the resistance from a horn, you most likely will play sharp in the upper register and flat on the bottom. Professional players need efficiency but also need a working resistance level to allow them the nuanced control the music demands."

Roberto Romeo of Roberto's Winds said that although he has been working on his line of RW Pro

series saxophones for more than a decade, he only recently became convinced that he was offering a great modern instrument.

"In the last six months, I am totally satisfied with my saxophones-the way they are assembled, the quality of the metal I use, the quality of the pads, and of course the sound and ergonomics," he said. "I am pretty serious about putting my name on some products; if I don't like them, I won't do it. Right now I feel that my saxophones are second to none. I see them coming back after months or even years and only requiring a minimum of adjustment, and that is what a professional needs-sound and dependability. I have been repairing saxophones for over 30 years, and thanks to all my customers, famous or not, I learned how important that is."

Ken Caviasca, owner and founder of Firebird saxophones, offers three saxophone models suitable for pros: the Firebird Classic, Pro Flex and Pro V.

"Firebird saxophones offer a quick response, solid intonation, comfortable ergonomics and a fat, rich tone," Caviasca said. "This allows a professional player to express their personal tone and style. These features, coupled with quick key response, unique finishes and durability, make Firebird saxophones a great everyday instrument for the professional musician. With the Firebird saxophones, I wanted to offer a saxophone brand that could be customized to meet the tone goals of a wide range of playing styles. It is difficult to offer one single design that meets the needs of the classical player and the modern power player and delivers rich 'spread' characteristics. I wanted to target a wide variety of choices. I did so by aligning specific design parameters after various experiments with tapers, front wall shape, metal composition and finish. I then was able to achieve the desired spectrum of tone profiles by offering the Firebird Classic, Pro Flex and Pro V saxophone models."

If you're a saxophonist who wants an instrument that will keep up with your chops and last throughout your playing career, take advantage of any opportunity to check out these manufacturers' professional horns. There's a good chance you'll come across them at a trade show, a music education convention or your local sax shop. Do the research, ask questions and don't hesitate to take them for a test-drive. You might discover a keeper among them.

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Melodic Study, Deep Listening and the Importance of Context

THERE ARE SO MANY BOOKS AND CURRIC-

ula to assist in the study of jazz—particularly soloing-it can be mind-boggling. Yet I'm continually amazed that with all of the development

in jazz education in the last 40 years, there is almost no discussion regarding the value of listening to historical jazz recordings.

As a young player, I was certainly influenced by the ideology of the day; I didn't listen, either. Of course, as now, we had favorites. Mine at that time were Wayne Shorter, John Coltrane and Lester Young. The funny thing was, I did not connect with the idea that as young musicians, these guys had influences, too. Jazz is almost never discussed in relation to mentorship; what we mostly hear of is the illusion of innovation, the idea that fully formed musicians created a sound out of the ether. It is only logical that this myth would affect how we perceive the music, and as a result, affect the outcome of our development.

When I was playing with Art Blakey, he walked by while I was learning a Coltrane solo, lick-style, meaning that I was learning the solo as it went by, not really trying to retain the information (much the way most musicians and laypeople still listen today). It was almost like a contest—could I pick it up as it flashed past?—instead of being a part of my musical development. When Art asked me, "When Coltrane was a young player, what do you think he listened to, tapes of himself in the future?" I was flummoxed. That was a turning point for me, because I had to accept the idea that Coltrane and his contemporaries didn't develop their originality by rejecting the music that came before them, but by embracing it.

The scale-based, linear philosophy preferred

modern players has advantages and disadvantages. For one, it allows a young musician to develop a type of vocabulary very quickly, as well as a sense of what to play on the chord changes of

American popular standards. The downside, to my ears, is that it creates a "stay in your lane" environment, with the result that, often, a band of skilled instrumentalists will play correctly



over chord structures, start and stop at the same time, but will not actually listen to one another while playing. As a result, over time, the songs tend to have a repetitive predictability, in tempi and in development.

A philosophy based on deep and thorough listening is difficult for many because it takes so long to develop. In the book *Bounce*, by Matthew Syed, he clarifies the often-used "10,000 hours" colloquialism made famous by Malcolm Gladwell in his book *Outliers*. While studying the practice habits of successful athletes, Syed learned that the average amount of practice per year for them was a thousand hours. Accordingly, the idea of doing something for 10 years, with minimal results in the first five or six, is not a very popular one in our times. But what can be gained by the art of listening is what many of us should seek, and no music book can provide: context.

What I mean by context, relative to music, is tone, phrasing, hearing—all of the things that make any music unique. In modern classical music, much of that has been attributed to the composer and the artistic director (conductor); however, if you were to study baroque music, you would find that there are almost none of the dynamic or expressive markings associated with classical music in subsequent years. It was, and still is, incumbent on the musician to understand how the music *sounds*, and how it is phrased, in addition to ornamentation. This is what I learned, gradually, in another context: when I started listening to Lester Young.

When Wayne Shorter wrote "Lester Left Town," I knew it was related to Mr. Young's death in 1959, but it didn't occur to me that Shorter was one of Young's musical progeny. For years, I had listened to Shorter playing on the epic Miles Davis box set *Live At The Plugged Nickel* (compliments of Conrad Herwig, my comrade in Clark Terry's Big Band in 1980, who first played it for me). On a version of "The Theme," Shorter takes off on a melodic flight that I didn't recognize was based on the Young classic "Lester Leaps In."

Listening to Young not only changed how I played, but how I listened. That also goes for my time with Charlie Parker, Duke Ellington, John Coltrane, Ornette Coleman, Louis Armstrong, Sidney Bechet, Frank Sinatra, Warne Marsh, Sonny Rollins and Keith Jarrett, to name a few of the musicians I studied with intensity and specificity.

While I am not advocating abolition of harmonic study—it is very important—I am proposing the inclusion of melodic study. In an academic setting, it is especially difficult to create a curriculum around the latter. Harmony is much easier to codify than melody.

Harmony is something you can learn and know without necessarily being able to hear it. There are many examples of that way of learning and playing throughout the jazz world. The lack of melodic study is so apparent, that in its absence, it has been necessary to redefine what jazz is, to separate it from its origins, declaring the old music the lesser cousin of the newer. One can say that every change in form is a development in artistry. But to my knowledge, there is

no form of music, save popular music, where this is considered a valid perspective.

At North Carolina Central University, where pianist Joey Calderazzo and I teach, transcribing by ear and playing along with recordings in lessons is an essential part of the curriculum. The reason I support playing along with recordings is that there are few times when musicians play alone, yet much of jazz study is often practiced in isolation.

As a result, to my ear, many soloists sound isolated from the group performance, leaning on technical brilliance in place of musicianship. This isolation can also be detected in the body language of the soloist, who often disengages from the group as soon as his or her solo is completed.

The first recording my students learn is "Back To The Land," from the Lester Young Trio. It is a brilliant introduction to swing: Prez's solo is technically simple, but stylistically difficult. Nat Cole fills the role of the pianist and bassist so well that, for years, I didn't even realize there was no bass player. As Calderazzo has said, Mr. Cole was one of the last of the great stride players, and one of the first of the small-group bebop players.

While the popular notion is to go "modern" as soon as possible, the modern players I listened to were, at their core, traditionalists. Their modernity was a development, not an ideological mandate. One of my recent students came to NCCU in the graduate program, where essentially he listened to early jazz for the first time in his life. When we first met, he was playing with his band in Wisconsin, and intended to go to New York. When I heard them play, I could tell the songs were originals, because there was no melody to be found in them. In most cases, when I express such an opinion, students and musicians I speak with feel insulted and angry, but this young student was curious about my thoughts on his music and showed an interest in finding out for himself.

As he started listening to Louis Armstrong and Sidney Bechet, his ears started to hear the music for the first time, overriding the accumulated habits learned over the years. Of the many things he wrote to me that year, this is among my favorites:

"I would always ask you and members of the quartet about certain moments in concerts. How did that moment work? I would always receive answers like the following: the *music* dictated that, that is what the *music* called for. For a while I felt that these answers were vague and frustrating. I wanted something more concrete, a rule or logic that would allow me to wholly understand what was happening. Turns out that I just need to accept that the music does not need me to be good; it already is. I can make the decision to participate, though." Well said, sir. Happy listening

Dedicated to changing the future of jazz in the classroom, saxophonist and NEA Jazz Master Branford Marsalis has shared his knowledge at such educational institutions as Michigan State University, San Francisco State University, Stanford University and North Carolina Central University, with his full quartet participating in an innovative extended residency on the NCCU campus. Visit him online at marsalismusic.com.



Cane Care With the ReedGeek

HAVING GROWN UP IN THE LAKE

Tahoe, Nev., area and being heavily involved in winter sports like skiing and snowboarding, I continue to find many parallels between my experiences on the slopes and those of a reed-playing musician. The woodwind playing experience is very much akin to a snowboard or a pair of skis floating atop a pillow of powder—it's simply fluid dynamics. One's equipment needs to work as a system: Whether you are on the bandstand at a high-pressure gig or standing atop a 10,000-foot ridge ready to ski down, you have to have faith that your equipment—more precisely, your reed or skis—is going to offer

you the response, control, resistance and support you need in a fraction of a second. Like a great pair of skis, the reed needs to have characteristics that allow the player to dictate the direction they want to head. So, how do we get our reeds to this place? I developed the ReedGeek Universal tool—a multiedged steel reed-sculpting device—just for this purpose.

Ask any woodwind player, "What are you looking for in your sound or your equipment?" You're likely to hear responses like "the right resistance," "intonation," "playfulness in the reed," "the right timbre," etc. And you might be surprised to learn that all of these desires are controlled by the often-overlooked, bamboo-like, tubular, fibrous plant known by the scientific name "Arundo Donax," commonly known as a reed.

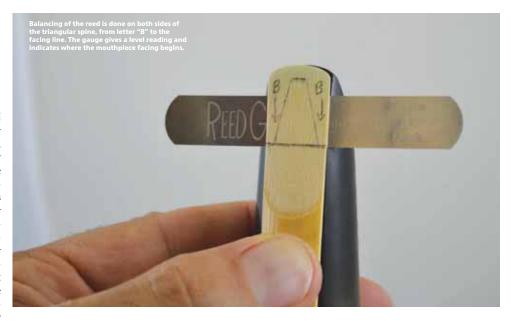


Cane is a plant, and depending on the soil it was grown in and other environmental factors, it will display differences in fiber density and strength. This is what determines how a particular reed is graded at the factory (e.g., #2, #3½, #5).

The denser and more resilient reeds will want to dictate their vibrational shape to the instrument's bore. The opposite is true if the reed is too soft, with low fiber density and resiliency, as the bore will almost completely dominate the vibrational shape. Using a skiing analogy, if you are engaged on a very steep and bumpy slope, a stiffer (and often longer) ski-and-boot setup will let you transfer much more energy to the snow and give you a feeling of control. If the ski-and-boot setup is too soft, you will lack energy stability and the rough, steep terrain will completely dictate, bouncing and chattering you about. So, the player must be up to the challenge of "taming" their reeds. Players must acquire true knowledge of reed selection and adjustment so that they are able to dictate their own playing terms and adjust the reed to their liking.

Pressure Regulation

The reed, mouthpiece and instrumentalist are all interdependent. Air pressure from the player's lungs supplies the energy to excite the instrument's bore. The reed regulates the pressure (operating as a proportioning pressure valve), opening and closing as it vibrates along the facing curve of the mouthpiece. For a reed to perform well, it has to be balanced within itself so it has a natural vibration along the whole length of the reed as well as being functional in its "pressure valve" role on the mouthpiece. When the reed and mouthpiece properly seat and oscillate as a unit, it serves as a generator for the air column to vibrate and excite the instrument's bore. How effectively it



performs this task largely determines the pitch and timbre of the notes being played. When a player is picking reeds indiscriminately out of the box, he is searching for the correct valve that works in conjunction with the mouthpiece, the instrument's bore and his personal lung capacity; he is essentially trying to obtain the correct energy balance. As you can imagine, this is very much the luck of the draw, often resulting in frustration.

Reed Flaws?

Many people attribute reeds that are not compatible with their system as having inherent flaws. These flaws can be blamed on cane quality and poor cuts, among other issues. But, as a reed is manufactured, it is cut with the aid of computerized machines to a specific set of measurements and proportions that have been determined to be functional for the majority of woodwind players and equipment on the market today. However, it is almost impossible to mass-produce a reed for every individual's playing style, lung support and equipment.

Overall, reed companies have provided a good service in that the player does not have to tirelessly create this finished blank out of raw cane for himself—a practice that was common a century ago. Any of these reeds can be profiled and made to perform excellently with the correct knowledge and tools. By far the two biggest problems with single reeds (both new and old) are ones that can't necessarily be blamed on the manufacturers: warpage of the reed table and imbalances at the tip and along the side rails and heart due to differing cane densities. These are problems that individuals have to deal with. It is the player's responsibility to find the correct reed cut compatible with their system, and profile it to his liking.

Improving Reeds

The first step to improving a reed is to flatten the back with the ReedGeek. When the reed is not flat and sealing against the mouthpiece, air leaks from your setup. Like a car's engine, you have lost compression. Once the reed is flat and sealing, full compression is restored and you can get a very good estimate of the true resistance of the reed.

Always flatten your new and old reeds by laying the ReedGeek on any one of its completely true edges perpendicular to the reed and letting the weight of the tool find the high spots as it's pushed/pulled across the length of the reed table. (See Figure 1.) Make sure to flatten the table using consistent pressure, proceeding lightly toward and off the reed's tip. Flattening is important as it enables you to ensure that the whole reed is seating on the mouthpiece table, rails and tip for optimal vibration. Especially on new reeds

that haven't seen water, the flattening process starts sealing the pores so when they do take in moisture it will be in a more uniform way. Those broken-in or perhaps blown-out older reeds that you have yet to throw away are most likely suffering severe warpage. Repeating the flattening procedure, but with more gusto, will often resurrect these tired reeds. You might even give them a thorough soaking and then re-plane them with the ReedGeek—it's OK to remove some cane from



the table (there's plenty there). Frequent flattening is where the ReedGeek works its magic and will continue to do so for the remaining life of your

Outer Perimeters

With the reed flat and sealing on the mouthpiece table, the outer areas of the reed known to be the most responsive can now be adjusted. The goal is to make the reed ultra-flexible as it vibrates along your mouthpiece facing curve. Start by flexing the reed with your fingertips. Visually inspect it to see if one rail is heavier (thicker) than the other. If so, this will need to be shaved down. Using the ReedGeek, this can be accomplished with one of the scraper blades on either side of the tool, or by any of the edges on the body of the ReedGeek being lightly dragged over the length of the rail. (See Figure 2.)



Similarly, the corners of the reed (the "ears") can be addressed. Again, very lightly bend the right and left "ear" with your forefingers to determine symmetry. These need to be balanced, much like the wings of an airplane, for consistent airflow. This area can be blended with the radius end of the ReedGeek, which works like a pencil eraser. (See Figure 3.)

The final way that the perimeter can be addressed is by smoothing out the denser (dark-



er) spots that lie on the outside of the reed's spine. This can be difficult to do with tools other than the ReedGeek, as gouging can occur. However, with the ReedGeek's tip, pinpointing dense areas and "erasing" them can be easily accomplished.

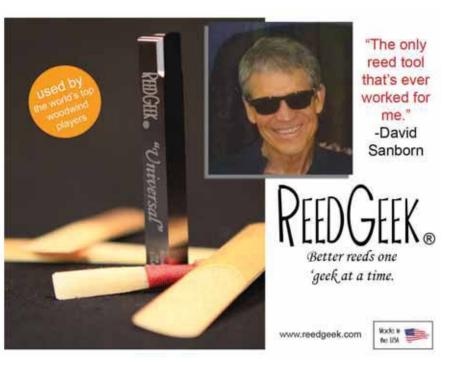
When all adjustments have been made, the outer perimeter of the reed should be smoothly blended toward the spine (heart), and this area should be in the shape of an inverted "U" or Christmas tree. The more open your mouthpiece and the longer the facing, the more elongated the Christmas-tree shape should be so the reed has a longer pallet on which to vibrate. Knowing where your facing actually starts—the pivot point where the curvature begins—is vital for accurate reed adjustment. (See photo on opposite page.)

Maximum Reed Function

Players should not have to be at the mercy of their reeds. Everything comes down to maximizing the reed's function through profiling, flattening and maintenance. With knowledge, a little practice and dedication, players of any level can see positive results in their reeds' performance. DB

ReedGeek Inc. President Mauro Di Gioia is a saxophonist and woodwind player based in Carson City, Nev. Visit reedgeek.com or email Di Gioia at mauro@reedgeek.com.





REED SCHOOL Woodshed >

SOLO



Phil Woods' Alto Sax Solo on 'Waltz For A Lovely Wife'

PHIL WOODS HAS BEEN RECORDING FOR 60 years, and has been a shining example of jazz saxophone throughout that time. As an illustration, here's the majority of his alto saxophone solo on "Waltz For A Lovely Wife," from his 1958 album *Warm Woods* (Lone Hill Jazz).

There are two key aspects of his style that leap out. The first is how often Woods ends phrases on clipped notes. This is very common in the bebop genre, but Woods adds variety on occasion by culminating his phrases in long tones (as in bars 3, 8, 29 and 61). The second characteristic is how he often slurs from a weak beat into a strong beat. This creates a natural accent on the weak beat, and produces a strong sense of syncopation even

though rhythmically he may be playing strings of eighth notes.

A significant facet of this specific solo is how Woods often paraphrases himself. He starts right at the beginning, taking the second phrase (in measure 4) and immediately playing the same phrase with the notes adjusted to fit the new harmony. He plays the same idea again in the next bar, but now alters the rhythm as well as the pitches.

This technique happens multiple times in this solo, with Woods getting a lot of mileage out of some ideas. Measures 14–16 exhibit a motif played three times with alterations of pitch and rhythm similar to what he had done earlier. Then again in bars 27–29 we have a phrase, but this time instead



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of just adjusting the idea he actually moves it up a step as well. This is the kind of thing we typically hear in classical music: taking an idea and moving it through the degrees of the scale. But Woods doesn't do it diatonically. He has to alter the pitches to fit the chords, which makes it more jazz-sounding. It's also clever that his idea is four beats long, even though the song is in 3/4. This concept of sequencing a phrase at different points in the key is heard again in measures 36–39, 46–48 and 53-55.

Though developing ideas like this is certainly an effective means of creating continuity in an improvisation, Woods also repeats ideas without them being consecutive. One great example is how his first and third choruses begin with an identical lick (bars 2 and 34). Even though it's the same lick at the same point in the chord progression, there is so much space between them that it doesn't come off as rote repetition (and, of course, it's impressive that he could remember something he played over 30 measures ago).

Woods does this again in an even more impressive way by taking the phrase that he already played three times in bars 14-16 and having it reappear in measure 35, right after he repeated his first lick. So this chorus starts right off with two familiar phrases, but they're ones that we haven't heard for a while. Toward the end of his fourth chorus (measures 56-57), Woods brings back verbatim a lick he played in bars 44-45. But then he brings this lick back again in 60-61. In each instance he plays this lick on the same harmony, so he's providing us with familiar material but also emphasizing the harmonic structure of

Even though he's improvising, Woods' reuse of musical ideas provides continuity and development. Yet his variations of these also move his solo through the harmonies and create a sense of motion at the same time.

Jimi Durso is a guitarist and bassist based in the New York area. Visit him online at jimidurso.com



REED SCHOOL Toolshed >



Tenor Madness TM Custom Saxophone

Little Differences Add Up to Excellence

ou can't duplicate a Selmer Mark VI. But if you're an expert technician like Randy Jones of Tenor Madness, you can use your decades of experience as a Mark VI specialist to design and build a new professional saxophone like the TM Custom, which comes darn close to a VI in terms of build quality, tonal complexity and outright playability.

Iowa-based Tenor Madness hand-assembles its saxophones in the United States from parts made to Jones' specifications in Tawian. Hours are spent at the bench putting the finishing touches on these horns, and it's those little differences that add up to an excellent instrument with a huge fun factor.

Tenor Madness has so many custom options for its TM Custom horns, you have to consider all the different body types, finishes, thumb rests (each with its own unique tonal imprint), key heights and necks to find the combination that suits you. When I tried a selection of these fine instruments, I was impressed not only with their ease of play but also Jones' ability to size me up and guide me to the right horn and setup.

I settled on a silver-plated TM Custom body with a high F-sharp key (which has a little more low-end tonal weight than the models without it). I experimented with three necks featuring different materials and bore designs: the 500 series stock neck and two premium necks made for Tenor Madness horns by the German company Schucht Sax Technology (SST).

The TM Custom played like a dream. It's the ultimate in comfort—everything feels great and lays just like you want it. Response was right on the ball, and the horn resonated like it was alive. This saxophone didn't have "dead spots," and the middle D was noticeably clearer than it is on vintage Selmers. The horn had a tightly focused tone that was more centered than a Mark VI but could be spread out dramatically using the different necks I had,

as well as a bunch of different mouthpieces. At Jones' suggestion, I could even fine-tune my tone by slightly tightening and loosening the neck screw, like you would with a good ligature. The setup that gave me the best response and most flexibility was an SST "Philippe" neck made of aged brass, my Vandoren Jumbo Java mouthpiece and a Vandoren Java Red Box #3 reed. I felt so confident about this horn, I took it to my next gig and left my VI at home.

Tenor Madness puts considerable time into preparing each TM Custom for the individual player. The keys are meticulously adjusted. Right- and left-hand pinky keys are positioned at a set distance from the body of the horn, and they can be moved and angled to suit players of varying heights and hand sizes. This makes getting around the low notes incredibly easy. The castings on the spatula keys have been hand-smoothed so there's no sharp edges. All of the toneholes (of the drawn-and-rolled variety, except for the palm keys) are guaranteed to be level within one thousandth of an inch. The bell is soldered on in a way that maximizes resonance and response, and Tenor Madness installs its own resonators. Other nice touches include blue steel springs, pearl key touches, rubberized corks and synthetic felts. You can even have the saxophone hand-engraved however you want. Tenor Madness just added two new SST thumb rests: the New York model, which makes the horn brighter and more responsive, and the AS model, which has a denser tone.

The TM Custom has a base price of \$3,950, and the SST necks go for an extra \$1,000. To fully grasp what the TM Custom line has to offer, I recommend you spend some time with Jones and check out all of the options available at the company's shop in Waterloo, Iowa. These tailor-made saxophones are worth the trip.

—Bruce Gibson

Ordering info: tmsax.com

JodyJazz Giant

'Stealth Metal' Tenor Saxophone Mouthpiece

the new Giant for tenor saxophone from JodyJazz, I asked what makes it different from the rest of the company's premium mouthpieces. I learned that it was made out of aluminum, which produces a darker tone than brass or steel. I was also informed that it was capable of producing a sound with characteristics of both metal and hard-rubber mouthpieces.

When I received the Giant a couple of days later and unpacked it, I thought a mistake had been made. The mouthpiece looked identical to the JodyJazz HR (hard-rubber) model, except when I held it, it felt twice as heavy. Without any closer inspection, I threw it on my tenor, slapped a reed on it, and the experience immediately became very interesting.

The feel in my mouth was comfortable and familiar right away—not a big surprise considering I've been playing hard-rubber mouth-pieces most of my life. But once I got blowing on it, a number of unexpected things occurred.

Then DownBeat contacted me to review The tone was very focused and with a little push the new Giant for tenor saxophone sounded like an incredibly good metal Otto

Link. When I relaxed my air column a bit, it began to sound more like a hard-rubber piece. Initially, I played on it for 10 minutes and rapidly became more comfortable with it. I picked it up again a while later and dug it even more. These short episodes continued throughout the day until it became evident that this was one bad-ass mouthpiece.

The range of sounds the Giant can produce is remarkable. Play it hard, and the tone is extremely centered and focused. But it is also easy to produce a beautiful, lush sound that stays even all the way up and down the horn.

Each JodyJazz Giant mouthpiece is machined from an aluminum billet then hard-anodized and finished in black matte, giving it a very cool "stealth metal" look. Although it shares the same outer dimensions with the JodyJazz HR, the Giant has a bigger chamber and slightly more resistance. It is available in 6* (.095"), 7* (.105", the size tested here), 8 (.110") and 8^* (.115") tip openings.

I played the Giant on a variety of gigs: a straightahead drummer-less trio, a Latin jazz quintet and a couple of extremely loud rock/r&b jobs. The Giant was absolutely stellar on the jazz gigs and held up quite well on the loud stuff considering it is not a "paint peeler." When played hard, it had a centered sound that packed plenty of punch but without the "shriek" factor.

I also had a chance to use the Giant on a solo overdub recording session with awesome results. Once again, the sound of this mouthpiece just knocked me out. The response and tone were even in all registers, and articulation was nice and clean. And that's not all: The altissimo range absolutely killed.

All in all, I had a total gas playing the JodyJazz Giant tenor mouthpiece. It's a truly unique product, combining elements of both hard-rubber and metal pieces in a way that could appeal to players of either camp. The machining is beautifully done, and the stealthy look is way cool.

At \$350, it's definitely more affordable than a lot of metal pieces out there today. But most of all, it plays like crazy. Whether you prefer hard-rubber or metal, check out the Giant—there really is nothing else quite like it out there.

—Steve Eisen

Ordering info: jodyjazz.com



Vandoren V16 Metal Tenor Mouthpieces

New Chambers, Old-School Tones

andoren's revamped V16 metal tenor saxophone mouthpiece line—with an expanded range of chamber sizes and

tip openings—is welcome news for tenor players. Vandoren mouthpieces are known to be made to very exact specifications, and with the resources of a large company, they are able to offer them at prices that most small-batch or "boutique" mouthpiece makers can't touch. Suggested retail for the metal V16 mouthpiece is only \$499; it costs \$625 to add the Optimum ligature and metal mouthpiece cap, though you can expect to pay less at your local retailer or online.

Featuring a large bit plate, the new V16 pieces are made from the legendary "bell metal" brass associated with vintage Otto Links and are plated in 24-karat gold. Current tip opening options range from T5–T9, with small, medium and large chamber sizes for the T6 and T7, a large chamber only for the T5, and both small and medium chambers for the T8 and T9. The pieces have a very minimal, perhaps even imperceptible, baffle that helps speed up the air. I play-tested the T7

in small, medium and large chambers, and the T8 in both small and medium chambers, along with a Vandoren Optimum ligature. Vandoren's own

description of the pieces characterizes the large-chamber T7 as having the huskier sound of the 1940s, while the medium chamber (in both T7 and T8) aims for the more focused sound of Links from the '50s and '60s. The small chamber, carried over from the earlier V16 metal pieces, has an intensely centered and focused sound with a premium put on projection.

My experience with these pieces closely mirrors Vandoren's description, a testament to their craft. The T7 small chamber is a bright, powerful piece well suited to situations where a player may be competing with amplified instruments. The T7 medium chamber maintains much of the projection of the small chamber while generating a richer, deeper sound with a wider variety of tonal colors. More time with the T7 medium chamber revealed the versatility and flexibility of the piece, and I was happy to play it in several live settings. The large chamber darkens the sound con-

siderably, making this piece desirable for specific circumstances, but in my opinion, not versatile enough for most players, especially due to the lack of projection. The smaller tip openings (T5 and T6) may work very well with this larger chamber. I found similar results with the T8 small and medium chambers, with the larger tip opening spreading the sound compared to the T7s.

Referencing the T7 medium specifically, I found pitch to be very predictable and true (better than Vandoren's ebonite pieces, in fact). Altissimo speaks with no trouble, and the piece subtones easily to the bottom of the horn. Dynamic range was a bit of a trick at first—I found it incredibly easy to play at the ends of the spectrum, but the middle took more time to dial in. These pieces are incredibly responsive, making articulation precise with great clarity.

Choosing a mouthpiece is very personal process. If you've got your sound concept in place and there's a chance that a vintage Link will get you where you want to go, do yourself a favor and check out these new metal Vandoren V16s. I think you'll be impressed.

—Nic Meyer

Ordering info: dansr.com



REED SCHOOL Toolshed

Harry Hartmann's Fiberreed

High-Tech Cane Solutions

arry Hartmann's Fiberreed continues to expand its line of synthetic reeds for saxophone and clarinet with the addition of a Hemp line that's made of 80 percent organic materials, including layers of nut tree, birch and real hemp.

Hartmann, a professional saxophonist, founded Fiberreed 20 years ago when he invented his synthetic reeds using a special material called Hollow Fiber Foamresin Compound (HFC), which features hollow fibers and a cellular-like structure similar to real Arundo Donax cane. Since the initial release, Hartmann has come out with various incarnations of the Fiberreed featuring different designs and materials, including Natural and Natural Classic, Carbon and Carbon Classic, and now Hemp. Each cut has different acoustic properties and a unique feel. Players looking for an alternative to cane have given the reeds high marks for their durability, consistency and bold tonal properties.

I recently took the Fiberreed plunge and tried three varieties—Natural Classic, Carbon and Hemp—on soprano, alto, tenor and baritone saxophones, as well as clarinet and bass clarinet. On saxophones, the reeds provided a lot of extra support at the high and low ends: Altissimo notes came screaming out with ease, and bell tones spoke clearly whether subtoning or bellowing.

For me, the Natural Classics were the most flexible tonally and pitch-wise; they allowed for extreme effects and the most dynamic playing. The Carbons were the most responsive and pitch-stable, producing a solid, bright tone that would be suitable for most contemporary styles. The Hemp Fiberreeds provided the most realistic playing experience and helped me achieve a darker,

more earthy sound like I typically get with real cane. I attained the best results with the medium and medium-hard strengths; the medium softs didn't really respond or produce sufficient tonal heft.

When I put a Carbon Fiberreed on my clarinet, I was amazed at the results.



Clarinet is a "doubling" instrument for me, and I found I could pick up the instrument cold and get a great sound in all registers. For bass clarinet (using a tenor sax Carbon Fiberreed), I found that the deep end wasn't especially strong, but the notorious register above the break spoke louder and more clearly than ever before.

Synthetic reeds aren't for everyone. But if you're the kind of player who wants to avoid the pitfalls of traditional reeds—like warping, cracking, waterlogging, drying out or simply dying out too soon—you might find that Fiberreeds are a viable solution.

—Ed Enright

Ordering info: fiberreed.com

Silverstein Works Ligatures

Minimal Contact, Maximum Tone

ilverstein Works has revived the old-fashioned concept of the string ligature—the predecessor of the metal-band ligature so prevalent today—while doing away with the unwanted side effects of stretching, breaking or otherwise wearing out.

The idea behind Silverstein Works saxophone and clarinet ligatures is to minimize contact with the reed, freeing it from restriction and allowing it to vibrate naturally. The handmade ligatures use a wrap of cord made from super-strong space-age material to hold the reed on the mouth-piece with sufficient grip but without deadening or muffling the sound. The goal behind the ligature is to achieve the purest sound possible, with more defined harmonic partials and the freedom to dictate the sound the way the player wants.

The beauty of the Silverstein Works ligature lies in the player's ability to fine-tune it. A single adjustment screw (which you position at the top of the mouthpiece) can be tightened or loosened to the point where the cord tension is ideal for creating the sound you want. Over the first few days of use, the ligature requires additional small adjustments as the cord settles naturally and adjusts itself to your mouthpiece and reed. The secret is to not overtighten the ligature, which would defeat the purpose of it. Once the player has set the tension

to produce the desired response, further tweaking of tone can be achieved by sliding the ligature's two fine-tuner bars (which run along either side of the ligature) closer down to the reed for a brighter sound or further up for a dark-

er tone. The ligatures are made to fit standard-size saxophone and clarinet mouthpieces, and Silverstein Works can customize ligatures to fit non-standard mouthpiece sizes.

I play-tested Silverstein Works ligatures that were custom-made specifically for three of my saxophone mouthpieces: a metal Brilhart Level-Air (baritone), a hard-rubber RPC (tenor) and a hard-rubber H. Couf Artist (alto). I had no difficulty sliding the ligatures into place over each mouthpiece and reed and setting the tension to a reasonable starting point. All three played right away, and none of them slipped or shifted in the least.

After playing with these new setups for a few days and experimenting with various changes in tension, I noticed that I could dial in a focal point of maximum vibration and resonance, like a "sweet spot" for my reeds. The difference was most noticeable on the alto and baritone mouthpieces, which I've been using for years with their original factory-issued metal ligatures; the benefits were more subtle when playing the tenor piece, which lately I've outfitted with a gold-plated ligature of more modern design. With my Silverstein Works ligatures in place, all three horns played more easily, with full, vibrant sound and even articulation across registers.

Silverstein Works ligatures are available with standard chrome hardware, as well as black, gray and gold options.

—Ed Enright

Ordering info: silversteinworks.com



REED SCHOOL Toolshed > GEAR BOX

Sax Licks for iPad

Greg Fishman's acclaimed book *Hip Licks for Saxophone* is now available as an iPad app. The new app features all 168 licks and play-along tracks from the original book/CD package. A customized control strip at the bottom of each page gives the user full control over the play-along tracks. Page turns are automatic and synchronized with the tracks for convenient hands-free operation. Separate alto and tenor versions of the app are available for \$12.99 each. **More info:** gregfishmanjazzstudios.com





Fresh Cut

D'Addario Woodwinds has remastered the Reserve Classic line of B-flat clarinet reeds—formerly part of the Rico product line. Cut using a proprietary digital process, the new Reserve Classic reeds for clarinet are unfiled and feature a narrow blank taper and a gradual tip shape, offering precise articulation and flexibility. They have a dark sound with a wide color palette. More info: daddario.com/woodwinds

'Velvet Laser Beam'

The Via Coro mouthpiece from Sopranoplanet produces a rich, vibrant tone associated with many of the great soul-jazz saxophonists. The mouthpiece works equally well in large ensembles and small combos. Whether you are a section player or a soloist, the Via Coro can blend in or stand out from the crowd when you need it. Players have described it as "a velvet laser beam" because the sound is focused and rich at the same time, full of partials and tonally even over the range of the horn. Blow softly and it is warm and soulful; push it a bit and it will sing; play it hard and it will light up a room. Each Via Coro is prepared by soprano sax specialist Joe Giardullo. More info: sopranoplanet.com











A Full Line of Hand Faced Saxophone and Clarinet Mouthpieces

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Ted Klum's Original Geometry

Ted Klum Mouthpieces has some strong new offerings in its Tonamax and FocusTone models. Tonamax saxophone mouthpieces are made from premium-quality German ebonite that's hand-finished—from the exterior to the chamber and baffle right down to the thin tip rail that Klum is known for. FocusTone saxophone mouthpieces (now in their 10th version) are handcrafted in brass, bronze or sterling silver—they feature a slightly larger chamber than classic medium and medium-large mouthpieces of the past while maintaining a specific baffle length and profile to retain the focus and "grab" associated with Klum's pieces. Tonamax and FocusTone models have a unique internal geometry based on proprietary designs that Klum has adapted from his 30plus years working on the finest vintage mouthpieces. Ted Klum mouthpieces receive a lot of personal attention in the shop to make sure all the finishing touches are perfect prior to packaging and shipping. They are available in any size tip opening upon request. More info: tedklummouthpieces.com

Trane in Print

Hal Leonard has released two new John Coltrane books. The Trane Book, part of the company's series of legit Real Books, contains melody and changes for more than 125 of the saxophonist's memorable works, including standards like "Body And Soul" and "Softly As In A Morning Sunrise" as well as original compositions such as "Giant Steps" and "A Love Supreme." John Coltrane Omnibook contains more than 50 note-for-note transcriptions of Coltrane's most inspiring solos on record, complete with chord progressions. More info: halleonard.com









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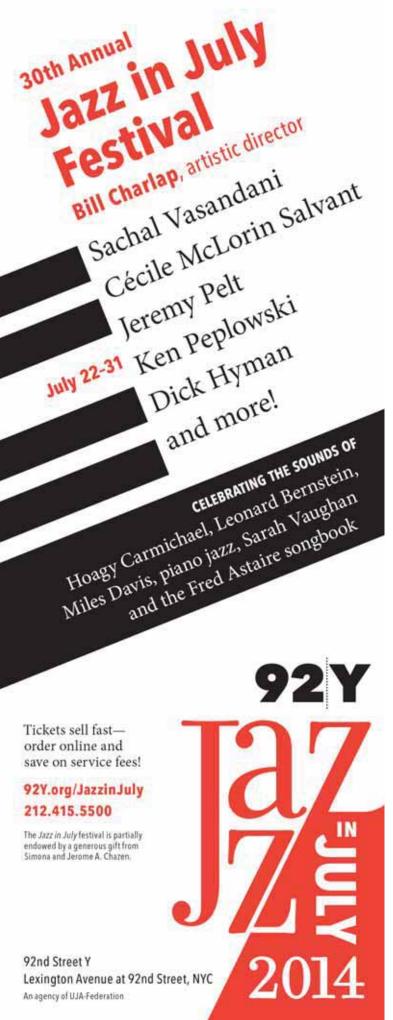
(1) Billie Holiday is one of the many icons who have played the Newport Jazz Festival. (2) Fans at the 2010 festival enjoyed a view of sailboats in the harbor and the music of Jamie Cullum. (3) The founder of the festival, George Wein. (4) Sonny Rollins at the 2008 edition. (5) Fans packed the street to see the Billy Taylor Trio at the Newport Jazz Festival-New York in 1978. (6) The inaugural festival, held in 1954, drew more than 11,000 fans. (7) Esperanza Spalding was a remarkable but little-known artist when she played the fest in 2008. (8) The Newport Now 60 Band, from left Karrin Allyson, Clarence Penn, Larry Grenadier, Anat Cohen, Mark Whitfield, Randy Brecker and Peter Martin. (Photos 1–3, 5–6 and 8 provided by the Newport Jazz Festival. Photos 4 and 7 by Steven Sussman.)

Bv Howard Mandel

he Newport Jazz Festival is the granddaddy of all jazz fests. The festival celebrates its 60th anniversary on Aug. 1–3, a remarkable milestone for an American institution that has changed the way people the world over listen to jazz, as well as how they enjoy the summer. Yet George Wein, the founder and producer of the fest that made him famous, recently said, "I'm not interested in the past."

Seated at the dinner table in his art-filled, New York City apartment, the chairman of the Newport Festivals Foundation Inc. was on a roll: "You can talk about Miles Davis in 1955, Duke Ellington in 1956, Louis Armstrong in 1970. That's wonderful. But I'm 88 years old and I want to know: Can we contribute something to what's going to happen in the future? Can Newport have meaning similar to what it had back in the '50s? It can only do that if we provide the stage for younger musicians to be heard. I'm very concerned."

Wein studied papers spread out in front of him, on which he had drawn a grid showing Newport 2014's



three stages and running times. Having added Friday performances from 11:30 a.m. to 6 p.m. at Fort Adams State Park—the promontory jutting into Narragansett Bay that's been the fest's home since 1981—the fest will present 45 performances. Wein's grid had one slot empty.

"I had *two* openings left," he said, "but I just confirmed this group everybody's talking about, Snarky Puppy. I watched their clip on YouTube. My concept is to find emerging artists who have creativity but can also be commercial, reaching people while playing good music. I'm going to the Apollo Theater tonight to hear a singer who ... might have star quality. We'll see."

Planning his multi-day event is clearly a joy to Wein, who claimed he didn't invent the jazz festival, but just tweaked the idea. "Nothing is original," he said. "In France they had a wonderful festival in 1949 with Sidney Bechet. Charlie Parker was there. But that was a one-night thing. We were the first *annual* jazz festival. We didn't know we were doing something so different when we did it in 1954."

But the yearly gathering Wein and his small, handpicked staff started back then at the behest of socialite Elaine Lorillard and her husband, Louis, has proved to be very different—a font of original ideas about music presentation. Born of Mrs. Lorillard's dissatisfaction with the dullness of summer in the Rhode Island port where many wealthy New Englanders had summer homes, the event initially was billed as the "First Annual American Jazz Festival." Held for two nights on the lawn of the Newport Tennis Casino, it attracted 11,000 people to hear (in Wein's favorite phrase) "jazz from I to Z." What's now known worldwide as the Newport Jazz Festival was inspired by the Tanglewood Festival in Massachusetts' Berkshire Hills, where the Boston Symphony resided during summer's hot months.

Artists who played the inaugural fest included Dizzy Gillespie, the Modern Jazz Quartet with Horace Silver subbing on piano (because John Lewis was accompanying Ella Fitzgerald), the Lee Konitz Quartet with Lennie Tristano, Eddie Condon, Gerry Mulligan's quartet and a jam session finale where the bandleaders plus Wild Bill Davison, Stan Kenton, Jo Jones, Pee Wee Russell, Milt Hinton and Bobby Hackett blew on "I Got Rhythm." On the fest's second night, Billie Holiday was reunited with Lester Young. A panel discussion on "The Place of Jazz in American Culture" featured John Hammond, Marshall Stearns and Henry Cowell. A frontpage story in The New York Times bore the headline "Newport Rocked by Jazz Festival."

By bringing stars from across the spectrum of jazz to the homogeneous Rhode Island community, Wein challenged genre categorizations, discriminatory racial policies and class distinctions. His was the first outdoor fest to institute a "rain or shine" policy, keeping the show going even when storms swept in. To accommodate the press, a photographer's pit was cordoned off in front of the stage. Outdoor musical amplification was nascent in 1954; the fest helped pioneer it.

In its second year, the fest moved to Freebody Park and featured swing soloists, big bands (Woody Herman's and Count Basie's), East Coast modernists and some vocalists, such as Dinah Washington. Wein sat in on piano behind Clifford Brown and Max Roach. Miles Davis made his comeback, playing "Round Midnight." Thanks to radio personality Willis Conover, the Voice of America broadcast the entire program overseas.

The 1955 fest was the model for the next 16 fests. The 1958 edition was chronicled in the first feature-length performance documentary, Bert Stern's Jazz on a Summer's Day. Highlights from this stretch of years are numerous: Ellington re-etablished his orchestra's vibrancy; Mahalia Jackson sang for the first time to a secular audience; Louis Armstrong celebrated his 70th birthday; Benny Goodman, Cannonball Adderley, Ray Charles, Thelonious Monk, Judy Garland, Roland Kirk, Nina Simone, Archie Shepp and John Coltrane all made acclaimed appearances.

The festival became one of the most noteworthy events in all of jazz, drawing widespread media attention. Wein commissioned new music from the artists he booked. Recording deals were struck, and classic LPs released by Columbia Records, then Verve. Youth bands were organized to play the fest, giving priceless experience to the headliners of tomorrow.

There were occasional problems. Some critics complained that the fest had become overly commercial or programmed by rote (but audiences didn't seem to mind). In 1960 a disgruntled Charles Mingus produced a rebel festival, helped by journalist Nat Hentoff and the freshly divorced Elaine Lorillard; Wein worked behind the scenes to make it happen.

Swarms of raucous youth overwhelmed Newport's conservative townsfolk in 1960 and especially 1971, when Wein's booking of rock bands and the era's hedonism resulted in a mob tearing down fences. That led to the fest's relocation for nine years as

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Helen Sung • Frédéric Yonnet • Akua Allrich • Marc Cary • Marshall Keys • Corcoran Holt • Allyn Johnson • Sadao Watanabe
Sin Miedo • Sharón Clark • Lafayette Gilchrist • Elijah Jamal Balbed • Herman Burney • Tarus Mateen Quartet • Tony Martucci
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For tickets, artists and events, visit DCJAZZFEST.ORG

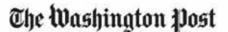
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the Newport Jazz Festival-New York and the enlistment of financial backing from corporate sponsors, including Schlitz, Kool and JVC. (Sponsorship is still part of the mix. The 2014 edition is presented by Natixis Global Asset Management.)

Wein's Festival Productions expanded, staging Newport Jazz Festivals in other U.S. cities and Europe, too. (His Newport Folk Festival, founded in 1959, was another huge hit and continues to this day.) There were sometimes contractions, as in 2007 when Wein sold Festival Productions Inc. to Festival Network LLC, which soon collapsed. Wein nimbly responded to the challenges.

"Whatever happened," he said with a grin, "I

was always thinking of where to go." When the fest seemed in danger in 2009 due to Festival Network's implosion, Wein reorganized his operation as the non-profit New Festival Productions, regained permits to put on fests in Newport, found sponsorship from CareFusion (a medical technology company) and staged a 55th anniversary fest that revitalized his prized project. Artists included older-era favorites like Tony Bennett and Dave Brubeck; newer stalwarts Branford Marsalis, Joshua Redman and Christian McBride; and a cadre of riskier young artists: Esperanza Spalding, The Bad Plus, Mos Def, Claudia Acuña, Vijay Iyer and Ken Vandermark.

"I absolutely love that festival," said reedist Anat

Cohen, who first played Newport in 2007 and has returned there every year since. "I love being part of the crowd, feeling the enthusiasm, and as a musician, having special access that lets me watch people like Sonny Rollins almost onstage with him, like 10 feet away. Mostly we hear jazz in closed places, clubs or concert halls, but Newport is a different sensation. It's a beautiful day, the water is around you and people are sitting on boats. It's such a magical place."

At this year's fest, Cohen will perform in at least two settings. She's a member of George Wein's Newport All-Stars (with Randy Brecker, Howard Alden, Lew Tabackin, Jay Leonhart and Lewis Nash), and she's also in the Newport Now 60 Band (with Brecker, Karrin Allyson, Mark Whitfield, Peter Martin, Larry Grenadier and Clarence Penn). The Newport Now 60 Band will play at Newport as part of a 2014 tour schedule that includes earlier stops at other major festivals, including the Montreal International Jazz Festival (June 26), TD Ottawa Jazz Festival (June 27), Xerox Rochester International Jazz Festival (June 28) and Freihofer's Saratoga Jazz Festival (June 29).

Alto saxophonist Lee Konitz will return to Newport this year as the sole surviving performer from the first fest. "It was very uplifting in '54, with Tristano," he recalled. "The audience wasn't exactly jumping up and down, but they were very respectful. I'm pleased to be asked back this year. Grace Kelly will sit in with me on a couple of tunes."

Wein said that pairing the 22-year-old saxophonist with an 86-year-old icon was Konitz's idea. "Lee's my age, maybe a year or two difference, and I'm glad to have him do that kind of a set," mused the producer. "The old and the young. I always did that, right from the beginning. That's why I put Konitz and Tristano on the same festival as Eddie Condon."

Though Wein is perpetually looking forward, the fest programming on Aug. 1 will nod to the past: "I'm doing something historical at the Tennis Hall of Fame, with Wynton playing some Ellington, and Dee Dee Bridgewater singing some Billie Holiday songs. We're doing an academic symposium, like we did the first year, with Skip Gates from Harvard. The theme is aspirations of jazz in 1954, and the relevance of jazz today. But I mostly wanted to have a lot of artists we've featured recently."

The 2014 Newport lineup is stellar and sweeping. It includes John Zorn's Masada Marathon, Jon Batiste, Cécile McLorin Salvant ("I should have had her last year," Wein rued), Trombone Shorty, Gregory Porter, Robert Glasper Experiment, Rudresh Mahanthappa's Charlie Parker Project, Mostly Other People Do The Killing, Danilo Pérez, Gary Burton, Ravi Coltrane and Miguel Zenón.

"The most important thing I'm doing now," Wein said, "is making student tickets available for \$20. We did that last year and sold 2,000 tickets to kids who were there for pure jazz, not just the younger acts. That's why the spirit of the festival was so much better. This year I'll offer 4,000 of those \$20 tickets.

"Our fest isn't expensive. Rock festivals cost twice what we ask. But I really don't care," he added. "I can't say we're making money because of how we set up the non-profit, but each year we have a surplus. I work pro-bono. I don't even take expenses; I put money into it. All my life I tried to make a buck, but I have a different mentality in my old age. It's a different world now-for me, anyway." He paused. "I'm already thinking about next year."



















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Catskill Mountain **Jazz Series**

FRI. | AUG. 1 | 8pm Django Reinhardt Festival

SAT. | AUG. 2 | 8pm

The Cookers — All Star Jazz Band —

Billy Harper, Eddie Henderson Gary Bartz, David Weiss George Cables, Cecil McBee Billy Hart

THUR. | AUG. 7 | 8pm Alberto Solis/ Gil Gutierrez

FRI. | AUG. 8 | 8pm Pedrito

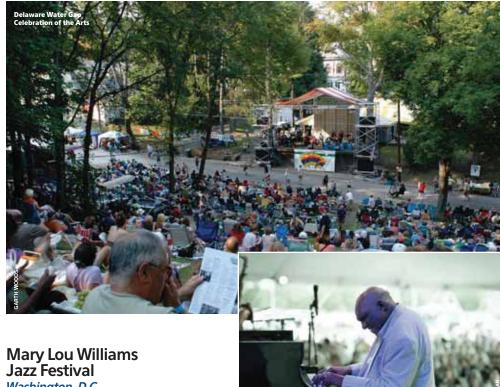
SAT. | AUG. 9 | 8pm Romero Lubambo Group & Pablo Aslan Band

belleayremusic.org 800.942.6904 ext.406 Rt. 28, Highmount, NY



East





Lineup: Dee Dee Bridgewater, Roy Hargrove, Dirty Dozen Brass Band, Kermit Ruffins. exit0jazzfest.com

Washington, D.C.

MAY 23-24

The 19th annual fest to celebrate the life and career of pianist Mary Lou Williams is held in the Kennedy Center's Terrace Theater.

Lineup: Somi, Ibrahim Maalouf, Patrice Rushen, Allison Miller Trio 3 (Andrew Cyrille, Oliver Lake, Reggie Workman), Anat Cohen, René Marie.

kennedy-center.org/events

Michael Arnone's **Crawfish Fest**

Augusta, N.J.

MAY 30-JUNE 1

The 25th annual Crawfish Fest features zvdeco, blues. New Orleans r&b, brass bands. gospel and jazz on four stages.

Lineup: Funky Meters, JJ Grey and Mofro, Marcia Ball, Terrance Simien, Dumpstaphunk, Royal Southern Brotherhood, Kermit Ruffins, Walter "Wolfman" Washington, Carolyn Wonderland.

crawfishfest.com

Exit O International Jazz Festival

Cape May, N.J. MAY 30-JUNE 1

Exit O Jazz transforms the oldest seaside resort in America into a jazz mecca, presenting artists in intimate and fun settings. Fans stroll between venues on the Cape May beachfront.

BURLINGTON DISCOVER JAZZ FESTIVAL

Burlington, Vt.

MAY 30-JUNE 8

Over 10 days, music pours from concert halls and clubs into the streets and down to the shores of Lake Champlain. Featured educational events include meet-the-artist sessions, films and listening sessions with jazz critics.

Lineup: Ron Carter Trio, Benny Golson Quartet, Big Chief Donald Harrison, Maceo Parker, Eddie Palmieri, Grégoire Maret, Dawn of Midi, Linda Oh, Geoffrey Keezer, Warren Wolf, Belizbeha, Cécile McLorin Salvant, Jerry Bergonzi.

discoverjazz.com

Berkshire Gateway Jazz Weekend

Lee, Mass.

JUNE 5–8

The third annual Berkshire Gateway Jazz Weekend features two headline groups plus an assortment of regional performers. Events include al fresco performances, a jazz brunch and other activities.

Lineup: The Sounds of Shearing, The New Black Eagles Jazz Band, Sonny & Perly.

berkshiresjazz.org

VISION FESTIVAL

Brooklyn, N.Y.
JUNE 11–15

The Vision Festival brings all the arts together under the aesthetic of avant-garde jazz and improvisation. By bringing these elements together, they inform and inspire as well as expand audiences across disciplines. Seizing an opportunity to give back to the kind of community that fostered some of New York's most innovative artists, presenting organization Arts For Art will offer a Free Vision Festival Concert at Campos Plaza Housing Development on East 13th Street.

Lineup: Past artists have included Roy Campbell's Akhenaten Ensemble, Rob Brown's U.L. Project, Roscoe Mitchell Trio, Bern Nix Quartet.

artsforart.org

Paulie's New Orleans Jazz & Blues Festival

Worcester, Mass.
JUNE 20–22

This will be the seventh edition of the New Orleans/Louisiana-centric music and food festival. Guests frequent the Keystone Plaza Urban Fairgrounds for a well-programmed taste of the South each year.

Lineup: Buckwheat Zydeco, George Porter Jr. & The Runnin' Pardners, Big Al Carson & The Blues Makers, Eric Lindell & The Sunliners, Honey Island Swamp Band, Glen David Andrews, Billy Iuso & The Restless Natives, Marcia Ball.

baevents.com/pauliesnolabluesandjazzfestival

PITTSBURGH JAZZLIVE INTERNATIONAL FESTIVAL

*Pittsburgh, Pa.*JUNE 20–22

A "jazz explosion" with more than 240 musicians in less than 72 hours, this fest presents nonstop music. A Friday night jazz crawl hits more than 20 venues, and outdoor stages present jazz stars all day long on Saturday and Sunday, plus after-hours jam sessions.

Lineup: Nancy Harms, Sean Jones, Raul Midón, Ralph Peterson, Gregory Porter, Snarky Puppy.

pittsburghjazzlive.com

XEROX ROCHESTER INTERNATIONAL JAZZ FESTIVAL

Rochester, N.Y.
JUNE 20–28

Founded in 2002, this festival delivers nine days of music in more than 300 concerts at 19 venues. Attendance has grown from 15,000 the first year to more than 195,000 in

2013, drawing fans from around the world.

Lineup: Buddy Guy, Earth Wind & Fire, Fourplay, Janelle Monáe, Snarky Puppy, Roy Hargrove, Vijay lyer, Roberta Gambarini, Steve Martin & The Steep Canyon Rangers featuring Edie Brickell.

rochesterjazz.com

DC JAZZ FESTIVAL

Washington, D.C.
JUNE 24–29

The festival celebrates its 10th anniversary with an all-star lineup performing in exceptional venues across the nation's capital. New this year is a three-day outdoor blowout finale with "DC Jazz Festival and Events DC Present Jazz at the Riverfront."

Lineup: Paquito D'Rivera, The Dizzy Gillespie Afro-Cuban Experience, Roy Hargrove Quintet, Snarky Puppy, Brass-A-Holics, Etienne Charles, Rudresh Mahanthappa, Tia Fuller and Helen Sung, Trombone Shorty, Gregory Porter, Rebirth Brass Band, Yasiin Bey (aka Mos Def), Akua Allrich, Marc Cary, Corcoran Holt, Lafayette Gilchrest, Allyn Johnson, Orrin Evans, Matana Roberts, Cyrus Chestnut, Trio Caliente, Kayla Waters, Tony Martucci, Brother Yao.

dcjazzfest.org

Freihofer's Saratoga Jazz Festival

Saratoga Springs, N.Y.
JUNE 28–29

This annual event features 20 hours of live jazz on two stages over two days in Saratoga Springs, New York.

Lineup: Dave Holland's Prism, Mary Halvorson Trio, Trombone Shorty, Earth Wind & Fire, Dr. Lonnie Smith, Terence Blanchard, Mike Stern/Bill Evans Band, Jon Batiste, Ronnie Earl, Marc Cary Focus Trio, Lew Tabackin Trio, Jaimeo Brown.

jazzfest.louthompson.com

THE BELLEAYRE MUSIC FESTIVAL

Highmount, N.Y.

JULY 5-AUG. 30

The Belleayre Music Festival presents programming from the Fourth of July weekend through Labor Day weekend against the spectacular backdrop of New York's Catskill Mountains at Belleayre Mountain in Highmount. An annual highlight is the Catskill Mountain Jazz Series.

Lineup: The Cookers, Pedrito Martinez, Buddy Guy, Romero Lubambo Quintet Featuring Pamela Driggs, Django Reinhardt Festival.

belleayremusic.org

Maryland Summer Jazz Festival

Rockville, Md. JULY 7-26

Maryland Summer Jazz is a festival of workshops, jams and concerts in July. A jazz camp serves amateurs and semi-pro musicians, and









France International Jazz Festival in Juan-les-Pins

July 11 - 20 www.antibesjuanlespins.com www.jazzajuan.com



Austria Jazz Fest Wien

June 30 - July 8 www.viennajazz.org



Finland

Pori Jazz Festival July 12 - July 20 www.porijazz.com



France

Jazz á Vienne June 27 - July 12 www.jazzavienne.com



gasteiz

Spain Festival de Jazz de Vitoria-Gasteiz

July 14 - 19 www.jazzvitoria.com



Belgium **Gent Jazz Festival**

July 10-17 www.gentjazz.com



Italy **Umbria Jazz**

July 11 - 20 www.umbriajazz.com

Turkey

Istanbul Jazz Festival

July 1 - 14

www.caz.iksv.org



Molde International Jazz Festival

July 14-19 www.moldejazz.no



Canada

Festival International de Jazz de Montreal

June 26 - July 6 www.montrealjazzfest.com



Jazz Festival

June 20 - July 1 www.vanjazzfest.ca



London

EFG London Jazz Festival November 14 - 23 www.londonjazzfestival.org.uk

Canada **TD Vancouver International**

Holland North Sea Jazz Festival July 11 - 13

www.northseajazz.com



Monterey Jazz Festival September 19 - 21

www.montereyjazzfestival.org



Newport Jazz Festival

August 1-3 www.newportjazzfest.org

Switzerland Montreux Jazz Festival July 4 - 19 www.montreuxjazz.com



there are public jazz concerts at several locations. For this year's 10th anniversary season, concert tickets range from \$20-\$25.

Lineup: Jimmy Haslip, Helen Sung, Kenny Rittenhouse, Jim McFalls, Donato Soviero, Marty Morrison, Peter Fraize, Jeff Antoniuk.

marylandsummerjazz.com

Syracuse Jazz Fest Syracuse, N.Y. JULY 11-12

Operating continuously since 1982, this festival is staged annually at the beautiful hilltop campus of Onondaga Community College. Admission is free to all events.

Lineup: Past headliners have included Sonny Rollins, Wynton Marsalis, Pat Metheny.

syracusejazzfest.com

Briggs Farm Blues Festival Nescopeck, Pa. **JULY 11-12**

This annual event has taken place every July since 1998 on the farmland owned by the Briggs family. Briggs Farm offers concertgoers a weekend of blues, camping, southern-style BBQ and a laid-back atmosphere. **Lineup:** Eddie Shaw & The Wolfgang, Peter D.

Harper, Samantha Fish, Bernard Allison. briggsfarm.com

North Atlantic Blues Festival Rockland, Maine **JULY 12-13**

This two-day festival featuring national blues performers is considered one of the most prestigious on the East Coast. Concerts are held at the Public Landing in Rockland, Maine, overlooking a picturesque harbor.

Lineup: Joe Louis Walker, Jimmy Thackery, Melvin Taylor, Mannish Boys, Victor Wainwright.

northatlanticbluesfestival.com

92Y JAZZ IN JULY FESTIVAL

New York City JULY 22-31

The 30th annual 92Y Jazz in July Festival, curated by Bill Charlap (who celebrates his 10th year as artistic director), brings together voices old and new. This year's program includes tributes to Marian McPartland, Hoagy

Carmichael, Leonard Bernstein, Miles Davis and Sarah Vaughan.

Lineup: Bill Charlap, Ted Rosenthal, Todd Coolman, Dennis Mackrel, Brian Lynch, Jimmy Greene, Jon Gordon, Jeremy Pelt, Ralph Moore, Steve Wilson, Renee Rosnes, Lewis Nash, Dick Hyman, Christian Sands, Sean Smith, Willie Jones, Cécile McLorin Salvant, Jessie Davis, Sachal Vasandani, Ken Peplowski, Michael Dease, George Mraz, Carl Allen.

92Y.org/JazzinJuly

Pennsylvania Blues Festival Palmerton, Pa.

JULY 25-27

Blue Mountain Ski Area announces the return of a fest that is celebrating 23 years of live blues in the Poconos.

Lineup: James Cotton, CJ Chenier & The Red Hot Louisiana Band, Tad Robinson, Jarekus Singleton Band, Shawn Holt, Barbara Carr, Ronnie Earl & The Broadcasters, The Como Mamas.

skibluemt.com/seasonal-activities/ pa-blues-festival

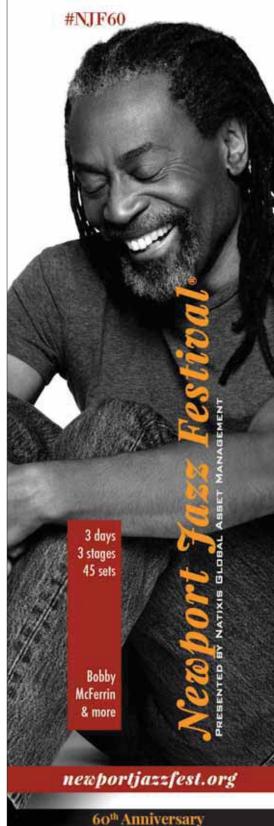
NEWPORT JAZZ FESTIVAL Newport, R.I.

AUG. 1-3

The 60th anniversary of the Newport Jazz Festival (now presented by Natixis Global Asset Management) will feature three full days of music-including an entire day dedicated to emerging artists—that give an exciting look at the future of jazz, with more than 45 performances.

Lineup: Jazz at Lincoln Center Orchestra with Wynton Marsalis, Dee Dee Bridgewater-To Billie with Love, Jon Batiste & Stay Human, John Zorn's Masada Marathon, Miguel Zenón Big Band, Darcy James Argue's Secret Society, Snarky Puppy, Cécile McLorin Salvant, Rudresh Mahanthappa-Charlie Parker Project, Amir ElSaffar Quintet, Mostly Other People Do The Killing, Trombone Shorty, Dave Holland's Prism, Gregory Porter, Robert Glasper Experiment, SFJAZZ Collective, Brian Blade & The Fellowship Band, Pedrito Martinez Group, Kurt Rosenwinkel New Quartet, Newport Now 60 Band, Bobby McFerrin, David Sanborn/Joey DeFrancesco/ Billy Hart/Warren Wolf, Dr. John, Gary Burton New Quartet, Vijay Iyer Sextet, Danilo Pérez Panama 500, Ron Carter Trio, Lee Konitz Quartet with special guest Grace Kelly, Ravi Coltrane, The Cookers, Mingus Big Band, The Brubeck Brothers, George Wein & Newport All-Stars with Anat Cohen/Howard Alden/Randy Brecker/Lew Tabackin/Jay Leonhart/Lewis Nash.

newportiazzfest.org



August 1, 2 & 3, 2014

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The Mike Stern / Bill Evans Band Featuring Tom Kennedy and Steve Smith
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solo · Brad Mehldau solo · Kenny Garrett Quintet · Newport Jazz Festival
Now 60 with Randy Brecker, Anat Cohen, Larry Grenadier,
Karrin Allyson, Mark Whitfield, Clarence Penn and Peter Martin
AND MANY MORE!

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

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- •Two round-trip flights from the U.S. for 3 days between June 26 to July 6, 2014.
- ·Three pairs of tickets for selected concerts at the Festival
- •Two nights of luxury hotel accommodation at the Hyatt Regency Montreal on the Festival's site.
- ·Two official Festival T-shirts and programs.
- Two meals in selected restaurants on the Festival's site

The total package is valued at over \$4,000!

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Visit Downbeat.com to enter the contest!

Official rules: To enter: fill out the online entry form. The Montreal Jazz Getaway contest drawing will take place May 31, 2014. The prize is non-transferable. If winner is unable to accept prize, it will be given to the next name drawn. No substitution or changes are possible. This offer is void where prohibited by law and is subject to all applicable federal, state and local regulations. Taxes are the responsibility of the winner. The rules and conditions of The Montreal Jazz Getaway contest may be changed without prior notice.



M⇔ntréal Canada

ınadä **québec**orgnal



Central PA Jazz Festival

Harrisburg, Pa.

AUG. 8-10

The 34th annual festival is sponsored by the Central PA Friends of Jazz and includes concerts, jam sessions, a riverboat jazz cruise, JazzWalk and picnic.

Lineup: Past performers have included Ahmad Jamal, Rufus Reid, Helen Sung, Tierney Sutton.

friendsofiazz.org

LITCHFIELD JAZZ FESTIVAL

Goshen, Conn.

AUG. 8-10

Litchfield Jazz Festival celebrates 19 years at the Goshen Fairgrounds with a gala, fine art, crafts, food, Litchfield Jazz Camp student performances, artist talks, a kids zone and international jazz headliners.

Lineup: Cyrus Chestnut Trio, The Gospel According to Jazz with Kirk Whalum, Cécile McLorin Salvant, Jimmy Greene Quartet, The Litchfield Jazz Festival Orchestra Django Reinhardt Project, Mike Stern Band featuring Bob Franceschini/ Tom Kennedy/Lionel Cordew, Jane Bunnett and Magueque, Mario Pavone Octet-The Accordion Project. Brussels Jazz Orchestra. Carmen Staaf. Claudio Roditi Brazilian Jazz Sextet.

litchfieldiazzfest.com

HUDSON VALLEY JAZZ FESTIVAL

Hudson Valley, N.Y.

AUG. 14-17

Now entering its fifth season, this festival celebrates local jazz artists as well as world-class. international talent in 18 shows.

Lineup: Previous performers have included Bobby Sanabria, Adam Nussbaum, Don Braden.

hudsonvalleyjazzfest.org

Provincetown Jazz Festival

Cape Cod, Mass. **AUG. 16, AUG. 18**

For 10 years the Provincetown Jazz Festival has presented jazz musicians from the United States, Canada, Europe and New Zealand.

Lineup: Rebecca Parris, Shawnn Monteiro, Kathy Kosins, Dane Vannatter, Avery Sharpe.

provincetownjazzfestival.org

Delaware Water Gap Celebration of the Arts

Delaware Water Gap, Pa. SEPT. 5-7

Nestled in the scenic Poconos—80 miles from New York and 100 miles from Philadelphia this 37-year-old festival features local and world-renowned jazz musicians.

Lineup: Previous artists have included Phil Woods and Dave Liebman, Bob Dorough, Bill Goodwin, Tony Marino, Bobby Avey, Bill Washer, Michael Stephans, Nellie McKay.

cotajazz.org



Savassi Festival

New York City SEPT. 22-28

Originating in Belo Horizonte, Brazil, in 2003, this annual jazz and instrumental music festival is a matrix of musical activities that includes contests, recordings, artistic collaborations, exhibitions, artistic residencies and a host of live concerts representing the full spectrum of jazz. In 2013, Savassi expanded its activities to New York, and it reaches London in 2014.

Lineup: World premiere of Rafael Martini's jazz symphonic work, Chris Washburne artistic residency, Big Band Palácio das Artes, Antonio Loureiro, Eladio Reinón Quarteto, Túlio Araújo, Maria Bragança, Weber Lopes, Cliff Korman, Jimmy Duchowny.

savassifestival.com.br

Berklee BeanTown Jazz Festival

Boston, Mass.

SEPT. 27

The theme for the 2014 edition is Jazz: The Global Ambassador, and the artistic director is drummer Terri Lyne Carrington. Attendance can swell to 70,000 strong at its height as fans enjoy music on three stages and great food in Boston's historic South End. More than 70 vendors participate.

Lineup: Last year's lineup included Gary Burton, Will Calhoun, Christian Scott, Snarky Puppy.

beantownjazz.org

Pittsfield CityJazz Festival Pittsfield, Mass.

OCT. 10-19

A mainstay of the fall foliage season in the Berkshire hills of western Massachusetts, this fest is now in its 10th edition. The annual "jazz crawl" presents regionally based artists playing in restaurants and lounges. Headline concerts (the only two ticketed events) present nationally known artists. A jazz prodigy concert introduces new, young talent.

Lineup: Last year's lineup included the Brubeck Brothers, Geoff Vidal Quartet, Zoe Obadia.

berkshiresjazz.org



August 1, 2 & 3, 2014





October 16 thru 19



2014 Headliners

Randy Brecker

The Brecker Bros. **Tribute Band**

Jazz Organ Sensation **Tony Monaco** Quartet

Past Headliners:

David Sanborn, Ramsey Lewis. Spyro Gyra, David Benoit, Buckwheat Zydeco, Royal Crown Revue, Mindi Abair, Harry Allen, Nicole Henry, Les DeMerle, Bonnie Eisele, and many more!

Jazz Hotline: 904-504-4772



OMNI HOTELS & RESORTS



South





Jazzanooga Festival Chattanooga, Tenn.

APRIL 1-27

During this monthlong jazz festival, local and international acts play the Scenic City.

Lineup: Gregory Porter, Lalah Hathaway, Ruben Studdard, JazzReach, Avery*Sunshine.

jazzanooga.org

French Quarter Festival

New Orleans, La.

APRIL 10-13

French Quarter Festival kicks off the festival season in New Orleans with more than 400 hours of music on 21 stages, food vendors from well-known local restaurants and special events scattered throughout the Quarter.

Lineup: Dr. John, Irma Thomas, Rebirth Brass Band, BeauSoleil avec Michael Doucet, Brass-A-Holics, Treme Brass Band, Stooges Brass Band.

frenchquarterfest.com

Festival International de Louisiane

Lafayette, La.

APRIL 23-27

This free festival celebrates 28 years of music, art and cuisine with more than 100 performances.

Lineup: Funky Meters, Tinariwen, Radio Radio, Bombino, Sierra Leone's Refugee All Stars.

festivalinternational.com

ATLANTA JAZZ FESTIVAL

Atlanta, Ga.

MAY 23-25

The Atlanta Jazz Festival is the perfect way to

spend Memorial Day Weekend with family and friends, enjoying world-class music. Set in Atlanta's beautiful Piedmont Park, visitors can stroll through booths of unique art, clothing and jewelry and savor delicious treats from BBQ and soul food to classic burgers. Admission is free

Lineup: Ahmad Jamal, Freddy Cole, Russell Gunn's Krunk Jazz Orkestra, Ester Rada, Cyrille Aimée, Bill Frisell, Roberta Gambarini, Somi, Edmar Castaneda

atlantafestivals.com

JACKSONVILLE JAZZ FESTIVAL

Jacksonville, Fla.

MAY 23-25

This free festival will transform downtown Jacksonville into a vibrant setting with multiple entertainment stages.

Lineup: Last year's headliners included Trombone Shorty, the Yellowjackets, Big Bad Voodoo Daddy, Najee, Rachelle Ferrell, Gregory Porter, Gerald Albright, Rick Braun, Kirk Whalum, Norman Brown.

jaxjazzfest.com

Spoleto Festival USA

Charleston, S.C.

MAY 23-JUNE 8

For 17 days each spring, Spoleto Festival USA fills Charleston's historic theaters, churches and outdoor spaces with performances by renowned artists as well as emerging performers in opera, theater, dance and music.

Lineup: Béla Fleck & Abigail Washburn, Kat Edmondson, Aca Seca Trio, Charenée Wade, Danilo Brito, Gwilym Simcock, Håkon Kornstad, Lucinda Williams, René Marie.

spoletousa.org



OCTOBER 16-19, 2014 CLEARWATER, FLORIDA



STAY TUNED FOR OUR 2014 ARTIST LINE-UP & TICKET INFORMATION

CLEARWATERJAZZ.COM

























FACEBOOK.COM/CLEARWATERJAZZ

TEXT CJH to 91011 For More Information

San Antonio Summer **Art & Jazz Festival**

San Antonio, Texas MAY 30-31

Celebrating "The Divas of Jazz," the 11th annual free event features concerts, workshops, arts and crafts and family fun.

Lineup: Grace Kelly, Jessy J, USAF's Dimensions in Blue jazz ensemble, USAA Jazz Band, Patsy Torres, Melina Narezo, Candy DeClue, Lisa Clark, Dana Robbins, Stacey Knights.

sanantoniosummerartjazzfestival.com

Eureka Springs Blues Weekend

Eureka Springs, Ark. JUNE 12-15

Blues musicians perform in unique settings all over the picturesque mountain village of Eureka Springs, from historic venues like the Basin Park Barefoot Ballroom and The Aud to the open air bandshell in Basin Spring Park.

Lineup: Moreland & Arbuckle, Chubby Carrier, Carolyn Wonderland, Walter Wolfman Washington, The Ariels, Brick Fields & The Chosen Ones, Larry Garner, Brandon Santini.

eurekaspringsblues.com

VIRGINIA BLUES & JAZZ FESTIVAL

Warm Springs, Va. JUNE 13-15

Based near Warm Springs Mountain, this fest offers a little something for every blues and jazz enthusiast, including great food prepared by chef Josh Elliott. A variety of lodging is available.

Lineup: Delfeayo Marsalis Sextet, Bria Skonberg Quintet, Bert Carlson & Friends, Phil Wiggins and the Chesapeake Sheiks, The Band of Heathens.

vabluesfest.org

Satchmo SummerFest

New Orleans, La. **JULY 31-AUG. 3**

Satchmo SummerFest is the premier free festival dedicated to celebrating the life, legacy and music of Louis "Satchmo" Armstrong. The 14th annual Satchmo SummerFest features contemporary and traditional jazz, brass bands, New Orleans cuisine and insightful seminars about the life of Armstrong and the history of New Orleans music.

Lineup: Last year's headliners included Dr. John, Ellis Marsalis, Hot Club of New Orleans, James Andrews, Jeremy Davenport, John Boutté, Kermit Ruffins and the Barbecue Swingers, Wendell Brunious, Wycliffe Gordon, Charmaine Neville, Butch Thompson's Goodtime Boys, The Dukes of Dixieland.

satchmosummerfest.com

LES DEMERLE AMELIA ISLAND JAZZ FESTIVAL

Fernandina Beach. Fla.

OCT. 16-19

Situated on the Atlantic Coast, just 30 minutes from Jacksonville, the festival presents worldclass jazz in many styles, including swing, bebop, dixieland, big band, Latin and contemporary. Performances are staged in several venues around Amelia Island and the historic seaport village of Fernandina Beach.

Lineup: Randy Brecker and the Brecker Brothers Tribute Band, Tony Monaco, the Dynamic Les De-Merle Band featuring Bonnie Eisele and Hunter

ameliaislandjazzfestival.com

CLEARWATER JAZZ HOLIDAY

Clearwater, Fla. OCT. 16-19

A collaboration between the Clearwater Jazz Holiday Foundation, City of Clearwater, Ruth Eckerd Hall and the Clearwater Jazz Holiday Jazz Force sets the stage for this year's 35th anniversary celebration. Crowds relish in this popular fest's colorful musical lineup, from smooth-jazz to jam, funk, fusion and more.

Lineup: Past performers have included Esperanza Spalding, Christian McBride, Trombone Shorty, Jane Monheit, Chicago, Tower of Power.

clearwaterjazz.com



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MAY 23-25, 2014 // MEMORIAL DAY WEEKEND FRI-SUN AT PIEDMONT PARK

FOR MORE INFO GO TO ATLANTAFESTIVALS.COM









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Four days of live music on four stages

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Friday, June 13 Doors Open at 7pm, Concert at 7:30pm Bria Skonberg Quintet

Saturday, June 14 12:30-6:30pm on the lawn.

Bert Carlson & Friends

Phil Wiggins and the Chesapeake Sheiks

The Cash Box Kings

The Band of Heathens

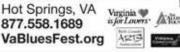
Sunday, June 15 11am-2pm

New Orleans Brunch

The Delfeayo Marsalis Sextet

2-day pass (Fri & Sat): \$45 Friday: \$30 in advance \$40 day of show Saturday: \$25 in advance \$35 day of show Sunday: \$45 (reservations required)

Garth Newel Music Center Hot Springs, VA 877.558.1689







Midwest





Ravinia Festival Highland Park, III.

JUNE 5-SEPT. 14

The country's oldest and most diverse music festival, Ravinia presents more than 100 events across genres each summer. Guests bring their own food and beverages or dine in. Ravinia's Steans Music Institute offers a hot-house immersion program for young jazz professionals who study with seasoned pros. Ramsey Lewis is its artistic director of jazz.

Lineup: Ramsey Lewis, Chucho Valdés and Bebel Gilberto, Dave Koz's Summer Horns, Tony Bennett. ravinia.org

Glenn Miller Jazz Festival Clarinda. Iowa

JUNE 12-15

Fans and entertainers from around the world converge annually in Clarinda, lowa, the birthplace of Glenn Miller, to celebrate the music and memory of the bandleader, trombonist, composer and arranger. The fest includes stage shows, picnics, dances and historical displays.

Lineup: The World Famous Glenn Miller Orchestra, The Band of Mid-America, Shades of Blue, Japan's Tamana Girls High School Band, Tonic Sol-fa, Lonny Lynn Orchestra, Glenn Miller Birthplace Society Big Band.

www.glennmiller.org

Chicago Blues Festival

Chicago, III. JUNE 13-15

The world's largest free blues festival showcases performers each June on five stages. Lineup: Dr. John, Otis Taylor, Aaron Neville, Willie Clayton, Bettye LaVette, Nikki Hill. chicagobluesfestival.us

SUMMER SOLSTICE JAZZ FESTIVAL

East Lansing, Mich. JUNE 20-21

This free event in the heart of downtown East Lansing features local, regional and national jazz talent. It's presented by the city of East Lansing, Wharton Center for the Performing Arts and the Michigan State University College of Music, with artistic direction by Rodney Whitaker.

Lineup: Mack Avenue Records Superband, Cécile McLorin Salvant, Roy Hargrove and Roberta Gambarini, Sunny Wilkinson, Neil Gordon Quartet, Orquesta Ritmo, Alberto Nacif, Root Doctor, Diego Rivera, Michael Dease, Etienne Charles.

eljazzfest.com

Elkhart Jazz Festival

Elkhart, Ind. JUNE 20-22

Combining small-town hospitality with the excitement of big-city jazz, the Elkhart Jazz Festival, which was founded in 1988, has become an internationally acclaimed event.

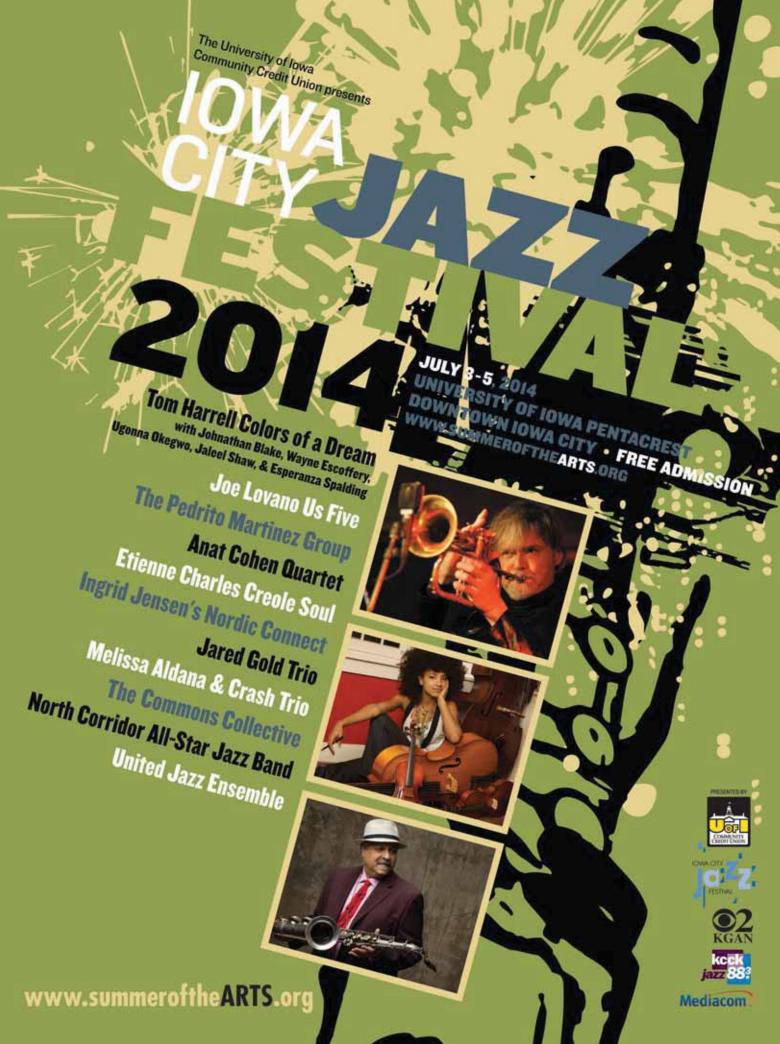
Lineup: More than 100 performers, including Aaron Neville, Preservation Hall Jazz Band and

elkhartjazzfestival.com

TRI-C JAZZFEST

Cleveland, Ohio JUNE 26-28

Bassist Christian McBride is the artist in res-









idence as the fest celebrates its 35th anniversary with a big move, presenting three days of concerts (both ticketed and free) indoors and out at PlayhouseSquare.

Lineup: Dave Holland's Prism, Christian McBride Trio, Eliane Elias, Terri Lyne Carrington, Sean Jones Quartet, Gregory Porter, John Scofield Überjam, Trombone Shorty & Orleans Avenue, Eddie Palmieri, Jamey Haddad, Ernie Krivda's Fat Tuesday Band, Raul Midón, Marcus Miller, Dave Koz.

tri-cjazzfest.com

TWIN CITIES JAZZ FESTIVAL

St. Paul. Minn.

JUNE 26-28

Mears Park in Saint Paul's popular Lowertown will come alive with a variety of music appealing to a wide range of jazz fans on four stages, with additional artists in downtown restaurants and clubs. Admission to the festival remains free.

Lineup: Dianne Reeves, Branford Marsalis, Melissa Aldana, Joe Krown.

twincitiesjazzfestival.com

IOWA CITY JAZZ FESTIVAL

*lowa City, lowa*JULY 3–5

The lowa City Jazz Festival presented by UICCU will present a variety of well-known jazz musicians and an infusion of up-and-coming talent on four stages.

Lineup: Past performers have included Pharoah Sanders, Dr. Lonnie Smith, Christian Scott, the Heath Brothers, Cyrille Aimee and the Surreal Band, Ambrose Akinmusire Quintet, Randy Weston, Trombone Shorty and Orleans Avenue.

summerofthearts.org

Mississippi Valley Blues Festival Davenport, lowa

JULY 3-5

For 30 years, volunteers of the Mississippi Valley Blues Society have been organizing and presenting this lively festival, held annually over the 4th of July weekend in LeClaire Park on the banks of the Mississippi River. The fest presents a variety of blues styles in a down-home, non-commercial atmosphere.

Lineup: George Thorogood, Tinsley Ellis, Savoy Brown, Deanna Bogart, Roy Bookbinder, Doug Deming & The Jewel Tones, Tad Robinson, Jason Elmore & Hoodoo Witch.

mvbs.org/fest

Sioux Falls Jazz and Blues

Sioux Falls, S.D.

JULY 17-19

The festival includes two stages of music, food and art vendors, beer and wine gardens, arts and crafts, a 5K run/fun walk and fireworks.

Lineup: Past performers have included Joe Walsh, Sheryl Crow, Los Lobos, The Rippingtons, Dr. John, Delbert McClinton, Tower of Power, Spyro Gyra, The Fabulous Thunderbirds, Bo Diddley, Koko Taylor, Little Feat, John Hiatt, The Neville Brothers.

jazzfestsiouxfalls.com

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Arts & Michigan Council for Arts & Cultural Affairs.

Columbus Jazz & Rib Fest

Columbus, Ohio

JULY 18-20

The 35th annual Jazz & Rib Fest returns to the Arena District riverfront, where three stages will host local and international jazz artists while barbeque pit masters serve up sizzling ribs, chicken and more.

Lineup: Past performers have included Arturo Sandoval, Preservation Hall Jazz Band.

hotribscooljazz.org

Prairie Dog Blues Festival

Prairie du Chien, Wis.

JULY 25-26

This festival is held every year on historic St. Feriole Island, right on the Mississippi River and nestled between jagged cliffs and green hills.

Lineup: Past performers have included Tab Benoit, Koko Taylor, Gatemouth Brown, Hubert Sumlin, Walter Trout, Joe Bonamassa, Michael Burks, Guitar Shorty, Ana Popovic, Jimmy Thackery, Bobby Rush, Tommy Castro, Lil' Ed & The Blues Imperials, Mud Morganfield, Janiva Magness, Tinsley Ellis, Moreland & Arbuckle, Eddie Turner, Big James & the Chicago Playboys.

prairiedogblues.com

Bix Beiderbecke Memorial Jazz Festival

Davenport, Iowa
JULY 31-AUG. 3

This festival, held in Bix Beiderbecke's hometown of Davenport, lowa, celebrates the musical accomplishments of the cornetist, pianist and composer. Known as "Bix Bash," it draws thousands of fans from around the world.

Lineup: Peter & Will Anderson Sextet, Banu Gibson & Her New Orleans Hot Jazz Band, The Fat Babies, The Jim Cullum Jazz Band, Dan Levinson's Roof Garden Jass Band, The Dave Bennett Quartet, Josh Duffee & His Graystone Monarchs, The Jimmy Valentine Quintet, The Josh Duffee Orchestra, The Tony Hamilton Orchestra, River City 6, Five Bridges Jazz Band, The Rock River Jazz Band.

bixsociety.org

LANSING JAZZFEST

Lansing, Mich.

AUG. 1-2

This 20th annual free, outdoor, two-day festival features more than 20 performances on three stages, plus clinics/workshops and Saturday's hands-on KidzBeat area, all enhanced by the charm of Old Town. Great food and shopping in the historic area.

Lineup: Last year's lineup included Rodney Whitaker Quartet with Terell Stafford.

jazzlansing.com

CHICAGO JAZZ FESTIVAL

Chicago, III.

AUG. 28-31



Summer in Chicago goes out in style at this Labor Day weekend spectacular. The oldest of Chicago's free lakefront music festivals, it boasts nearly 50 diverse live sets and attracts some of the top names in jazz for four days.

Lineup: Last year's lineup included Jack De-Johnette, Charles Lloyd, Rudresh Mahanthappa, Gregory Porter and Jason Moran.

chicagojazzfestival.us

DETROIT JAZZ FESTIVAL

Detroit. Mich.

AUG. 29-SEPT. 1

One of the world's premier free-admission jazz festivals takes place on Labor Day Weekend. Enjoy the sounds of jazz, spectacular fireworks, late-night jam sessions and opportunities to meet the artists.

Lineup: Last year's lineup included the Dave Murray Big Band featuring Macy Gray, Ahmad Jamal, Joshua Redman, John Scofield Überjam, Sheila Jordan, McCoy Tyner Trio with Savion Glover, Bill Frisell's Lennon Project, Yellowjackets, Mack Avenue Superband, Geri Allen.

detroitjazzfest.com

Indy Jazz Fest

Indianapolis, Ind.

SEPT. 11-20

The Indianapolis Jazz Foundation and Indy Jazz Fest present 10 days of world-class jazz in performance spaces throughout the city.

Lineup: Last year's lineup included Ravi Coltrane, Jeff Coffin, Aaron Diehl, Allen Toussaint, Ramsey Lewis, Eddie Palmieri, Diane Schuur.

indyjazzfest.net

World Music Festival

Chicago, III.

SEPT. 11-21

This citywide, multi-venue, 11-day festival has presented more than 600 artists and ensembles from over 80 countries since it began in 1999.

Lineup: Last year's lineup included The Eddie Palmieri Salsa Orchestra, The African Showboyz, Cedric Watson & Bijou Creole, Bassekou Kouyate & Ngoni ba with Chicago Afrobeat Project, Mamadou Kelly, Sidi Touré with Leila Gobi, Joan Soriano, Fareed Haque Trio & Flat Earth Ensemble, Bioco Maximo.

www.worldmusicfestivalchicago.org

Blues At The Crossroads

Terre Haute, Ind.

SEPT. 12-13

Fans can enjoy two days of great music and street fun in downtown Terre Haute, Ind.

Lineup: Last year's lineup included Center Street Jazz Quartet, Dicky James and the Blues Flames, Jennie DeVoe, Charles Walker Band, Ellusion, Jon Strahl, Max Allen, Dave Herrero Trio, The Leonard Washingtons, Henhouse Prowlers, Ben Knight and the Well Diggers, Jazz Metamorphosis.

bluesatthecrossroads.com

Iowa Soul Festival

Iowa City, Iowa

SEPT. 19-21

This festival features local, regional and nationally recognized performers on a main stage as well as soul-inspired food, a Fun Zone and African-American inspired art. Sunday boasts a gospel brunch at the Sheraton lowa City Hotel.

Lineup: Past performers have included Buddy Guy, Mint Condition, Carlos Johnson, Hargrove Family Choir, Demetria Taylor, Soul Fusion, Johnny Kilowatt Band featuring Gloria Hardiman.

summerofthearts.org

Old Town BluesFest

Lansing, Mich.

SEPT. 19-20

This 21st annual free, outdoor, two-day festival features more than 20 performances on three stages, plus clinics/workshops and Saturday's hands-on KidzBeat area, all enhanced by the charm of Old Town. Great food and shopping in the historic area and vendor court.

Lineup: Past performers have included Russ Green, Mike Wheeler Band, Maurice Davis Quartet.

oldtownbluesfest.com

EDGEFEST

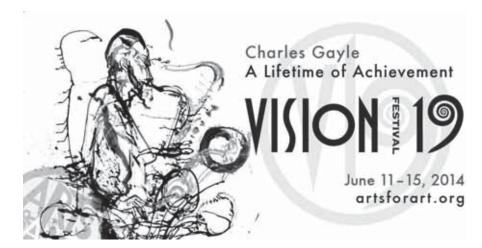
Ann Arbor, Mich.

OCT. 15-18

The 18th annual Edgefest features an international roster of distinguished groundbreaking bassists/composers with their various ensembles, illuminating their innovative roles in the avant scene today.

Lineup: Harrison Bankhead, Mark Dresser, John Hébert, Mark Helias, Linda Oh, William Parker, Jason Roebke.

kerrytownconcerthouse.com









Reno, Nev. **APRIL 10-12**

Since its first year in 1962, the festival has consistently attracted some of the best school bands in the nation, in part because they enjoy the festival's competition and also because they get to see great artists in concert and in workshops. The event draws more than 300 school groups, 9,000 participants and 60 clinicians, performers and adjudicators from around the country.

Lineup: Past performers have included Randy Brecker, Dave Holland, Nicholas Payton, Bobby Hutcherson, Maria Schneider, Roy Haynes, Ravi Coltrane, Joshua Redman, Lee Konitz.

www.unr.edu/rjf

Ballard Jazz Festival Seattle, Wash. **APRIL 16-19**

Started in 2003 to highlight the thriving neighborhood of old-town Ballard and Seattle's world-class jazz musicians, this event quickly grew into an internationally recognized festival. The fest continues its relationship with two uniquely Ballard institutions: the Nordic Heritage Museum and the Leif Erikson Hall.

Lineup: Sonny Fortune with the George Colligan Trio, Chano Dominguez with Marina Albero.

ballardjazzfestival.com

UNC/Greeley Jazz Festival Greeley, Colo. **APRIL 24-26**

The UNC/Greeley Jazz Festival brings together internationally recognized artists, jazz enthusiasts, award-winning clinicians and student groups. Each year, thousands of participants

sessions, daytime school performances and educational workshops. This year's event features a tribute to Ray Brown featuring Jeff Hamilton, Larry Fuller and Christoph Luty.

Lineup: The Swingle Singers, Northern Colorado Voices, Wayne Shorter Quartet, the Jazz Festival All-Star Big Band, Christian McBride.

uncjazzfest.com

The Sacramento Music Festival

Sacramento, Calif.

MAY 23-26

Memorial Day Weekend brings Sacramento's longest-running music tradition, which features rock, blues, country, bluegrass, street beat, Cajun, zydeco, rockabilly, orchestras, dance bands and more. This year's event features more than 100 musical acts performing more than 300 sets on 18 different stages.

Lineup: Trombone Shorty and Orleans Avenue.

sacmusicfest.com

HEALDSBURG JAZZ FESTIVAL

Healdsburg, Calif. **MAY 30-JUNE 8**

The 16th Annual Healdsburg Jazz Festival brings jazz and blues to Sonoma County's beautiful wine country, 70 miles north of the Golden Gate Bridge. Performances take place in various locations, including concert halls, outdoor amphitheater, restaurants, wineries and the town square. Costs range from free

Lineup: Celebrating the Blues (Charlie Musselwhite with Elvin Bishop and Guy Davis, Joshua Redman Quartet, John Santos y Sus Soneros with Perico Hernandez and Orestes Vilató), Poncho Sanchez & His Latin Jazz Band, Ron Carter, Bill

Charlap and Renee Rosnes, Bobby Hutcherson, Marc Cary, Charles Lloyd and Zakir Hussain. healdsburgjazz.org

SAN FRANCISCO JAZZ FESTIVAL

San Francisco, Calif. JUNE 11-22

The 32nd edition of this festival takes place at the SFJAZZ Center's Robert N. Miner Auditorium and Joe Henderson Lab, as well as other nearby venues.

Lineup: Afro-Cuban All-Stars, Medeski Scofield Martin & Wood, Dianne Reeves, José James, Sheldon Brown, Wayne Wallace, Chester Thompson, Jeff Ballard Trio with Miguel Zenón and Lionel Loueke.

sfjazz.org

Greeley Blues Jam

Greeley, Colo. JUNE 13-14

This year the northern Colorado festival celebrates its 10th anniversary.

Lineup: Tab Benoit, Marcia Ball, Trampled Under Foot, Heritage Blues Orchestra, California Honeydrops, Reverend Raven & The Chain Smokin Altar Boys.

greeleybluesjam.com

Playboy Jazz Festival Los Angeles, Calif. JUNE 14-15

The Playboy Jazz Festival features a mix of illustrious jazz greats, next-generation leaders

AZZAT THE BOWL













JUN 14 - Playboy Jazz Festival

Dianne Reeves

Jamie Cullum

Celebrating George Duke! starring Al Jarreau & Stanley Clarke and many more!

JUN 15 - Playboy Jazz Festival

George Benson with special guest Earl Klugh

Dave Holland, Kevin Eubanks, Craig Taborn and Eric Harland: Prism

Fantasia

and many more!

JUL 9

To Ella With Love

The Count Basie Orchestra Patti Austin, Dee Dee Bridgewater,

Yuna, special guests

Clayton-Hamilton Jazz Orchestra Carmen Bradford, special guest

JUL 11-12 Chris Botti

Chris Isaak

Los Angeles Philharmonic Bramwell Tovey, conductor JUL 16

Boz Scaggs

Lee Ritenour and Dave Grusin

Eliane Elias

JUL 23

Gilberto Santa Rosa

Sheila E.

JUL 25-26

Gloria Estefan

Hollywood Bowl Orchestra Thomas Wilkins, conductor

AUG 6

Herbie Hancock with Orchestra

Vince Mendoza, conductor

Gregory Porter

Additional artist to be announced

AUG 13

Get On Up:

A James Brown Celebration

Christian McBride, musical director James Brown Alumni Band featuring Pee Wee Ellis, Fred Wesley and more Aloe Blacc, Bettye LaVette, special guests AUG 17

SMOOTH SUMMER JAZZ

Boney James

with special guest Eric Benet

The Ohio Players

BWB - Rick Braun, Kirk Whalum

and Norman Brown

Keiko Matsui

AUG 20

Marvin Gaye's What's Going On

with John Legend

Sharon Jones & The Dap Kings

Los Angeles Philharmonic Steven Reineke, conductor

AUG 27

Frampton's Guitar Circus

Peter Frampton

Buddy Guy

SEP 3

The Academy Celebrates

The Black Movie Soundtrack

Marcus Miller

plus special guests to be announced

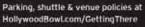
Hollywood Bowl Orchestra Vince Mendoza, conductor

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Jacob Young • Aldo Lopez-Gavilan
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TICKETS

SFJAZZ.ORG 866.920.5299

and festival favorites.

Lineup: Dianne Reeves, Al Jarreau, Stanley Clarke, Kenny Barron Trio with Ravi Coltrane, Arturo Sandoval Big Band, Tia Fuller, George Benson with Earl Klugh, Dave Holland's Prism, Dr. Lonnie Smith, José James, Jon Batiste, James Cotton Blues Band with Big Jay McNeely.

hollywoodbowl.com/playboyjazz

Jazz Aspen Snowmass June Festival

Aspen, Colo.
JUNE 19-JULY 3

The JAS June Festival includes four nights of headline concerts from world-class musicians at the Benedict Music Tent, an expanded JAS Cafe Downstairs @ the Nell Series, and a free nightly lawn party on the Music Festival Grounds with food vendors, bars and two live music stages.

Lineup: Trombone Shorty & Orleans Avenue with special guest John Bouté, Diana Krall, Steve Winwood, René Marie, Tony Bennett with special guest Antonia Bennett, Tierney Sutton.

jazzaspensnowmass.org

Vail Jazz Festival Vail, Colo.

JUNE 22-SEPT. 1

The Vail Jazz Festival will celebrate its 20th anniversary this summer with more than 40 performances, 150 artists, five venues and 20,000 spectators. The festival brings music lovers and jazz enthusiasts together to experience first-rate jazz performances in the heart of the picturesque Rocky Mountain town.

Lineup: Curtis Stigers, Wycliffe Gordon, Monty Alexander, Byron Stripling, Ann Hampton Callaway, John Clayton, Benny Green, Grace Kelly, Ken Peplowski, Jeff Hamilton, Terell Stafford.

vailjazz.org

Safeway Waterfront Blues Festival

Portland, Ore.
JULY 3-6

Oregon Food Bank has produced the Waterfront Blues Festival since 1988 to raise funds and awareness for fighting hunger in the region.

Lineup: Gregg Allman, Los Lobos, Los Lonely Boys, Maceo Parker, Lee Fields & the Expressions, John Németh & The Bo-Keys.

waterfrontbluesfest.com

Sunset Jazz at Newport

Newport Beach, Calif.
JULY 9-SEPT. 17

Now in its fifth season, Sunset Jazz at Newport continues to present national touring artists in a series of 11 Wednesday-evening concerts. Artists perform in the intimate setting of the Marriott hotel's elegant Rose Garden, allowing jazz fans to enjoy a variety of wine and food offerings available from the hotel's specialty restaurant, Sam & Harry's. The music is right down the middle and straightahead.

Lineup: John Pizzarelli Quartet, Jeff Hamilton Trio, Ken Peplowski Quartet, Wycliffe Gordon Quintet, Byron Stripling–Bobby Floyd Quartet.

newportbeachjazzparty.com

New Mexico Jazz Festival

Albuquerque & Santa Fe, N.M.

JULY 11-27

This fest is a collaborative project of the Outpost Performance Space, the Lensic, Santa Fe's Performing Arts Center and the Santa Fe Jazz Foundation, all non-profit organizations. It features local as well as world-renowned artists.

Lineup: Last year's lineup included Eddie Palmieri, Stanley Clarke, Terence Blanchard, Lionel Loueke, Trio da Paz, Catherine Russell and Yellowjackets.

newmexicojazzfestival.org

Fairbanks Summer Arts Festival

Fairbanks, Alaska JULY 13–27

Study jazz during two weeks of intensive workshops and performance opportunities for jazz musicians age 18 and older.

Lineup: Keith Karns, Greta Matassa, Clipper Anderson, Darin Clendenin, Zachary Compston.

fsaf.org

JAZZ AT THE BOWL

Los Angeles, Calif.
JULY 16-SEPT. 3

Los Angeles Philharmonic Creative Chair Herbie Hancock guides the great tradition of jazz at the Hollywood Bowl.

Lineup: Herbie Hancock, Gregory Porter, Eliane Elias, Clayton-Ham-



ilton Jazz Orchestra, Count Basie Orchestra, Christian McBride, Lee Ritenour, Dave Grusin, Buddy Guy, Vince Mendoza, Marcus Miller.

hollywoodbowl.com

Jazz Port Townsend Port Townsend, Wash. JULY 20–27

This year, Artistic Director John Clayton has assembled an outstanding collection of artists to share their skills and training with musicians of all ages from across the globe. Presented on 434 acres of pristine parkland, Centrum's workshop and festival is one of a kind.

Lineup: John Clayton (Artistic Director), Kenny Barron, George Cables, Benny Green, Wycliffe Gordon, Jeff Hamilton, Joe LaBarbera, Clarence Acox, Jeff Clayton, Dawn Clement, Terell Stafford, Chuck Deardorf, Dena DeRose, Bill Holman, Ingrid Jensen, Christine Jensen, Ken Peplowski, Gary Smulyan, Sachal Vasandani, Jiggs Whigham, Anthony Wilson, Matt Wilson.

centrum.org/programs/jazz

Port Townsend Acoustic Blues Festival

Port Townsend, Wash.
JULY 27-AUG. 3

This annual country blues gathering is held at Fort Worden State Park, one of the Pacific Northwest's most stunning and inspiring landscapes. Led by Artistic Director Daryl Davis, the week is designed to make you a better musician: You'll hang out, jam and swap tunes with interesting, accomplished and fun bearers of

acoustic blues traditions. You'll take part in daily classes and serious music-making in the evenings with some of the finest acoustic blues players working today.

Lineup: Alvin Youngblood Hart, Maria Muldaur, Mary Flower, Paul Geremia, Mike Dowling, John Miller, Orville Johnson, Mark Puryear, Terry Harmonica Bean, Judy LaPrade, Wendy DeWitt, Mark Brooks, Roger Edsall, Peter Madcat Ruth, Rich DelGrosso, Steve James, Lightnin' Wells, Ethel Caffe Austin, Delnora Roberts, Lauren Sheehan, Gayle Dean Wardlow, Washboard Chaz, Cedric Watson

centrum.org/programs/blues

Telluride Jazz Festival *Telluride, Colo.*

AUG. 1-3

Formed in 1977, the Telluride Jazz Festival is an annual cultural event produced by the Telluride Society for Jazz combining the best of nature and music ranging from straightahead jazz to funk and beyond.

Lineup: Lettuce, Grupo Fantasma, Poncho Sanchez and His Latin Jazz Band, Monty Alexander and Harlem-Kingston Express, Snarky Puppy, Nigel Hall Band, Jon Cleary, DVS (Dillon/Vidacovich/Singleton) with Carly Meyers, Red Baraat, 20 Year Reunion Allstars, The Crescent Superband, Telluride Student Jazz All-Stars Ensemble, Young Rascals Jazz Band, Dragon Smoke, Claudia Villela.

telluridejazz.org

Central City Jazz Arts Festival

Central City, Colo. AUG. 8–10

For over 20 years, ending in 1992, Central City was home to a jazz festival that featured primarily local groups that centered on the tradition of Dixieland jazz. This year, Central City and the non-profit organization CEDA have decided to not only revive the festival, but to do it in a much larger and grander fashion as an effort to finance the building of the city's cultural district.

Lineup: David Sanborn, Arturo Sandoval, Jane Monheit/John Pizzarelli.

ceda.co/events

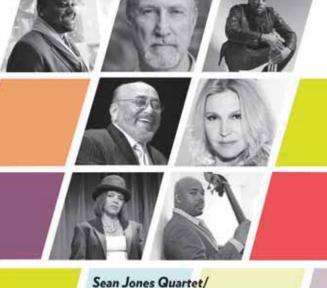
San Jose Jazz Summer Fest

San Jose, Calif. AUG. 8–10

Started in 1990 as the San Jose Jazz Festival, San Jose Jazz Sum-







Sean Jones Quartet/
Cleveland Jazz Orchestra
with Christian McBride
Vocalist Gregory Porter
John Scofield Überjam/Trombone Shorty
& Orleans Avenue

Jamey Haddad's Under One Sun
Ernie Krivda's Fat Tuesday Big Band Plays
Oliver Nelson/Jimmy Smith
Eliane Elias
Terri Lyne Carrington Quartet
Christian McBride Trio
Marcus Miller/Dave Koz Summer Horns Tour

Eddie Palmieri Salsa Orchestra

Marcus Miller/Dave Koz Summer Horns Tour
Dave Holland Prism
Raul Midón



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Ohio Arts Council





mer Fest has grown into a 12-stage, three-day extravaganza featuring international stars, emerging artists and regional favorites playing straightahead jazz, blues, salsa, Latin, r&b and more. This year marks the 25th anniversary of the festival.

Lineup: Last year's headliners included Pink Martini, Preservation Hall Jazz Band, Dave Koz, The Cookers, Cameo, Javon Jackson with Les McCann, Dr. Lonnie Smith, Ben Vereen, Arturo O'Farrill, Yosvany Terry, Ricardo Lamvo y Makina Loca, Lyrics Born, California Honeydrops, Derrick Hodge.

jazzfest.sanjosejazz.org

Idyllwild Jazz in the Pines

Idyllwild, Calif. AUG. 16-17

The fest includes three outdoor venues beneath the towering pines: straightahead jazz in Stephens Hall, dance in the French Quarter and chill in Holmes Amphitheater. Fans can shop for handmade art from over 65 vendors.

Lineup: Past performers have included Dave Koz. Tom Scott, Diane Schuur, Harvey Mason, Mindi Abair, Charles McPherson, Casey Abrams.

idvllwildiazz.com

Angel City Jazz Festival

Los Angeles, Calif.

SEPT. 18-28

L.A.'s only non-commercial jazz and new music festival is a celebration of cutting-edge music at four exciting venues during the last two weekends in September. It features innovative and original musicians from around the world with a focus on West Coast creative jazz.

Lineup: Anthony Braxton, Ambrose Akinmusire, Taylor Ho Bynum, Allison Miller, Matana Roberts, Slumgum, Daniel Rosenboom, Gavin Templeton.

angelcityjazz.com

MONTEREY JAZZ FESTIVAL

Monterev. Calif.

SEPT. 19-21

The Monterey Jazz Festival is the longest continuously running jazz festival in the world. Since 1958, it has been held on the beautiful 20-acre, oak-studded Monterey Fairgrounds. The nonprofit festival has presented nearly every major artist in the world, from Billie Holiday and Louis Armstrong to Trombone Shorty and Esperanza Spalding.

Lineup: Charles Lloyd, Gary Clark Jr., Robert Glasper Experiment, Marcus Miller, Cécile McLorin Salvant, Billy Childs, Tribute to Mulgrew Miller & James Williams with Harold Mabern, Donald Brown & Geoffrey Keezer, Eric Harland (Artist-in-Residence), Delfeayo Marsalis, Ellis Marsalis, Aaron Diehl, Red Baraat, Melissa Aldana, The Roots, Michael Feinstein.

montereyjazzfestival.org

Earshot Jazz Festival Seattle, Wash.

OCT. 1-NOV. 17

This fest brings jazz greats from around the world into creative collaboration with area musicians and audiences. Earshot also celebrates Seattle's place in the world of jazz, with concerts by resident artists and award-winning high-school jazz programs.

Lineup: Last year's artists include Keith Jarrett. Dave Douglas, John Scofield, Dayna Stephens, John Hollenbeck, Ken Vandermark.

earshot.org

Oregon Coast Jazz Party

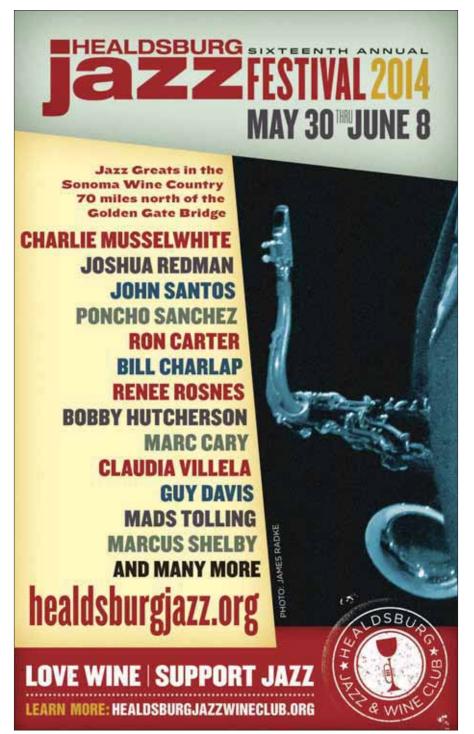
Newport, Ore.

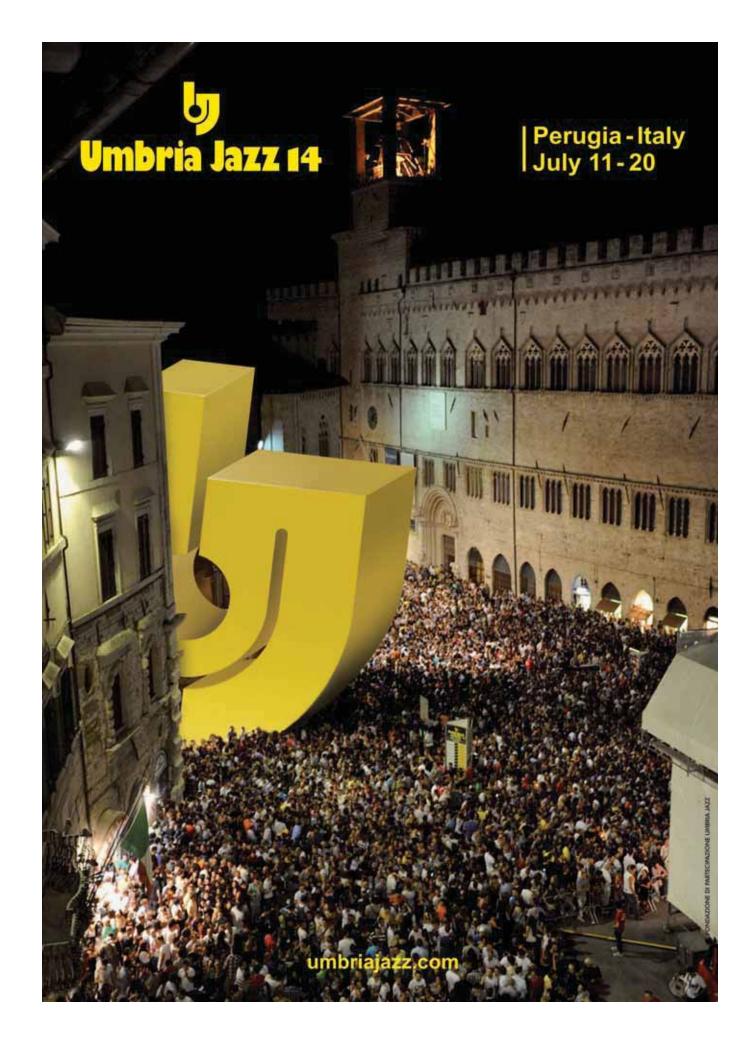
OCT. 3-5

The Oregon Coast Jazz Party, now in its 11th year, celebrates live jazz in the beautiful town of Newport on the central Oregon coast. Expect multiple sets from renowned jazz stars, nightcap performances and educational events during your stay.

Lineup: Dee Daniels, Rebecca Kilgore, Ken Peplowski, Harry Allen, Byron Stripling, Lynn Seaton, Tom Wakeling, Mimi Fox, Chuck Redd, Todd Strait, Benny Green, Randy Porter, Mike Wofford, Benny Green Trio featuring David Wong, Swing Shift Jazz Orchestra with Chuck Redd playing the music of the Terry Gibbs Dream Band.

oregoncoastjazzparty.org





FIMAV @ 30

Risky Business

By Josef Woodard Photo by Martin Morissette

n May 2012, the great American musical maverick John Zorn was paying one of his many visits to Victoriaville, Quebec, the normally quiet town that transforms into an avant-garde hot spot for one long spring weekend each year, in the form of the festival officially called FIMAV. Zorn was the focus of attention at a press conference to discuss his projects presented that year, but more importantly to announce that he had chosen FIMAV (aka Festival International Musique Actuelle de Victoriaville) as a staging ground for the following year's grand plan of presenting an entire day of several different Zorn projects—capped off by a midnight solo improvisation on organ in the local cathedral—all timed to celebrate his 60th birthday.

Asked why Victoriaville, he shrugged and replied with a grin, "What, do you think it's because of the poutine? No, it's because of this guy." He was referring to the Quebecois dish called poutine (frites, gravy, cheese curds and assorted toppings), actually invented in Victoriaville, and to "the guy" he was literally pointing at: Michel Levasseur. The soft-spoken powerhouse is one of those dogged and driven jazz festival founder-directors who has turned what started as a humble passion and grassroots effort into one of the greatest avant-garde festivals in the Americas, celebrating its milestone 30th anniversary this May.

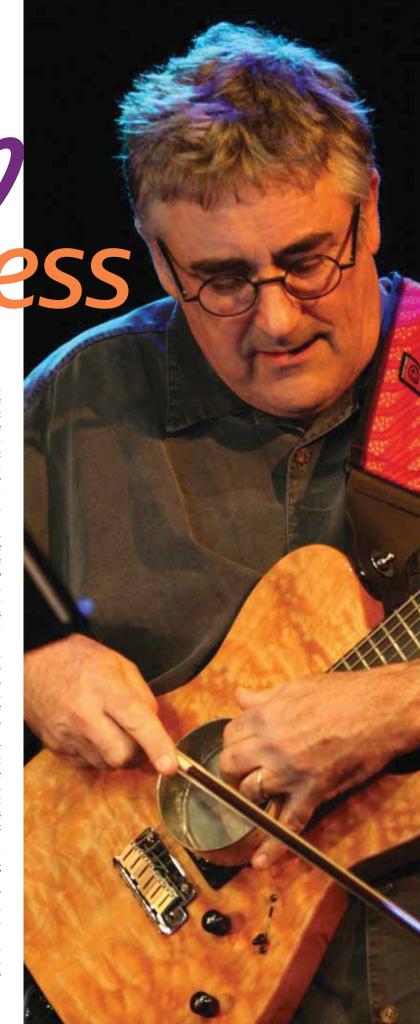
Over three decades, Victoriaville, about a two-hour drive from Montreal, has hosted some of the best, most envelope-pushing musicians on the planet, including Fred Frith, Peter Brötzmann, Anthony Braxton, Sun Ra, Art Ensemble of Chicago, Mike Patton, Thurston Moore, Bill Dixon, Diamonda Galas, The Thing, The Trio (George Lewis, Roscoe Mitchell and Muhal Richard Abrams), Bill Frisell, the Kronos Quartet, Merzbow, Fennesz and Otomo Yoshihide.

"To do the 30th anniversary," says Levasseur, "I didn't really know how it would go. I went through the 20th and then the 25th and I thought we had done the history, going back in the past. I didn't want it to be just nostalgic." The 2014 program has its historical pillars, with Frith and Quebec guitarist René Lussier-both present at the very first fest and whose duet album was the first title on Levasseur's Victo label—as well as Evan Parker and an homage to Sun Ra by the Canadian Ratchet Orchestra with Arkestra alumnus Marshall Allen.

The Victo label, though it has slowed a bit in the digital-trumps-physical product era, now boasts 130 titles, including Eviyan Live, a strong recent album by Iva Bittovà, Gyan Riley and Evan Ziporyn.

Levasseur's festival is unique on this side of the Atlantic, partly because it clings to ideals and the type of booking more common in Europe, in spots and events such as Moers and Nickelsdorf in Germany, Saalfelden in Austria and Musique Action in Vandoeuvre, France.

The seeds for FIMAV were sown when Levasseur, an avid music fan with an experimentalism-favoring ear who studied forestry in college, lived in Scotland for seven years. He was impressed by catching live shows





by Fred Frith's group Henry Cow and free-jazz guitar hero Derek Bailey's Company. Upon coming home to Quebec, he took the plunge of booking concerts, with Frith and others, and finally organized the first festival in this poutine paradise.

For 25 years, the festival was a five-day affair, but some retrenchment was in order, and after a year off in 2009, it re-emerged in a four-day format, and with the addition of an ancillary soundart installation "fringe" festival in public spaces around the city.

Canada is famous for the strength of its summer jazz festival circuit, especially the all-powerful Montreal Jazz Festival, one of the world's greatest general jazz fests, as well as the more adventurous Vancouver Jazz Festival on the opposite coast.

But FIMAV occupies a rare, important niche, championing avant-garde work that needs nurturing. (The same is true of the Guelph Festival, located about an hour's drive from Toronto.)

Frith fondly recalls his first encounter with Levasseur. "It was unforgettable," he comments. "Michel had approached Tom Cora and I when Skeleton Crew played in Montreal in 1983 and basically said: 'I know you have a day off tomorrow, why don't you come and play in this bar in Victoriaville?' And because that's exactly the kind of thing we loved, we of course said yes. There we discovered a really warm community of folks who were determined to try and make something happen in their neck of the woods. It was a big success. A few months later Michel called and said, 'We're starting this festival, and we'd like you to come back and play again,' so back we went. I remember the headline of the local paper after it was over, and after none of the local businesses wanted to be involved: 'FIMAV defies the skeptics!' And that's pretty much been the story ever since."

Frith, who will appear this May in a redux of "The Gravity Band" and a duet with Evan Parker, has been a dedicated Victoriaville regular—and not for the paycheck. "I've played at lots of festivals in many countries. There are a handful of them where it's not just about playing in front of a bigger-than-usual audience, but also about nurturing a long-term relationship, trying new things and not being pressured by the vision of someone who's maybe more interested in being a 'curator' than actually supporting what you're doing.

"I've presented many different projects at Victo, and many of them were premieres, which involved both Michel and me taking risks. I love that characteristic of his: He may appear to be a bit cautious, but in the end he has the ability to follow an artist's vision and get behind it, again and again. He doesn't stand still. He challenges himself, even if he's not sure if he will personally like the result. That's a rare and wonderful quality."

Another notable returning artist for the 30th anniversary is the Norwegian sensation Maja Solveig Kjelstrup Ratkje, whose aesthetic of blending noise, electronics and vocals with an all-around exploratory spirit has synched beautifully with the FIMAV way. After performing at the fest with her duo Fe-Mail in 2006 and with SPUNK in 2008, Ratkje makes her solo debut there in May. Solo Ratkje, though, is a special experience, cooked up fresh and spontaneous each time out, with its blending of primal and "found object" elements and mesmerizing electronic tinkering.

"I have really loved playing at FIMAV," she says. "It's such a vivid festival with a genuine love for live-performed music. All festivals have their shapes and colors, and I would say FIMAV is both spiked and soft, without losing any of its brightness. And without such a good audience, it wouldn't be possible for any festival to sustain this kind of spirit."

As a regular visitor to adventurous fests, including the acclaimed Punkt festival in Norway, Ratkje sees a similarity of approach: "We are sharing a quite large festival in a rather small town. The festival [affects] the community, and becomes a social gathering where locals, musicians, organizers and volunteers meet and mingle, without the separation encouraged in more traditional settings. The whole avant-garde scene is like that—a huge community of people performing, listening and interacting and wanting music to be so much more than simple entertainment or an industry."

Ratkje, who is also a noted composer, finds satisfaction in her live improv journeys: "It is a big challenge and a responsibility to the audience to try to create something special and something unique for exactly that shared situation when music happens. This is why I am mostly interested in playing free-improv sets—because so much is at stake, and I have to confront my own aesthetics and make choices that I can't escape in real-time.

"When I sit home and write scores or produce music in a sound studio, it's all about the same aesthetics, of course, but it's easier to be slack. I need that adrenaline-concentration."

Levasseur marvels at the fest's longevity. "When we reached 20, I thought that was going to be the end," he recalls. "For me, to get to 30, I'm really surprised. It's a long life. I have three kids and a wife. It has become a lifetime career. It's very surprising. When I started out, I was 30 years old. Now, I am 61. This is one of the oldest new music festivals in North America. There are some jazz festivals that are older than this, but with new music and this variety of music, I don't think so."

This year's fest will run May 15–18. Other artists in the lineup include Ken Vandermark, Meredith Monk, Katie Geissinger, Sarah Neufeld, Colin Stetson, GGRIL, Jerusalem In My Heart, François Carrier, Michel Lambert, Pierre Labbé, Michel Faubert, Gordon Grdina and Astma.

For Levasseur, FIMAV is deeply rooted in experimental energies in music, but it goes way beyond presenting music and selling tickets.

"I always felt that Musique Actuelle, or new music, is part of life," he says. "It's a place, Victoriaville, where they come and they don't just talk about music. It's a place where you exchange ideas about all kinds of things. You see musicians who are political or they are feminist or other things. It's part of life—doing this kind of thing.

"The artists are very conscious people, somehow, about the social life and the evolution of life. They're not just thinking about the notes. They are exchanging [ideas] and traveling around the world. They have a lot of experience to share. The audience takes the step of jumping into an [artistic] area like this, where they are kind of comfortable but it's also a risky place to go. You become more and more open-minded in that environment.

"That's the whole point. This is just our little bit of work to help make the world better."



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WWW.TORONTOJAZZ.COM

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FESTIVAL INTERNATIONAL DE MUSIQUE ACTUELLE DE VICTORIAVILLE

Victoriaville, Québec

MAY 15-18

The 30th edition of the Festival International de Musique Actuelle de Victoriaville will include world premieres, world-renowned musicians, visual arts and a circuit of sound installations in public places. FIMAV is a laboratory of contemporary music, jazz, rock, electroacoustic music and free improvisation.

Lineup: Meredith Monk with Katie Geissinger, The Ratchet Orchestra with Marshall Allen "Sun Ra @ 100," Ava Mendoza "Unnatural Ways," Sarah Neufeld/Colin Stetson, GGRIL, Gros Mené/René Lussier, Jerusalem In My Heart, Richard Pinhas/ Keiji Haino/Merzbow/Tatsuya Yoshida, Ufomammut, François Carrier/Michel Lambert, Fred Frith/Evan Parker, Pierre Labbé/Michel Faubert "Parlures et Parjures," Gordon Grdina "Haram," Astma, Ken Vandermark "Audio One," Keiji Haino/Oren Ambarchi/Stephen O'Malley "Nazoranai," Evan Parker "ElectroAcoustic Septet," Maja Ratkje Solo, Duchess Says, Fred Frith "The Gravity Band."

fimav.qc.ca

World Guitar Festival (FGMAT)

Rouyn-Noranda, Northern Québec MAY 24–31

Located in the friendly town of Rouyn-Noranda, "Le Festival des Guitarres du Monde en Abitibi-Témiscaminge" has become one of the most welcoming guitar festivals in North America.

Lineup: Last year's lineup included 2Cellos, Kurt Rosenwinkel, Jerry Douglas, Assad Brothers, Colin James, Don Felder.

fgmat.com

TD Winnipeg International Jazz Festival

Winnipeg, Manitoba
JUNE 12–22

Old Market Square and the historic Exchange District serve as town center within the rustic city of Winnipeg during this fest, as brassband bigwigs, hip-hop talent and chart-topping contemporary jazz artists perform.

Lineup: Past performers have included Wynton Marsalis, The Roots, Trombone Shorty, Robert Glasper.

jazzwinnipeg.com

TD TORONTO JAZZ FESTIVAL

Toronto, Ontario
JUNE 19–28

The TD Toronto Jazz Festival presents more than 350 concerts across 40 locations as half a million music lovers unite for one of the city's largest music festivals. More than 1,500 musicians will entertain as the sounds of jazz play throughout.

Lineup: Buika, Hiromi, Measha Brueggergosman, Earth Wind & Fire.

torontojazz.com

TD OTTAWA JAZZ FESTIVAL

Ottawa, Ontario

JUNE 20-JULY 1

This outdoor music fest is based in the heart of downtown Ottawa, in beautiful Confederation Park. It has become a core festival for discerning music fans.

Lineup: Earth Wind & Fire, Bobby McFerrin, The Chieftains with special guest Ry Cooder.

ottawajazzfestival.com

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JazzTimes@com



TD VANCOUVER INTERNATIONAL JAZZ FESTIVAL

Vancouver, British Columbia JUNE 20–JULY 1

One of the largest and most culturally diverse music celebrations in the world, the festival electrifies the city for 12 days from noon to after midnight. Boasting magnificent outdoor locations, beautiful concert halls, cool bistros and hip clubs, the festival specializes in combining great music with spectacular settings.

Lineup: Bobby McFerrin, Hiromi, Rudresh Mahanthappa's Gamak, Cassandra Wilson, Christian McBride Trio, Norma Winstone, Medeski Scofield Martin & Wood, Nels Cline/Julian Lage, Ambrose Akinmusire, Jeff Ballard/Lionel Loueke/Miguel Zenón, The Chieftains & Ry Cooder, Maceo Parker.

vanjazzfest.ca

TD Victoria International JazzFest

Victoria, British Colmbia JUNE 20–29

Celebrating its 30th anniversary this year, TD Victoria International JazzFest continues to bring together local, regional, national and international jazz, blues and world music artists.

Lineup: Bobby McFerrin, The Chieftains with Ry Cooder, Hiromi, Cassandra Wilson, Christian McBride Trio, Rudresh Mahanthappa's Gamak, Melissa Aldana and Crash Trio, Maceo Parker.

jazzvictoria.ca

FESTIVAL INTERNATIONAL DE JAZZ DE MONTRÉAL

Montréal, Québec

JUNE 26-JULY 6

Now in its 35th edition, the festival hosts 1,000 concerts and activities—two-thirds of them free—in 15 concert halls and on eight outdoor stages from noon to midnight.

Lineup: Alain Lefèvre and the OSM "The Gershwin Legacy," Newport Jazz Festival "Now 60" with Randy Brecker/Anat Cohen/Larry Grenadier/ Karrin Allyson/Mark Whitfield/Clarence Penn/ Peter Martin, Cécile McLorin Salvant, Mike Stern and Bill Evans Band featuring Tom Kennedy and Steve Smith, Ben Harper & Charlie Musselwhite,

Stacey Kent, Buika, Ambrose Akinmusire, Brad Mehldau solo, Marcus Miller, Kenny Garrett Quintet, The Chieftains with special guest Ry Cooder, Michael Bublé.

montrealjazzfest.com

TD Halifax Jazz Festival

Halifax, Nova Scotia
JULY 4–12

Musicians from around the world descend on Halifax for Atlantic Canada's oldest jazz fest.

Lineup: Robert Glasper Experiment, Bill Frisell Guitar In The Space Age, David Virelles Trio, Bettye LaVette, Eddie Palmieri's Latin Jazz Septet.

halifaxjazzfestival.ca

Edmonton Blues Festival

Edmonton, Alberta AUG. 15–17

Western Canada's premiere blues event is located in the sonically superior Heritage Amphitheatre in Edmonton's scenic river valley.

Lineup: Lurrie Bell, Mavis Staples, The Nighthawks, Robert Cray, Mississippi Heat, Sean Carney with Jonn Del Toro Richardson.

bluesinternationalltd.com

GUELPH JAZZ FESTIVAL

Guelph, Ontario

SEPT. 3-7

Guelph Jazz Festival presents five days of adventurous jazz.

Lineup: Last year's lineup included Pharoah Sanders, Wadada Leo Smith's Golden Quartet, Nicole Mitchell's Indigo Trio, Hamid Drake.

guelphjazzfestival.com

Pender Harbour Jazz Festival

Pender Harbour, British Columbia **SEPT. 19–21**

A smorgasbord of jazz styles played by worldclass musicians at nine venues around the Harbour accessible by water taxi.

Lineup: Wil Campa Big Band, Russell Malone, Swing with Brothers Arntzen.

phjazz.ca





A 3

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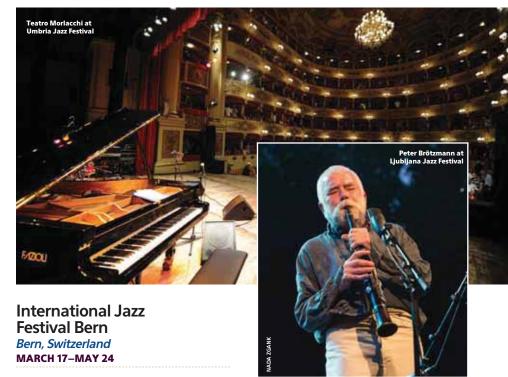
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Europe





Marian's Jazzroom presents international jazz and blues acts, and the fresh outdoor series at Hotel Innere Enge offers bits of local flavor.

Lineup: Terence Blanchard, Cassandra Wilson, Spyro Gyra, Jeff Hamilton Trio, Terri Lyne Carrington, Swiss Jazz Orchestra, Roy Hargrove, Roberta Gambarini, Joe Louis Walker, Lurrie Bell. jazzfestivalbern.ch

Jazzfestival Basel

Basel. Switzerland

APRIL 4-MAY 10

A selection of off-the-beaten-path and leftof-center tributes, duo configurations and international talent hits the Swiss mainland in spring, but organizers like to throw a fest-circuit veteran into the mix. too.

Lineup: Chick Corea, Avishai Cohen, Michel Camilo, Stefano Bollani, Omar Sosa & Paolo Fresu, Marilyn Mazur Quartet, Uri Caine & Dave Douglas, Irène Schweizer & Pierre Favre, Wolfgang Dauner, Dieter Ilg, Adam Baldych, Luciano Biondini Quartet, Vein, Dave Liebman/Ellery Eskelin Group, Vieux Farka Touré.

offbeat-concert.ch

Ulrichsberger Kaleidophon Ulrichsberg, Austria MAY 1-3

This is the 29th edition of this small festival. for jazz, improvised music and contemporary music. About 200 people attend each day. Lineup: Colophony, Tio Now!, Joëlle Léandre with Urs Leimgruber/Burkhard Stangl/Alvin Curran, Peter Ablinger, Chino Shuichi & Tristan Honsinger, Mark Dresser solo, Ben Goldberg Trio.

jazzatelier.at/kal_e.htm

Kerava Jazz Festival Kerava, Finland

MAY 23-25

This festival has maintained the same artistic profile since 1991: free-jazz, avant-garde and spiritual jazz.

Lineup: Ben Bay plays Cannonball, Eero Hämeenniemi Nada, Kalima/Kulhammar/Østergaard/ Zanussi, Jason Adasiewicz's Sun Rooms.

keravajazz.fi

MOERS FESTIVAL

Moers, Germany **JUNE 6-9**

This festival started in 1972 as a small open-air event in the courtvard of Moers Castle, but it has grown into a great presentation of improvised music with international attention. Each year, the festival concentrates on a wide variety of contemporary music on one stage over four days at Whitsun. In 2014, Moers will make a historical step as it takes up residence in the Festivalhalle Moers (Moers Festival Hall).

Lineup: Sebastian Gramss' BASSMASSE. Marc Ribot, Han Bennink & Oscar Jan Hoogland, Ricky-Tick Big Band, Paal Nilssen-Love, Joey Baron & Robyn Schulkowsky, Jean Louis, Orchestre

National de Jazz Olivier Benoit, Sjur Miljeteig Group, The Sun Ra Arkestra, Julia Hülsmann with Theo Bleckmann, Hayden Chisholm, Jaki Liebezeit & Marcus Schmickler, Ideal Bread, The Gravity Band, Arto Lindsay & Paal Nilssen-Love, Letieres Leite & Orkestra Rumpilezz, Avi Lebovich Orchestra, Mostly Other People Do The Killing.

moers-festival.de

Iford Arts Festival

*Iford, England*JUNE 7-AUG. 9

Three months of diverse music, including jazz, opera, proms and cloister concerts in a magical setting six miles from Bath.

Lineup: YolanDa Brown, Zen Hussies, Orchestre Ruffanti, Maia, Polkaholix, Mabon.

ifordarts.org.uk

Ascona Jazz Festival

Ascona, Switzerland
JUNE 20–28

Set in a spectacular scenery, and specializing in classic jazz and New Orleans music, this Swiss festival celebrates its first 30 years. Fans can expect explosive brass bands, legends from the Crescent City and a 180-concert program including funk, gospel, blues and Brazilian music. Most of the concerts are free.

Lineup: Stacey Kent, Dr. John, Toquinho, Craig Adams & The New Orleans Voices, Stefano Bollani, Kermit Ruffins, Gegè Telesforo & Renzo Arbore, Funk Come Le Gusta, Masakowski Family Trio, The Original Pinettes Brass Band, Uros Perry Perich featuring Sheila Raye Charles, The New Orleans Swamp Donkeys.

jazzascona.ch

JazzBaltica

Timmendorfer Strand, Schleswig-Holstein, Germany

JUNE 26-29

For more than 20 years, international jazz stars have traveled to northern Germany to celebrate the variety and beauty of jazz near the shore of the Baltic Sea.

Lineup: Ale Möller Band, Incognito, Trilok Gurtu, Lisbeth Quartett, Nils Wogram's Nostalgia, Viktoria Tolstoy & Jacob Karlzon, Geir Lysne New Circle, Christof Lauer and NDR Bigband play Sidney Bechet, Magnus Lindgren + Friends, Kuára, eff Cascaro, Jazzkantine meets NDR Bigband.

jazzbaltica.de/en

JAZZ À VIENNE

Vienne, France
JUNE 27-JULY 12

The 34th edition of Jazz à Vienne will feature many different styles of music, including jazz, African music, Brazilian music, blues, funk and soul.

Lineup: Robert Plant & the Sensational Space Shifters, Youn Sun Nah, Gregory Porter, Manu Katché, Stefano Richard Bona, Eric Legnini, Stefano Di Battista.

jazzavienne.com

Summer Jazz

Copenhagen, Denmark
JUNE 27-JULY 13

Danish saxophonist and artistic director Benjamin Koppel presents this year's Summer Jazz together with pianist Kenny Werner. Summer Jazz (former Valby Summer Jazz) is a sub-festival to the Copenhagen Jazz Festival.

Lineup: Scott Colley, Kenny Werner, Michala Petri

summerjazz.dk

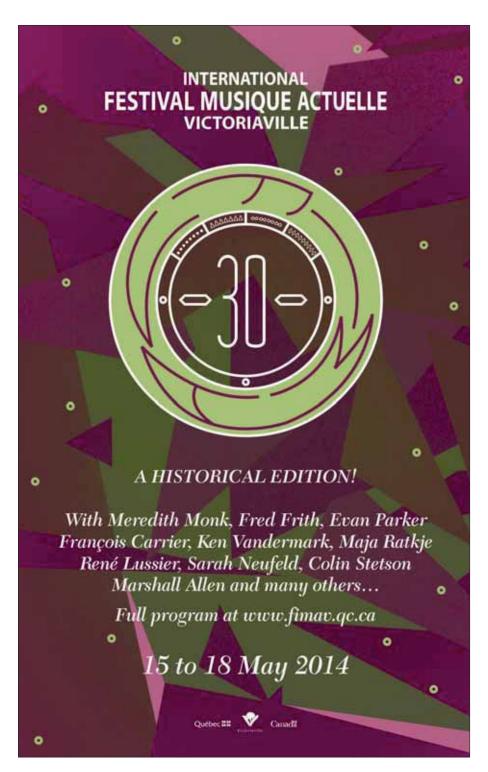
JAZZ FEST WIEN

Vienna, Austria
JUNE 30-JULY 8

This festival is staged in historic landmark buildings, including the word-famous Vienna State Opera, the historic City Hall and City Hall Plaza—a total of 11 venues.

Lineup: Natalie Cole, The Isley Brothers, Dr. John, Sharon Jones, Antibalas, Sugarman3, Buika, Preservation Hall Jazz Band, Malia, Melissa Aldana.

viennajazz.org



ISTANBUL JAZZ FESTIVAL

Istanbul, Turkey

JULY 1-14

Organized by the Istanbul Foundation for Culture and Arts and sponsored by Garanti Bank, the festival will celebrate its 21st year with jazz, pop, rock and world music performances in different venues in Istanbul.

Lineup: Strange Place for Jazz with Danilo Pérez/ John Patitucci/Brian Blade, Manu Katché/Richard Bona, Stefano Di Battista/Eric Lenigni, Chick Corea/Stanley Clarke, Mehliana, Cécile McLorin Salvant, Kellylee Evans, Hugh Masekela.

caz.iksv.org/en

Kongsberg Jazz Festival

Kongsberg, Norway
JULY 2–5

Located in a mining town 90 miles from Norway's capital, this Scandinavian festival focuses on national talent, but its international acts are quite rich, too.

Lineup: Joshua Redman Quartet, Dave Holland's Prism, Håkon Mjåset-Johansen Quartet featuring Chick Corea, Trondheim Jazzorkester & Christian Wallumrød.

kongsberg-jazzfestival.no

LJUBLJANA JAZZ FESTIVAL

Ljubljana, Slovenia

JULY 2-5

The oldest European jazz festival focuses on pianists and music from Norway.

Lineup: Gregory Porter, Joachim Kühn, Jaga Jazzist, In The Country, Cortex, The Necks.

ljubljanajazz.si

Copenhagen Jazz Festival

Copenhagen, Denmark
JULY 4–13

This festival envelops the Danish capital, offering a musical feast to the 250,000 guests who attend to enjoy live jazz in the streets, in jazz clubs, cafes, concert halls and open-air venues—all in the heart of a historic jazz city.

Lineup: Gregory Porter, Thurston Moore/Mats Gustafsson, Joshua Redman, Buika.

iazz.dk/

MONTREUX JAZZ FESTIVAL

Montreux, Switzerland
JULY 4–19

Since 1967, this epic gathering has taken place on the most stunning shores of Europe: 16 days, three main concert halls, five free venues, more than 1,000 musicians, over 1.000 hours of music.

Lineup: Last year's headliners included Prince, Flying Lotus, Deep Purple, Leonard Cohen, Sting, ZZ Top, Woodkid, Paolo Conté.

montreuxjazzfestival.com

Nice Jazz Festival Nice, France

JULY 8–12

More than 75 jazz concerts will take place, with performances on three different stages in the olive groves and Roman amphitheatre every evening.

Lineup: Past performers have included Dizzy Gillespie, Miles Davis, Jimmy Cliff.

nicejazzfestival.fr

GENT JAZZ FESTIVAL

Ghent, Belgium

JULY 10-19

Bearded hipsters mingle with old-school jazz cats at this fest with two stages, international stars and talented young artists in jazz, soul, funk and singer-songwriter. Plus, there's excellent food and famous Belgian beers.

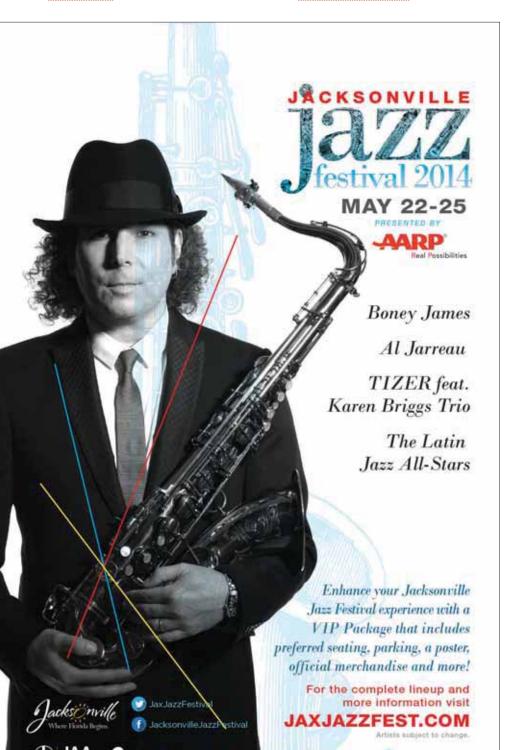
Lineup: Bobby McFerrin, Chick Corea with Stanley Clarke, Dave Holland, Charles Bradley, Ludovico Einaudi, Katché-Bona-Di Battista-Legnini.

www.gentjazz.com

NORTH SEA JAZZ FESTIVAL

Rotterdam, The Netherlands
JULY 11–13

Established in 1976, this festival presents the



past, present and future of jazz within three days. Other genres will be represented as well, including blues, soul, funk, hip-hop, world and

Lineup: Pharrell Williams, Robin Thicke, Outkast, The Isley Brothers, Gregory Porter, Ibrahim Maalouf, Al Jarreau, Mavis Staples, Joss Stone, Walter Trout, Darkside, Sharon Jones & the Dap-Kings, Charles Bradley, Antibalas, Tedeschi Trucks Band, Oscar D'Leon, Martial Solal Trio, Snarky Puppy, Children of the Light Trio: Danilo Pérez/ John Patitucci/Brian Blade, Dave Holland's Prism, Tom Harrell Quintet with special guest Esperanza

northseajazz.com

JAZZ À JUAN

Juan-les-Pins, France **JULY 11-20**

Since 1960, the Festival International de Jazz à Juan has presented a wide diversity of styles and programs. The fest has featured newcomers who have become famous names, trend-setting iconoclasts, and classical and modern artists.

Lineup: George Benson, Gregory Porter, Stacey Kent.

iazzaiuan.com

UMBRIA JAZZ FESTIVAL

Perugia, Italy **JULY 11-20**

From the moment of its birth in 1973, Umbria Jazz was clearly different from the other Italian jazz festivals. While jazz was usually heard in small clubs and occasionally in theaters and concert halls, Umbria Jazz took the music into the historic town squares of Umbria to audiences of up to 20,000 people. The music of the New World was performed in the setting of Umbria's medieval towns and spectacular

Lineup: Herbie Hancock, Wayne Shorter, The Roots, Natalie Cole, Hiromi, Melissa Aldana, Ambrose Akimusire, Christian McBride, Michel Camilo, Eliane Elias, Stefano Bollani, Hamilton de Holanda, Monty Alexander, Dr. John, Galactic, Dobet Gnahorè, Volcan, Paolo Fresu, Danilo Rea, Franco D'Andrea, Snarky Puppy, John Scofield, Roy Hargrove, Roberta Gambarini, Cécile McLorin Salvant, Fiorella Mannoia, Allan Harris.

umbriajazz.com

PORI JAZZ

Pori. Finland **JULY 12-20**

The 49th edition of Pori Jazz will introduce a completely new concept for the festival. During the main concerts (July 17–19), music is to be played on three big outdoor stages one of them purely dedicated to the best of Finnish and international jazz.

Lineup: Dave Holland's Prism, John Scofield Überjam Band, Bob Dylan, Patti Smith, James Blunt, Jamie Cullum, Zara McFarlane, Rudresh Mahanthappa's Gamak, Snarky Puppy, Larry Carlton, Marc Cary Focus Trio, Oddarrang, Alexi Tuomarila Trio, Bettye LaVette.

porijazz.com

FESTIVAL DE JAZZ DE VITORIA-GASTEIZ

Vitoria-Gasteiz, Spain **JULY 14-19**

Vitoria, the capital of the Basque Country, has a veteran festival that celebrates its 38th edition this year. It is famous for encouraging great encounters on stage.

Lineup: Trombone Shorty, Dr. John, Paul Anka, Richard Bona/Manu Katché/Stefano Di Battista/ Eric Legnini, Chucho Valdés & The Afro-Cuban Messengers, Orquesta Buena Vista Social Club. Take 6, Noa, Cécile McLorin Salvant, Edmar Castaneda, Russell Gunn, Kris Bowers, Melissa Aldana, Darcy James Argue's Secret Society.

iazzvitoria.com

MOLDE INTERNATIONAL JAZZ FESTIVAL

Molde, Norway **JULY 14-19**

Beautifully located by the fjord with a view of no less than 222 mountain tops, the festival—which celebrates its 53rd anniversary this year—presents 150 concerts featuring all kinds of jazz and jazz-related music.

Lineup: Tom Harrell, Ibrahim Maalouf, Solveig Slettahjell, Tumbuktu, Jarle Bernhoft, Ola Kvernberg, Thomas Dybdahl.

moldejazz.no

BOHEMIA JAZZFEST

Czech Republic

JULY 15-28

Presenting a dynamic mix of top European and North American artists since its inception in 2006, the festival offers free outdoor jazz concerts in historic town squares in the Czech Republic. The festival visits Prague, Plzen, Domazlice, Liberec, Brno, Zlin, Pisek, Tabor and Prachatice. Last year's fest drew more than 86.000 fans.

Lineup: John Scofield Überjam, Cécile McLorin Salvant Quartet, Arturo Sandoval, Yellowjackets, Danilo Pérez/Brian Blade/John Patitucci trio, Rudy Linka & Christina Prindle duo. Dr. Lonnie Smith

bohemiajazzfest.com

Langnau Jazz Nights

Langnau. Switzerland JULY 22-26

Over the last 24 years, this festival has impressed with its international lineup, great atmosphere and acclaimed jazz workshop.

Lineup: Joshua Redman Quartet, Kenny Werner Trio, Next Collective, Ralph Alessi Quintet. jazz-nights.ch

Heineken Jazzaldia San Sebastian, Spain

JULY 23-27

Established in 1966, this is the longest-running jazz festival in Spain. Attendance in 2013



Jul 30 – Aug 3 2014

Abdullah Ibrahim John Scofield Joshua Redman Aaron Goldberg Reuben Rogers **Gregory Hutchinson Diane Schuur Charles Lloyd Gerald Clayton** Joe Sanders **Gerald Cleaver** Enrico Rava Gianluca Petrella Cristina Branco Sinne Eeg Nicole Johänntgen Remi Panossian Nicolas Gardel **Roy Hargrove Smoking Mouse** Jukka Perko Marilyn Mazur Alex Riel Jesper Lundgaard Kristin Korb Bengt-Arne Wallin more

> Jan Lundgren, **Artistic Director**

www.ystadjazz.se



numbered 155,500.

Lineup: Ray Davies, Bobby McFerrin, Chick Corea, Stanley Clarke, John Scofield, Dave Holland, Muhal Richard Abrams, Enrico Rava, L'Orchestre d'Hommes-Orchestres, Wadada Leo Smith, Ibrahim Electric, Bugge Wesseltoft, Kristin Asbjornsen, René Marie, Snarky Puppy.

heinekenjazzaldia.com

YSTAD SWEDEN JAZZ FESTIVAL

Ystad, Sweden
JULY 30-AUG. 3

In the small medieval town of Ystad, and the beaches of the Swedish Riviera, pianist and Artistic Director Jan Lundgren presents the fifth edition of this jazz festival, where 10 venues present 36 concerts over five days.

Lineup: Joshua Redman, Aaron Goldberg, Gregory Hutchinson, Jason Moran, John Taylor, Charles Lloyd, Reuben Rogers, Eric Harland, Abdullah Ibrahim, Enrico Rava, Gianluca Petrella, John Scofield, Cristina Branco, Nicole Johänntgen, Roberta Gambarini, Marilyn Mazur, Jan Lundgren.

ystadjazz.se

Gouvy, Belgium Gouvy, Belgium

AUG. 1–3

Situated in Belgium on the northern border of Luxembourg, this festival takes place in an

environment of woods, pasture and streams with free camping. With its combination of tranquility and good music, the festival enriches the Belgian Ardennes region. Friday and Saturday are dedicated to bebop, and Sunday features blues artists.

Lineup: Yillan Canizares Quartet, Ibrahim Maalouf Octet, Bobby Few Quartet, Nicolas Payton Trio, Freddy Cole Quartet, Nico Wayne Toussaint, King King, Mike Sanchez Sextet, Dixon Plans, Géraldine Jonet Trio.

gouvy.eu/madelonne

Jazz em Agosto

Lisbon, Portugal AUG. 1–10

Over the last three decades, the Jazz em Agosto festival, promoted by the Calouste Gulbenkian Foundation, has staged approximately 300 concerts featuring leading jazz innovators from the United States and Europe.

Lineup: Last year's artists included John Zorn, Anthony Braxton, Mary Halvorson, Pharoah Sanders. musica.gulbenkian.pt/jazz

Time in Jazz

Sardinia, Italy AUG. 8–16 (BERCHIDDA), AUG. 17–18 (SASSARI)

This festival was first launched in 1988 by

trumpeter Paolo Fresu. This year's edition will mark 27 years of collaboration with jazz players and visual artists while paying attention to environmental sustainability and local development.

Lineup: Last year's artists included Daniele di Bonaventura, Ludovico Einaudi, Petrina, Medeski Martin & Wood, Jaques Morelenbaum, Joshua Redman, Django Bates, Mauro Ottolini.

timeinjazz.it

Oslo Jazz Festival

Oslo, Norway AUG. 11–16

Established in 1986, this is Oslo's longest-running music festival. It presents nearly 70 concerts using 16–18 venues including Oslo's award-winning opera house and the city's 17th-century cathedral.

Lineup: Last year's lineup included Joshua Redman, Bob Dorough, Pharoah Sanders, Svenska Kaputt, Eberson Funk Ensemble.

oslojazz.no

Roccella Jazz Festival

Calabria, Italy
AUG. 11–23

The 34th edition of this festival will spotlight the new jazz scene, George Russell's masterpiece "La Folìa–The Roccella Variations"

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revisited 25 years after its debut, Marshall Allen conducting the Sun Ra Arkestra, famous and emerging artists, master classes, seminars and other fringe events. Concerts take place in historical sites in Roccella Jonica and beyond.

Lineup: Joey Calderazzo Trio, Enrico Rava New Quintet, Emanuele Parrini, U-Man Trio, Jazul, Enrico Fazio "Shibui," Dario Germani Trio, Jazul, Lewis Porter Italian Encounter, Craig Taborn. Vittorio Mezza Quartet, Alessandro Lanzoni, Joe Barbieri Trio, DaAndrea Motis & Joan Chamorro Quartet, Massimo Nunzi Orchestra Operaia, Mattia Cigalini, Baldo Martinez Quarteto Europa, Nicola Sergio, David Murray Infinity Quartet, Dave Holland's Trio, Gianluigi Trovesi Quartet, Miroslav Vitous-John Abercrombie Duo, Paolo Briguglia, Sun Ra Arkestra.

roccellajazz.net

Jazz Middelheim Antwerp, Belgium

Located in idyllic Park den Brandt, this fest draws 20,000 visitors annually.

Lineup: Avishai Cohen, Stacey Kent, Phronesis, Bruno Vansina.

jazzmeddelheim.be

AUG. 14-17

Nisville Jazz Festival Nis, Serbia AUG. 14-17

Many heavyweights in the jazz, swing and big-band scenes have performed at the old fortress that houses Nis' popular fest, which hosted one of trumpeter Donald Byrd's final public performances as well as past programs by rock giants.

Lineup: Last year's lineup included Ginger Baker's Jazz Confusion, Sentimental Swingers, The Brand New Heavies, Jazzanova Live, Ron Carter Golden Striker Trio.

nisville.com

Jazz Festival Willisau

Willisau, Switzerland AUG. 27-31

Campers delight in the scenic grounds of this modern festival on medieval territory, including castles and pastoral appeal. Programmers are quick to embrace the classics and a sturdy repertory of straightahead jazz amid less-traditional performers.

Lineup: Last year's lineup included Anthony Braxton Trio, Brandon Ross, Living By Lanterns, Third Reel, Donat Fisch Quartet, Joe Henry, Nels Cline & Greg Saunier, Marcus Gilmore Special Project featuring Graham Haynes.

jazzfestivalwillisau.ch

Jazz Festival Saalfelden

Saalfelden, Austria AUG. 28-31

Saalfelden becomes the center of the European jazz world for four days with 32 concerts in seven venues









JOE LOCKE



RAUL MIDON



GREGORY PORTER





Lineup: Last year's lineup included Marc Ducret, Scott Colley Quintet, Jacob Fred Jazz Odyssey, John Medeski, Franz Hautzinger, Jon Madof.

jazzsaalfelden.com

AKBANK JAZZ FESTIVAL

Istanbul, Turkey
OCT. 23-NOV. 1

This fest offers a great diversity, from world music to classical jazz to avant-garde tones and electronic music. World-famous artists as well as talented university students perform.

Lineup: Last year's line up included Cassandra Wilson, Enrico Rava, Mare Nostrum, Nicholas Payton, Mos Def, Mulatu Astatke, Sex Mob, Lost Fingers, Jehan Barbur, Jim Rotondi, Testimoni, Elina Duni.

akbankcaz.com or akbanksanat.com

Savassi Festival

London, England OCT. 1–5

Savassi Festival is an annual jazz and instrumental music festival that originated in Belo

Horizonte, Brazil, in 2003. Today it is a matrix of musical activities that includes contests, recordings, artistic collaborations, exhibitions, artistic residencies and a host of live concerts representing the full spectrum of jazz.

Lineup: World premiere of Rafael Martini's jazz symphonic work, Chris Washburne artistic residency, Big Band Palácio das Artes, Antonio Loureiro, Eladio Reinón Quarteto, Túlio Araújo, Maria Bragança, Weber Lopes, Cliff Korman, Jimmy Duchowny.

savassifestival.com.br

LONDON JAZZ FESTIVAL

London, England NOV. 14–23

This fest presents a 10-day, diverse array of rock- and funk-infused jazz artists, along with a hearty mix of traditional and fusion talents. It all happens in the confines of London's

esteemed concert halls and BBC archives.

Lineup: Last year's lineup included Christian McBride, Dianne Reeves, John Hollenbeck, John McLaughlin, Madeleine Peyroux, Snarky Puppy.

efglondonjazzfestival.org.uk



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Other International



Melbourne International Jazz Festival

*Melbourne, Australia*MAY 30-JUNE 8

This year's fest includes 14 world and Australian premieres, as well as club gigs and films.

Lineup: Chick Corea and Gary Burton, Joshua Redman, Glenn Miller Orchestra, Charles Lloyd and Maria Farantouri's Greek Project.

melbournejazz.com

Jamaica Ocho Rios International Jazz Festival

Ocho Rios, Kingston and Montego Bay, Jamaica

JUNE 8-15

This festival is sread across three cities (Ocho Rios, Montego Bay and Kingston) with workshops, a school band competition, jam sessions and free public concerts.

Lineup: Last year's headliners included Yolanda Brown, Darren Sheppard, the Akwaaba drummers, the Jamaica Big Band and the Ralph Holding Trio.

ochoriosjazz.co

RIO DAS OSTRAS JAZZ & BLUES FESTIVAL

Rio das Ostras, Brazil AUG. 8-10, AUG. 15-17

For the 12th edition, during two August weekends, musicians will play on four outdoor stages around the beach and the beautiful landscapes of Rio das Ostras.

Lineup: Stanley Clarke, Victor Wooten, Scott Henderson Trio, Christian Scott, Lucky Peterson, John Primer, Vernon Reid, Arthur Maia, Diego Figueiredo, Will Calhoun.

riodas ostras jazzeblues.com

Savassi Festival

Belo Horizonte, Minas Gerais, Brazil AUG. 18–24

Savassi Festival is an annual jazz and instrumental music festival. Originating in Belo Horizonte, Brazil, in 2003, today it is a matrix of musical activities that includes contests, recordings, artistic collaborations, exhibitions, artistic residencies and a host of live concerts, representing the full spectrum of jazz.

Lineup: World première of Rafael Martini's jazz symphonic work, Chris Washburne artistic residency, Big Band Palácio das Artes, Antonio Loureiro, Eladio Reinón Quarteto, Túlio Araújo, Maria Bragança, Weber Lopes, Cliff Korman, Jimmy Duchowny.

savassifestival.com.br



Red Sea Jazz Festival

Eilat, Israel AUG. 24–27

Launched in 1987, this fest now offers 40 shows over four days. The featured performances will be held in three main venues.

Lineup: Last year's performers included Branford Marsalis, Al Foster Quintet, Antonio Sanchez.

redseajazzeilat.com

Curação North Sea Jazz Festival

Willemstad, Curação AUG. 29–30

This year marks the fifth edition of this Caribbean Sea festival, which is being organized with the North Sea Jazz Festival in the Netherlands

Lineup: This year's festival will feature Bruno Mars and Juan Luis Guerra. Last year's headliners included Herbie Hancock, Erykah Badu, Prince.

curacaonorthseajazz.com

Festival Tudo é Jazz

Ouro Preto, MG, Brazil SEPT. 12–14

Fusions of jazz and Brazilian music are the highlights of this festival, which takes place in the historic city of Ouro Preto.

Lineup: Last year's headliners included Underground Horns, Fanta Konatê, Richard Padron, Alessandra Maestrini, Fernanda Takai, Cobra

tudoejazz.com.br



This fest is not only about music, both also a great outdoor atmosphere and superb food. **Lineup:** Last year's performers included George

caribbeanseajazz.com

Benson, José James, Willy Garcia.

Jazzmandu Kathmandu, Nepal

OCT. 16-22

Now in its 12th installment, Jazzmandu, the Kathmandu International Jazz Festival, will bring musicians from across the world to the Himalayan foothills.

Lineup: Last year's artists included the Claudia Quintet, the Yaite Ramos Quartet, Mike del Ferro.

jazzmandu.org

Wangaratta Festival of Jazz Wangaratta, Victoria, Australia OCT. 31–NOV. 3

The festival celebrates its 25th anniversary with guitar as the instrument of choice for the National Jazz Awards.

Lineup: Last year's lineup included the Gerald Clayton Trio, Chris McNulty, Paul Bollenback.

wangarattajazz.com



















Jazz On Campus >

Mason Gross Prepares Students for Real World

WHEN TROMBONIST CONRAD HERWIG talks about the jazz studies program he directs at the Mason Gross School of the Arts at Rutgers University, he occasionally slips into the mode of a real estate agent.

"It's all about location," he said recently, noting that Rutgers' New Brunswick campus is situated midway between New York City and Philadelphia. The campus is close enough to Manhattan that students have easy access to high-profile performance venues, and they receive instruction from such renowned jazz stars as pianist Fred Hersch, saxophonist Ralph Bowen and vibraphonist Stefon Harris.

Herwig has led the Rutgers Jazz Ensemble in concert at Symphony Space on the Upper West Side, and the band has played at the Blue Note club in Greenwich Village for eight consecutive years.

The program's 11 chamber jazz groups and trombone ensemble perform often both on and off campus, and alumnus pianist Orrin Evans frequently enlists students to sub for regulars in his Captain Black Big Band. The

school's relationship with Sue Mingus (the widow of Charles Mingus) means that Mingus Big Band members like trombonist Kuumba Frank Lacy often develop performances with students.

"Our students are in constant contact with New York's finest musicians," said program coordinator Marc Stasio. "Our proximity to the 'Jazz Capital of the World' is a huge advantage."

The cost of attending Mason Gross surprises some potential applicants. The school has developed a competitive edge by providing an education comparable to that of some institutions requiring much higher tuition rates.

"We offer one of the best bargains in jazz education," Herwig said.

Annual tuition is about \$25,000, a little more than half of what it costs to study jazz at New York University, and New Jersey residents pay only about \$10,000 per year.

"Basically, what we offer is a New York education without being in New York," Stasio added.

Another strong advantage he pointed to is that Mason Gross is a full-fledged conservatory housed within a top-level research university.

"The school offers immense resources, including access to the Institute of Jazz Studies at our Newark campus for graduate students," Stasio said. "Jazz studies undergrads get exposed to broader horizons through our required world-music component, and they are also in close contact with the

school's great classical music department."

Typically, he explained, freshmen arrive thinking they're "all that," having excelled in their high school music program, but they quickly realize they are in a much deeper pool at Mason Gross.

"They have to start again from the beginning, and the usual response is great growth," Stasio said. "We take them somewhere they would not have gotten to otherwise."

Herwig, who received his jazz education at North Texas State University, sees the program as bridging the past and the present.

"I grew up jamming and sitting in," he



recalled. "You got sent back home to learn what you didn't know, and came back the next night to call the same tune you got your ass kicked on the night before. I think [the faculty at Mason Gross] combines the best of the old way with the best of the advances we have made in codifying the knowledge. The ivory tower and the real world are the same thing here."

Herwig noted that he has seen freshman students' playing improve very quickly, thanks to a boost in confidence that comes from their exposure to experienced players and great stages.

"We're proud to keep the tradition of learning at the feet of the masters alive," Herwig said. "Learning firsthand from Eddie Palmieri how to play the clave and improvise over it is like learning bebop from Charlie Parker. It's an experience that you can't replicate."

The program's alumni have gone on to enjoy professional careers with such artists as Chick Corea, Harry Connick Jr., Dave Douglas, Michel Camilo, the Vanguard Jazz Orchestra and others.

"I want Mason Gross graduates to be working jazz musicians when they leave here," Herwig said. "We give them advantages they can't get anywhere else—the prime one being that they leave here with both a degree and a resume that shows they've played at some of the top clubs in the world and studied with some of the top players."

—James Hale

School Notes)



Cosmic Concert: Berklee College of Music celebrated the 100th anniversary of the birth of bandleader Sun Ra with an event dubbed a Cosmic Centenary. The Feb. 20 concert featured former Arkestra musicians Danny Ray Thompson, Marshall Allen and Charles Davis, with a Berklee faculty ensemble (the Inter-Galactic Sun Ra Astro-Infinity Myth Equation Commemorative Arkestra) directed by bass professor Dave Clark. The event included remarks from Massachusetts Gov. Deval Patrick, whose father, Laurdine "Pat" Patrick, was a longtime member of the Arkestra. In 2010, the Patrick family donated Pat Patrick's collection (including recordings) to Berklee's Africana Studies Archive. berklee.edu

Jazzschool Accredited: The Jazzschool, based in Berkeley, Calif., has been granted accreditation by the National Association of Schools of Music. With the certified status, the institution will be renamed the California Jazz Conservatory (CJC), home to a four-year bachelor of music degree in jazz studies. Jazz pianist Benny Green will serve as CJC's artist in residence during the 2014–'15 academic year. The non-degree-granting program will be named the Jazzschool Community Music School at the California Jazz Conservatory. Jazzschool.org

WMU's Albums: The Western Jazz Quartet, a resident faculty ensemble in the School of Music at Western Michigan University, has released the album Free Fall (BluJazz), featuring Andrew Rathbun (saxophones), Jeremy Siskind (piano), Tom Knific (bass) and Keith Hall (drums). The BluJazz label will also issue the WMU Jazz Orchestra's CD Travel Notes. wmujazz.com

Byrd Tribute: The Johns Hopkins
University's Peabody Institute renamed its principal jazz performance space Joe
Byrd Hall on Feb. 28, in tribute to the late jazz bassist and Peabody alumnus. The ceremony occurred during a concert by the Peabody Jazz Orchestra, directed by Michael Formanek. The rededication of the hall honored a gift made to Peabody by Mr. Byrd's widow, Elana Byrd. The gift also established the Joe Byrd Scholarship in Jazz Studies. peabody.jhu.edu



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Planned commencement of duties: October 1st, 2015

We expect an excellent artist of highest qualification for the teaching of the major artistic subject in the studies "Jazz Performance" and "Music Education", who has the ability to draft, plan and organize artistic projects.

The application should include a letter of application (please include date of birth and photo), a Curriculum Vitae, official transcripts (graduate and undergraduate), documentation of artistic and pedagogical activities, demo CD or DVD.

Application deadline: May 12th, 2014

Applications with the reference number 06/14 should be sent to: Rektorat der Universität für Musik und darstellende Kunst Graz, Leonhardstraße 15, 8010 Graz, Austria.

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Blindfold Test > RY TED PANKEN

Antonio Hart

With his distinguished portfolio as an educator, recording artist and concert performer, alto saxophonist Antonio Hart is a major force on today's jazz landscape. Over the past quarter century, he has released seven CDs as a leader and collaborated with Roy Hargrove, the Dizzy Gillespie Alumni Orchestra and several Dave Holland units. This is Hart's first Blindfold Test.

Steve Wilson

"Wilsonian Alto" (Soulful Song, MaxJazz, 2003) Wilson, alto saxophone; Bruce Barth, piano; Ed Howard, bass; Adam Cruz, drums.

Steve Wilson. One of the greatest of his generation. I've followed him since I was in college. You know his sound as soon as you put on the record. I could talk about technical saxophonistic things, but what shines through is the lyricism, the intelligence and humor, his use of harmony and rhythm. Like Branford Marsalis and Kenny Garrett, he can fit into any musical situation and sound like himself while keeping the integrity of the music. The composition made me bop my head. The pianist's solo was very rhythmic, not just playing a lot of stuff. A lot of listening. 5 stars.

Dave Holland Trio

"Segment" (*Triplicate*, ECM, 1988) Holland, bass; Steve Coleman, alto saxophone; Jack DeJohnette, drums.

It's a Charlie Parker song. Steve Coleman. He has his own way of feeling the rhythm. You can hear Steve thinking, trying to expand on the vocabulary and knowledge of the masters, especially Charlie Parker. Is the bassist Lonnie Plaxico? [after] Oh. Sorry, Dave. His lockup with the drummer is amazing; you don't miss the piano. 5 stars.

The Vanguard Jazz Orchestra

"The Way" (*The Way: Music Of Slide Hampton*, Planet Arts, 2004) Dick Oatts, Billy Drewes, Rich Perry, Ralph LaLama, Gary Smulyan, saxophones; Earl Gardner, Joe Mosello, Glenn Drewes, Scott Wendholt, trumpets; John Mosca, Luis Bonilla, Jason Jackson, Douglas Purviance, trombones; Jim McNeely, piano; Dennis Irwin, bass; John Riley, drums

Vanguard big band, Dick Oatts. He's one of my favorite players, a quiet, understated lead alto saxophone master. Brilliant in sound, intellect and spirit. I know that he influenced Kenny Garrett from when they played together in the Mel Lewis Orchestra. Listening to this gives me chills. Is the arrangement by Slide Hampton? In his writing, everything has its right place. It's not forced. It's serious, but he throws in little things that make you laugh. There's contrast between thick textures and light textures. His voicings and his rhythmic concept are amazing. 5 stars.

Arthur Blythe

"My Son Ra" (*Illusions*, Sony/Columbia, 1980) Blythe, alto saxophone; John Hicks, piano; Fred Hopkins, bass; Steve McCall, drums.

Oliver Lake? The only other person with this kind of vibrato and sound is Arthur Blythe. It's not my favorite alto style, but I love it. His sound has power and emotion, with depth and meaning behind each note. I appreciate it more as a feeling; somebody very strong, saying, "This is who I am, this is what I have to say." He's an important component of the history of the alto saxophone. 4 stars.

Luis Perdomo

"Paco" (Links, Criss Cross Jazz, 2013) Miguel Zenón, alto saxophone; Perdomo, piano; Dwayne Burno, bass; Rodney Green, drums.

Miguel Zenón. I checked out Miguel's pieces when I sat in with SFJAZZ Collective. I love the thought process. He has flawless technique, very clean. I don't always feel the depth of the blues that moves my spirit in his compositions. That's just a personal thing. It's emotional, but a different quality of



emotion. Sometimes in Miguel I hear the way Paquito articulates, not sonically, but the way he and other Latin cats feel the groove. Miguel is continuously growing, expanding, trying new ideas; he's studied his culture, brought it into his writing and merged it with the jazz tradition. I respect that a lot. $4\frac{1}{2}$ stars.

Phil Woods & The Festival Orchestra

"Hank Jones" (New Celebration, Chiaroscuro, 2013) Woods, alto saxophone solo; Skip Wilkins, piano solo.

Just the way the lead alto sang that melody in the first eight measures, I'm sold. So lyrical and beautiful. I heard the older players in there, the command of the horn, the beauty in the high register. It made me smile; I feel it in my whole body. Oh, it's Phil Woods. That's why! It's the quality of sound, but also the dynamics, development and vibrato, the way he shaped the melody—a true master. I've got to have this.

Tim Berne's Snakeoil

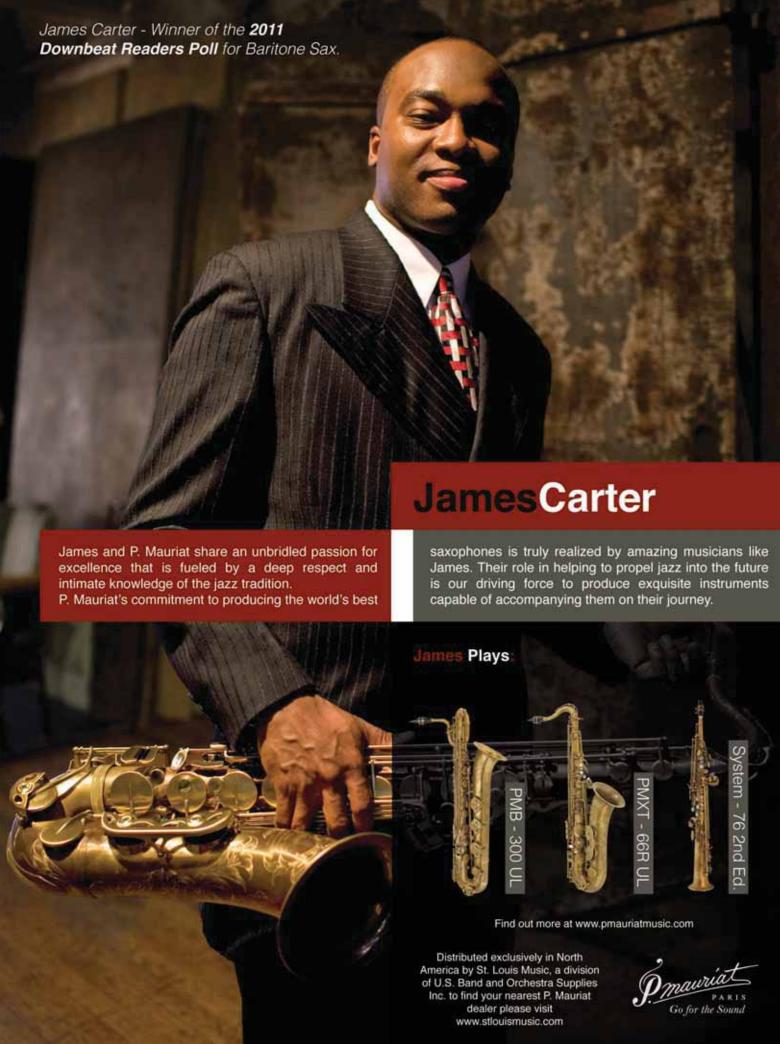
"Static" (Shadow Man, ECM, 2013) Berne, alto saxophone; Oscar Noriega, bass clarinet; Matt Mitchell, piano; Ches Smith, drums, vibraphone.

Intellectually, the multiple meters, superimposed time and some voicings are interesting. But I can't sing back what they just played. If it's void of melody, I listen with a different ear, trying to figure out what they're doing more than embracing it in my spirit. The bass clarinet player has a nice sound, strong ideas, great command over that very difficult instrument. The alto saxophonist is capable sound-wise, and I could hear elements of Ornette and some Dolphy influence. Is it David Binney? I dug the last part, before the harmonics started, when they laid into a groove, and built and layered the rhythms. I started to feel a pulse and move my body. It reminded me of some things Chris Potter does, building off rhythmic shapes. Very creative. 4 stars.

Gary Bartz

"The Song Of Loving Kindness" (The Blues Chronicles: Tales Of Life, Atlantic, 1994) Bartz, alto saxophone; George Colligan, piano; James King, bass; Greg Bandy, drums. Gary Bartz! "The Song Of Loving Kindness." There's no such thing as the greatest, but Gary has everything that I aspire to be as a saxophonist and musician. His sound touches the core of my being, from the first note. Even when he goes into the stratosphere, it sounds like somebody is singing. It's always like a voice. It transcends playing the saxophone. It's the closest thing I can imagine to hearing John Coltrane live. He's reaching to be a filter for that level of spirituality, for that connect from the creator to come through your horn. DB

The "Blindfold Test" is a listening test that challenges the featured artist to discuss and identify the music and musicians who performed on selected recordings. The artist is then asked to rate each tune using a 5-star system. No information is given to the artist prior to the test.



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