

163 GREAT JAZZ VENUES

DOWNBEAT

Jazz, Blues & Beyond

- RUDRESH MAHANTHAPPA
- DELFEAYO MARSALIS

THE PROCESS

- BILL LASWELL, CHAD SMITH & JON BATISTE

RECORDING SCHOOL

- IN THE STUDIO: DON WAS, TERRI LYNE CARRINGTON
AT SMALLS: BEN RUBIN

ERIC
JOHNSON
& MIKE
STERN

FEBRUARY 2015 U.K. £4.00

\$5.99US \$5.99CAN

02>



DOWNBEAT.COM

2015 SAXOPHONE ARTIST ROSTER



1. Bob Mintzer - Yellowjackets and Professor at Univ of Southern Calif 2. Gary Bias - Earth, Wind and Fire 3. Harvey Pittel - Renowned Classical Saxophonist and Professor Emeritus at Univ of Texas, Austin 4. Daniel Ian Smith - Recording Artist and Professor at Berklee College of Music 5. Chris Farr - Recording Artist and Professor at Univ of the Arts, Philadelphia 6. Felipe Salles - Recording Artist and Professor at Univ of Massachusetts, Amherst 7. Mike Vaccaro - Recording Artist and Los Angeles Studio Musician 8. Texas Saxophone Quartet - Acclaimed Quartet in Dallas (John Sweeden, Chris Beaty, David Lovrian, Don Fabian) 9. Kirk Tracy - Recording Artist and Touring Musician with Kid N Nic Show 10. Tony White - Performing Artist and Coordinator of Performing Arts, LA Unified School District 11. Kenyon Carter - Recording Artist and Professor at Jacksonville State University, AL 12. Will Holton - Recording Artist, Buffalo, NY 13. Geoff Nudell - Los Angeles Studio Musician and Professor at Colburn School 14. Roger Stemen - Recording Artist, Los Angeles 15. Arthur White - Recording Artist and Professor at Univ of Missouri 16. Steve Watts - Recording Artist with Dotsero, Denver, CO 17. Aaron West - Los Angeles Recording Artist 18. Brian Gorrell - Recording Artist and Professor at Univ of Central Oklahoma 19. Dan Kusz - Recording Artist in Minneapolis 20. Brian Asselin - Recording Artist in Ottawa, Canada 21. Jimmie Tjari Highsmith - Recording Artist in Rochester, NY 22. Alan Wyatt - Performing Artist and Professor at Lee Univ, Tennessee 23. Paul Mertens - Brian Wilson Band 24. John Asti - Performing Artist in San Francisco and Teacher at Marin School of the Arts 25. Jim Stranahan - Recording Artist in Denver, CO

WE ARE

Mouthpieces



Our legendary line of V16 mouthpieces have become the jazz standard. Inspired by the jazz legends of the fifties and sixties. Inspiring future legends. We are Vandoren.



Vandoren®

PARIS

WeAreVandoren.com

Columbia College Chicago

Music

...it keeps getting better!

You're talented, innovative, unique. You want a music program that moves in your direction; one that respects your creative edge. Our specialized degrees give you the in-depth knowledge, intense skill development and artistic flexibility you need to succeed. You can make it happen. We can show you how.



NEW MUSIC STUDENT AUDITIONS

SATURDAY, FEBRUARY 7, 2015
BY APPOINTMENT ONLY
312-369-7977

DAVE DOUGLAS
RESIDENCY CONCERTS AT
THE JAZZ SHOWCASE
FEATURING THE COLUMBIA
COLLEGE JAZZ ENSEMBLE
SCOTT HALL, DIRECTOR

806 S PLYMOUTH CT
CHICAGO, IL 60605
MARCH 13-14 AT 8PM & 10PM
MARCH 15 AT 4PM & 8PM
GENERAL ADMISSION \$20.00
CALL 312-369-8330 OR PURCHASE
AT JAZZSHOWCASE.COM

SPRING OPEN HOUSE
APRIL 11, 2015

Blake

Singer/songwriter
Contemporary, Urban
& Popular Music
Class of 2015

Columbia
COLLEGE CHICAGO

PHOTO BY RUDY LOREJO
BA, PHOTOGRAPHY, CLASS OF 2014

DOWNBEAT

FEBRUARY 2015

VOLUME 82 / NUMBER 2

President Kevin Maher
Publisher Frank Alkyer
Editor Bobby Reed
Associate Editor Brian Zimmerman
Contributing Editor Ed Enright
Art Director LoriAnne Nelson
Contributing Designer Žaneta Čuntová
Bookkeeper Margaret Stevens
Circulation Manager Sue Mahal
Circulation Associate Kevin R. Maher
Circulation Assistant Evelyn Oakes

ADVERTISING SALES

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

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

Advertising Sales Associate
Pete Fenech
630-941-2030
petef@downbeat.com

OFFICES

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

CUSTOMER SERVICE

877-904-5299 / service@downbeat.com

CONTRIBUTORS

Senior Contributors:

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

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

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

DOWNBEAT (issn 0012-5768) Volume 82, Number 2 is published monthly by Maher Publications, 102 N. Haven, Elmhurst, IL 60126-2970. Copyright 2015 Maher Publications. All rights reserved. Trademark registered U.S. Patent Office. Great Britain registered trademark No. 719.407. Periodicals postage paid at Elmhurst, IL and at additional mailing offices. Subscription rates: \$34.95 for one year, \$59.95 for two years. Foreign subscriptions rates: \$56.95 for one year, \$103.95 for two years.

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

POSTMASTER: Send change of address to: DownBeat, P.O. Box 11688, St. Paul, MN 55111-0688. **CABLE ADDRESS:** DownBeat (on sale January 20, 2015) Magazine Publishers Association.



PRINTED
IN
U.S.A.



IMPROVE YOUR IMPROV WITH THE Hal Leonard Jazz Play-Along Series

With musician-friendly lead sheets, melody cues, and other split track choices on the included CD, these packages are the ultimate learning tool for all jazz musicians.

Get free shipping on orders of \$25 or more. Mention ad code DNBJ.

- 1A. **Maiden Voyage/All Blues** 00843158\$16.99
- 1. **Duke Ellington** 00841644\$16.99
- 2. **Miles Davis** 00841645\$16.99
- 3. **The Blues** 00841646\$16.99
- 4. **Jazz Ballads** 00841691\$16.99
- 5. **Best of Bebop** 00841689\$16.99
- 6. **Jazz Classics with Easy Changes** 00841690\$16.99
- 7. **Essential Jazz Standards** 00843000\$16.99
- 8. **Antonio Carlos Jobim and the Art of Bossa Nova** 00843001\$16.99
- 9. **Dizzy Gillespie** 00843002\$16.99
- 10. **Disney** 00843003\$16.99
- 12. **Essential Jazz Classics** 00843005\$16.99
- 13. **John Coltrane** 00843006\$16.99
- 14. **Irving Berlin** 00843007\$16.99
- 15. **Rodgers & Hammerstein** 00843008\$16.99
- 16. **Cole Porter** 00843009\$16.99
- 17. **Count Basie** 00843010\$16.99
- 18. **Harold Arlen** 00843011\$16.99
- 19. **Cool Jazz** 00843012\$16.99
- 20. **Christmas Carols** 00843080\$16.99
- 21. **Rodgers & Hart Classics** 00843014\$16.99
- 22. **Wayne Shorter** 00843015\$16.99
- 23. **Latin Jazz** 00843016\$16.99
- 24. **Early Jazz Standards** 00843017\$16.99
- 25. **Christmas Jazz** 00843018\$16.99
- 26. **Charlie Parker** 00843019\$16.99
- 27. **Great Jazz Standards** 00843020\$16.99
- 28. **Big Band Era** 00843021\$16.99
- 29. **Lennon and McCartney** 00843022\$16.99
- 30. **Blues' Best** 00843023\$16.99
- 31. **Jazz in Three – Second Edition** 00843024\$16.99
- 32. **Best of Swing** 00843025\$16.99
- 33. **Sonny Rollins** 00843029\$16.99
- 34. **All Time Standards** 00843030\$16.99
- 35. **Bluesy Jazz** 00843031\$16.99
- 36. **Horace Silver** 00843032\$16.99
- 37. **Bill Evans: 10 Original Compositions** 00843033\$16.99
- 38. **Yuletide Jazz** 00843034\$16.99
- 39. **All the Things You Are & More: Jerome Kern Songs** 00843035\$16.99
- 40. **Bossa Nova – 10 Latin Jazz Favorites** 00843036\$16.99

- 41. **Classic Duke Ellington** 00843037 ..\$16.99
- 42. **Gerry Mulligan – Favorites** 00843038\$16.99
- 43. **Gerry Mulligan Classics** 00843039\$16.99
- 45. **George Gershwin** 00103643\$24.99
- 47. **Classic Jazz Ballads** 00843043\$16.99
- 48. **Bebop Classics** 00843044\$16.99
- 49. **Miles Davis Standards** 00843045\$16.99
- 50. **Great Jazz Classics** 00843046\$16.99
- 51. **Up-Tempo Jazz** 00843047\$16.99
- 52. **Stevie Wonder** 00843048\$16.99
- 53. **Rhythm Changes** 00843049\$16.99
- 55. **Benny Golson** 00843052\$16.99
- 56. **Georgia on My Mind & Other Songs by Hoagy Carmichael** 00843056\$16.99
- 57. **Vince Guaraldi** 00843057\$16.99
- 58. **More Lennon and McCartney** 00843059\$16.99
- 59. **Soul Jazz** 00843060\$16.99
- 60. **Dexter Gordon** 00843061\$16.99
- 61. **Mongo Santamaria** 00843062\$16.99
- 62. **Jazz-Rock Fusion** 00843063\$16.99
- 63. **Classical Jazz** 00843064\$16.99
- 64. **TV Tunes** 00843065\$16.99
- 65. **Smooth Jazz** 00843066\$16.99
- 66. **A Charlie Brown Christmas** 00843067\$16.99
- 67. **Chick Corea** 00843068\$16.99
- 68. **Charles Mingus** 00843069\$16.99
- 71. **Cole Porter Classics** 00843073\$16.99
- 72. **Classic Jazz Ballads** 00843074\$16.99
- 73. **Jazz/Blues** 00843075\$16.99
- 74. **Best Jazz Classics** 00843076\$16.99
- 75. **Paul Desmond** 00843077\$16.99
- 78. **Steely Dan** 00843070\$16.99
- 79. **Miles Davis Classics** 00843081\$16.99
- 80. **Jimi Hendrix** 00843083\$16.99
- 81. **Frank Sinatra – Classics** 00843084\$16.99
- 82. **Frank Sinatra – Standards** 00843085\$16.99
- 83. **Andrew Lloyd Webber** 00843104\$16.99
- 84. **Bossa Nova Classics** 00843105\$16.99
- 85. **Motown Hits** 00843109\$16.99
- 86. **Benny Goodman** 00843110\$16.99
- 87. **Dixieland** 00843111\$16.99
- 88. **Duke Ellington Favorites** 00843112\$16.99
- 90. **Thelonious Monk Classics** 00841262\$16.99
- 91. **Thelonious Monk Favorites** 00841263\$16.99
- 92. **Leonard Bernstein** 00450134\$16.99
- 93. **Disney Favorites** 00843142\$16.99
- 94. **Ray** 00843143\$16.99
- 95. **Jazz at the Lounge** 00843144\$16.99
- 96. **Latin Jazz Standards** 00843145\$16.99
- 97. **Maybe I'm Amazed** 00843148\$16.99
- 98. **Dave Frishberg** 00843149\$16.99
- 99. **Swinging Standards** 00843150\$16.99
- 100. **Louis Armstrong** 00740423\$16.99
- 101. **Bud Powell** 00843152\$16.99
- 102. **Jazz Pop** 00843153\$16.99
- 103. **On Green Dolphin Street & Other Jazz Classics** 00843154\$16.99
- 104. **Elton John** 00843155\$16.99
- 105. **Soulful Jazz** 00843151\$16.99
- 106. **Slo' Jazz** 00843117\$16.99
- 107. **Motown Classics** 00843116\$16.99
- 108. **Jazz Waltz** 00843159\$16.99
- 109. **Oscar Peterson** 00843160\$16.99
- 110. **Just Standards** 00843161\$16.99
- 111. **Cool Christmas** 00843162\$16.99
- 112. **Paquito D'Rivera – Latin Jazz** 48020662\$16.99
- 113. **Paquito D'Rivera – Brazilian Jazz** 48020663\$19.99
- 114. **Modern Jazz Quartet Favorites** 00843163\$16.99
- 115. **The Sound of Music** 00843164\$16.99
- 116. **Jaco Pastorius** 00843165\$16.99
- 117. **Antonio Carlos Jobim – More Hits** 00843166\$16.99
- 118. **Big Jazz Standards Collection** 00843167\$27.50
- 119. **Jelly Roll Morton** 00843168\$16.99
- 120. **J.S. Bach** 00843169\$16.99
- 121. **Django Reinhardt** 00843170\$16.99
- 122. **Paul Simon** 00843182\$16.99
- 123. **Bacharach and David** 00843185\$16.99
- 124. **Jazz-Rock Horn Hits** 00843186\$16.99
- 125. **Sammy Nestico** 00843187\$16.99
- 126. **Count Basie Classics** 00843157\$16.99
- 127. **Chuck Mangione** 00843188\$16.99
- 128. **Vocal Standards (Low Voice)** 00843189\$16.99
- 129. **Vocal Standards (High Voice)** 00843190\$16.99
- 130. **Vocal Jazz (Low Voice)** 00843191\$16.99
- 131. **Vocal Jazz (High Voice)** 00843192\$16.99
- 132. **Stan Getz Essentials** 00843193\$16.99
- 133. **Stan Getz Favorites** 00843194\$16.99
- 134. **Nursery Rhymes** 00843196\$17.99
- 135. **Jeff Beck** 00843197\$16.99
- 136. **Nat Adderley** 00843198\$16.99
- 137. **Wes Montgomery** 00843199\$16.99
- 138. **Freddie Hubbard** 00843200\$16.99
- 139. **Julian "Cannonball" Adderley** 00843201\$16.99
- 140. **Joe Zawinul** 00843202\$16.99
- 141. **Bill Evans Standards** 00843156\$16.99
- 142. **Charlie Parker Gems** 00843222\$16.99
- 143. **Just the Blues** 00843223\$16.99
- 144. **Lee Morgan** 00843229\$16.99
- 145. **Country Standards** 00843230\$16.99
- 146. **Ramsey Lewis** 00843231\$16.99
- 147. **Samba** 00843232\$16.99
- 148. **John Coltrane Favorites** 00843233\$16.99
- 149. **John Coltrane – Giant Steps** 00843234\$16.99
- 150. **Jazz Improv Basics** 00843195\$19.99
- 151. **Modern Jazz Quartet Classics** 00843209\$16.99
- 152. **J.J. Johnson** 00843210\$16.99
- 154. **Henry Mancini** 00843213\$16.99
- 155. **Smooth Jazz Classics** 00843215\$16.99
- 156. **Thelonious Monk – Early Gems** 00843216\$16.99
- 157. **Hymns** 00843217\$16.99
- 158. **Jazz Covers Rock** 00843219\$16.99
- 159. **Mozart** 00843220\$16.99
- 160. **George Shearing** 14041531\$16.99
- 161. **Dave Brubeck** 14041556\$16.99
- 162. **Big Christmas Collection** 00843221\$24.99
- 163. **John Coltrane Standards** 00843235\$16.99
- 164. **Herb Alpert** 14041775\$16.99
- 165. **George Benson** 00843240\$16.99
- 166. **Ornette Coleman** 00843241\$16.99
- 167. **Johnny Mandel** 00103642\$16.99
- 168. **Tadd Dameron** 00103663\$16.99
- 169. **Best Jazz Standards** 00109249\$19.99
- 170. **Ultimate Jazz Standards** 00109250\$19.99
- 171. **Radiohead** 00109305\$16.99
- 172. **Pop Standards** 00111669\$16.99
- 174. **Tin Pan Alley** 00119125\$16.99
- 175. **Tango** 00119836\$16.99
- 176. **Johnny Mercer** 00119838\$16.99
- 177. **The II-V-I Progression** 00843239\$19.99
- 181. **Billy Joel** 00122329\$16.99
- 182. **"Rhapsody in Blue" & 7 Other Classical-Based Jazz Pieces** 00116847\$16.99
- 187. **Christmas Favorites** 00128393\$16.99

FEBRUARY 2015

Inside

ON THE COVER

22 Mike Stern & Eric Johnson *Six-String Summit*

BY DAN OUELLETTE

The Stern-Johnson team is a virtuoso-meets-virtuoso collaboration that spans the rock-jazz divide. Their aptly titled CD *Eclectic*—inspired by a rousing weeklong duo residency at New York’s Blue Note in August 2013—incorporates a diverse array of styles, including gnashing rockers, rockabilly-tinged uptempo blues, jazzy swings and horn-driven pop cookers.



Guitarist Lionel Loueke performs with the ensemble Our Point of View at the Monterey Jazz Festival on Sept. 20.

Cover photo of Eric Johnson and Mike Stern shot by Jimmy and Dena Katz at Webster Hall in New York City on Nov. 9

FEATURES

28 Jon Batiste/Chad Smith/Bill Laswell *Exploring The Process*

BY BILL MILKOWSKI

32 Rudresh Mahanthappa *Moving the Eye*

BY BILL BEUTTLER

36 Delfeayo Marsalis *Humanity & Humility*

BY JENNIFER ODELL

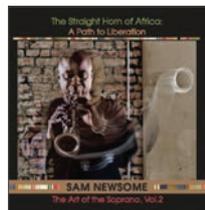
41 163 Great Jazz Venues *The Best Places To Hear Live Jazz Worldwide*

SPECIAL SECTION

81 Recording School

82 Don Was *Beginner’s State of Mind*

BY KEN MICALLEF



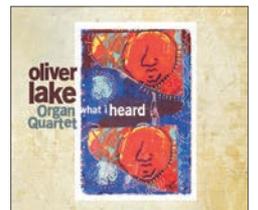
64 Sam Newsome



66 Nicholas Payton



73 Takase/Schlippenbach



74 Oliver Lake Organ Quartet

86 Terri Lyne Carrington *Capturing the Vision*

BY JEREMY LOUCAS

90 Master Class

BY BEN RUBIN

92 Transcription Regina Carter Violin Solo

96 Toolshed

DEPARTMENTS

8 First Take

10 Chords & Discords

13 The Beat

18 Players
David Hazeltine
Sharel Cassity
Allan Harris
Spanish Harlem Orchestra

59 Reviews

102 Jazz On Campus

106 Blindfold Test
Lionel Loueke

BILL EVANS

THE COMPLETE VILLAGE VANGUARD RECORDINGS, 1961
COLLECTOR'S EDITION



This collectable 4-LP 180-gram box set features comprehensive new and original liner notes, limited-edition lithograph, faithfully reproduced contact sheet and replica artifacts from the actual recording sessions.

“The single most legendary Vanguard recording session...”
- *JazzTimes*

“...inarguably great is what you’d have to call this new vinyl box...”
- *Yahoo Music*

“It’s a ‘must have’ purchase for any jazz connoisseur”
- *Audiophile Audition*

“This set goes that extra step”
- *Blinded By Sound*

RIVERSIDE®

CONCORD
MUSIC GROUP

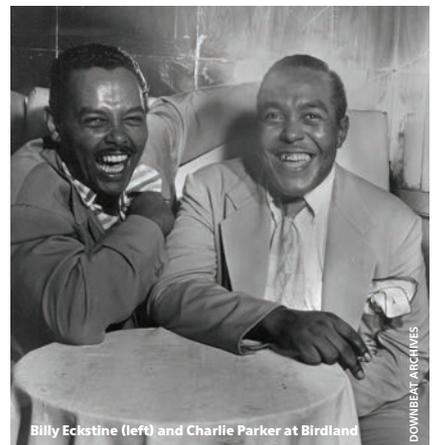
amazonmusic

Bird's Legacy

THE TRUE MEASURE OF A MAN LIES IN THE IMPACT HE HAS ON others. When evaluating the magnitude of a jazz artist's career, we must consider not only the quality of his work, but also the extent of his influence on other musicians. If that is the yardstick, then Yardbird stands mighty tall.

Sixty years after his death, Charlie Parker still looms large over the jazz world. His work has been a beacon. The saxophonist's influence can be seen in the work of hundreds of jazz artists over the decades, including Jimmy Heath, Phil Woods, Charles McPherson, Sonny Stitt, Melissa Aldana and Joe Lovano, whose *Bird Songs* (Blue Note) was one of the most acclaimed jazz albums of 2011.

Parker has been the subject of numerous biographies, including two recent ones: Stanley Crouch's *Kansas City Lightning* and Chuck Haddix's *Bird*. Also, an anecdote about Parker is a key element in the controversial new movie *Whiplash*. The annual Charlie Parker Jazz Festival remains an important event for jazz fans in New York City, and last August, KC Jazz Alive drew fans from around the country to the Charlie Parker Celebration in Kansas City.



In this issue, we've got an interview with alto saxophonist Rudresh Mahanthappa, whose fantastic new album, *Bird Calls* (ACT), features original compositions that nod to Parker's work. During his fascinating discussion with Bill Beuttler, Mahanthappa recalls an episode 20 years ago in which he asked his teacher Gary Bartz what music inspires him. Bartz shocked him by saying, "Oh, it's always Charlie Parker. If I need inspiration, I'm always going back to that." Mahanthappa then goes on to say that as he has gotten older, he has come to the same conclusion. He tells Beuttler, "Charlie Parker was the real impetus for me to even pursue this music."

In the press materials for *Bird Calls*, Mahanthappa explains his impulse to make the album: "It's easy to say that Bird influenced modern music without dissecting that notion. If I had any agenda for this album, it was to really demonstrate that. This music says, 'Yes, Bird's influence is absolutely indelible, and here's why.' This is music that is all directly inspired by Charlie Parker, but it sounds as modern as anything today."

This issue also contains our annual Jazz Venue Guide, which has listings for two venues named after Parker: Birdland in New York City and the Canadian club Yardbird Suite in Edmonton. In a sidebar on page 43, journalist Phil Lutz looks at the history of Birdland's incarnations.

Parker headlined at Birdland when it opened at its original location in 1949. Lovano will play at Birdland on Jan. 9-10. The legacy continues.

Artists have not only taken inspiration from Parker's music, but also from his determination to become a great instrumentalist and a composer who took jazz in a new direction. In a Sept. 9, 1949, article in *DownBeat*, Parker was asked about his role in the origins of "bop," and he wryly replies, "I'm accused of having been one of the pioneers." We have posted this *DownBeat* Classic Interview online ("No Bop Roots In Jazz: Parker"), providing a window into an important era in the development of jazz. It's also fun to hear from the man himself, in his own words.

"They teach you there's a boundary line to music," Parker says. "But, man, there's no boundary line to art." Such words continue to inspire. Bird lives.

DB



Bill Charlap presents
Bird Lives!
A Salute to Charlie Parker

Saturday, April 11 • 7:30pm



Michael Franks
with Raul Midón

Saturday, May 2 • 8pm



Lula Washington Dance Theatre performs
a jazz-flavored program

Thursday, February 26 • 7:30

Dorthaan's Place Jazz Brunches at NICO Kitchen + Bar Sundays • 11am & 1pm



Catherine Russell
February 22



Carrie Jackson
& Her Jazzin' All Stars
March 22



Junior Mance Trio
April 19



All-Female Jazz Residency
Instrumental • Vocal
Join NJPAC and jazz legend Geri Allen at a one-of-a-kind opportunity for young women from across the country!
Summer 2015

You may also enjoy...

Jessie Mueller & Jarrod Spector -
The Stars of Beautiful: The Carole King Musical • 3/1-2
Aretha Franklin • 3/14
Trending with Scott Simon:
Lessons in Education Reform • 3/17

njpac.org • 1.888.GO.NJPAC • Groups 973.297.5804



Bloomberg TD Bank Jazz Series Horizon Women's Association of NJPAC Prudential Foundation



www.cannonballmusic.com

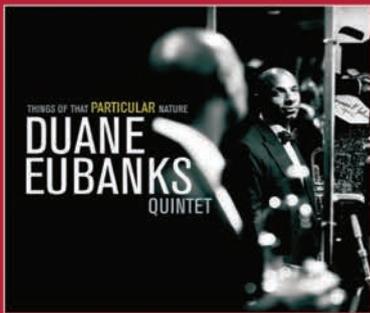
CANNONBALL

“The Cannonball gets a big, full sound...Bottom line, it’s just fun to play!”

Earl Gardner

Earl Gardner is one of the world’s premier lead trumpeters having played lead with the Thad Jones / Mel Lewis Orchestra for 29 years. He has been a member of the Saturday Night Live Band for nearly 30 years and is a regular pit member for numerous Broadway shows.





DUANE EUBANKS QUINTET THINGS OF THAT PARTICULAR NATURE

SSC 1390 - IN STORES 1/20/2015

Eubanks had known and collaborated with drummer, **Eric McPherson**, for a number of years. McPherson helped forge a relationship with saxophonist, **Abraham Burton**. It wasn't until Burton invited Eubanks to sit in on a gig that featured bassist, **Dezron Douglas** and pianist, **Marc Cary** that the trumpeter truly felt at home with a group. Eubanks knew that he wanted to perform with these musicians, as their energy and love for each other was obvious, as McPherson, Burton, and Cary had been playing together for nearly 20 years, and it came across to audiences.



AARON GOLDBERG THE NOW

SSC 1402 - IN STORES 1/20/2015

with
ERIC HARLAND drums
REUBEN ROGERS bass

On his new release **The Now**, Goldberg reunites with bassist Reuben Rogers and drummer Eric Harland, the virtuoso rhythm team going all the way back to his 1998 debut **Turning Point**. On their fifth outing together, the trio foregrounds a central truth about the art of playing jazz: that no two performances will be the same because the music is created, in Goldberg's words, "in the dynamic plane of the present."



iTunes.com/AaronGoldberg
iTunes.com/DuaneEubanks
www.sunysiderecords.com



Insightful and Accessible

Joshua Breakstone's insightful article "Making the Vital Connection Between Verbal and Musical Communication" is filled to the brim with excellent material (Master Class, January). Far too little has been written about the "right brain" aspects of music, the communication aspects of music and the elements that make music beautiful. Even less has been written from a well-thought-out perspective and presented in an understandable format.

Breakstone does this by exploring the analogies between speech and music. Both have similar tonal and prosodic structures, and knowledge of one can help develop the other. This is both profound and leads to immediate application.

Breakstone writes, "Improvisation is not the goal; it's a craft: a means to get to where we want to be, which is to express ourselves in a unique and personal way." In one sentence, Breakstone manages to lucidly



Joshua Breakstone

MICHAEL G. STEWART

describe the stages of music learning, and the transition between left brain (mechanical ability with one's instrument) to right brain (improvisational, creative, intuitive). I have never seen this described so well. And now that it is on paper, the immediate reaction is "Of course! How could it be otherwise?" The same can be said for any of the great scientific discoveries.

PIERRE LAFRANCE, PH.D.
INDIANAPOLIS

Seeing Stars

I completely disagree with Reinhard Sommer, who wrote a letter in opposition to DownBeat's tradition of attaching stars to reviews (Chords & Discords, November). As a reader since 1970, I have always found the star system immensely helpful in determining a reviewer's approval level or lack thereof; and the rating in no way dissuades me from reading said review. Restaurant, movie and classical recording reviews in other publications often employ a designation of stars. It would be a disservice to DownBeat readers if that policy changed.

CHARLES WINOKOOR
FALL RIVER, MASSACHUSETTS

Beauty Is Not Boring

It seems like every time saxophonist Peter Brötzmann makes metal-on-metal scraping sounds he receives a 5-star DownBeat review. Every time Anthony Braxton emits nails-on-chalkboard noises he also receives a 5-star review. But when Branford Marsalis—perhaps the greatest saxophonist of his generation—releases one of the most stunningly beautiful recordings of recent memory, two of your Hot Box reviewers—Paul de Barros and John McDonough—have the gall to describe it as "boring" and "a chore" to listen to.

Since when did beauty become boring? When did beauty cease being relevant? When did beauty go out of style—when Bill Evans died? Branford's solo soprano, alto and tenor sax forays on *In My Solitude: Live At Grace Cathedral* are ingeniously melodic, incredibly moving and luminous almost beyond belief (The Hot Box, January). Something tells me there would have been massive amounts of 5-star Hot Box drooling had Branford made chainsaw noises and

pterodactyl shrieks instead.

GORDON WEBB
SAN JOSE, CALIFORNIA

Seeking Joy

Billy Strayhorn (1915–'67) fully deserves a celebration in honor of the centennial of his birth ("Celebrating Strayhorn at 100," November). But my advice to his niece A. Alyce Claubaut and the rest of the organizers is as follows: Make this a joyful event. At the moment, it seems that priority No. 1 is to make a monster out of Duke Ellington. I think that's deeply unfair.

ATLE HELLEVIK
HOLMEDAL, NORWAY

Supporting Mobley

I have never criticized the DownBeat Readers Poll (December). I know that your latest Hall of Fame inductee, B.B. King, is a great bluesman. I own his albums. I've seen him in concert. But Downbeat is essentially a jazz magazine, right? To vote B.B. King into the Hall of Fame ahead of Hank Mobley is surprising.

KEVIN MCINTOSH
STERLING HEIGHTS, MICHIGAN

Corrections

- In the Blues column in the January issue, the ordering info for *Chromaticism* (Blues Mountain Records) by Big Harp George should have been listed as bigharpgeorge.com.
- In the Historical column in the January issue, the label name was misspelled for *Tandem* (Emanem) by John Carter & Bobby Bradford. Ordering info is at emanemdisc.com/emanem.html.

DOWNBEAT REGRETS THE ERRORS.

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

EXCLUSIVITY
IS THE ESSENCE OF LUXURY

THE *Signature* JAZZ CRUISE
ON  SEABOURN
PRODUCED BY ENTERTAINMENT CRUISE PRODUCTIONS

Sailing The Mediterranean
SEPTEMBER 30 – OCTOBER 10, 2015

450 GUESTS | 330 CREW & STAFF | 9 MEDITERRANEAN PORTS OF CALL
NIGHTLY PERFORMANCES FROM JAZZ SUPERSTARS



MONTY ALEXANDER | ELIANE ELIAS | JEFF HAMILTON TRIO | JOE LOVANO
MARCUS MILLER | HOUSTON PERSON | JOHN PIZZARELLI QUARTET | DIANNE REEVES

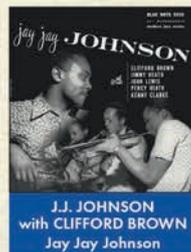
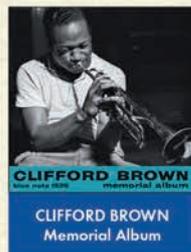
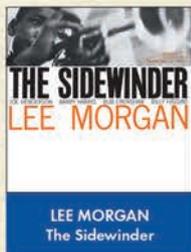
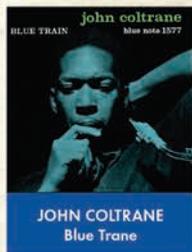
Port of Embarkation Civitavecchia (Rome) • Amalfi • Portoferraio (Elba)
Santa Margherita Ligure (Portofino) • Cannes • Barcelona
Ciudadella de Menorca • Hyères • *Port of Disembarkation* Monte Carlo

FOR BOOKING INFORMATION CALL TOLL-FREE US+CANADA 855.723.2468
INTERNATIONAL +800.852.9987 OR VISIT SIGNATUREJAZZCRUISE.COM



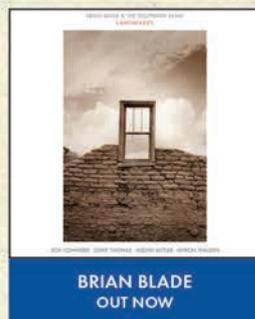
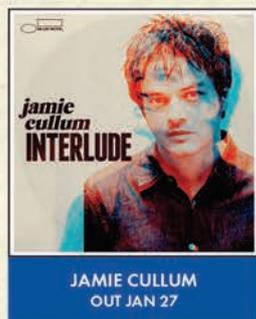
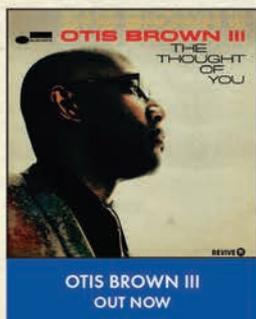
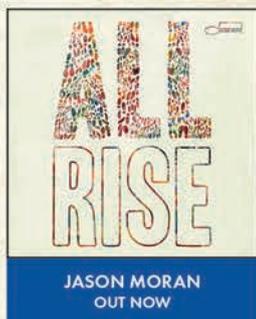
1939 - 2014

VINYL REISSUES

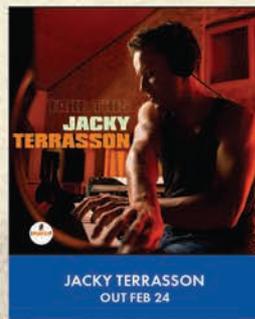
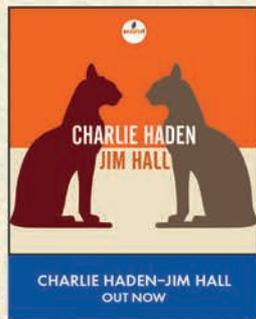
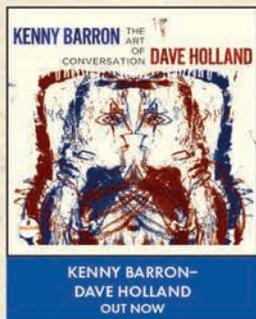
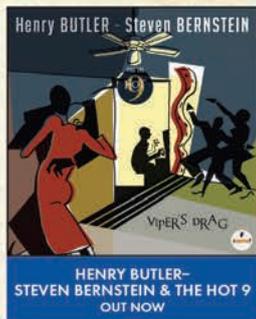


J.J. Johnson with Clifford Brown "Jay Jay Johnson" 10" available exclusively at participating Blue Note Authorized Dealers.

NEW RELEASES INCLUDE



THE IMPULSE RENAISSANCE CONTINUES



The

Inside

- 14 / Berlin Jazz Fest
- 15 / "A Great Night in Harlem" gala
- 16 / Levin Brothers
- 17 / Dominican Republic Jazz Fest

Beat

Marquis Hill Wins Monk Trumpet Competition

Trumpeter Marquis Hill won the 2014 Thelonious Monk International Jazz Competition, held Nov. 9 at Los Angeles' Dolby Theatre. The finals of the competition were part of a star-studded gala that featured performances by up-and-coming jazz musicians, first-call professionals and celebrity guests.

The competition aspect of the evening was presented early on with trumpeters Adam O'Farrill, Billy Buss and Hill performing two tunes each. Pianist Reginald Thomas, bassist Rodney Whitaker and drummer Carl Allen formed the backing trio. O'Farrill and Buss opened their sets solo, waving flickering bursts of swing and rapid-fire bebop. Hill opted to close his set with a solo spotlight, showing a masterful command of melody with his rendition of "Polka Dots And Moonbeams."

The three young finalists were then left to sweat it out until the end of the evening, when the winner would be decided by a "murderers' row" of trumpet-playing judges: Quincy Jones, Randy Brecker, Arturo Sandoval, Jimmy Owens, Roy Hargrove and Ambrose Akinmusire, winner of the 2007 Monk Trumpet Competition.

Between the competition and the verdict, a cavalcade of jazz giants and Hollywood icons graced the stage in a glittering, nonstop parade. Actor Kevin Spacey kicked off his appearance with a competent and charismatic performance of "Fly Me To the Moon," backed by an ensemble that included guitarist Kenny Burrell, trumpeter Jon Faddis and drummer Jeff "Tain" Watts.

The concert continued with a performance of "Flying Home" that featured a front line of saxophonists Jimmy Heath, Joshua Redman and Wayne Shorter with vibraphonist Stefon Harris and pianist Herbie Hancock (who holds the title of Monk Institute Chairman).

At the gala, the institute honored President Bill Clinton with the 2014 Maria Fisher Founder's Award, given to an individual who has made major contributions to the perpetuation of jazz and the expansion of jazz education. Past recipients include Heath, Shorter, Dr. David Baker, Clark Terry and Quincy Jones, who presented the award to Clinton.

"I fell in love with jazz when I was about 6," Clinton said. "I started playing saxophone when I was 9. By the time I was 12 or 13, I was going to a summer camp and playing 12 hours a day until my lips bled. I would come home and sit in front of my old Victrola and watch those 33 rpm's go around, and I would play the grooves off the record and wait for the next edition of



This year's Monk Competition finalists with President Clinton on Nov. 9, from left: Billy Buss (2nd place), Adam O'Farrill (3rd place) and 1st-place winner Marquis Hill.

DownBeat magazine to come out and read every article." Following his off-the-cuff speech, the president was slow to leave the stage, shaking hands with Burrell and talking for a moment to a seated Shorter. Clinton was clearly in the presence of his heroes. He walked to the wings to watch Dianne Reeves deliver a soulful rendition of "Our Love Is Here To Stay."

A tribute to Horace Silver exemplified the marquee theme of the evening. Pianist Kris Bowers, the 2011 competition winner, had the honor of holding down the piano bench alongside Faddis and Redman but wasn't given a solo, missing a great opportunity to showcase what Clinton had earlier described as the institute's ability to find the "next generation of jazz giants."

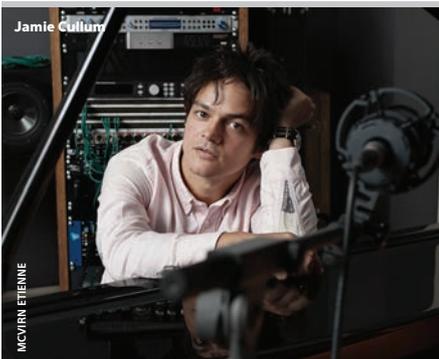
Hancock returned to the stage to provide what he called "this evening's jazz lesson," which was a surreal collaboration with pop artist Pharrell Williams, who appeared in his signature oversized hat. Along with bassist Ben Williams and drummer Vinnie Colaiuta, the group stretched out on Williams' mega-hit "Happy," offering a cross-genre performance that was more novel than educational.

Two hours after performing, Hill, 27, was crowned winner of the competition, receiving a \$25,000 music scholarship and a recording contract with the Concord Music Group. The award ceremony led to a blowout jam that closed the evening. Seventeen soloists, including Spacey and a neon-clad Hargrove, took a chorus apiece on "Every Day I Have The Blues."

With the stage flooded by Hollywood stars (among them Goldie Hawn, Don Cheadle and Billy Dee Williams) and chart-topping pop artists (including John Mayer, Queen Latifah and Chaka Khan), musical giants like Heath, Burrell and Shorter served as the greatest house band any jazz artist could ask for. It was a flamboyant event befitting its surroundings in the home of the Oscar awards show, but worlds away from the day-to-day life of almost any jazz musician.

Proceeds from the gala concert will support the institute's jazz education programs in public schools across the United States. —Sean J. O'Connell

Riffs >



Montreal-Bound: Tickets are on sale for the 36th edition of the Montreal Jazz Festival, which takes place June 26–July 5 and features a range of high-profile jazz and pop performers. Confirmed headliners at press time include Jamie Cullum, The Bad Plus with Joshua Redman, The Stanley Clarke Band, Snarky Puppy, Bebel Gilberto, Steven Wilson, Jesse Cook, Colin James, Eliane Elias, Dee Dee Bridgewater with Irvin Mayfield and the New Orleans Jazz Orchestra, and a Tribute to Édith Piaf by Richard Galliano and Sylvain Luc.

More info: montrealjazzfest.com

Eyes on Piano Prize: Five finalists have been named in the American Pianists Association's Jazz Fellowship Awards. Christian Sands, Zach Lapidus, Emmet Cohen, Kris Bowers and Sullivan Fortner will perform at Indianapolis' The Jazz Kitchen on March 27 for the semi-finals. The finals will take place on March 28 at Hilbert Circle Theatre in Indianapolis. The performances will be streamed live on the association's website featuring webcast host Christian McBride. The winner will receive the Cole Porter Fellowship, which includes a \$50,000 cash prize and a recording contract with Mack Avenue. **More info:** americanpianists.org

Sco Rides the Mule: Southern rock jam band Gov't Mule is releasing *Sco-Mule* (Evil Teen Records), a live archival recording with guitarist John Scofield taken from two 1999 performances. The all-instrumental album features Gov't Mule's original bass player, the late Allen Woody, and is primarily jazz laced with rock riffs. It will be available Jan. 27 as a two-CD set and as a double vinyl release. To support the album, Scofield and Gov't Mule will embark on a 13-date U.S. tour starting Feb. 18 at the Moore Theatre in Seattle. **More info:** mule.net

Jazz & Heritage Center: The New Orleans Jazz & Heritage Foundation (the nonprofit that owns Jazz Fest) opened its education and community facility, the George and Joyce Wein Jazz & Heritage Center, with a series of events in December. Located at 1225 N. Rampart St. in New Orleans, the building features seven classrooms (including labs for piano and drums) and a 200-seat performance hall.

More info: jazzandheritage.org

Moran Channels Past, Present at 50th Berlin Jazz Festival

WHEN JASON MORAN PRESENTED HIS FATS Waller tribute project for the first time in Europe at this year's Berlin Jazz Festival, more than a tinge of irony filled the theater as the set ended on the roiling, festive spirit of "The Joint Is Jumpin'." The joint—the festival's central Haus der Berliner Festspiele theater—was truly not jumping. It was, however, thinking about, listening to and appreciating the historically minded melodies being played within its walls. The Berlin Jazz Fest crowd may not be the most demonstrative, nor the most eager to jump into clap-happy or sing-along gestures attempted by performers, but it is clearly passionate about supporting jazz in all its forms.

Synched with the festival's 50th anniversary celebration (Oct. 30–Nov. 2), matters of history were tautly interwoven into the musical programming, thoughtfully assembled by artistic director Bert Noglik. Attention was paid, for instance, to Martin Luther King Jr.—who wrote a brief but inspiring essay for the festival's first printed program, and visited both East and West Berlin that same year—and to whom homage was paid in an opening piece by guitarist-composer Elliott Sharp. The late Eric Dolphy, a jazz artist well-appreciated in Germany who died in Berlin the same year as the festival's birth, was the subject of impressive tributes, most notably in a band led by pianists Alexander von Schlippenbach and Aki Takase and through a striking chamber-esque performance by multireedist Silke Eberhard.

In various ways, Moran, a prominent jazz voice with a deep appreciation for channeling and recontextualizing jazz traditions, fit right into the history-hopping 2014 agenda in Berlin. In a cross-referencing parallel in the program, Moran was given the advantage of the compare-and-contrast presentation of two of his projects: his long-standing trio Bandwagon and a five-piece version of his Fats Waller dance band. Likewise, on that afternoon over at the Akademie der Kunst, the formidable, punk-tinged Swedish saxophonist Mats Gustafsson could be heard in a pair of contexts, first in his feisty power trio The Thing and then with his massive ensemble Fire! Orchestra (which he leads partly in "conduction" mode, guiding the textures and intensities of the ensemble's collective sound force).

During Moran's Bandwagon set, in which he was joined by the ever-empathetic and sensitively morphing allies Tarus Mateen on bass and Nasheet Waits on drums, the group's musical landscape ranged across touchstones of jazz historicism and suite-like changes of dynamic scenery. As he has done on timeless occasions, Moran moved nimbly from avant-garde swatches to early jazz vocabularies, ranging in styles from

stride piano through Thelonious Monk and more. He also paid a respectful nod to jazz pianist-de-serving-wider-recognition (and Moran's teacher) Jaki Byard, in the form of the Byard tune "To Bob Vatel Of Paris," which started on easy footing before kicking up the heat and tempo, not to mention the modernity.



Modernity and manners of a much earlier day are cooked into a delectable stew in Moran's Fats Waller Dance Party project, as documented on the 2014 album *All Rise: A Joyful Elegy For Fats Waller* (Blue Note). Suffice to say, it's more joyful and party-fueled than elegiac, especially when caught live, with the keyboardist standing much of the time, switching between grand piano and Rhodes as he guided his band (vocalist Lisa Harris, trumpeter Leon Thomas, bassist Mateen and drummer Charles Haynes) over the music's elastic contours. And then there is the legendary mask factor: Moran respectfully and ritually embodied the man of the hour by donning a jumbo Fats Waller mask that depicts the icon smoking a cigarette, wearing his characteristic hat and grinning with gleeful abandon.

With this particular outfit, Moran has rethought Waller classics while also rethinking what it might mean to create a "party" band with early jazz roots in 2014. Other contemporary jazz artists are finding workable routes between bebop and hip-hop and pop. Moran's mindset is fixed on a paradigm of a 1920s-meets-now equation, and he has worked small wonders.

In Moran's band, "Ain't Misbehavin'" and "Honeysuckle Rose" emerged in the garb of easy r&b grooves, conveying the notion that Waller was making the dance music of his day. A slow, soulful take on "Ain't Nobody's Business" found its proper slink, and in the middle, Moran took off the mask, no doubt to allow for easier breathing, but also as if to say, "It's Jason Moran, back again in the 21st century."

Here in the 50th year of the retrospective-minded Berlin Jazz Festival, Moran's celebratory and back-and-forth history lesson project seemed fit to order—even if the joint fell shy of jumpin' status by conventional standards. —Josef Woodard

Stars Gather for 'A Great Night in Harlem'

THE PHRASE "GREAT NIGHT" CERTAINLY APPLIED TO THIS PARTICULAR evening. The guest of honor for the 13th annual "A Great Night In Harlem" event was Herbie Hancock, who received a Lifetime Achievement Award from the Jazz Foundation of America on Oct. 24. But, in a field of established stars, pianist Joey Alexander, all of 11 years old, almost stole the show, which was held at the historic Apollo Theater.

Hancock is a major inspiration for Alexander. "When I was 8 years old, you heard me playing," Alexander said to Hancock. "You told me that you believed in me, and that was the day I decided to dedicate my childhood to jazz." Alexander and emcee Bruce Willis presented the award; the visage of the two pianists standing side by side, one tall, one very short, then hugging, made one stop and take notice.

Sitting just behind Alexander on another piano bench, Hancock soaked in the stylized 14-minute-plus rendition of Thelonious Monk's "Round Midnight" played by the Indonesian child prodigy. Alexander's performance elicited an entertaining array of facial expressions from the master. "Wasn't it amazing?" exclaimed Hancock afterwards to a standing ovation. "He's taken my job away from me!"

"A Great Night In Harlem" is an annual fundraiser for the Jazz Foundation of America, an organization that delivers emergency financial and legal assistance as well as free medical care to jazz and blues musicians facing illness, hunger or eviction. Focusing on elderly musicians, the JFA handles over 6,000 cases annually with a yearly budget of \$3.1 million. The gala's various goals include raising awareness of the JFA's mission and recognizing donors. The event raised more than \$1.5 million.

Among the gala's star-studded performances was a tribute to trumpeter Clark Terry, led by Jimmy Heath. The saxophonist, who turned 88 that mid-night, along with Hancock, bassist Buster Williams, trumpeter Wallace Roney and drummer/brother Albert "Tootie" Heath turned in a perfunctory version of Heath's "Gingerbread Boy." The ailing 93-year-old Terry—a beneficiary of the JFA's work—was unable to attend. However, Alan Hicks—director of the documentary *Keep On Keepin' On*, about Terry's life and his

relationship with the young blind pianist Justin Kauflin—spoke briefly about Terry and the film. The film's message was furthered along by the film's co-producer Quincy Jones, who spoke from his front-row seat. "During the course of that mentorship," Jones reported, "Clark had both legs amputated with diabetes, and his spirit is higher than ever."

The series of brief speeches and performances continued with introductions from, among others, Questlove and JFA Vice Chairman Wendy Oxenhorn (who strutted her stuff later on harmonica during a spirited blues jam with singer-guitarist Susan Tedeschi and others). There was also a tribute to Earth, Wind and Fire. Questlove spoke on behalf of the ailing Maurice White before



Benny Maupin (left), Eddie Henderson, Julian Priestler, Herbie Hancock, Buster Williams and Billy Hart at the Apollo Theater on Oct. 24.

joining singers Chaka Khan and Angelique Kidjo, keyboardist Paul Shaffer and members of EWF (including bassist Verdine White) for two of their hits, "That's The Way Of The World" and "Shining Star." Other tributes were given to the late singers Little Jimmy Scott and Babi Floyd.

Hancock later performed in the evening's most high-profile event: the first reunion since the early '70s of the Mwandishi band, featuring Williams, reed player Benny Maupin, trombonist Julian Priestler, trumpeter Eddie Henderson and drummer Billy Hart. The band's performance of Hancock's delicate and tuneful "Toys," a pre-Mwandishi piece written for horns with a substantial arrangement, was interesting. Similarly, for Hancock's "Chameleon," former Head Hunter Maupin joined a band that also included the evening's musical director, drummer Steve Jordan.

The JFA slogan is "Saving jazz and blues...one musician at a time." Information about its mission is posted at jazzfoundation.org. —John Ephland

**AMERICAN
INGENUITY.**

Collector's Series® True-Sonic™
Featuring a pre-tensioned Snare Bridge and thin 1mm inverse-beaded brass shell for a crisp, dry, and sensitive response. Perfect for every style of Music.

A legendary snare drum design returns.

**drums
dw**
www.dwdrums.com
©2015 Drum Workshop, Inc. All Rights Reserved.



Pete (left) and Tony Levin

DION OGUST

Levin Brothers Express Love for ‘Cool’ School

For 40-plus years, Pete and Tony Levin have performed and recorded with some of the biggest names in jazz and rock, but *Levin Brothers* (*Lazy Bones*) is their first-ever co-led album. They had one shared goal in mind for the recording: to recreate “cool jazz” in the mold of their heroes, Oscar Pettiford, Julius Watkins and Miles Davis. In preparation for the release, the Levins contacted a prominent jazz manager to help them navigate today’s market.

“When this manager saw the album cover, he said, ‘This screams jazz!’” Tony recalls. “We looked at each other and thought, ‘Great!’ But the manager said, ‘No, no. That’s terrible! That’s the worst thing you can do! Nowadays you have to not look like a jazz group.’ We were shocked. That’s an unfortunate statement for the industry, but it’s funny to us. We’re thinking, ‘If it screams jazz—no problem!’ We’re proud of that. Oops!”

The 16 songs on *Levin Brothers* capture the graceful swing of such classic Pettiford-Watkins releases as *The New Oscar Pettiford Sextet* (Debut, 1953) and *Julius Watkins Sextet* (Blue Note, 1955). Accompanied by Jeff Siegel and Steve Gadd (drums), David Spinoza (guitar) and Eric Lawrence (tenor saxophone), with Pete on grand piano and Tony on upright bass and cello, the sibling duo finds that brotherly love can run absolutely cool when necessary.

DownBeat: This album is your tribute to “cool jazz” in general and, specifically, the music of Oscar Pettiford and Julius Watkins, right?

Pete Levin: Yeah, I am unembarrassed to express my admiration for the writers of that period. We tried to write in that style—but without copying their songs—by keeping the songs concise, very melodic and holding the solos down. I

never got fatigued by their solos. Each guy played his best stuff, sometimes only half a verse, then he made way for the next soloist.

What makes “cool jazz”?

Tony Levin: A more compositional approach and maybe a more laid-back style as opposed to hard-grooving bop.

PL: And it’s less intensely on top of the time than a more New York rhythm section kind of playing, which I have done plenty of. This is a little more laid-back and simpler chord structure.

How did you write and record the material?

TL: We worked on the tunes together. Pete changed the chords on a lot of my melodies, and I suggested form changes on some of his tunes. Also, we wore suits and ties at the sessions. That’s the way they did it then, so that’s how we went to the studio every day. Look at those late-’50s albums—you see the guys huddled around a chart and they all have suits and ties on. That’s how you went to work in the ’50s.

PL: As we tried stuff and worked on arrangements, more often than not we cut them down to size. We were thinking vinyl, 1950s, shorter songs, less than 3 minutes. We were playing compositions rather than stretching out for long solos.

Did you play the songs at gigs before recording them?

PL: We did one live gig at Dave’s Coffee House in Saugerties, New York. The word got around and there was a huge line for the gig. Damn! We should have charged a cover!

Where can you go as sibling musicians that you can’t with other musicians?

PL: Tony and I come from the same discipline

of being trained in classical, and we’ve also been sidemen. We’re both used to adapting and finding a way to make the music as good as it can be. With this situation, we know the music and we knew how to proceed individually and get together on it. The experience of creating music and working together with other musicians is common to us.

Some contemporary jazz is complex; this record is the opposite of that. How do you think it will fare?

PL: The music business changes every couple months. You make an album and wonder, “How are we going to sell it?” But people are responding to what was one of our goals: to write songs and melodies that are retainable. It’s like you’re composing a melody every time you solo. Who wants to hear a three-part symphony in every solo? Keep it short.

What do you hope listeners take away from *Levin Brothers*?

PL: I’ve always felt that if you do something good, the industry will make a space for you. But you have to feel really good about what you did, and we do. It’s not cutting-edge, but that’s OK. People are responding to it. That makes us feel good.

TL: When I began practicing the older music on cello, I called Pete and realized that we both remember all those songs and all of the solos. That is a testament to the music. It’s deep inside of me, as is Oscar Pettiford’s playing and style. I can’t do it at that level, but we tried to write music that could make people feel that way. Isn’t that a worthwhile aim for a band and an album?
—Ken Micallef

Lovano Soars at Dominican Republic Jazz Festival

ON NOV. 6, HALFWAY THROUGH the opening-night concert of the 18th edition of the Dominican Republic Jazz Festival in Independence Plaza in San Felipe de Puerto Plata, a joyful noise—set to a fervently clapped merengue beat—arose from an old white-washed Pentecostal church nearby. You couldn't miss the sound, but singer Pat Pereyra, perhaps somehow inspired by her blue Medusa headgear, incorporated the elements into her dramatic delivery of folkloric music framed with well-wrought rock, fusion and jazz-fusion beats from drummer Guy Frómeta and illuminated by discursive solos by talented young Dominican guitarist Isaac Hernández and a ghostly turn by special guest guitarist Alex Jacquemin.

The following band, Montreal-based Sinatra-style singer Colin Hunter with a quartet, couldn't have been more different, linguistically or tonally, but suited the party atmosphere. Urged on by the crowd, which yelled for chestnuts like “New York, New York” and “South Of The Border,” Hunter, projecting a lounge lizard in a broad brimmed hat and open white shirt, rendered a cohort of choice good-old-good-ones.

He addressed “All Or Nothing At All” with a tango-meets-cha-cha-cha treatment, and “You Make Me Feel So Young” at a businessman's bounce.

On the latter song, Hunter's slightly discernable upper register limitations were overshadowed by a dark-toned Illinois Jacquet-style solo by Alison Young. Wearing gleaming red stilettos and a black orchid over her left ear, the twentysomething saxophonist played with endless creativity and flair throughout: a Hank Crawford-esque curved soprano solo on “At Last,” a historically apropos Dexter Gordon-meets-Herschel Evans solo on “Broadway,” a declamation on “I've Got The World On A String” that entered Eddie “Lockjaw” Davis and Sonny Stitt territory. Equally on-point was septuagenarian pianist Joe Sealy, who ended a swinging piano solo on “Come Fly With Me” with a quote from “Dizzy Atmosphere.”

The following evening, a few miles down the road in Sosúa, in a cavernous venue adjacent to a well-lit baseball field and the local red-light district, Dominican guitarist Andy Martínez presented a well-oiled jazz-rock trio to full house. With a tone evocative of Mike Stern, and a penchant for pedal-generated sonics, Martínez—joined by a fluid electric bassist and a drummer with a metronomic pocket—addressed a blues stomp, a blues ballad and an anthemic piece that elicited thoughts of James Brown's hit “Cold Sweat.”

Later, to close the show, drummer Ignacio Berroa, supporting his new recording, *Heritage And Passion* (5Passion), joined forces with a strong Florida-based quartet—David Fernández on tenor saxophone and EWI, Martín Bejerano on piano and José Armando Gola on electric bass—to play caffeinated charts of Thelonious Monk's “Evidence” (done in the Fort Apache Band style) and the Miles Davis' “Nardis.” On both pieces, Berroa moved back and forth between clave and swing feels, each rendered at a high level of rhythmic abstraction, while eliciting a wide range of colors from the drum kit. The intensity was unrelenting, but it ratcheted up a notch when iconic Puerto Rican conguero Giovanni Hidalgo entered for Ornette Coleman's “When Will The Blues Leave?” and a tune with a modal McCoy Tyner-esque feel. On the former, Bejerano locked in with his percussionist partners-in-time, uncorking a deeply swinging solo that set up a vertiginous statement by Gola and a whirlwind timbal solo by Hidalgo. On the latter, the maestros Hidalgo and Berroa performed the dueling drummers function, pulling out the stops with a percussion discussion that elicited roars of approval from the sold-out house.

Joe Lovano at the 2014 Dominican Republic Jazz Festival



A formidable presence throughout the weekend was Joe Lovano, on-site with a handpicked sextet from the Berklee Global Jazz Institute and a quintet with vocalist Judi Silvano, trumpeter-drummer Barry Ries, bassist Peter Slavov and drummer Lamy Istrefi Jr. At a concert with the latter group in Cabarete, Lovano—who had only his tenor saxophone on hand—maneuvered his bandmates through shifting configurations, creating a master class in how to real-time orchestrate through the savvy juxtaposition of the proclivities of his personnel.

He opened with the aptly titled “Sounds of Joy,” creating fresh lines in the lower and middle registers against a forceful free-bop tempo set by Slavov—who soloed effectively—and Istrefi. Then he launched into a Lovanoized interpretation of Richard Rodgers' “Easy To Remember,” springboarding from John Coltrane's classic iteration into a rolling swing feel that brought his tenor singing in the higher partials.

Ries and Silvano assumed their positions on Lovano's “Fort Worth,” the composer's rollicking homage to Dewey Redman. Over a beat that seemed clearly referential to the 1968 Ornette Coleman-Redman encounter *New York Is Now!*, Ries took the first solo on muted trumpet, paced himself while he found his chops, then built a probing, cogent solo over well-blended backing from Lovano and Silvano. She picked up with a swooping, ferocious solo filled with interesting shapes, which Ries—who had positioned himself at the drums—punctuated on the ride cymbal. Then, over that rolling beat, Silvano sang Jon Hendricks' lyric to Thelonious Monk's “Reflections” with conviction and grace, enunciating every syllable with a natural feel. Ries sustained the flow on trumpet; Lovano illuminated the melody with fresh, incandescent rhythmic ideas. Then followed Silvano's “Riding On A Zephyr,” on which she vividly showcased her vocalese skills. Lovano began his solo in her register, and explored variations of Middle Eastern themes, stately and tidal. As Ries soloed on trumpet, Lovano himself moved to the drumkit, interpolating contrapuntal rhythm-timbre.

The concert concluded with a 21st century riff blues, on which Lovano, Ries and Silvano played a unison motif reminiscent of “Freedom Jazz Dance.” On this tour de force, the three embarked on exchanges, Lovano showcasing his altissimo as Ries and Silvano matched note for note. The encore was Monk's “Rhythm-A-Ning,” featuring yet more conversation between Ries and the inventive leader.

—Ted Panken

Players >

DAVID HAZELTINE

Echoes of Walton



JOHN ABBOTT

As a young pianist finding his way in his native Milwaukee, David Hazeltine absorbed the nuances of Cedar Walton's playing, and made them his own.

"I remember playing his solos verbatim," he said. "Going out on a gig, people would say, 'You sound so good.' I tried to make the rest of my playing sound like that."

These days, the 56-year-old Hazeltine, a veteran of the New York scene, has a well-established voice of his own. But it still rings with echoes of Walton—clean and crisp, with melodies that sing, rhythms that swing and solos that attend to some of the hippest changes around.

That voice can regularly be heard to great effect in rooms at, above or below street level in Manhattan. It can also be heard on record, most recently in an homage to Walton released in October, *I Remember Cedar* (Sharp Nine).

Sitting in the well-appointed basement of his digs on the Queens side of the East River, Hazeltine mustered a chuckle as he recalled his earliest meetings with Walton.

"I was dumbstruck," he said, recounting an ordinary night in the early 1980s when Walton unexpectedly popped into a long-forgotten haunt on West 23rd Street, the Star Café, where Hazeltine was playing. It was the pianists' first encounter and, while Walton offered little in the way of specific advice, he did bestow a moniker on Hazeltine: "Keys."

Even as their relationship deepened, Walton's advice usually fell into the realm of general commentary, whether Hazeltine was hooking up with him on a trip through Chicago or mixing it up at Bradley's, the pianists' hangout in Greenwich Village that closed in October 1996, a week before Hazeltine's 38th birthday.

By that time, Hazeltine had found a kindred spirit in drummer Joe Farnsworth, his bandmate and fellow Walton adherent. Together, the musical partners caught Walton live whenever possible and, when they were on the road, they listened to his CDs well into the morning.

Ultimately, Farnsworth played with Walton. When it came time for the drummer to make his debut album, 1999's *Beautiful Friendship* (Criss Cross Jazz), Walton was there as both sideman and arranger. It was a gesture Farnsworth said he has never forgotten.

Hazeltine noted other kindnesses, like the bottle of champagne the elder pianist delivered to him and his wife as they jointly celebrated their birthdays at one of Walton's last performances at Dizzy's Club Coca-Cola. Walton, Hazeltine said, played "Over The Rainbow" for them that night. Hazeltine has returned the favor, closing his new album with a solo version of that tune.

Walton's death at age 79 in August 2013 hit Hazeltine hard. But it also spurred him to make the CD. "His music meant so much to my life, my musical life in general," he said. "I felt like I owed him."

The debt, arguably, has been paid. With Farnsworth and bassist David Williams—also a Walton veteran—on board, the studio date went swimmingly. Knowing the music coming and going, the trio extracted maximum meaning from each tune.

Not that pulling 10 tunes from Walton's formidable bag was easy. Each tune had to have something that was "quintessentially Cedar," Hazeltine said, whether it was the way he tweaked standard song form, as on "Simple Pleasure"; introduced unison piano-bass passages, as on "Martha's Prize"; or wove each polytonal chord seamlessly

into an "elaborate version of one chord." The collection's airtight harmonies have a Cedar-like particularity throughout.

In the end, what Hazeltine has captured—and what Farnsworth pointed to as a strength the pianists share—is a set of values that put a premium on clarity and sense of direction.

"They both definitely have a plan," Farnsworth said.

Hazeltine noted that, before a set, Walton could routinely be found huddled in a corner, jotting down lists of tunes. "He knew when he hit that bandstand exactly what he was going to play, beginning to end," Hazeltine said. "He said a side of music that a lot of young musicians forget is that it's for the audience. It's the presentation that should be honored."

Sightings of Hazeltine at work reveal a similarly scrupulous figure. Whether he's been playing uptown at Smoke, downtown at Smalls or five flights above Columbus Circle at Dizzy's, the transparency with which the music is organized and executed has kept the crowds coming back.

All of which, he said, comes directly from Walton's example.

"You actually write an arrangement that's going to be understood by the people," Hazeltine explained. "And you present the melody, hand it to them on a platter, then put the frosting on the top by improvising on it."

Hazeltine laughed at how such old-school precepts are in such short supply that they suddenly seem fresh.

"It's almost as if you have to do something completely different in order to do something new or move things along," he said. "I think that's fine for some people, but I don't think it's the answer to newness."

—Phillip Lutz



Players >

SHAREL CASSITY

Alto Magic

For Sharel Cassity, a simple horn purchase changed her life. “Jimmy Heath had this Selmer Mark VI alto for about 30 years before he sold it to me,” says the 36-year-old Oklahoma-to-Manhattan transplant, surprised at her good fortune. “I endorse RS Berkeley and I play their tenors and flutes, and a Yanagisawa soprano. But the second I played Mr. Heath’s alto, I knew there was magic in it; I knew it was something special. It’s completely helped me to change my sound. When I practice with it, it’s almost like it wants more. It’s my dream horn. This is the first album I’ve recorded since I’ve been playing the Mark VI that Mr. Heath sold me.”

The album Cassity refers to is her third, *Manhattan Romance*. Supported by pianist Cyrus Chestnut, bassist Rufus Reid and drummer Lewis Nash, she plays alto and soprano with a seriously soulful tone that’s impressive enough to stop a roomful of seasoned jazz fans in their tracks.

Produced by Todd Barkan and Tetsuo Hara and released by Hara’s label, Venus Records, *Manhattan Romance* is typical standards fare in some ways, totally radical in others. Not surprisingly, the Japanese label desired an all-standards repertoire from Cassity. But with two albums to her credit—2008’s *Just For You* (a self-released CD of standards) and 2011’s *Relentless* (Jazz Legacy Productions, all original material)—Cassity was determined to do it her way.

“I got more involved with the songs I wasn’t familiar with,” Cassity explains. “I love standards and I love the meaning behind the songs, so when I was arranging these standards I learned all the words. I arranged them with the intent of drawing out a different viewpoint for each song; it was personal.”

The album’s first track, “Besame Mucho,” is perhaps the most startling, the Latin tub-thumper turned into a mournful tale of loss and misery, Cassity’s trio swinging hard as she wrenches soul and succor from what sounds like a tearful alto.

Heath’s “Gingerbread Boy” provides a showcase for both Cassity and Nash on a wide-open groove. “Over The Rainbow,” Cole Porter’s “So In Love,” Michel Legrand’s “I Will Wait For You” and Luis Bonfá’s “Black Orpheus” all receive a thoroughly swinging and richly melodious treatment from Cassity’s bluesy playing and unique arrangements.

“I changed the arrangements a lot,” Cassity says. “I completely took apart ‘Besame Mucho,’ and I’m only soloing on the minor vamp in the ‘A’ section. ‘Over The Rainbow’ is a reharmonization by E.J. Strickland. On ‘So In Love,’ I have odd numbers of bars for different sections. I added a little twist to each one. And I used Jimmy Heath’s basic introduction on ‘Gingerbread Boy’ because that is a tribute to him.”

Cassity began her musical life as a classical pianist, but the jazz bug bit at age 12 when a friend gave her a mix-tape that included Charlie Parker and John Coltrane. She soon traded in her piano method books for college-level classical alto studies, which she completed before finishing high school.

Arriving in Manhattan in 2000, Cassity studied at the New School for Jazz & Contemporary Music, eventually winning a full scholarship to Juilliard, where she earned her masters. She has since played and/or recorded with Heath, Nicholas Payton, Joe Chambers, the Dizzy Gillespie All Stars, Darcy James Argue, Christian McBride, Roy Hargrove, Anat Cohen, Monty Alexander and the Dizzy Gillespie Afro Cuban Sextet. Still an Oklahoman at heart, she was inducted into the Oklahoma Jazz Hall of Fame in 2011.

“On *Manhattan Romance*, I am backed by the people who play this music the best,” Cassity says, thanking her Rolls Royce-worthy trio. “These guys were behind me in the Dizzy Gillespie All Stars. They were all inspirational to me as well. I wanted to make a very musical and heartfelt and tasteful album of standards.”

Mission accomplished. —Ken Micallef

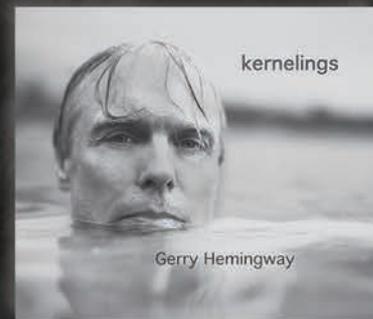
Michel Wintsch - piano, synthesizers
Gerry Hemingway - drums
Bänz Oester - bass

The WHO trio “The WHO Zoo”
AUR 14+15 (Double CD)



“..unpredictable intertwining of three forceful individual strands.”
John Sharpe (NYC Jazz Record)

Gerry Hemingway “kernelings”
Solo Acoustic & Electroacoustic
Works for Drums and Percussion
Original Film & Visual Documentation
AUR 12+13 (CD + DVD)



★★★★ “..kernelings is Hemingway’s master class.” Bill Meyer (Downbeat)



Auricle Records
gerryhemingway.com/auricle.html

THE 48TH ANNUAL
ELMHURST COLLEGE
JAZZ FESTIVAL
FEBRUARY 19-22, 2015

Thursday, February 19
12:30 p.m.

High School Invitational



4:30 p.m.

Sean Jones, Ralph Lalama
and Dennis Mackrel with the
Elmhurst College Jazz Band



**Friday, Saturday &
Sunday 11:30 a.m.**
College Ensembles



Friday, February 20
7:30 p.m.

Jimmy Heath and the Jimmy
Heath Big Band



Saturday, February 21
7:30 p.m.

The Bill Holman Band



Sunday, February 22
4:30 p.m.

Sean Jones, Ralph Lalama
and Dennis Mackrel with the
Elmhurst College Jazz Band



For more information

(630) 617-5534

www.elmhurst.edu/jazzfestival

Elmhurst College Jazz Festival
Department of Music
190 Prospect Avenue
Elmhurst, Illinois 60126

Official Sponsor:
DOWNBEAT magazine



Players >

ALLAN HARRIS

'You Do It All'

Allan Harris gets bored easily. "I've done a love song," said the singer. "Now I want to move on to something else."

An ability to convincingly inhabit a hodge-podge of styles and genres—soul stirring in dialects ranging from Ray Charles to Luther Vandross, swinging standards with idiomatic Frank Sinatra-Tony Bennett flair, crooning ballads that evoke Nat "King" Cole at his most heartfelt, rocking out on the blues and signifying with raw electric guitar, fulfilling the singer-songwriter function with well-crafted lyrics—has been Harris' trademark during four professional decades.

Harris, 58, acknowledges that eclecticism has been both a blessing and a curse. "I'd like to do, and have done, one thing," he said from his Harlem home, citing a discography that includes un-Xeroxed tributes to Bennett, Cole, Billy Eckstine and Billy Strayhorn on his imprint, Love Productions. "But as a male vocalist of color, what do you do to get noticed? You do it all. I'm paying my bills. I'm traveling the world."

On the other hand, Harris added, "Promoters tell me they've seen me do so many things that they need to know what I'm going to bring to the table when they book me." For this reason, Harris decided to make an album—*Black Bar Jukebox* (Love Productions), supervised by Grammy-winning producer Brian Bacchus—documenting his heterogeneous approach to live performance.

The 13-tune program includes four self-penned songs, each distinct in style and connotation. There are personalized renditions of tunes by Elton John ("Take Me To The Pilot"), John Mayer ("Daughters") and Kenny Rankin ("Catfish," "Haven't We Met"), less-traveled Great American Songbook numbers ("You Make Me Feel So Young," "A Lot Of Livin' To Do") and Eddie Jefferson's vocalese classic "I Got The Blues," inspired by Lester Young's "Lester Leaps In" solo.

The album's title references the mixed-bag soundtrack of Harris' formative years. His mother, a trained concert pianist, listened to classical music (and Eckstine records) around their Bedford-Stuyvesant house. His opera- and blues-singing

aunt, who lived upstairs, was his voice teacher. His great aunt ran a restaurant across the street from the Apollo Theater, where performers—Harris mentions spotting Duke Ellington, Jimmy Smith and Count Basie—favored her smothered chicken and bread pudding. At 13, he heard Jimi Hendrix's "Purple Haze" at the neighborhood barbershop, and experienced what he described as "a turning point in my consciousness."

"Hendrix was a warrior," Harris said. "He had an axe, he was working it in front of white and black audiences, and he wasn't jumping up and down in tight mohair pants with his hair slicked back, singing 'Ooh, baby-baby, let me love you,' but some poetic shit that he wrote. I decided I'd be more than a romantic balladeer. I'd say something with some grit."

Two decades later, Harris crystallized this aspiration with an epic song cycle portraying and personalizing the history of autonomous African-American archetypes—black cowboys, Buffalo soldiers, black Seminoles—during slavery and the early Reconstruction years, primarily through the voice of a black cowboy protagonist named Blue. He's documented perhaps half the corpus on *Cross That River* and *Cry Of The Thunderbird*.

"Blue encompasses my whole life on stage," Harris said. Joined by his young working trio (Pascal Le Boeuf, piano; Leon Boykins, bass; Jake Goldbas, drums) two days earlier at Smoke, he'd rendered "Blue Is Angry." Goldbas' whip-like punctuations on cajon evoked an ambiance closer to "Mississippi Goddam" than the jazz-country-bluegrass marriage of the aforementioned albums.

"I'm tapping into the soulful end of the West," Harris said. "I identify with where Blue comes from, the things he surrounded himself with, how he interacts with people from a place of respect, not fear. He's astute and smart. He has a craft. He knows how to rope, how to break a horse. I direct the band where to go. I have a skill in moving my audience. From the time I get on stage until I leave, there's a choreographed plan to take you on this journey, and that's what I do." —Ted Panken



Players >

SPANISH HARLEM ORCHESTRA

Salsa from the Bronx

Outside the Tribeca Performing Arts Center in Lower Manhattan, it was a chilly November evening. But inside the auditorium, things were heating up quickly as the 13-member Spanish Harlem Orchestra (SHO) took the stage. From the first few bars of “Latinos Unidos,” the orchestra’s theme song, many in the audience—a highly integrated mix of Latinos, Anglos, African Americans and Asians—were dancing in their seats. The dancing wasn’t confined to the audience, as the orchestra’s front-line trio of singers synchronized their mambo moves; even the five horn players in the back row stepped to the band’s fiery rhythms.

Orchestrating all the passion and split-second timing from his position at the piano was Oscar Hernández, the group’s founder, principal composer and arranger. Since its 2002 debut, *Un Gran Día En El Barrio*, all four of the orchestra’s albums have earned Grammy nominations, including two wins: for 2004’s *Across 110th Street* and 2010’s *Viva La Tradición*—an amazing feat for any new group.

“Spanish Harlem Orchestra is my baby,” Hernández says. “It’s music that is near and dear to my heart, that I’ve grown up playing. And I feel blessed that I’m able to do it on my own terms.” The group’s territory is salsa dura, the real-deal, traditional Latin music derived mostly from Cuban *son*. Its mission is to keep this music alive, but SHO is not merely a repertory orchestra: Hernández and other band members contribute newly minted but classic-sounding salsa tunes to each album.

Nor is the Bronx native just a classicist. Hernández has been at the forefront of contemporary Latin pop and jazz for decades. Since age 18, he has played with Ismael Miranda, Ray Barretto, Tito Puente, Celia Cruz, Julio Iglesias, Earl Klugh and Dave Valentin. He spent 13 years as musical director for Latin superstar singer-songwriter Rubén Blades, which took him all over the world.

For all his acclaim in Latin music, probably his best-known work is also one of his briefest: the theme music for HBO’s *Sex and the City*, which he composed and arranged (that’s him play-

ing those famous vibraphone runs—on a keyboard). In 1997, Paul Simon asked Hernández to become musical director for his Broadway show, *The Capeman*; Hernández also helped produce Simon’s album of songs from the show. Simon returned the favor in 2007 by serving as executive producer for the band’s album *United We Swing*, on which he sings a blistering rendition of his 1980 hit “Late In The Evening.”

Trombonist-arranger Doug Beavers, who has been with SHO since 2010 and mixed its latest album, says, “Oscar is a joy to play with. He gets musicians of the absolutely highest level. He’s from the South Bronx and a very passionate guy, so if there is something amiss, he will let you know.”

After releasing the group’s previous album on Concord, Hernández opted to self-produce and distribute its latest self-titled album on ArtistShare, the fan-funding website. The new album features nine new songs and three covers, including the band’s first Great American Songbook standard, “You And The Night And The Music,” featuring guest appearances by Chick Corea and Joe Lovano.

“Here you are, you win a Grammy and everybody assumes you are on easy street,” he says. “But today’s record business doesn’t work that way anymore. To be honest, the money that they offered was so low that I refused to accept it—I’d rather find a way to do it myself and own the product. We do things at a high caliber; we use the best studio, and I pay the musicians well. Ultimately, when I walk away from the studio, the one criterion that I have is that I must absolutely love the music. And that’s the case here.”

Midway through the group’s high-energy Tribeca set, Hernández introduced “Esperame En El Cielo,” a languorous ballad sung lovingly in three-part harmony by vocalists Ray De La Paz, Marco Bermudez and Carlos Cascante. The sentimental lyrics translate as “Wait for me in heaven, my love, if you get there first.”

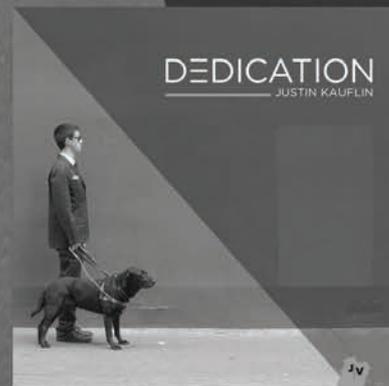
“This is part of our music that’s not heard anymore,” Hernández says, “but it used to be playing out of every window.” It’s still lovely, in any language. —Allen Morrison

JAZZ VILLAGE

JUSTIN KAUFLIN

DEDICATION

Discovered by Quincy Jones and featured in the Oscar-worthy documentary on Clark Terry *Keep On Keepin' On*, pianist Justin Kauflin makes his Jazz Village debut with *Dedication*. Playing with soul and emotion well beyond his years, Kauflin, with his quartet, offers a superb set of twelve originals.



Jazz Village JV 579003

"I think he's one of the most talented pianists that ever walked the face of this earth. He's a monster on the piano! And one of the greatest people I know"
—CLARK TERRY

"Simply a beautiful cat... You can feel it in every note he plays."
—QUINCY JONES



JustinKauflin.com
JazzVillagemusic.com

Six-String SUMMIT

JAZZMAN MIKE STERN AND ROCKER
ERIC JOHNSON FIND COMMON GROUND

BY DAN OUELLETTE | PHOTOGRAPHY BY JIMMY & DENA KATZ

It's early November, and in the wake of their double-guitar extravaganza *Eclectic* (Heads Up/Concord), jazz veteran Mike Stern and rock star Eric Johnson are preparing for a 16-city tour. Along with bassist Chris Maresch and drummer Lionel Cordero, who's subbing for Anton Fig (of *Late Night with David Letterman* band fame), they've set up shop at a Gibson Entertainment rehearsal studio in Midtown Manhattan to freshen up the tunes from their set list—which largely consists of songs that the duo recorded at Johnson's Saucer Sound recording studio in his hometown of Austin, Texas.

A Miles Davis electric band stalwart in the early to mid-'80s as well as a solo artist with 16 fine albums to his credit, Stern is excited, throwing out exclamatory congratulations to the more subdued Johnson—a renowned rocker who won a Grammy in 1991 for Best Rock Instrumental Performance on the tune "Cliffs Of Dover" from his platinum-selling album *Ah Via Musicom*. Stern even laughingly shouts with a big smile when Johnson inadvertently steps on a foot pedal with a resulting grinding sound: "I like that!"





They launch full-on, no stops and starts, no shortenings as one guitarist solos while the other chimes or strums in support. They fly through unison lines, swoop through trades, exchange blistering runs, converse like old buddies. They cruise through a Stern beauty on *Eclectic*, “Sometimes” (it would deserve to be a pop-radio instrumental hit, if such a thing still existed), with Johnson picking out lap steel-like phrasings.

The Stern-Johnson team is a virtuoso-meets-virtuoso collaboration that spans the rock-jazz divide. The aptly titled *Eclectic*—inspired by a rousing weeklong duo residency at New York’s Blue Note in August 2013—incorporates a diverse array of styles, including gnashing rockers, rockabilly-tinged uptempo blues, jazzy swings, horn-driven pop cookers, a multi-colored journey blooming with unusual six-string textures and a deep dive into a Jimi Hendrix tune. There are Johnson compositions that nod to Benny Goodman and to Wes Montgomery, and Stern works up one of his house-burning tunes, “Roll With It,” with guest vocalist Malford Milligan delivering fiery vocals.

The core quartet—Stern, Johnson, Maresh and Fig—recorded the album in Austin with Johnson producing. Among the special guests were trombonist Mike Mordecai, trumpeter Andrew Johnson and saxophonist John Mills, all of whom bolstered “Hullabaloo,” one of Johnson’s compositions.

DownBeat sat down with Stern and Johnson during a supper break in a lounge outside the Gibson studio to talk about their rare alchemy. Onstage and off, these two cheer each other on, championing what the other is conjuring up.

A few days later, as Stern and Johnson sit backstage prior to a Nov. 16 concert at New York’s Webster Hall, they’ve got the glow of mutual appreciation, thanks to a couple of gigs. They’ve dipped into the magic and promise more tonight. And the high-voltage Stern-Johnson guitar summit delivers with aplomb. At the opening, Johnson introduces the band and when he gets to Stern says, “To my left is my guitar teacher, Mike Stern.” Stern pipes right in, “And to my right is my guitar teacher, Eric Johnson.”

They could easily blast each other to smithereens, but what’s remarkable about the date is how accommodating they are to each other—letting one perform his guitarspeak while the other patiently comps and waits for his turn to express. Both six-stringers often set up onstage facing each other, as if they’re picking up tips from each other. There’s no grandstanding or spotlight grabbing (although Stern does charge animatedly to the front of the stage during his solos). No flash for flash’s sake.

While the overall vibe is riveting and at times explosive, there are pockets of sweet tones and balladic beauty, such as on Stern’s tender *Eclectic* tune “Wherever You Go.” The crowd appreciates these quieter moments, as well as the big, blistering sound that emerges when the band jams on a piece with special guest Steve Barber, the keyboardist for the Austin-based band Electromagnet, which Johnson had been a member of three decades ago.

Although they come from different planets of



music, Stern and Johnson have become true guitar brothers.

DownBeat: When did you guys become aware of each other?

Mike Stern: I was listening to Eric when “Cliffs Of Dover” came out. Of course, everyone was listening to him then. But I was aware of him from ages before. I went to a gig he played at B.B. King’s [in New York], and we started talking, which continued over the years.

Eric Johnson: The first time I heard Mike was when he was playing with Miles Davis at the Paramount Theater in Austin. You were playing a white Strat through a Yamaha amp, and it was just great.

MS: Miles had a hookup with Yamaha, so you had to use their equipment. I used two amps back then.

EJ: I knew Mike was playing with Miles, so I was somewhat familiar with him, but I had never seen him live. Afterward I went backstage and said hello to Mike. It was a cool gig. It was a fusion band that was definitely Hendrix-influenced.

MS: Miles wanted it that way because he loved Hendrix. They were going to play together, but then Jimi died. That would have been a beautiful hookup. Miles loved the guitar, and I was interested in playing the blues and rock. I also loved Wes, so I sneaked in some octaves and bebop.

So how did you two start collaborating?

MS: I went to see Eric live for that first time early in 2000, and it was smoking. It was then that I knew something was going to happen with the two of us. I saw him again, went backstage and said I wanted him to be on my [2009] album *Big Neighborhood*.

EJ: I said, sounds cool.

MS: Eric worked out some beautiful voicings. We started in the studio first by playing these really soft duo pieces. I’ve always been tempted to put some of that lyrical stuff out there. Eric rocks like



crazy, but at core he has strong lyricism. So we played a couple of takes on two tunes, “Long Time Gone” and “6th Street,” and we were done.

How did the Blue Note show in 2013 come about?

EJ: They asked us to share a night, with each of our bands. So Mike and I talked and said, “Let’s just form a band and play the whole evening together.” And the club got really excited.

MS: At the time, they were trying to open up the room more. When they asked me about Eric, I said that would certainly open it up. So before we played at the Blue Note, we went to the Regatta Bar in Boston to work on performing together. It’s a small room, and there’s Eric bringing in all his equipment and I had my two amps. And it worked beautifully. No one complained about the volume. That got us ready for the Blue Note.

How did you decide on your repertoire?

MS: Some of my tunes, some of Eric’s.

EJ: We got together and naturally rearranged them just by playing, which is nice.

MS: It’s the same thing on the recording. We left the tunes open until the last second. We both brought in songs, several of mine that I had recorded before, like “You Never Know” from *Between The Lines* [1996] and “Remember” from *These Times* [2004].

EJ: I had three new songs, including one with horns [“Hullabaloo”] and a song with a Benny Goodman vibe called “Benny Man’s Blues.” “Tidal” had been recorded before, but [was only available] on iTunes.

How did the Blue Note shows lead to this new studio album?

EJ: After the Blue Note, we were offered more gigs.

MS: That’s when I wanted to record for sure. We were compatible as players. It was very inspiring because Eric’s coming from a different place

and learned to play in a different way. He was rock and I was jazz. But we both shared a core that was musical.

In the liner notes to *Eclectic*, Mike, you talked about the “different priorities” in your playing. What is that?

MS: I was into jazz way before going to Berklee. My mom had a lot of jazz records like Miles and [Dave] Brubeck. When I was 15 or 16, I'd try to play along, but would get totally lost right away. That's when I decided I wanted to learn. Of course, when I was young I also listened to Motown and the blues guys, and Jimi Hendrix, Jeff Beck and Eric Clapton in Cream. But I wanted to play jazz, which was like learning a very difficult language. I wanted to get to the point where it was fun and fluid. But there was an overlap, like getting into Jimi's jamming spirit where you are spontaneously making things up on the spot—which is what I think jazz is all about. I also listened to Danny Gatton and Roy Buchanan. They weren't jazz musicians per se, but they really knocked me out and gave me a different way of looking at the guitar, which has never left me. Eric is bringing me back into that world because of the way he learned.

EJ: I mainly got into rock, but always liked other styles where I would pilfer things into my own music. I keep the door open, staying dilated to see what I can learn. I'm in a place now where I'm interested more about changes and harmony—not that I'll ever be a colloquial jazz player, but like Mike said, just to be fluent. I'm coming

from The Yardbirds, Hendrix and Cream, which led me to Freddie King and B.B. King and then to some jazz players like Wes Montgomery and Kenny Burrell, and I really dug George Benson's [1966 album] *It's Uptown*. I was listening on the sidelines, but by proxy some of that filtered into my playing. I still only know a little bit about jazz, but I'm slowly getting it. The floodgates are opening, which is what you need so you don't stagnate. But rock is still my center point.

Was there a level of discomfort in working together, given your guitar backgrounds?

EJ: You always want to put yourself into uncomfortable situations. It pushes you. It makes you grow. You can't make your chair be too comfortable. So Mike will play something, and I'm loving it. It inspires me. And with the band, the counterpoint is so inspiring to me. Everyone is playing off each other.

MS: I feel the same. For me, it's a feast. A lot of the time over the years, I'd get my ass kicked by somebody whether it was a saxophonist or a drummer. Even so, I'm always checking things out. Sometimes I'm thinking, “What's Eric doing now?” I'm looking at the way you hammer and the way you play sometimes with one finger. So I love being uncomfortable because I'm learning.

You guys seem to be conversing with and complementing each other. But guitar summits can take on other scenarios, like getting in dueling

matches. Did that happen?

EJ: It's a good question. But I don't know if there is a tendency for guitarists to do that.

MS: Not just guitarists, but everybody. Sax players do cutting sessions all the time, and they're cool. But it's not so great in a band.

EJ: I have been in situations where there are two guitarists, and it's like this [*stacks his right hand on top of his left*]. But it needs to be like this [*puts his hands together so the fingers can move freely*]. It's got to fit. That's important for me and for Mike. It's a priority that you're always aware of—what voicings am I doing while he's soloing, how to play behind. That's what makes for a respectful musical counterpoint instead of fighting each other. We make plenty of room for each other to do our own things, but done in the context of the composition. That's why this is one of my favorite guitar collaborations I've ever done.

MS: We're pushing after a balance to play whatever we can and at a certain point play together—paying attention to dynamics within the set list, too. You don't have to start off with blasts. We often start off soft and build. Eric has a huge sound and plays great chords. I like to rock like hell, too, but I'm more like a horn player. I hear a lot of that with Eric, too—horn lines and interesting phrasings.

So, you pick up from each other.

MS: Fuck, yeah. It's the way it should be.

EJ: It's always great to play with people who know stuff you don't know. It's special.

Performance Ready

Farnell Newton

Denis Wick Classic 4C
Adjustable Cup Mute

Watch Farnell's interview at
bit.ly/farnellnewton

#performanceready



©2014 Denis Wick | deniswickUSA.com | Imported to the U.S. by DANSR
818 W. Evergreen Ave., Chicago, IL 60642, 888.707.4455, www.dansr.com

Johnson and Stern's new album features a range of styles.



During the recording sessions, were there any surprises, any epiphanies?

MS: A lot. Eric surprises me with his sound and musicality. He played his heart out. He complements the whole picture, plus he produced the album. He did a great job mixing with the very good sound engineer he picked, Kelly Donnelly. Eric pays attention to details—crossing the T's, dotting the I's. I dig this. Plus, this is the first time I did vocals—wordless vocals on “Wishing Well” and then a verse of the Jimi song “Red House.” And my wife, Leni, happened to be in the studio and we asked her to improvise on the spot a couple of preludes to songs, with her doing vocals and playing the ngoni. I don't know *how* she does it with the ngoni—I'm still into trying to figure out how to play the same old blues licks on guitar. We were thinking of doing short vignettes in between some of the songs, but what Leni did was perfect.

EJ: What surprised me was that we came into the studio to rehearse first, but we just started to play and began recording immediately. We recorded many of the tunes in one take. It was a surprise for me because you don't usually have everything set up just right. We were feeling it, so throw it out and be pleasantly surprised by all the serendipity. We played in the pulse of the moment.

Eric, I've read that you used to be a perfectionist in the studio. True?

EJ: I'd spend *years* doing a record. Over and over, playing songs hundreds of times. So, this album has been a very therapeutic project for me. Actually, the album I recorded before this was a live set. That was the turning point. You can sit in a studio forever and never yield a soulful record. That's why we did *Eclectic* live, to capture the moments. I don't mind doing some fixing or an overdub if needed, but it's got to take a subservient role from now on.

MS: You listen like crazy and respond. You can't capture that in any other way while recording. You can have the rhythm section come in and play it pretty safe and then you come in and do your own thing. But I like going for the jazz sensibility, that spontaneity where everyone's going after it at the same time, in the moment. You may get rough edges, but I think that can be beautiful in its own right. Look at Miles—missing notes, missing heads, and it's amazing.

On *Eclectic*, Eric, you deliver the tune “Tidal,” which sounds heavily influenced by Wes Montgomery.

EJ: Wes Montgomery is one of my favorite all-time great guitar players. He played incredible solos and such lyrical melodies. I've always been

into sound. The *sound* is what made me want to play guitar. You hear Wes—that's over. I'm still trying to figure out how he got that sound. It's never been replicated. You hear two notes and you're bathed in his tone. It's like a ticket that lets you go wherever you want to go musically.

MS: Sound is important to me, too, as long as it doesn't get in the way of trying to emote, if it turns you on enough to help you play your heart out.

EJ: It's like being a deer in the headlights. At some point, you let it go and let it happen.

MS: But you have a sound that gets you off—enough to not get in your way.

Mike, why did you revisit four of your songs from your past albums?

MS: It's fun to re-record songs if it's a special situation. With “Wishing Well,” we called Christopher Cross to sing the wordless vocals like my *Voices* album [2001]. He was in Japan at the time, but he came to Eric's studio in Austin, saying that he'd sing but he wanted me to do the bridge. I wrote lyrics to “Roll With It,” which was on *Who Let The Cats Out?* as an instrumental. That's the first time I ever did something like that. We brought in [vocalist] Malford Milligan but weren't sure if his voice had the range. But he said, “I can do that.” And he sure did.

Eric, what about your originals?

EJ: Well, on "Tidal," I like the version we came up with better than the iTunes version I recorded. It's more open. It's now distilled down to its most important parts, which allowed for it to be more open so that the magic could happen. Mike helped me rearrange the tune so it could be more concise and open.

Why did you reprise the 1975 hard-driving Bill Maddox tune "Dry Ice" from the Austin fusion group you were in, the Electromagnets?

EJ: I was trying to find a high-energy rocking tune that everybody could just play on. It was all about complete spontaneity where we could trade and play stuff just in the moment that had a dialog with what the next person was going to play.

MS: We'd play and get to points where it was really open, like when it came down to me doing a duo with Anton. The textures were changing all the way through.

How did Chris Maresh's mysterious piece "Big Foot" come into the mix?

MS: We liked the tune, but we weren't sure if it would work. But all four of us were right there together. We had already recorded a couple of tunes and then came to this. So we decided to not solo over this but make sounds like *Bitches Brew* with all these colors. It was fun and Eric was doing all kinds of things. We did two or three takes.

EJ: We used one whole line from one take and grafted in a couple of weird sound effects. It was just too cool not to have.

MS: Just like Teo [Macero] gluing in takes in a Miles song. But in this case, we were doing the minimum of gluing things in. We'd hear one bar and knew we had to put that in.

EJ: I just glued the licks. And it all lined up in the same time.

MS: To make it sound seamless. In the studio you can tend to overwork pieces instead of under-working. We used what you could do in a studio minimally so we could keep the essence and not fix everything. We weren't into that mindset of wanting to fix that one note.

You end Eclectic with the Jimi Hendrix tune "Red House." Why that tune and not another?

EJ: One day while we were rehearsing for the Blue Note gigs, we started talking about Hendrix. And then Mike just started playing "Red House," and that made it. It's a great tune.

MS: So we played it live, and I started singing it, but I only knew the first verse, so Eric took over to do the second. Now that I know it, I play it in my own shows—singing all the verses.

EJ: This song really resonates with the crowd. They love it. It's another one of those epiphanies. People may not know anything about music, but really they know an incredible amount about music because they know what touches them. That's the most profound thing. They may not have a clue [technically], but they know a lot more than I do. Damn, they hear it immediately. That's what it means to embrace good art. **DB**

summer SKIDMORE Jazz Institute
June 27 - July 11, 2015

Two-week institute designed for musicians of all levels offering:

- Instruction by world-class performers and inspirational teachers
- Private lessons, combo rehearsals, jazz history, arranging, and recording seminars
- Evening concert series and master classes with renowned guest artists
- Free admission to the Freihofer's Jazz Festival

SKIDMORE 518.580.5546 • skidmore.edu/summerjazz

ACT manu katché

"This warm, engaging and melodic album catches the sense of power-in-reserve that makes Katché's live shows irresistible"
★★★★ (guardian, london)

ACT 9577-2 cd / vinyl / download

us distribution by **allegro** MEDIA GROUP
www.actmusic.com

Manu Katché
Live in concert
Luca Aquino • Tore Brunborg • Jim Watson

ITM 30 Years of Signature Jazz! AVAILABLE ON CDS, THROUGHOUT JAZZ RETAILERS AND ALL YOUR FAVORITE DIGITAL OUTLETS.

NEW RELEASES

MIKE CAMPBELL
"CLOSE ENOUGH FOR LOVE"

With Tom Garvin, Joanne Grauer, Peter Donald, John Heard, Lanny Morgan, Peter Donald, Steve Huffsteter, Dan Sawyer, Dave Shank, Jeff Lorber, Ernie Watts, Wayne Johnson, and Paulino da Costa.

Two additional tracks were produced by the late Tim Hauser with Janis Siegel and Cheryl Bentley, also from Manhattan Transfer, singing backup.
16 tracks. CAT# 201502

ONE MAN
"MEDITERRANEAN MOODS"

Art Johnson is not just another jazz guitarist, violinist, composer, producer and engineer. Jazz critic Scott Yanow says "Art Johnson is one of the most lyrical jazz guitarists on the scene today". Here Art stands alone, performing all the instruments. "ONE MAN Mediterranean Moods" represents a direct result of his living in the south of France for over a decade and hearing styles from Spain to Morocco, of North African music. This then is music that forms the unimaginable daily lives of a continent far away to many westerners. Yet, this truly fine example of world jazz is already streaming in 46 countries. CAT# 201308

BEATRICE ALUNNI & MARC PEILLON
"DANCE WITH ME"

"Dance With Me" is a musical book of poems composed and interpreted by Beatrice Alunni (Piano) and Marc Peillon (Double bass) who both reside on the Côte d'Azur in France. Each page of the compilation musically describes a stage of a long voyage. By the bond of the duo, the music reveals the dialogue, the whispers and its book of secrets... The bossa nova transports us into Brazilian nostalgia, the tango burns with Argentinian passion and the ballad invites mystery... 10 original tracks. CAT# 201501

ITI MUSIC CORPORATION, Warrant Music ITI Records • 16057 Tampa Palms Blvd • Tampa, FL 33647
(813) 469-4302 • itimusic@mail.com • www.warrantmusic.org



Chad Smith



Jon Batiste

STEVEN SUSSMAN



Bill Laswell

By Bill Milkowski

JON BATISTE/CHAD SMITH/BILL LASWELL



EXPLORING *THE PROCESS*

The challenge with interviewing someone as prolific as visionary bassist-producer Bill Laswell (who has put his inimitable stamp on some 3,000 recording projects since 1978) is that as soon as one project is released, he's already been on to five or six others. This is the nature of restlessly creative spirits like Laswell. For this interview at his home in Midtown Manhattan, the focus was on *The Process*, his dynamic collaboration with Red Hot Chili Peppers drummer Chad Smith and Stay Human bandleader-pianist Jon Batiste, which was released in November on his M.O.D. Technologies label. But since their four days of recording together in the spring of 2013 and his subsequent two-and-a-half months of post-production work at his Orange Music Sound Studios in West Orange, New Jersey, Laswell engaged in a whirlwind of activities that took him around the world.

He traveled to Morocco with filmmaker Jay Bulger (writer and director of the 2012 documentary *Beware of Mr. Baker* on the life of mercurial drummer Ginger Baker) to work on a documentary about the spiritual and trance aspects of Gnawa music. He also played select gigs with the blistering power trio Bladerunner (with alto saxophonist John Zorn and Slayer drummer Dave Lombardo) and performed with the Master Musicians of Joujouka in Turin and Milan, Italy, then revived his early '80s power trio Massacre (with guitarist

Laswell is a prolific bassist and producer.



Spiritual Base

It was 20 years ago that Bill Laswell released *The Trance Of Seven Colors* on his Axiom label. This profoundly deep and remarkably authentic world music recording from Morocco paired tenor sax great and free-jazz icon Pharoah Sanders with master Gnawa singer Maleem Mahmoud Ghania and a whole crew of Gnawa musicians on *guembri* (a traditional low-tuned, three-string instrument), handclaps, chanting and various percussion. Sanders sounded particularly inspired in the setting, which was essentially derived from a trance music healing ceremony, and the resulting disc was one for the ages.

Now Laswell wants to return to Morocco with Sanders, who recently turned 74. "We're looking to do a project with the Master Musicians of Joujouka," says Laswell, who performed with the group in Italy last fall. "The potential is there. Pharoah's still strong, but he needs to move to the spiritual base and not this jazz business. That's kind of what I'm pushing for. I want to take Pharoah directly right back to the source."

Prior to Sanders' 1994 collaboration with Ghania, Laswell had traveled to Marrakesh on several occasions to seek out the master singer. "I would go to the marketplace and ask around, and they were all like, 'No, no, no ... you don't want to work with those people, they're evil. They do sacrifices and stuff.' I finally found him in Essaouira. We arranged for him and his three brothers Abdallah, Boubker and Moktar to come and record with Pharoah.

"And I remember one day hearing Pharoah rehearsing in his room and said to him, 'That's a really nice phrase you're playing. What is that?' And he said, 'Well, I learned this in Arkansas from Seminole Indians.' Later on I heard this Gnawan band with Mahmoud warming up, and I swear they were playing that same riff! And I asked, 'How do you guys know this phrase?' And they said, 'Oh, this is 3,000 years old.' So that's the universal groove right there." —Bill Milkowski

Fred Frith and drummer Charles Hayward) for performances in Tokyo and Lisbon.

Earlier in 2014, Laswell had a weeklong residency in April at Zorn's Lower East Side performance space The Stone, resulting in live duet recordings with free-drumming icon Milford Graves and trumpeter Wadada Leo Smith (also released on M.O.D. Technologies). During the summer, he made a memorable appearance with Zorn and violinist Laurie Anderson at the Ornette Coleman tribute concert in Brooklyn's Prospect Park. On top of all that, he somehow found time to work on several remix projects for the likes of Zorn (*Psychmagia*), Dinmachine (*Dance To Reason*) and Twinscapes (*Twinscapes*).

In early November, Laswell was back in his studio, anchoring *Machine Language*, which is Bob Belden's next *Bitches Brew*-inspired Animation project for RareNoise Records. And in late November, he was seen throwing his resounding fretless electric bass sound around the spacious Gramercy Theatre in New York as part of an extraordinary live collaboration with composer-sound architect Christopher Janney in a program billed as "Exploring the Hidden Music," a multimedia extravaganza that also featured trumpeter Steven Bernstein, saxophonist Peter Apfelbaum, drummer-percussionists Trilok Gurtu and Sheila E., turntablist DJ Logic, vocalists Lynn Mabry (Brides of Funkenstein) and Dave Revels (The Persuasions) and the choreography of Sara Rudner performed by dancer Sunny Hitt.

In December, Laswell was slated to go into rehearsals with DJ Krush's new band featuring trumpeter Toshinori Kondo and drummer Hideo Yamaki in preparation for a tour of Australia. Always moving forward, ever the sonic adventurer.

The catalyst for *The Process*—which blends North African rhythms with elements of The Meters' funk, touches of Miles Davis' provocative electric jazz and ambient soundscapes—was actually Bulger. Laswell explains the collaborators' connections: "Jay met Chad during the making of the Ginger Baker documentary. And he had run into Jon Batiste up in Harlem. I knew Jay from interviews I had done with him about Lee 'Scratch' Perry and then later on, Ginger. So we all kind of knew Jay and he suggested getting us together and recording music that he would use for a film he was working on."

Smith continues the story. "When I moved to New York a few years ago, I was hanging out with Jay, who I had met when he interviewed me for his Ginger Baker documentary. And I asked him, 'What's happening around the city musically that you like?' He said, 'Man, you gotta go see this kid Jon Batiste. He's a pianist from New Orleans who plays in a church in Harlem. He's like the future of jazz.' So we went to check him out, and it was incredible. He was *really* impressive. Jon had such a great vibe, and his positivity was infectious. I liked him and his music right off the bat, and we ended up jamming there in the church. We had this immediate musical telepathy that was really refreshing and fun."

Adds Batiste, "Chad came out to what was at the time one of the venues that the National Jazz Museum had up in Harlem. There was this church

that was up the street from the Jazz Museum office, and it was a program that I basically led for the last three years called Jazz Is Now. It was something that we would do in the community where we would invite people from Harlem to come in and experience jazz. And we'd bring in different guests to perform and talk to the people. Chad came by one week just to check it out because he had heard about what we were doing there, and he ended up playing that day, too. So that was the birth of *The Process*. It was a precursor to the spontaneous jam session that occurred in the studio with me and Chad and Bill."

Smith was in between tours with the Chili Peppers and had some time to commit to a side project. "I was looking for something to do, and so I asked Jay, 'Hey, man, what do you think about this? I want to get Jon and a bass player and go into Electric Ladyland and record something real loose and spontaneous.' My attitude was, 'Let's just go in the studio, no safety net, and just go for it and see what we get. Just everybody put your ears on and play off each other and take notes out of the air and see what happens. If it sucks ... oh well, it was a fun experiment. But it might be really great.' Of course, I wanted to record in Jimi Hendrix's studio. That's my little 'bucket list' thing. But I was vague about who the bass player would be. I distinctly remember telling Jay it should be 'a cool bass player.' And Jay says, 'Well, I know Bill Laswell. What about him? I'll call him and we'll have a meeting and see what he says.' And Bill was up for it. I had never met him before, but I'm obviously a fan of all of his diverse musical experiences and what he's done over the years."

The project was initially supposed to be a soundtrack for a film that Bulger had been brewing in his brain. "Jay said, 'I'm thinking of doing this post-apocalyptic movie set in Detroit,' and then he would push us in these directions and play us little snippets of music to give us a general idea of where he was coming from. And he'd say things like, 'How about something tribal that's also kind of Meters-esque, but picture that it's raining outside and the guy's walking down the street at night.' And then we would all interpret that in our own way. But it was Bill's idea to take us out of our comfort zones. He'd say, 'Chad, you're kind of known for this punk-rock thing you do, and Jon is this New Orleans contemporary jazzy guy—let's change it up!'"

"My initial concept was to hear Chad and Jon Batiste play together before I played," says Laswell, whose extensive list of producer credits includes recordings with Herbie Hancock, Mick Jagger, Bootsy Collins, Public Image Ltd, Motorhead, Iggy Pop, Yoko Ono and Henry Threadgill. "On the first day we recorded just drums and piano at Jason Corsaro's studio in New Jersey, The Barber Shop. I listened to them play together, and I thought there was potential for something. The next session was just me with Chad, without the piano, back at my place. And then on the third and fourth days, we played trio at my studio. Then I started working with edits and treating the drums and moving things around. I redid a lot of bass stuff. Then I brought Jon Batiste in for maybe 10 days of doing different overdubs on different keyboards."

Says Batiste, "For me, it was an amazing experience because rarely do I ever record these days with the organ and the Fender Rhodes, clavinet and different keyboard sounds. In my band Stay Human, I'm usually on piano. So it was not only stretching outside of my comfort zone—it was putting me on instruments that I don't usually play these days, or playing in a way that you don't usually hear me do on recordings."

"So, step by step, I put it together," says Laswell. "This was all planned; it's not random. It was a process from the beginning. That's where the name of the album comes from. Because Jay kept saying, 'What are we going to do? How are we going to finish this?' And I'd tell him, 'This stuff takes time. It's a process.'"

At some point, as the idea of a film score was scrapped, Laswell began laboring in his studio for another two-and-a-half months after the initial tracks were recorded, shaping the music with his edits while enhancing it. He brought in Wu-Tang Clan rapper Killah Priest and Jamaican dancehall singer Garrison Hawk for "Turn On The Light/Ascent" and TV On The Radio's vocalist Tunde Adebimpe on the heavy-grooving "Drop Away." Laswell also had Toshinori Kondo blow Miles-inspired wah-wah trumpet lines on the hard-hitting "Haunted" and Peter Apfelbaum add soprano sax lines on top of the rolling pulse of "The Drift." What emerged was another fully realized Laswell production. Says Smith, "It was amazing what it transformed into. And I kept asking Bill, 'How's it going?' And he'd say, 'It's good, man. It's a process.'"

The Moroccan flavor of the grooves throughout *The Process* was something different for Smith, whose powerhouse punk-funk drumming has fueled such Red Hot Chili Peppers albums as *Mother's Milk* (1989), *Californication* (1999) and *Stadium Arcadium* (2006). "I really tried to tap into my inner Ginger Baker with the toms," Smith says. "All that tribally stuff was really challenging for me, and it was really fun to do. And leave it to Bill to come up with those sounds. I don't know how he did it, but he got a huge drum sound and I love it. And the way that he put it together, it made it sound like a worked-out part, where a lot of the musical sections change with the drum patterns that change. So, at times it sounds sort of drum-led, which I think is cool. Leave it to Bill to build a whole song off of a drum break. He's that guy who will look around and come up with something creative every time."

"Bill is kind of an enigma," Smith continues. "He's like the Great Oz behind the curtain. I wanted to come down and hang for a mix, and he didn't really say no to me, but he kind of evaded the question and then said, 'I want you to hear it when it's in more of an advanced stage.' He was open to suggestions, but he definitely has his own mysterious way of doing things in the studio. He's quite a legend. It was a pleasure and an honor to work with him, and it led to other things. I guess he liked my playing because he had me play on a couple of things from this Gnawa record that's coming out soon. And he wants to play some more. Unfortunately, I moved back to California. I'm not in New York anymore. But I think we'll do something again in the future."

As for a hint of The Meters' influence on tracks like "Timeline," Batiste says it comes naturally. "Of course it's in there to some degree because I listened to that music growing up. My cousin was in The Meters for a while. My uncle was also in The Meters for a while. So I grew up with that sound, and it's gonna be there. That's probably true of anyone from New Orleans. But I wasn't thinking about it during the sessions, and Bill said something in the studio that was amazing. He said, 'References are cool, but you only use a reference to give you an idea of where to start from. But ultimately, what we want to do is play something that we've never played before and

never heard before.' I mean, that's really tough to do in the context of playing music because there's nothing new under the sun. But to think about it that way is what he was getting at. The idea was, don't think about trying to trigger or imitate something that you're referencing, but rather figure out what is the most unique and musical thing that you can play in the context of this ensemble at any given moment."

The resulting album (available on CD, vinyl and via digital download) is not only gratifying to the players and listeners of *The Process* but stands as yet another revelation in the enigmatic Laswell's ever-expanding catalog. **DB**



ECM

Vijay Iyer Trio *Break Stuff*

Vijay Iyer piano
Stephan Crump double bass
Marcus Gilmore drums

Rudresh

BY BILL BEUTTLER

MAHANTHAPPA MOVING THE EYE

Photo by Michael Jackson

Rudresh Mahanthappa wasn't interested in hearing *Blue*. I had offered to play some of the controversial note-for-note reconstruction of Miles Davis' *Kind Of Blue* by the band Mostly Other People Do the Killing, but the alto saxophonist declined.

Repeating jazz history has never interested him much. Mahanthappa, 43, prefers taking jazz to new places, whether on his dozen or so acclaimed, wide-ranging albums as a leader, or in collaboration with artists such as Vijay Iyer, Bunky Green, Danilo Pérez, Jack DeJohnette and Rez Abbasi.

Mahanthappa has spent the past decade ranked at or near the top of various polls, including three wins in the Alto Saxophone category of the DownBeat Critics Poll in 2011-'13. He didn't get such honors by adhering to bebop or other established styles; instead, he created his own vocabulary by melding the jazz, fusion and pop he grew up on in Colorado with post-graduate school studies of the music of his Indian ancestry and other influences he has picked up along the way.

That insistence on keeping things fresh holds true on *Bird Calls*, Mahanthappa's vigorous new tribute to Charlie Parker (1920-'55). Far from aping Bird's oeuvre as repertory work, Mahanthappa mined choice nuggets of the master's genius to inspire eight electrifying compositions of his own, titling each of them with playful references to their source material: "On The DL" comes from "Donna Lee,"

"Both Hands" from "Dexterity," "Sure Why Not?" from "Confirmation," and so on. The album will be released by ACT on Feb. 10.

Mahanthappa had been wanting to honor his hero for a while, and took two early cracks at it via a May 2013 concert and as half of a weeklong residency at New York's The Stone in January of last year. Longtime collaborator François Moutin was with him on bass, with new recruits Matt Mitchell (piano) and Rudy Royston (drums)—already bandmates in Dave Douglas' quintet, as well as leaders on their own recent albums.

Mahanthappa reports that acclaimed alto saxophonist Steve Lehman caught the evolving Bird project in January 2014 and told him, "It sounds like you guys have been playing together for years. That should be your next album."

Mahanthappa agreed. Trumpeter Adam O'Farrill (son of Arturo, grandson of Chico) was added to the group, and the full quintet debuted in August at the Newport Jazz Festival. *Bird Calls* was recorded the next week in New York.

On the afternoon of Mahanthappa's interview with DownBeat, his young son was having a playdate with a friend, so we strolled to the practice space the saxophonist rents in a church near his Montclair, New Jersey, apartment. This was the same room where Mahanthappa had spent many late nights listening deeply to Bird, sparking his imagination.



Rudresh Mahanthappa in front of a portrait of Charlie Parker at Chicago's Jazz Showcase in 2011

DownBeat: All of your albums up to this point have focused on highly original material. This is the first one I'm aware of where at least the DNA is coming from classic jazz.

Rudresh Mahanthappa: That's true. It's been really fun for me. A lot of other people have an opposite sort of trajectory. But this is a project I've been thinking about for a long time. Bird has always been an inspiration. When I'm doing workshops or teaching, people always ask, "How did you come to your sound?" I'm flattered that people think it's something fresh or new, but I always describe it as being Bird a little bit twisted, taking the familiar and just rearranging it a very little bit. I liken it to Picasso painting a woman and moving the eye, and it looks like something completely different and unique. I see a lot of what I do as being Charlie Parker with the eye moved.

I took a lesson with Gary Bartz in the mid-'90s. I played him all the stuff I was listening to. I played him some Steve Coleman, and of course Gary knows all of these people very well. I was telling him about what was inspiring me, and I said, "Well, what inspires you?" And he said, "Oh, it's always Charlie Parker. If I need inspiration, I'm always going back to that. I'm not listening to new stuff." And I was completely shocked. I was like, "Really? It's the cutting-edge stuff!" But as I've gotten older, and hopefully a little wiser, I find myself in the same scenario. I go back to Bird, too. I go back to Coltrane also. But Charlie Parker was the real impetus for me to even pursue this music.

You've cited other influences: Grover Washington Jr., the Brecker Brothers, David Sanborn, Yellowjackets. Did all that precede Bird for you?

It did precede Bird. That was inspirational in a different way. That was music that really made me want to practice and be a good saxophonist. A lot of that music was like what I was hearing on the radio: It was funky, it had a backbeat, it was familiar in that way. But the first time I heard Charlie Parker, that was when I said, "Hmm, this might be fun to do for the rest of my life."

Whenever I heard a Charlie Parker record, even back then—and maybe I didn't have the words to describe it—I always felt like he was playing for me. I didn't think about him as a cultural icon or a jazz icon. When I put [one of his albums] on the stereo, it was just me and him in that room together. And I still feel like that. At 2 in the morning when everyone's asleep, I put some Charlie Parker on, and he makes everything OK.

So, you had been thinking about this new project for years. What made you decide that now is the time to do it?

A combination of things. I'd been wanting to get back to a piano-based, kind of "acoustic jazz" format. I'd been playing with guitarists for years. Since *Codebook*, since 2006, I hadn't made a record with a piano player. I wanted to feel that energy again. The reality is that playing with [my groups] Samdhi and Gamak—it's so fun, but it's really exhausting. Those are loud, almost rock—as a horn player, sometimes the volume has me totally winded after those gigs. I remember the

funniest thing: I did a tour of Samdhi in Europe, and then hooked up with Vijay's trio to do one gig because somebody wanted his original quartet. And we were doing a sound check, and I said, "Oh, God, it's so nice to play with a quiet band." They were like, "Quiet? We're blaring!" I was like, "You have no idea."

But the real impetus was Willard Jenkins, who directs a concert series called "Lost Jazz Shrines" that happens at Tribeca Performing Arts Center. Last year, the theme was Birdland and Bird, and he wanted three alto players to each present what Bird means to them. It was me and T.K. Blue—[a.k.a.] Talib Kibwe—and Marty Ehrlich. And we all did very different things. I think Marty did a larger thing with a poet, Talib did a Latin Bird thing, and I was like, "This is the opportunity to do this project." Willard said, "I don't expect you guys to play Bird tunes, but if you could somehow frame what you do in Bird, you can do whatever you want." So I only wrote maybe three tunes or something for that thing, and then I did a bunch of other original work of mine. It was the same band: Matt [Mitchell] and Rudy [Royston] and François [Moutin].

Why those three sidemen?

Well, François is always my go-to guy. We've been playing together since I moved to New York, pretty much. The story with Rudy is, Rudy's from Colorado, too, and so we have this crazy connection. I'd gotten on a cruise ship, done that dreadful summer job back in, I think, 1991. I thought it was going to be great: I was going to save all of this money, I was going to have fun in the Caribbean. And within a couple of weeks, I just *hated* it. It was terrible on many levels. Obviously the music was terrible, but the lifestyle was terrible, too. There was serious alcoholism and substance abuse. And there was this very beleaguered atmosphere—people who had gotten on the ship planning on staying for six months and six years had gone by. Then to compound the issue, I developed this problem in my arm that made it very painful to play, so then I just had to leave. I lasted about six weeks.

So I went back to Colorado completely, utterly depressed. The turning point was when I started to play again. I went to this hotel in Boulder where they always had jazz on Friday afternoons. So I sat in and played a couple of tunes. We played "Cherokee," and at one point everyone dropped out, and it was just me and the drummer. We got into this great space—it was like, "This is killing it!" And it was Rudy. That was such a positive shot in the arm for me. I always tell Rudy—I joke about it—but I always say that he saved my life.

Matt Mitchell was someone I really wanted to play with. We had a weird connection, because he had subbed in an art-prog-rock band that my Colorado saxophone teacher [Mark Harris] plays in. They ended up doing a little tour of Europe or something. So Mark, my old teacher, said, "You've got to check out this pianist Matt Mitchell. He's living in Philadelphia, he's working a day gig, but he sounds really great." So Matt emailed me, and I had no idea that he was playing at the amazingly high level he was. All of his emails were really humble, just like, "Oh, I'm working on this"—he

was literally a librarian at University of the Arts in Philadelphia. And then I think [John] Hollenbeck did a workshop there and heard Matt play, and was just like, "Holy moly." A similar thing happened with Ralph Alessi, and then before you knew it, everyone's talking about this guy. Then Rez Abbasi hired him to do a little tour that I was on, and as soon as Matt started playing, I was like, "Holy moly, man. People are right."

And you added Adam O'Farrill to the band later?

Right. George Wein had asked me about playing Newport. He said, "What do you think about



Mahanthappa at the 2010 Montreal Jazz Festival

a quintet? How about you play with another horn player? How come you never do that?" I was like, "Ah, well. I don't know. I do *sometimes*, but maybe not in ways that you would like." But then I told him about this Bird thing, and he said, "Well, this is the perfect situation. What do you think about trying to evoke that Bird and Diz frontline?"

So my manager and I were thinking about different trumpet players and aesthetics. I'd been hearing about Adam. Steve Bernstein had mentioned him, Vijay had done something where he'd hired Adam, and I'd kept hearing that this guy was ridiculous. I watched a couple of YouTube videos, and I was like, "Holy crap!" So I wrote him. I just said, "Man, I've watched these videos. You sound great. What do you think about being part of this project?" And I was flattered that *he* was flattered. Later, I found a bio of his for some other gig where he's talking about the major influences on his work, and he lists me.

He's of that generation where he's grown up with all of us making this complicated music. So you have these guys who are in college that can do all of this stuff intuitively that we had to work very hard to be able to do, because we weren't surrounded by it. It wasn't in the vernacular at all. He had most of the music memorized at the first rehearsal, so then it was more about how we connect, and how he connects with the band. We have



Mahanthappa's new album, *Bird Calls*, was inspired by Charlie Parker's music.

The Moutin Connection

Among the talented players on Rudresh Mahanthappa's new album *Bird Calls* (ACT), the alto saxophonist has had the longest, deepest working relationship with bassist François Moutin. The two met in 1997 when they were both new to New York; Mahanthappa caught a trio date that Moutin was involved in on Manhattan's Lower East Side.

Mahanthappa sat in on "Giant Steps," Moutin loved what he heard, and they decided that night to begin working together. *Bird Calls* is the fifth Mahanthappa release Moutin has appeared on, making him uniquely qualified to discuss what it represents in terms of the saxophonist's artistic evolution.

"The funny thing is," Moutin recalls, "when I met Rudresh—because he was fluent with odd meters and this kind of language—a lot of people were asking him if his music was connected to Indian music. I remember him saying, 'No, I don't know anything about Indian music. It's jazz.' And it's true; it was jazz. It was coming from Chicago. Having hung out on the Chicago jazz scene for a long time, he had his own ideas, which came also from the whole thing around Steve Coleman. I remember playing a lot of real jazzman standards with him on these gigs, even though he was already writing a lot of original material.

"But as soon as we started doing recordings, it was really focused on his own thing. And gradually he implemented ideas around which the music would be conceived—like you probably know this one that's conceived around Indian languages, *Mother Tongue*. He also became familiar with Indian music, so of course he started implementing that in his music, too. But for the first time the idea around which it is done is the personality of Charlie Parker, who really belongs to the story of jazz. So that makes [*Bird Calls*] a little different."

Moutin also notes that Mahanthappa coled an acoustic group with fellow saxophonist Bunky Green on the 2010 album *Apex*, but the lineup on *Bird Calls* is significantly different from that one and a departure for him.

"*Apex* didn't have a guitar; it was more piano trio plus horns," Moutin explains. "But [*Bird Calls*] is the first time that the second horn is a trumpet. It's the first time I've really heard Rudresh playing constantly with a trumpet player whom he chose for one of his projects."

Moutin is quite impressed by said trumpeter: 20-year-old Adam O'Farrill. "I was blown away, man," Moutin says of the phenom, who took third place in the 2014 Thelonious Monk Jazz Trumpet Competition on Nov. 9. "Adam is incredible. He's new on the scene, and I'd heard his name but hadn't played with him or even heard him before we started rehearsing for this, and I was like, 'What?!' He has so much fluency, and his sound is very wide and deep and lucid. It's very exciting to play with him."

—Bill Beuttler

a very good, intuitive relationship. I mean, we haven't done a lot—we played Newport, rehearsed a bunch, we did the recording session—but he's a good foil in a similar way that Dizzy was to Bird.

Explain how you approached the Bird songs that you chose. What was your working method?

I first went to Bird tunes that I really liked and played through them. But I played them in funny ways—like stopping and starting in, for lack of a better word, unorthodox places. Just to see: "Oh, wait a minute, if you play that, but you start on the beat instead of on the upbeat, the whole sound is different." Or, "Yeah, this is in 4/4, but this actually implies this other rhythmic structure, so run with that." It was little things like that. And then there were obviously solos, little bits of solos, that I thought were remarkable. So I'd listen to a ton of stuff and would write down time codes. Like, "OK, a solo at 1:02—that is a jam right there." I did a lot of cataloging like that first, and had maybe 25, 30 little snippets—I'm talking about things that are maybe eight beats long.

When you brought the finished tunes to the guys in the band, what was their reaction?

That was really interesting, because they didn't initially hear the source, and then when I told them what the source was, they were like, "Oh yeah, of course!" Tune by tune it was like that. So that's when I felt like it was really successful, because that's what I was going for.

So let's say, for example, the "Donna Lee" tune ["On The DL"]. That's actually based on something that happens much later in the melody. You want to hear [*sings lick*], but it's not that. It's something that's almost three-quarters of the way through the head, that you don't necessarily go to like, "Oh yeah, that's from 'Donna Lee!'"

Your song "Chillin'," by the way, brings to mind the term earworm.

Yeah, that one got stuck in my head, too. That

one was the toughest one to write, because I knew that I wanted to deal with "Relaxin' At Camarillo" somehow. I just love that tune. But it's also really eluded me. It has this very funny, rhythmic twist. You can almost hear the downbeat in two different places because of this bizarre syncopation of the melody. It's an ingenious tune. I can see why everyone loves playing it so much.

But I was like, "Well, what can I do with this?" And it just kind of popped out, where I was dealing with the notes and somewhat the initial structure. Again, do people hear "Relaxin' At Camarillo" if I don't tell them? I'm not sure.

"Gopuram" is based on "Steeplechase," but in this very allusive way. "Talin Is Thinking" is "Parker's Mood," but it's really only that first thing that Bird plays [*sings lick*] but kind of squared off. That was very much connected to my son, because when he was a little younger, he used to make this very intense, focused face. I always wanted to know what was going on: "What are you thinking about right now?" It was like a guy with *plans*.

What else? "Both Hands" is "Dexterity." "Maybe Later" is actually Bird's solo on "Now's The Time" with just a bunch of different notes, at least most of it is. If you just take the rhythm alone from a Charlie Parker solo and forget about the actual notes, that's just deep on its own.

Do you have any guesses about the response that you'll get to this? There's all this stuff being said, pro and con, about Blue. Do you anticipate reactions one way or the other to Bird Calls?

I don't know what I'm expecting. But I'm hoping it helps people see my more Indian-oriented projects with more of a jazz perspective, and a greater understanding of where I come from. Yes, I'm Indian-American—and I've spoken about that to death in lots of interviews. But my roots as a jazz saxophonist are coming from Charlie Parker. And that's really been a constant through pretty much everything I've done.

DB



Delfeayo Marsalis at Snug Harbor in New Orleans on Dec. 10.



DELFEAYO MARSALIS

HUMANITY & HUMILITY

BY JENNIFER ODELL | PHOTO BY ERIKA GOLDRING

There's a short story in the liner notes of *The Last Southern Gentlemen*—trombonist Delfeayo Marsalis' first complete album with his father, Ellis Marsalis—in which a well-mannered little boy named Jasper uses the power of song to end a nasty argument on the street between two lovers. Being a kid, Jasper's approach to setting the couple on a more positive and loving path involves belting out a few lines from the sunny opening theme of the children's TV show *Sesame Street*. It works—and the couple's quarrel is supplanted by smiles and an embrace.

"*The Last Southern Gentlemen*," Delfeayo writes in another section of the liner notes, pays tribute to "the humanity and humility at the center of the Southern lifestyle that birthed America's original music." Initially, the album was intended to be a collection of romantic ballads reflecting what Delfeayo calls the "parallel sense of romance" he shares with his dad. But as the group—which features drummer Marvin "Smitty" Smith and bassist John Clayton—performed four nights of gigs in Los Angeles prior to the session, a few surprises landed in the mix, including a quirky take on "Sesame Street."

The TV theme song, well known in pop culture since the 1969 debut of *Sesame Street*, isn't romantic in a traditional sense. But its inclusion alongside Jasper's tale serves a larger point that the trombonist hopes to make with the album: He believes that emotion and human connection deserve a more prominent place in jazz than any exclusively cerebral impulse.

The material Delfeayo selected spans a range of decades, drawing together love songs from the '20s ("I'm Confessin'") through 1950 ("If I Were A Bell"), plus a pair of more recent compositions (his own "The Secret Love Affair" and a tango take on Jason Marsalis' "The Man With Two Left Feet").

Throughout the album, the performers prioritize warmth, tranquility and restraint while imbuing melodies and solos with the lyrical sentiments at the heart of the original music. Delfeayo plays a Bach Stradivarius 42 series large-bore trombone, giving his tone a rounder, less direct sound.

He points to elements like the staggered entrances on "I'm Confessin'" as an example of how the group aims for "supportive" rather than "self-serving" musicianship. Even the story behind "Sesame Street" speaks to the notion of mutual respect, in this case between Delfeayo and Clayton, who mistook a trombone warm-up exercise for the tune. The band opted to stick with Clayton's groove, and a new piece of music was born.

"I would have never done it in E," says the trombonist, "but it ends up being one of my favorites."

Seated outside the Rosa F. Keller Library in New Orleans' Broadmoor section on a Saturday afternoon, Delfeayo is recovering from the rigors of running his Uptown Music Theater youth program. He has just led the students through a modulated vocal-exercise-meets-chalkboard-writing-punishment in which they sang, "I promise I'm not going to sing lazy, Mister Delfeayo," repeatedly, in successive keys, until their articulation and breathing passed muster.

"In my generation, we were innocent for a much longer

period of time," muses Delfeayo, reflecting on the inspiration for the story "Sesame Street" that appears in the liner notes. He believes that kids today—including his students—have more access to elements of the adult world, such as profanity, mature situations and even public arguments.

But adults sometimes overlook the impact of events like the fight between the characters in his text.

"We kind of say, 'Well, yeah,' [that behavior] is cool.' Whereas for a kid, it's like, 'No, you're not supposed to do that,'" Delfeayo explains. "That's the idea behind the 'Sesame Street' story. This couple is in a heated argument, and the kid is just saying, 'This is *not* how it's supposed to be.'"

Embedded within Delfeayo's extensive liner notes is a related point about the current direction of jazz: The music, he argues, is not supposed to be harsh or driven by boastful impulses. Jazz, Delfeayo posits, is supposed to be about human connection and warmth.

In his essay "Southern Gentlemen," Delfeayo writes that the Southern charm we associate with antebellum families evolved out of behaviors and practices brought from Africa to the Southern states via the slave trade. As such, he hypothesizes that "etiquette, respect, kindness and humanity" have long been central components of black American culture—including jazz. To support that claim, he points to early examples of musicians and audiences who moved the music forward together, never losing sight of the emotion and community connection at work in the art form.

When John Coltrane revolutionized the sound of jazz in the '60s, he argues, educators and listeners began analyzing it in "a European manner," focusing on its intrinsic "mathematical equations" rather than feeling. "The music's functionality and audience appeal," he writes, "took the proverbial backseat to academic hubris."

"People see [the album title] and say, 'Oh, you're the last Southern gentleman,' and that's not it at all," he says. "I don't think it's anything profound to observe that descendants of Africa have had such an impact on the arts and sports. And in jazz, it's somehow turning to this European thing. It's peculiar because it's only happening in jazz, and I'm trying to figure out how did it actually happen."

He believes concomitant contributing factors include how jazz is taught in schools and the shrinking opportunities for bandstand apprenticeship. "As Ron Carter said about Tony Williams," Delfeayo recalls, "My concern was getting him from 16 to 17—it wasn't what he was gonna play on the drums.' So it's like attending to your son or to your grandson, and I felt that with Elvin Jones. The humanity is always something that's of utmost importance. And again, it's something that's lacking today. They don't teach that in schools. It's not tangible."

Smith agrees, adding that the "young lions" era ushered in a time when the jazz industry salivated over finding its next solo star. "Record labels and critics pumped up these younger guys who didn't have apprenticeship. That perpetuated stagnation," he says from his home in Los Angeles. "That marketing ploy led

to the alienation of the audience. If you go back, even with Bird and Dizzy, they were dancing. That got taken away. The essence of what the music was about—it was a communal art. They sanitized it.”

“This isn’t music that’s all minor keys and crazy explorations,” Smith says of the new album. “It’s caring, tender and gentle.”

For Delfeayo, investigating the trend toward cerebral jazz forms is just one part of the mission the project represents.

“I’d been saying I was going to do a recording with my dad, and it was just a question of when,” he says. Having already conceptualized a pro-



Ellis Marsalis (left) with his son Delfeayo

KEITH MAJOR

ect focused on the intimacy of ballads and the blues, he saw an opportunity after recording *Sweet Thunder* (Duke & Shak) (Troubadour Jass), his 2010 octet interpretation of Duke Ellington’s suite *Such Sweet Thunder*, which he describes as a “modern-day makeover” of the original 15-piece big band recording. The time was right to record something more intimate, and to include his dad.

The Last Southern Gentlemen (Troubadour Jass) arrives at a key point in Marsalis’ career—a time when, more than ever before, his own leadership-by-example is flourishing. While performing with and producing albums for Jones, his brothers, Irvin Mayfield, Wycliffe Gordon and others, he developed a strong reputation as an educator, leading junior high and high school students in the Uptown Music Theater project he founded in 2000 and bringing “Swinging With the Cool School,” a “soft introduction to jazz,” to parents and grade school-aged children since 2006.

In 2008, he formed the Uptown Jazz Orchestra (UJO), a big band featuring a mix of experienced players like Dirty Dozen Brass Band baritone saxophonist Roger Lewis and young up-and-comers like the teenaged trombonist Revon Andrews. The group maintains a Wednesday-night residency at Snug Harbor and has become one of New Orleans’ most visible incubators for young talent.

Delfeayo has become a prolific bandleader. Shortly after Thanksgiving, he announced plans to take UJO into the studio. In the meantime, his father is slated to accompany him on the road, beginning in February.

Despite his recent successes, it’s hardly lost on Delfeayo that comparisons will be made between his first recording with his father and the ballad-centric albums on which Ellis collaborated with Delfeayo’s brothers in the ’90s. He says he’s come to “embrace” sibling rivalry because it forc-

es stronger work.

“I wanted to play ballads with [my father], but I wanted to do something different. I’m putting [my album] up against Branford’s record. I’m putting it up against Wynton’s record. And I’m like, ‘I gotta make sure my record is better than theirs,’” he says with a chuckle.

He’s referring to 1990’s *Standard Time, Vol. 3: The Resonance Of Romance*, which Ellis recorded with Wynton, and 1996’s *Loved Ones*, which Ellis recorded with Branford. When discussing the origins of those projects, the patriarch gracefully sidesteps the issue of sibling rivalry.

“Each session was a unique experience,” Ellis says, speaking from his home in New Orleans. “Wynton called me real early about making some suggestions of ballads.”

He says he took Wynton to 46th Street in New York, where they bought the sheet music for the ballads Ellis had recommended. Then they hit the studio and made the album.

“*Loved Ones* was done primarily at my behest,” Ellis said. “I had a six-record contract with Columbia, and I decided that I was going to do a solo recording. But ... I just could hear Branford playing on these pieces. So I just called him. I said, ‘Hey, man, come do this CD with me.’”

“And the recording with Delfeayo was really the only recording that I have ever done with him. I knew it was going to be done correctly and be kind of wide open. ... What I mean is, if there were suggestions to be made, there was no hesitancy.”

In Delfeayo’s mind, the thing that distinguishes his album from his brothers’ is not just the music but the overall presentation—a combination of successes in concept, writing, production, performance and composition that, for various reasons, he may not have achieved simultaneously in the past. During his twenties, Delfeayo’s studio skills and his contribution to the elimination of the practice of running the bass “direct” into the console vaulted him to the forefront of jazz production. He admits that Branford’s willingness to give him a chance as a producer and liner-notes writer at such an early age helped kick off his career in those areas. But he vehemently denies that being a Marsalis has given him an advantage, business-wise, other than teaching him to prepare well for arguing any given position.

For his latest project, Delfeayo added creative writing to the social commentary that has often shaped his approach to liner notes. In addition to “Sesame Street,” short-story riffs on three songs about lost love are included in the new album’s package. In the process of creating characters who face mortality, mistreatment and hidden passion, his “Autumn Leaves,” “She’s Funny That Way” and “The Secret Love Affair” stories all lend their eponymous songs an extra layer of the humanity their author seeks to spotlight.

When asked about Delfeayo’s talents as a prose writer, Ellis points out that his son “wears many hats,” then ticks off recent performances by the Uptown Music Theater group and mentions the children’s book that Delfeayo wrote, *No Cell Phone Day*. Ellis explains that he always encouraged his sons—Branford, 54, Wynton, 53, Delfeayo, 49, and Jason, 37—to find their own individual voices and talents.

“I never wanted a family band,” the patriarch explains. “Even though there were a couple of times when we all came together to play, I never viewed any of those as a family band. For some families, that might be good, but I didn’t think it would be good for *our* family. I wanted each of them to go in whatever direction they needed.”

The nature of band leadership played a role in that decision. “If we had started [when the sons were young], then it would have been my band sort of automatically. And by it being my band, it would have had the effect of squelching some ideas that the siblings wanted to do. At the time that it would have been necessary to start a band with them, they were still in the process of growing up.”

Such magnanimity also characterized the father-son interactions during the recording sessions for the new album. On “But Beautiful,” Delfeayo says he made an adjustment after reading his father in a manner that only a son can.

“The way that we play it, it gets kind of stretched out, with similar chord changes throughout,” Delfeayo recalls. “So we played it maybe one time on the gig, and I think my solo was probably meandering more than it should have. So my dad just says, ‘Well, we don’t have to play full choruses.’ He never says, ‘Man, what are you doing, you’re meandering.’ I said, ‘All right, you take half, and I’ll take half.’ And that makes a difference in the song.”

He cracks a smile.

“For me it’s daunting, though, because when he says, ‘We don’t have to play full choruses,’ I know what that means.” He breaks into a laugh. “I know *exactly* what he’s saying.”

A few days before Thanksgiving, Snug Harbor turned a spotlight on the nuances of that relationship: father to son, jazz elder to younger player.

“Checkmate,” Delfeayo boomed into the microphone, his voice deadpan despite the big grin on his lips. He’d just climbed the stage with his father and a New Orleans version of the *Last Southern Gentlemen* band for a local album release date.

He told the packed house that although recording the CD had been a great experience, the photo shoot for the album art was even better. While the cameras clicked, Delfeayo finally accomplished something that he’d been trying to do for four decades: He beat his father at chess.

Then he told a childhood anecdote about a chess game when, with just a few moves, his father had taken “a big piece off the board.”

Right after the youngster had made a move, Ellis said, “You shouldn’t have moved that there,” then promptly cornered Delfeayo’s king and uttered a heavy-sounding term: *Checkmate*.

Leaning into the mic and appropriating the high-pitched chirp of his 7-year-old self, Delfeayo cooed, “What does *that* mean?”

Switching back to a low, steady rumble, he said, à la Ellis, “It means, I win.”

Boisterous laughter from band members and the crowd quickly gave way to Delfeayo’s sultry opening figure on “Autumn Leaves.” A few measures in, he pulled back his horn, looked to his father and stood in deferent awe as his dad took the next solo.

DB

A New **GIANT** Tenor from a **TENOR** Giant

The GIANT Tenor combines the shape of hard rubber with the precision of Anodized Aluminum to create an extraordinarily big, rich and full Tenor sound. Now working with George Garzone, Jody Espina has developed two larger tip openings. The new GIANT Tenor George Garzone Signature 9* and 10* models offer more harmonics and a darker tone, but you'll be amazed at how easy they are to play.



A Giant Step for Your Sound

Available Tip Openings:

GIANT Tenor - 6*, 7*, 8 & 8*

GIANT Tenor George Garzone Signature - 9* & 10*

Visit JodyJazz.com for more info.





ALISHA PATTILLO
TS6200VLQ



DANTE LEWIS
AS6200VLQ



EMILY SIERRA
TS6200VLQ

PROone

SAXOPHONES
DESIGNED BY PETER PONZOL
TO GIVE VOICE TO MUSICIANS

The ProOne series of saxophones continue to find their way into the hands of professional musicians, whose choice of instrument is an important decision they have made - what choice will you make?



ANTHONY TERRY
TS6200VLQ



JASON WEBER
AS6200VLQ | TS6200VLQ



STEVE NIEVES
AS6200VLQ


Antigua
Find the Music in You

Alisha Pattillo photography © Pin Lim
Anthony Terry photography © Donovan Allen
Jason Weber & Steve Nieves photography © Heidi Wallin

DOWNBEAT'S 2015 INTERNATIONAL JAZZ VENUE GUIDE

KUUMBWA JAZZ CENTER CELEBRATES 40 YEARS OF CREATIVITY



Reading through our annual Jazz Venue Guide is like taking a virtual journey around the globe. This guide can help jazz lovers find great live music, no matter where their travels take them. On the following pages, the listings are organized by geographic region. A music note beside a venue's name indicates there is an advertisement for that establishment within this guide. Interspersed among the listings are short features on four venues: Birdland in New York City (page 43), Dakota Jazz Club in Minneapolis (page 47), Kuumbwa Jazz Center in Santa Cruz, California (page 50), and A-Trane in Berlin (page 53).

Sun Ra relaxes in the green room at Kuumbwa Jazz Center in Santa Cruz, California, in the 1980s. The portrait of Duke Ellington still hangs at Kuumbwa. (Photo: Will Wallace)



UNITED STATES

EAST

MASSACHUSETTS

Chianti Tuscan Restaurant & Jazz Lounge

285 Cabot St.
Beverly, MA
(978) 921-2233

chiantibeverly.com

Filling the jazz void left when Sandy's Jazz Revival went under in the early '90s, Chianti presents regional and national artists six nights a week.

Lilypad

1353 Cambridge St.
Cambridge, MA
(617) 955-7729

lilypadinman.com

This performance venue has been going strong for the past

Scullers Jazz Club

400 Soldiers Field Rd.
Boston, MA
(617) 562-4111

scullersjazz.com

At this Boston landmark, you'll find superb lesser-known acts performing on Wednesday and Thursday nights, with heavy hitters like Bill Charlap, Yellowjackets and Arturo Sandoval on the weekends.

Wally's Café Jazz Club

427 Massachusetts Ave.
Boston, MA
(617) 424-1408

wallyscafe.com

Nearing its 70th year of operation, this club, which is close to Berklee College of Music and the New England Conservatory, hosts a daily jam

Trumpets Jazz Club

6 Depot Square
Montclair, NJ
(973) 744-2600

trumpetsjazz.com

Trumpets, which opened in 1985, features jazz five nights a week. Oliver Lake and Dave Stryker have performed there recently, and Mike Longo is slated for Jan. 31.

NEW YORK

55 Bar

55 Christopher St.
New York, NY
(212) 929-9883

55bar.com

This basement room advertises itself as a "funky dive bar from Prohibition days." This venue is somewhat of a laboratory for musicians in Greenwich Village.

Birdland

315 W. 44th St.
New York, NY
(212) 581-3080

birdlandjazz.com

On most Friday evenings, drummer Tommy Igoe leads the house big band at the third incarnation of this long-standing club, which books major jazz acts nightly.

Blue Note

131 W. Third St.
New York, NY
(212) 475-8592

bluenote.net

The notable venue continues to present legends like Ron Carter and Roy Haynes, but doesn't exclude up-and-comers.

Cornelia Street Café

29 Cornelia St.
New York, NY
(219) 989-9319

corneliastreetcafe.com

This charming Greenwich Village cafe presents great lesser-known musicians like Matt Pavolka and trumpeter David Smith for a modest cover.

Dizzy's Club Coca-Cola

10 Columbus Circle, 5th Floor
New York, NY
(212) 258-9595

jalc.org/dizzys

Jazz at Lincoln Center's high-profile club venue has one of the best views in the city. The cheap late-night sessions are a great end to the evening.

Fat Cat

75 Christopher St.
New York, NY
(212) 675-6056

fatcatmusic.org

Fat Cat's late-night jam sessions start at 12:30 a.m. If that's too late, small jazz ensembles perform at 6 p.m. and 9 p.m. on weeknights.

Iridium

1650 Broadway
New York, NY
(212) 582-2121

theiridium.com

The Les Paul Trio continues the Iridium's Monday-night tradition, paying tribute to the late guitarist. Eclectic booking is the name of the game during the rest of the week.

The Jazz Gallery

1160 Broadway, 5th floor
New York, NY
jazzgallery.org

(646) 494-3625

Students and musicians can buy a membership at this nonprofit, gaining cheaper access to shows. Miguel Zenón and Vijay Iyer performed here frequently during their formative years.

Jazz Standard

116 E. 27th St.
New York, NY
(212) 576-2232

jazzstandard.com

Catch the Mingus Big Band every Monday at the Standard. Friday and Saturday, touring artists perform three sets nightly.

Le Poisson Rouge

158 Bleecker St.
New York, NY
(212) 505-3474

lepoissonrouge.com

This performance space books left-of-center artists, such as Meredith Monk, as well as more mainstream acts, like Gregory Porter. The club is in the same building that once housed the Village Gate.

Mezzrow

163 W. 10th St.
New York, NY
(646) 476-4346

mezzrow.com

Pianist Johnny O'Neal brings a revolving cast of musicians to Mezzrow for the late show every Monday. The booking here leans toward duets and solo piano performances.

ShapeShifter Lab

18 Whitwell Place
New York, NY
(646) 820-9452

shapeshifterlab.com

Bassist Matthew Garrison's interdisciplinary performance-



Bethesda Blues & Jazz in Bethesda, Maryland



Shapeshifter Lab in New York City

nine years, bringing a wide variety of musical, comedy and spoken-word performances to Cambridge.

Regattabar

1 Bennett St.
Cambridge, MA
(617) 661-5000

regattabarjazz.com

Music happens five nights a week at this venerable 220-seat venue, which is located in the upscale Charles Hotel in the heart of Harvard Square.

session before nightly concerts.

NEW JERSEY

Shanghai Jazz

24 Main St.
Madison, NJ
(973) 822-2899

shanghaijazz.com

This Madison club and restaurant features jazz six nights a week, Asian cuisine, local musicians and world-class artists such as Bucky Pizzarelli and Steve Turre.

and-art space books a variety of jazz acts in a gallery setting.

Smalls

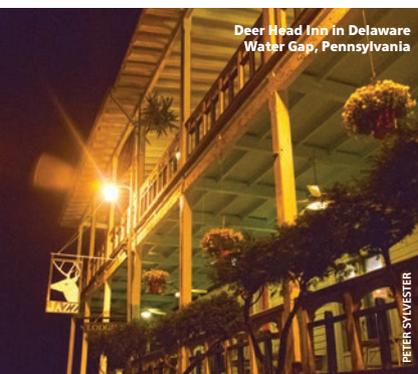
183 W. 10th St.
New York, NY
(212) 252-5091
smallsjazzclub.com

To hear the kind of jazz booked at this 60-seat basement club, pick up a Smalls Live recording, tune into the club's live stream or pick through its online audio archive. The owners' goal is to provide a place for new and seasoned artists to perform.

Smoke

2751 Broadway
New York, NY
(212) 864-6662
smokejazz.com

There's space for just more than 50 patrons in this vintage-styled room, which hosts jazz seven nights a week. Organist Mike LeDonne and guitarist Peter Bernstein are among the venue's regular performers.



Deer Head Inn in Delaware Water Gap, Pennsylvania

PETER SYLVESTER

The Stone

Avenue C at 2nd St.
New York, NY
(212) 473-0043

thestonenyc.com

John Zorn's non-profit performance space books avant-garde and experimental improvised music.

The Village Vanguard

178 7th Ave. S.
New York, NY
(212) 255-4037

villagevanguard.com

This classic basement venue is arguably the crown jewel of top-tier jazz clubs. It has a storied history, but stays current by booking superlative jazz talent.

PENNSYLVANIA

Chris' Jazz Café

1421 Sansom St.
Philadelphia, PA
(215) 568-3131

chrisjazzcafe.com

Philadelphia has a rich jazz past; burgeoning artists try to tap into that history during late-night

jam sessions on Tuesdays and weekends. National artists are booked six nights a week.

Deer Head Inn

5 Main St.
Delaware Water Gap, PA
(570) 424-2000

deerheadinn.com

Pianist Keith Jarrett performed here early on in his career. In the '90s, he recorded a triumphant return to what is billed as "the oldest continuously running" club in the United States.

MCG Jazz

1815 Metropolitan St.
Pittsburgh, PA
(412) 322-0800

mcgjazz.org

The 350-seat MCG Jazz venue presents artists who bolster its educational mission. In early 2015, performers include Branford Marsalis, James Carter and Kenny Barron.

WASHINGTON, D.C.

Bethesda Blues & Jazz Supper Club

7719 Wisconsin Ave.
Bethesda, MD
(240) 330-4500

bethesdabluesjazz.com

This former Art Deco movie palace hosts a very wide range of acts. During the fall of 2014, jazz booking leaned toward ghost swing bands.

Blues Alley

1073 Wisconsin Ave. N.W.
Washington, D.C.
(202) 337-4141

bluesalley.com

Located in an 18th-century house in the heart of Georgetown, this venue hosts smooth and straight-ahead jazz musicians. Roy Ayers is booked for Feb. 5-8.

Bohemian Caverns

2001 11th Street N.W.
Washington, D.C.
(202) 299-0800

bohemiancaverns.com

The 17-piece Bohemian Caverns Jazz Orchestra performs every Monday night. Founded in 1926, this spot attracts major headliners and provides a platform for D.C.'s jazz scene. And yes, it looks like a cavern.

Twins Jazz Lounge

1344 U Street N.W.
Washington, D.C.
(202) 234-0072

twinsjazz.com

This U Street club promotes local and regional talent aside artists visiting from Scandinavia and Brazil.

BIRDLAND CONTINUES TO SOAR

When Gianni Valenti laid claim to the Birdland legacy in 1985, opening a club at 105th Street and Broadway with the same name as the late, lamented "Jazz Corner of the World" on Broadway near 52nd Street, he enlisted the support of people who knew the original nightclub well. Prominent among them were Doris Parker (Bird's widow) and Max Roach.

The club worked, he said, but the attraction of Midtown and its association with the original Birdland was strong. So, after 10 years uptown, he pulled up stakes and moved to 44th Street near Eighth Avenue, and never looked back. Now approaching the 20th anniversary of that move, the club remains among the handful of rooms with a reputation as big as the great names in the business.

"It's the best thing I've done in my life," Valenti said, sitting near the club's bar on a late November afternoon.



Pianist Hank Jones (left), saxophonist Joe Lovano, bassist George Mraz and drummer Paul Motian at Birdland on April 8, 2009

© JACK VARTOOGIAN/FRONTROWPHOTOS

As Valenti spoke, the bandstand was buzzing with stagehands moving gear into place for a 5 p.m. set by the Birdland Big Band. Early sets, he said, are proving increasingly popular with New Yorkers, and singers like Jane Monheit and Barbara Carroll—not to mention ensembles like David Ostwald's Louis Armstrong Eternity Band, the Birdland band and a raft of emerging artists—are filling the bill.

But the heart of the programming remains the evening sets, which in recent months have included multnight bookings for acts like pianist Arturo O'Farrill's Afro-Latin Jazz Orchestra, pianist Renee Rosnes' quintet playing Joe Henderson's music and saxophonist Joe Lovano's West Africa-inspired quintet, the Village Rhythms Band.

At certain moments—and, as time passes, they are increasingly rare—a booking will open a portal to the club's storied past. Lovano, an old hand at the "new" Birdland, was the catalyst for one such moment when in April 2009 he shared the bandstand with Hank Jones, a veteran of the original Birdland (which was established in 1949 and closed in 1965). The pianist's playing was as thoughtful as ever that night, though he died barely a year later at age 91.

The club can also open a window on the future. Among the players who've proved the point was teenage keyboardist Beka Gochiashvili, who, in a 7 p.m. set in June 2013, took a head-turning spin with turntable specialist DJ Logic. Not long after, Gochiashvili was touring with Stanley Clarke.

"With all of the great artists passing on," Valenti said, "we need the younger artists to survive."

The club's sound system can handle it all, providing balance and clarity to all corners of the elegant space, a multitiered amphitheater with 150 seats at tables and another 35 or so clustered around the bar.

Standing near the bar, Valenti noted that the club's proximity to Broadway theaters was offering an avenue for expansion. As part of his new 20-year lease, he said, he will occupy the basement, out of which he and Michael Feinstein, the singer and scholar of the Great American Songbook, plan to carve a room this year for vocalists who, like Feinstein, have jazz credentials and draw liberally on show tunes.

"It's all from the same tree of music," Valenti said. "We just take from different branches."
—Phillip Lutz

SOUTH

FLORIDA

Bradfordville Blues Club

7152 Moses Lane
Tallahassee, FL
(850) 906-0766

bradfordvilleblues.com

The directions on this club's website—"just follow the tiki torches down the dirt roads till you reach the juke joint under the stars"—provide a pretty accurate picture of this Tallahassee blues venue.

Heidi's Jazz Club

7 North Orlando Ave.
Cocoa Beach, FL
(321) 783-4559



Preservation Hall in New Orleans

HOWARD LAMBERT

heidisjazzclub.com

Open since 1992, the club, which is closed every Monday and Tuesday, serves up jazz aside authentic Austrian cuisine.

GEORGIA

Churchill Grounds

660 Peachtree St.
Atlanta, GA
(404) 876-3030

churchillgrounds.com

Churchill Grounds, the most recognizable jazz club in Atlanta, has downsized its performance space, but still books the best in local and regional talent five nights a week. Thursday nights are reserved for the Harper Family Jam Session.

Velvet Note

4075 Old Milton Pkwy.
Alpharetta, GA
(855) 583-5838

thelvelvetnote.com

You'll have to venture out of the city for this club, which is slowly gathering a reputation for solid jazz booking on the weekends. The Velvet Note is still finding its niche, but is a welcome presence in an area with few true jazz clubs.

LOUISIANA

d.b.a

618 Frenchmen St.
New Orleans, LA
(504) 942-3731

dbaneworleans.com

This bar stirs up a dynamic stew of local blues, brass bands and jazz. Watch out for the enormous beer and whiskey selection.

Fritzel's European Jazz Pub

733 Bourbon St.
New Orleans, LA
(504) 586-4800

fritzelsjazz.net

Housed in a space built in 1831, Fritzel's has been featuring traditional bands for 45 years,

making it the oldest club in the city.

The Maison

508 Frenchmen St.
New Orleans, LA
(504) 371-5543

maisonfrenchmen.com

One of the many attractions on Frenchmen Street, this venue boasts three stages that always showcase a diverse range of musical acts.

The Maple Leaf Bar

8316 Oak St.
New Orleans, LA
(504) 866-9359

mapleleafbar.com

Tuesday nights at this notable venue are the property of the funky Rebirth Brass Band, while the rest of the week is devoted to a wide range of music.

Palm Court Jazz Cafe

1204 Decatur St.
New Orleans, LA
(504) 525-0200

palmcourtjazzcafe.com

Palm Court is another venue keeping traditional New Orleans jazz alive and well. The club is a noted mecca for jazz in the French Quarter.

Preservation Hall

726 St. Peter St.
New Orleans, LA
(504) 522-2841

preservationhall.com

Built in 1750, this small, bar-less room (located three blocks from the Mississippi River) has been preserving jazz since 1961 with three shows a night from veteran performers.

Spotted Cat

623 Frenchmen St.
New Orleans, LA
(504) 943-3887

spottedcatmusicclub.com

Local jazz and blues acts like the New Orleans Cotton Mouth Kings and Meschiya Lake perform at this cozy hideaway for no cover charge.

Snug Harbor

626 Frenchmen St.
New Orleans, LA
(504) 949-0696

snugjazz.com

This bar and restaurant with a separate, two-level music room bills itself as the city's premiere jazz club. A schedule packed with musicians like Ellis Marsalis and Wycliffe Gordon backs up this claim.

Three Muses

536 Frenchmen St.
New Orleans, LA
(504) 252-4801

3musesnola.com

Three Muses presents artists like the traditional-leaning Shotgun Jazz Band, swing ensemble the Hot Club of New Orleans and blues guitarist Luke Winslow-King.

Tipitina's

501 Napoleon Ave.
New Orleans, LA
(504) 895-8477

tipitinas.com

This historic Uptown joint has an affiliate foundation that helps fund local music education. The venue books brass bands aside funk and rock acts.

MISSISSIPPI

119 Underground

119 S. President St.
Jackson, MS
(601) 352-2322

underground119.com

Catch Jackson's own Jesse Robinson, a noted blues singer and guitarist, during one of his regular performances or check out new, local blues, funk and jazz talent.

Ground Zero Blues Club

387 Delta Ave.
Clarksdale, MS
(662) 621-9009

groundzerobluesclub.com

Morgan Freeman, who hails from Mississippi, is part owner of this club, which neighbors the Delta Blues Museum. Local Delta blues musicians hold court Wednesdays through Saturdays.

SOUTH CAROLINA

The Jazz Corner

1000 William Hilton Pkwy.
Hilton Head Island, SC
(843) 842-8620

thejazzcorner.com

This beach spot is a regional draw for jazz artists from Atlanta to Nashville. The venue also books blues and r&b artists.

TENNESSEE

The Dizzy Bird Lounge

652 Marshall Ave.
Memphis, TN

thedizzybirdlounge.com

This relatively new venue books bebop musicians—the name is an obvious hat-tip to Parker and Gillespie—but also indulges hip-hop and soul-tinged music.

The Jazz Cave

1319 Adams St.
Nashville, TN
(615) 242-5299

nashvillejazz.org

The listening room of the educationally minded Nashville Jazz Workshop, this 90-seat venue books artists like Roland Barber and the Bruce Dudley Quartet.

TEXAS

Cezanne

4100 Montrose Blvd.
Houston, TX
(832) 592-7464

cezannejazz.com

Atop the Black Lab restaurant, this intimate room hosts local musicians on Friday and Saturday nights.

Elephant Room

315 Congress Ave.
Austin, TX
(512) 473-2279

elephantroom.com

A stone's throw from the Texas State Capitol, this basement venue presents live jazz every night of the year.

Scat Jazz Lounge

111 W. 4th St.
Fort Worth, TX
(817) 870-9100

scatjazzlounge.com

Located in the city's central Sundance Square, this club features a Sunday jam session and diverse programming throughout the week.

MIDWEST

ILLINOIS

Andy's Jazz Club

11 E. Hubbard St.
Chicago, IL
(312) 642-6805

andysjazzclub.com

In its infancy, Andy's, which has been open since 1951, was an after-work refuge for newspaper employees. Now this former saloon programs jazz nightly, with a weekly performance by the Chicago Jazz Orchestra.

B.L.U.E.S.

2519 N. Halsted St.
Chicago, IL
(773) 528-1012

chicagobluesbar.com

This Lincoln Park spot packs Pistol Pete and a regular stable of blues artists in a lively, welcoming bar. The venue has been serving up the blues since 1979.

Buddy Guy's Legends

700 S. Wabash Ave.
Chicago, IL
(312) 427-1190

buddyguy.com

This club books blues seven nights a week in a space apportioned with Buddy Guy's Grammys and a collection of

memorabilia autographed by B.B. King, Carlos Santana and Eric Clapton. Guy performs there during an annual January residency.

Constellation

3111 N. Western Ave.
Chicago, IL

constellation-chicago.com

Progressive jazz, all manner of improvisation and even contemporary classical music find a home at this modern-minded venue. Founded in 2013 by drummer and composer Mike Reed, the space also hosts monthly songwriting showcases.

The Green Mill

4802 N. Broadway Ave.
Chicago, IL
(773) 878-5552

greenmilljazz.com

Chicago's oldest continually running jazz club was once a hangout for Prohibition-era bootleggers, but now books some of the best music in the city.

The Iron Post

120 S. Race St.
Urbana, IL
(217) 337-7678

facebook.com/theironpost

This venue, located in a college town, books music throughout the week and weekend, and it

features jazz and blues.

Jazz Showcase

806 S. Plymouth Ct.
Chicago, IL
(312) 360-0234

jazzshowcase.com

At one of the Chicago's best jazz clubs, Roy Hargrove performs an annual six-night run up to New Year's Eve with his quintet. The club's founder, Joe Segal, was named one of this year's NEA Jazz Masters.

Kingston Mines

2548 N. Halsted St.
Chicago, IL
(773) 477-4647

kingstonmines.com

This legendary blues bar opened in 1968, and it offers spirited blues and ribs seven days a week. It's open very late on weekends, and there's an early-evening blues jam every Sunday.

SPACE

1245 Chicago Ave.
Evanston, IL
(847) 492-8860

evanstonospace.com

Listeners can expect an up-close, intimate experience to see a range of jazz, blues and indie artists. Gary Burton, Dr. John and Allen Toussaint have

graced the stage, and Marcus Miller is booked for March 12.

Space in Evanston, Illinois



INDIANA

Chatterbox Jazz Club

435 Massachusetts Ave.
Indianapolis, IN
(317) 636-0584

chatterboxjazz.com

For more than three decades, this spot, located in the heart of Mass Ave.'s arts district, has featured jazz performances every night.

The Jazz Kitchen

5377 N. College Ave.
Indianapolis, IN
(317) 253-4900

thejazzkitchen.com

Jason Marsalis, The Bad Plus and Chris Potter are just a few of the national names that swing through the Jazz Kitchen. The venue also features a Latin dance night.

Where It Lives

1616 E. 18th Street
Kansas City, MO 64108
(816) 474-8463



American Jazz Museum showcases the sights and sounds of jazz through interactive exhibits and films, the Changing Gallery exhibit space, Horace M. Peterson III Visitors Center, Blue Room jazz club and Gem Theater.

For events and to purchase tickets visit us at:
www.americanjazzmuseum.com

dakota

30 years of
great food and music

Best Live Music Venue 2014
Minnesota Monthly

Best Music 2014
Mpls St. Paul Magazine

"classy, sassy ...
spot on food" - Zagat

1010 Nicollet Mall
Downtown Minneapolis
612.332.1010
dakotacooks.com

eat drink listen



HOT CLUB IS ONE OF
THE OLDEST JAZZ
CLUBS IN EUROPE.

SINCE 1948 THE
LISBON'S HOME
STAGE FOR BOTH,
NATIONAL AND
FOREIGN MUSICIANS

Open from Tuesday to Saturday
Two sets At 22.30 and 23.45 hrs



<http://www.hcp.pt/>



1815 Metropolitan Street
Pittsburgh, PA 15233
mcgjazz.org
412.322.0800

13
rows

346
seats

no more than

26

feet from the stage

28

years
of history

ALWAYS

a Great Jazz Venue

Plan your visit & see
what you're missing
at mcgjazz.org

Did we forget to mention

5

Grammy Awards?

New music released all the time
including our latest:

Sweet Candor
by Maureen Budway

Buy it online at
mcgjazz.org
and anywhere
music is sold.



The Broadway Jazz Club in
Kansas City, Missouri

MICHIGAN

Baker's Keyboard Lounge

20510 Livernois Ave.
Detroit, MI
(313) 345-6300

theofficialbakerskeyboardlounge.com

Long the hub of Detroit's jazz scene, this Art Deco club was the last place Art Blakey performed before he died. There's a strong representation of local performers during the week.

Cliff Bell's

2030 Park Ave.
Detroit, MI
(313) 961-2543
cliffbells.com

Located centrally in Motor City's entertainment district, the programming here is mostly local, but artists from the region occasionally stop in.

Dirty Dog Jazz Cafe

97 Kercheval Ave.
Gross Pointe, MI
(313) 882-5299
dirtydogjazz.com

Pianist Charles Boles has a longstanding Tuesday night gig at Dirty Dog, a club with tantalizing small plates.

Kerrytown Concert House

415 N. 4th Ave.
Ann Arbor, MI
(734) 769-2999

kerrytownconcerthouse.com

This 110-seat venue presents major jazz artists like Dave Douglas, but its programming also ventures into the classical and cabaret realms.

MINNESOTA

Dakota Jazz Club

1010 Nicollet Avenue
Minneapolis, MN 55403
(612) 332-5299

dakotacooks.com

This gem of the Twin Cities' cultural scene celebrates its 30th anniversary in 2015. The extensive list of premier jazz artists who have played the Dakota includes Terence Blanchard, Ravi Coltrane, Joey DeFrancesco, Bill Frisell, Hiromi, Dave Holland, Charles Lloyd, Jane Monheit and Mike Stern.

MISSOURI

The Blue Room

1616 E. 18th St.
Kansas City, MO
(816) 474-8463

club.americanjazzmuseum.org

Jazz is performed four nights every week in this club, which is decked out in 1930s charm. It's located next to the American Jazz Museum in the historic 18th & Vine district.

The Broadway Jazz Club

3601 Broadway
Kansas City, MO
(816) 298-6316

thebroadwayjazzclub.com

Located close to downtown, this intimate venue offers live jazz and a full dinner menu five days a week, including a jazz brunch on Sunday. Local talent and international stars, such as Bobby Watson, are featured.

Ferring Jazz Bistro

The Harold & Dorothy Steward Center for Jazz
3536 Washington Avenue
St. Louis, MO 63103
(314) 571-6000

jazzstl.org

The gloriously revamped Bistro—part of the Harold & Dorothy Steward Center for Jazz—now features a state-of-the-art sound system and expanded seating for more than 200.

OHIO

Nighttown

12387 Cedar Rd.
Cleveland, OH
(216) 795-0550

nighttowncleveland.com

Founded in 1965, the venue, which books top-name acts, takes its cues from turn-of-the-century New York restaurants and its name from the red-light district that author James Joyce created for Ulysses.

WISCONSIN

Jazz Estate

2423 N. Murray Ave.
Milwaukee, WI
(414) 964-9923

jazzestate.com

This vintage '50s hipster scene showcases a mix of national and local jazz musicians five nights a week.

DAKOTA JAZZ CLUB CELEBRATES 30 YEARS IN STYLE

What distinguishes one jazz club from another? The quality of the booking.

Over the decades, the Dakota Jazz Club in Minneapolis has built a sterling reputation by presenting jazz masters like Dave Brubeck, Stanley Clarke, The Cookers, Chick Corea, Elvin Jones, Charles Lloyd and John Scofield, as well as showcasing younger talent like Julian Lage, Cécile McLorin Salvant, Gregory Porter and Esperanza Spalding.

The club, which celebrates its 30th anniversary in 2015, prides itself on presenting a wide range of jazz. Many international stars who have come back to the Dakota for return engagements have developed a strong fan base in the Twin Cities.

"We've always tried to grow and evolve while maintaining a commitment to quality," says co-owner Lowell Pickett.

"When we first opened in 1985, our music was almost exclusively jazz," Pickett explains. "When we moved in 2003, we expanded our programming to include more New Orleans music, which seemed fitting, not only because it was the birthplace of jazz, but also because we share a relationship to the Mississippi River. Dr. John was playing three nights of solo piano at the Dakota when Hurricane Katrina ravaged the city, and after that, we made a personal

commitment to support musicians from New Orleans by presenting them more often. We've done that almost monthly since Katrina."

In recent years, the booking has become more diverse, bringing in artists such as Béla Fleck, Aimee Mann, Lucinda Williams, Tower of Power and Phillip Glass. Prince even settled in for a four-day residency in 2013.

The change in booking was related to the economic recession. "A cathartic moment for us occurred in 2009 after the economy tumbled," Pickett recalls. "Rather than contract, we decided that we needed to expand our programming and embrace other styles of music in order to remain healthy and open. This has been a positive move. By opening the Dakota up to new audiences, we've actually increased our audience for jazz, and that's been a healthy development for live music in general. It's been exciting to watch."

The club took a risk in 2003 by relocating from across the river in St. Paul, its original locale, to the fast-paced Minneapolis Nicollet Mall in an attempt to broaden its reach. It was a savvy move that continues to pay off for Pickett and co-owner Richard Erickson.

The club has a seating capacity of 350 and features multiple high-definition flat-screen TVs, a vibrant interior design, great acoustics and upscale dining. (The renowned cuisine has been a consistent hit not only with patrons, but with touring musicians as well).

The owners plan to open a new club named Vieux Carré in 2015. It will be located in downtown St. Paul, in the basement space formerly occupied by the defunct venue



Founded in 1985, the Dakota Jazz Club in Minneapolis books world-class jazz artists like The Cookers, who played there on Sept. 25.

ANDREA CANTER

Artists' Quarter. The new venue, which has a seating capacity of 150, will offer audiences an eclectic mix of food and music. The booking will focus on musicians who live in the Twin Cities and surrounding area. —Robin James

21, Verkhnyaya Radischevskaya str., Moscow, Russia

IGOR BUTMAN JAZZ CLUB

AT TAGANKA

IGOR BUTMAN JAZZ CLUB

hosted performances of:

- Dave Grusin
- Elvin Jones
- Ray Brown
- Mike Stern
- Randy Brecker
- Maceo Parker
- Lenny White
- Bill Evans
- Joe Zawinul
- Ron Carter
- Roy Hargrove
- James Moody
- Jimmy Smith
- Billy Cobham

#1 JAZZ CLUB IN MOSCOW

LED BY WORLD FAMOUS SAXOPHONE PLAYER

IGOR BUTMAN

<http://ButmanClub.RU>

kuumbwa jazz 40

Celebrating Forty Years of Creativity

"It is one of the world's great jazz venues."
— Joshua Redman

kuumbwajazz.org · 831.427.2227
Santa Cruz · California

FIFTEEN YEARS

LOBERO JAZZ

Big Names. Small Room.

ELLING SWINGS SINATRA
FEBRUARY 26

STRAIGHTEN UP AND FLY RIGHT
The Nat King Cole Tribute Featuring Ramsey Lewis and John Pizzarelli
MARCH 18

CHARLES LLOYD & FRIENDS
Featuring Bill Frisell, Greg Leisz, Reuben Rogers and Eric Harland
APRIL 28

AN EVENING WITH AL JARREAU
JUNE 12

LOBERO THEATRE
See our full lineup @ Lobero.com

WEST

ARIZONA

The Nash

110 E. Roosevelt St.
Phoenix, AZ
(602) 795-0464
thenash.org

This nonprofit performance and education center in the Roosevelt Row arts district is a relative newcomer. The club, which is named after Phoenix native Lewis Nash, is a big supporter of the local jazz scene.

NORTHERN CALIFORNIA

Bach Dancing & Dynamite Society

311 Miranda Road
Half Moon Bay, CA
(650) 726-4143
bachddsoc.org

This nonprofit, which has been a seaside home for jazz since 1964, books national jazz acts on Sundays.

Kuumbwa Jazz Center

320 Cedar St.
Santa Cruz, CA

(831) 427-2227

kuumbwajazz.org

This 200-seat venue is known for its welcoming atmosphere and incredible booking, which has included Dave Douglas, Hiromi, Branford Marsalis and Kurt Rosenwinkel. Kuumbwa celebrates its 40th anniversary in 2015.

Savanna Jazz

2937 Mission St.
San Francisco, CA
(415) 285-3369

savannajazz.com

Straightahead, Brazilian and Latin jazz are presented weekly at this cozy San Francisco spot.

The Sound Room

2147 Broadway
Oakland, CA
(510) 496-4180

soundroom.org

Home of the nonprofit Bay Area Jazz and Arts, Inc., The Sound Room is an all-ages listening room. It frequently spotlights young talent, and the kitchen serves organic food, beer and wine.

Yoshi's Oakland

510 Embarcadero West
Oakland, CA
(510) 238-9200

yoshis.com/oakland

Yoshi's San Francisco outpost closed last year, but the Oakland location is still going strong. Yoshi's Oakland has been serving up world-class jazz and traditional Japanese fare for 40 years.

SOUTHERN CALIFORNIA

The Baked Potato

3787 Cahuenga Blvd.
Studio City, CA
(818) 980-1615

thebakedpotato.com

In 1970, keyboardist Don Randi had the idea to create a funky, homegrown landmark for jazz heads and fans of enormous, stuffed baked potatoes.

Blue Whale

123 Astronaut E. S. Onizuka
Street #301
Los Angeles, CA
(213) 620-0908

bluwhalemusic.com

This hidden jewel in Little Tokyo, which does double-duty as a venue and art space, is a favorite among artists. Steve Coleman, Laurence Hobgood and Eric Revis have played here.

Catalina Bar & Grill

6725 W. Sunset Blvd.
Los Angeles, CA
(323) 466-2210

catalinajazzclub.com

Tucked into an unassuming building, Catalina Bar & Grill is an oasis on Sunset Boulevard that serves as a stopover for touring legends and a hangout for local players.

Lobero Theatre

33 E. Canon Perdido St.
Santa Barbara, CA
(805) 963-0761

lobero.com

The oldest continually operating theater in the state, Clark Gable once graced the stage at this historic space. Many of Santa Barbara's arts organizations perform their home concerts here.

Steamers Jazz Club and Cafe

138 W. Commonwealth Ave.
Fullerton, CA
(714) 871-8800

steamersjazz.com

A half-hour drive from Los Angeles, Monday is big-band night at the venue, which also serves as a proving ground for Fullerton College student musicians.

Upstairs at Vitello's

4349 Tujunga Ave.
Studio City, CA
(818) 769-0905

vitellosjazz.com

Frank Sinatra and the Rat Pack congregated at this Italian restaurant once upon a time. Now it doubles as a trendy jazz club.

Vibrato Grill Jazz

2930 N. Beverly Glen Circle
Los Angeles, CA
(310) 474-9400

vibratogrilljazz.com

Trumpeter Herb Alpert owns this modern, trendy-looking restaurant and club that features performances by artists like the Tom Peterson Quartet, the Pat Senatore Trio and vocalist Freda Payne.

COLORADO

Dazzle

930 Lincoln St.
Denver, CO
(303) 839-5100

dazzlejazz.com

Dazzle Jazz Showroom's ownership touts the acoustically treated walls, which ensure an optimal listening experience for top jazz acts.

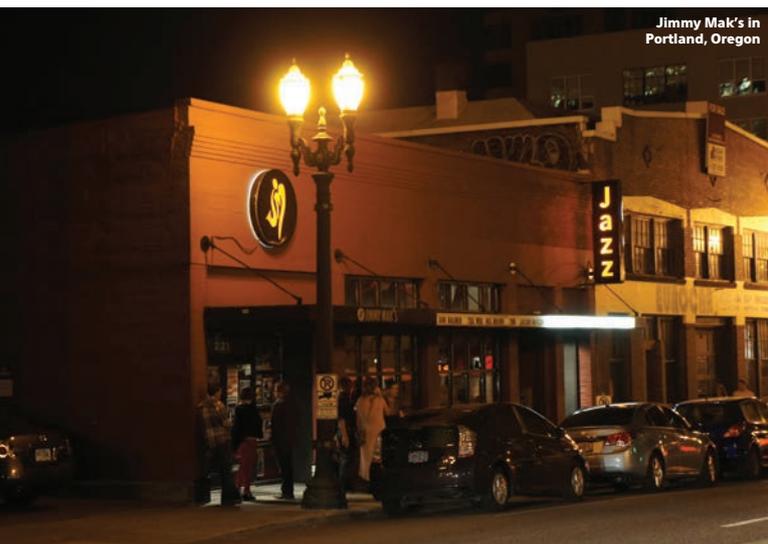
NEW MEXICO

Outpost

210 Yale SE
Albuquerque, NM
(505) 268-0044

outpostspace.org

This nonprofit space, which is supported by members, hosts



Jimmy Mak's in
Portland, Oregon



Dimitriou's Jazz Alley in Seattle



Lobero Theatre in Santa Barbara, California



Dazzle in Denver

a number of educational programs and helps put on the annual New Mexico Jazz Festival in July.

OREGON

Jimmy Mak's

221 NW 10th Ave.
Portland, OR
(503) 295-6542

jimmymaks.com

Portland's signature club in the artsy Pearl District hosts local acts aside occasional national acts like Miguel Zenón and Ravi Coltrane.

WASHINGTON

Boxley's

101 W. North Bend Way
North Bend, WA
(425) 292-9307

boxleysplace.com

This nonprofit venue hosts

student ensembles on Mondays and Wednesdays. Regional and national artists play on the weekends, with Tuesdays reserved for locals.

Dimitriou's Jazz Alley

2033 Sixth Ave.
Seattle, WA
(206) 421-9729

jazzalley.com

Dimitriou's is the most visible jazz club in Seattle, and has been for more than 30 years. Upcoming shows include Melissa Aldana (Feb. 2), Cécile McLorin Salvant (Feb. 17-18) and David Sanborn (March 19-22).

Egan's Ballard Jam House

1707 NW Market St.
Seattle, WA
(206) 789-1621

ballardjamhouse.com

This venue opens its doors during the daytime to workshops and combo rehearsals. At night, jam sessions, student showcases and local acts take the stage.

Tula's

2214 Second Ave.
Seattle, WA
(206) 443-4221

tulas.com

Programming here frequently includes big bands. Tula's kitchen serves American and Mediterranean cuisine, and it's one of the venues that presents shows during the acclaimed Earshot Jazz Festival.



Margie Baker & Friends Live at
**BACH DANCING
DYNAMITE SOCIETY**

Margie Baker
and Friends

Live at
BEACH HOUSE
CAMPUS FOR THE ARTS



In Memory of
Prentice "Pete" Douglas
1929-2014 Music
Director And Owner of
The Douglas Beach House
Half Moon Bay, CA

Available at CDBaby.com & JazzBeat.com
www.margiebakervocalist.com



"...I am looking forward
visiting my Viennese home
again in the future."

Branford Marsalis

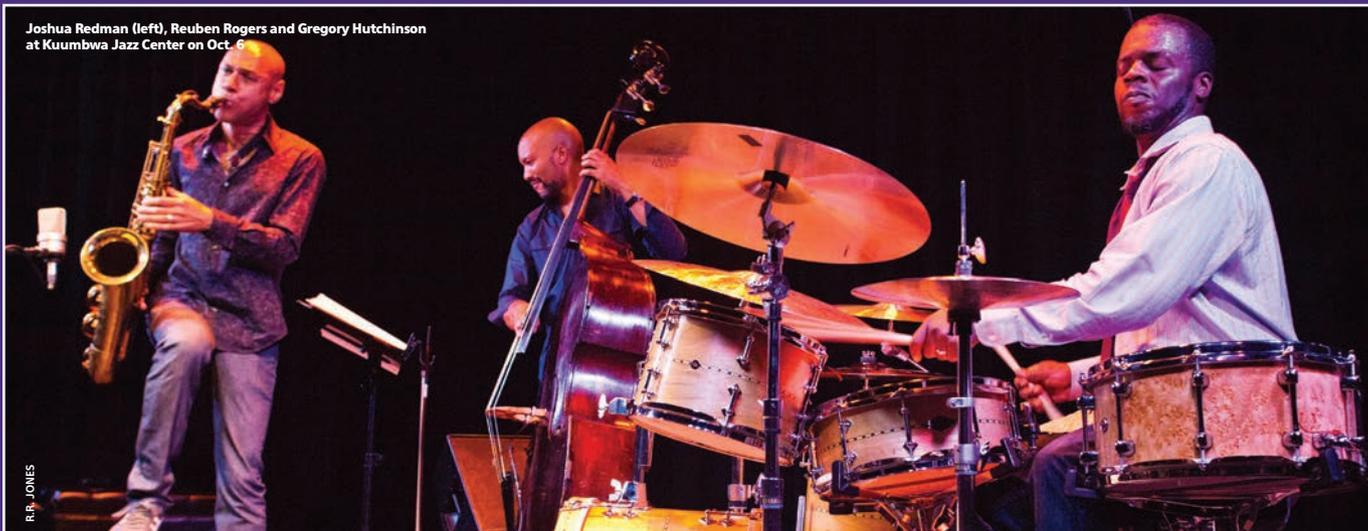


**PORGY
JAZZ & MUSIC CLUB
BESS**

WWW.PORGY.AT

1010 VIENNA / AUSTRIA

KUUMBWA JAZZ CENTER FOSTERS CREATIVITY



Joshua Redman (left), Reuben Rogers and Gregory Hutchinson at Kuumbwa Jazz Center on Oct. 6

In Northern California, origin stories for fabled institutions have been set in the garages of single-family homes and the dorm rooms of universities. Celebrating its 40th anniversary in February, the Kuumbwa Jazz Society (KJS) in Santa Cruz famously has its roots in a far more public setting.

"We raised the first couple of hundred bucks to pay for our first concert by selling stuff at the flea market," said Tim Jackson, KJS artistic director and co-founder, recalling the grass roots fundraising that he and his fellow jazz enthusiasts did in February 1975.

Two months later, the newly formed KJS produced the First Annual Santa Cruz Jazz Festival featuring tenor saxophonist Joe Henderson, trumpeter Eddie Gale and others. The nonprofit group secured a location for its Kuumbwa Jazz Center (KJC) about two years after first coming together, officially opening its doors in May 1977.

Over the decades, the KJC has welcomed a plethora of stars, including Geri Allen, Ray Brown, Dave Douglas, Dexter Gordon, Hiromi, Elvin Jones, Branford Marsalis, John Scofield, Sun Ra and Cassandra Wilson.

Recent bookings have included singer Bebel Gilberto, Charlie Hunter & Scott Amendola and The Bad Plus.

On April 7, Kuumbwa will present a one-time concert by an all-star group of musicians who have played at the KJC over the years—many first as sidemen and then as leaders. "We're calling it, at least tentatively, our Dream Band Concert," said Jackson, who has also been the artistic director of the Monterey Jazz Festival since 1992. The ensemble will include saxophonist Joshua Redman, trumpeter Roy Hargrove, pianist Benny Green (who recorded his latest album at the KJC), bassist Christian McBride and drummer Eric Harland.

The 200-seat KJC has installed new audio equipment and new video recording capabilities in conjunction with its anniversary. "It's a single camera set up with a high picture quality," Jackson said of the new video system.

"It can be used for archiving, streaming or shooting promotional videos, so it'll be helpful to people who rent the room, too."

Kuumbwa (pronounced "coo-oom-bah") is Swahili for spontaneous creation. The venue generally hosts touring musicians on Monday nights and locally based or developing artists on Thursdays. "We've got something going on 18 to 25 days a month," Jackson said.

KJC's location has been advantageous in numerous ways. "We got the benefit of the last six years of Keystone Korner," Jackson explained, speaking of the famed jazz venue in San Francisco that existed from 1972 to 1983. "Because of our relationship with [club owner] Todd Barkan, we were able to get a lot of the Keystone players to come over and play on Monday nights."

Acts that Barkan had booked Tuesday through Sunday would play at Kuumbwa, 75 miles south, either the Monday before or after their Keystone run.

Nowadays, six-night residencies are rare for nearly all venues outside of New York City, Jackson noted. "We're a small market, a tertiary market," he continued. "We can only offer an artist one night, so we're never the 'anchor' date."

Jackson keeps in touch with the bookers of Yoshi's Oakland, other regional talent buyers and the artistic directors at SFJAZZ and San Jose Jazz so that on any given Monday, he's likely to have multiple booking options.

A rectangular-shaped room that is narrower at the entrance, the KJC is the site of the former Parisian Bakery, built in 1906. Today the venue features a stage, merchandise area, bar and open kitchen. The KJC has a communal spirit that's a reflection of the beachfront community that is Santa Cruz and the specific nature of Kuumbwa Jazz itself.

"When you come to a show at Kuumbwa, pretty much everybody you see is a volunteer," Jackson said. "I get paid, obviously. Bobbi [Todaro, KJS managing director] gets paid. The sound person gets paid, and Chef Cheryl

[Simons], who runs the kitchen, gets paid. But all of the other folks are volunteers," he said, referring to the waitstaff, bar and kitchen workers, box office personnel and gift shop clerks. "We probably have 50 active volunteers, and they play a huge role in keeping tickets affordable."

Back in Kuumbwa Jazz's earliest days, volunteers even helped to refurbish the venue. "We used some court-appointed labor," Jackson explained, with carpenters and electricians working on the building as community service. "And we always tapped our friends. I had a roommate who was a carpenter, and he helped us build out the rooms."

Jackson characterized Kuumbwa's organizational style as entrepreneurial. While a typical performing arts nonprofit might rely on members for 60 to 70 percent of its budget, membership fees constitute only 35 to 40 percent of Kuumbwa's income, he said.

Another element that adds to the venue's good vibes is the rapport between the crowd and the performing artists.

"The audience is very special in this super-friendly Santa Cruz sort of way," said saxophonist and composer Remy Le Boeuf, who grew up nearby and frequented KJC first as a music student and then as a member of the Kuumbwa Jazz Honor Band, which was established in 1994 and is made up of local high school students. Le Boeuf has returned to the venue as a bandleader.

"Having been part of that audience, I would just scream, whether it was Danilo Pérez or Roy Hargrove," he reminisced.

"Some of the best concerts I've ever done were at this beautiful location," recalled vocalist-educator Gail Dobson. She and her late husband, pianist-vocalist Smith Dobson IV, frequently performed at the KJC.

"Artists love to play here," Jackson said. "There are fancier venues—and more famous ones. But we have an aura that artists talk about all the time. They love the audience, and they love the room."

—Yoshi Kato

INTERNATIONAL

ARGENTINA

Notorious

Av. Callao 966
Buenos Aires
54 11 4813 6888

notorious.com.ar

Brazilian and international acts perform at this venue, which has an attached record shop. Visitors can also stroll through its music-filled garden.

Thelonious Club

Jerónimo Salguero 1884
Buenos Aires
54 11 4829 1562

thelonious.com.ar

This Palermo club, which is busiest on weekends, is an intimate, warmly lit space. South American free-jazz fills the weekly schedule.

AUSTRALIA

505

280 Cleveland St.
Surry Hills, New South Wales
Sydney
61 422 583 190

venue505.com

Australian and European jazz musicians make up most of the programming at this 160-seat

club, though 505 does book artists exploring a variety of genres.

Bennetts Lane

25 Bennetts Lane
Melbourne, Victoria
61 3 9663 2856

bennettslane.com

Top-notch Aussie musicians make their home at Bennetts Lane, which is actually two venues—a smaller club for nightly shows and the Jazz Lab for the larger events. The venue's January summer session includes a tribute to Coltrane and an evening with Belgian pianist Jef Neve.

The Sound Lounge

City Road and Cleveland St.
Chippendale, New South Wales
61 2 9351 7940

sima.org.au

The Sydney Improvised Music Association books contemporary jazz and improvised music at the Sound Lounge each weekend. The organization also books a handful of other venues around Sydney.

AUSTRIA

Blue Tomato

Wurmsergasse 21
Vienna
43 1 985 5960

bluetomato.cc

For more than 30 years, this intimate space has attracted a global array of avant-garde classical and jazz musicians.

Jazzit

Elisabethstraße 11
Salzburg
43 662 883264

jazzit.at

Salzburg's alternative spot for everything from avant-garde to improvised electronic music has a rich history of performances by Henry Threadgill, Cecil Taylor and Lester Bowie.

Jazzland

Franz Josefs-Kai 29
Vienna
43 1 533 2575

jazzland.at

This club, situated in a 500-year-old cellar, attracts the best local acts and the occasional American artist.

♪ Porgy & Bess

Riemergasse 11
Vienna
43 1 512 88 11

porgy.at

Porgy & Bess is a multi-level club for contemporary jazz complete with a CD shop and a mission to promote the artform. Gary Burton, Jack DeJohnette and Charles Lloyd all took to the venue's stage last fall.

Stockwerk Jazz

Jakominiplatz 18
Graz
43 676 31 59 551

stockwerkjazz.mur.at

You've got to love a venue with a "jazz emergency" phone number. This bold club hosts international acts and jazz players from the region.

BRAZIL

Bourbon Street Music Club

Rua dos Chanés, 127 – Moema
São Paulo
55 11 5095 6100

bourbonstreet.com.br

Bourbon Street Music Club is where locals go to catch up on jazz and blues from artists like Marisa Orth and Casa Fechada.

NEW ORLEANS' PREMIER JAZZ CLUB

826 FRENCHMEN STREET NEW ORLEANS

504.949.0696

SNUG HARBOR JAZZ BISTRO

www.snugjazz.com
info@snugjazz.com

One of the **TOP**
"GREAT JAZZ ROOMS"
in the **WORLD!**
—DownBeat Magazine, February 2014

The Jazz Corner
jazz club & restaurant
843-842-8620
thejazzcorner.com
1000 William Hilton Parkway
C-1 The Village at Wexford
Hilton Head Island, SC 29928

Celebrating 16 years of Jazz 1999-2015

Albuquerque's non profit, member-supported community-based Performing Arts Center

New Mexico's premier presenter of jazz & more since 1989 and the New Mexico Jazz Festival in Albuquerque & Santa Fe each July since 2006

OutPost!

505.268.0044 | outpostspace.org



The Maze

Rua Tavares Bastos 414/66
Catete
Rio de Janeiro
55 21 2558 5547
jazzrio.com

Venture into the Catete neighborhood of Rio and you'll find this gem, but don't get too caught up in the music and fail to appreciate the breathtaking views.

Miranda

1424 Avenida Borges de Medeiros
Lagoa
Rio de Janeiro
55 21 2239 0305
mirandabrasil.com.br

Located in the heart of Rio, this club, which draws Brazilian talent as well as international acts, doubles as an upscale restaurant.

CANADA

L'Astral

305 Ste. Catherine St. W.
Montreal, Quebec

(855) 790-1245
sallelastral.com

This 320-seat venue, which is owned and operated by the Montreal International Jazz Festival, has featured a heavy rotation of established artists next to burgeoning musicians since it opened in 2009.

The Rex Jazz & Blues Bar

194 Queen St. W.
Toronto, ON
(416) 598-2475
therex.ca

"Where jazz lives" is the motto of this student haven in Toronto's entertainment district. Artists like Snarky Puppy and the Dave Douglas Quintet come through every night of the week.

Upstairs Jazz Bar & Grill

1254 MacKay St.
Montreal, Quebec
(514) 931-6808
upstairsjazz.com

Joel Giberovitch's basement-room club has developed a strong reputation as a great listening venue.

Yardbird Suite

11 Tommy Banks Way
Edmonton, Alberta
(780) 432-0428
yardbirdsuite.com

Run by volunteers, the venue, which opened in 1957, has been at its current location for 30 years. Jam sessions occur on Tuesday nights, while international, Canadian and Edmonton-based jazz artists perform weekly. The Yardbird Festival of Canadian Jazz is held every November.

CHINA

The Cotton Club

No. 1416 HuaiHai Road
Shanghai
86 21 64377110

thecottonclub.cn

This club bills itself as one of the first clubs to bring jazz to China after a 40-year absence that followed the Shanghai jazz boom of the 1930s. It features a revolving cast of instrumentalists and singers.

Fringe Dairy

Fringe Club, 2 Lower Albert Road, Central
Hong Kong
852 2521 7251

hkfringeclub.com

Built in an early 20th century dairy shop, a hodgepodge of jazz acts and genres can be heard at this intimate club. The space is part of the Fringe Club network of art, music and theater spaces.

COSTA RICA

Jazz Cafe

Carretera Interamericana,
San Pedro
Next to Banco Popular at San Pedro of Montes de Oca
206 2253 8933

jazzcafecostarica.com

Located right outside capital city San Jose, this 220-seat club attracts locals, tourists and expats. Nearing its 20th year of operation, guests come here for the diverse booking of jazz, blues, salsa and rock.

CZECH REPUBLIC

AghaRTA Jazz Centrum

Zelezna 16
Prague
420 222 211 275

aghartart.cz

This Old Town club plays host to Prague Jazz Festival shows. Housed in the basement of a 14th-century building, the venue includes an extensive CD and merchandise shop.

The Jazz Dock

Janackovo Nabrezi 2
Prague
420 774 058 838

jazzdock.cz

It's all in the name. Part indoor, part outdoor, this modern club on the Vltava River presents an array of acts from around the globe.

Lucerna Music Bar

Vodickova 36
Prague
420 224 217 108

musicbar.cz

Take 6, Straight No Chaser and the Afghan Whigs are just some of the U.S.-based groups that have played this established, energetic club that hosts acts from around the world.

DENMARK

Copenhagen Jazzhouse

Niels Hemmingsens Gade 10
Copenhagen
3315 4700

jazzhouse.dk

This historic club, which was recently renovated, packs its programming with European talent.

Jazzhus Montmartre

St. Regnegade 19A
Copenhagen
45 70 263 267

jazzhusmontmartre.dk

Dexter Gordon and Ben Webster once made this club their base of European operations. The Jazzhus Montmartre reopened a renovated space in 2010 and continues its tradition of hosting top-notch musicians.



BERLIN'S A-TRANE OFFERS WARM ATMOSPHERE

Dense, attentive crowds can be an especially beautiful thing in the jazz realm. Such blissful density comes with the territory at Berlin Jazz Festival, a popular gathering that celebrated its 50th anniversary last autumn (see review on page 14). A great example of the “packed house” sensation—with the added attraction of an elbow-to-elbow intimacy—could be found at the famed Berlin jazz club A-Trane.

For many years, A-Trane has been an important satellite venue (along with the mixed-genre club Quasimodo, though not in the 2014 edition) for the annual festival.

Last year, as usual, festival attendees could leave the central compound of the Haus der Berliner Festspiele (or other theater venues), take the U9 and the S2 train to the Savignyplatz station and wend their way to a somewhat remote corner in the Charlottenburg area of Berlin. That’s where A-Trane sits. Based on the unassuming locale, one might not expect it to be Berlin’s finest jazz club, but once inside, the message rings true. Last fall, in an L-shaped club with the stage at the vortex of two wings of seats, the artful sounds of two vocalist-led groups intrigued the swarming crowds: the Swiss singer Sarah Buechi’s Flying Letters band and multi-talented Berliner pianist-vocalist Johanna Borchert’s Desert Road project.

A-Trane—its moniker a clever mash-up

of Duke Ellington’s “Take The ‘A’ Train” and John Coltrane’s nickname—is one of those rightfully respected European jazz clubs, well worth seeking out when jazz fans of any level are in town. During the festival, the club’s bookings tend to focus on European artists (while the larger draws appear in theater-sized rooms). A-Trane’s booking remains impressive throughout the rest of the year. Autographed photos of jazz greats line the walls, and the long list of artists who’ve played here is the veritable who’s-who variety—Herbie Hancock, Wynton Marsalis, Peter Brötzmann, Diana Krall, Steve Coleman, Dave Douglas, Brad Mehldau, the last American-in-Berlin émigré Walter Norris, Esbjörn Svensson, Joachim Kühn and a dizzying range of others. Upcoming bookings include a Jan. 28 gig by the Schlippenbach Walsdorff Quartet (featuring legendary pianist Alexander von Schlippenbach) and a Feb. 12 duo performance by guitarists Lionel Loueke and Roberto Cecchetto.

A-Trane’s history goes back to 1992, three years after the fall of the Berlin Wall. Successful

jazz clubs are often helmed by passionate, odds-defying proprietors with a strong sense of mission. That figure in this case is owner-manager Sedal Sardan, whose former jobs include designer/illustrator and professional basketball player. Sardan, who has been in charge since 1997, frequently acts as the club’s emcee, lending it a personal touch.

Other jazz clubs have longer histories to boast, but A-Trane qualifies as one of those special places that occupies a spot



Berlin's A-Trane was established in 1992.

MICHAEL JACKSON

in the upper echelon of Europe’s premier venues. Jazz is always spoken there, and the warm, welcoming atmosphere invites return visits.

—Josef Woodard

One of DownBeat's Great Jazz Venues in New Orleans



Three Muses celebrates what New Orleans is known for... Food, Drink & Music! Located on Frenchmen St., it's the place to be for the most eclectic mix of music, from funky Latin beats to traditional jazz.

Be sure to check out our collection of live performances “Live At Three Muses Vol. 1” available on our website.

Three Muses
536 Frenchmen Street
New Orleans, LA 70116
(504) 252-4801



info@thethreemuses.com
3musesnola.com

Jazzclub
Unterfahrt
Munich Germany

„A lovely place to play“
(The Swallow Quintet)
„Cozy Club“
(Dee Dee Bridgewater)



SONOR
Find our current lineup on
www.unterfahrt.de
and on facebook

Enjoy local and international Jazz live.
Every Night.

Victoria
NASJONAL JAZZSCENE



In the heart of OSLO, you'll find NORWAY's leading venue for high quality Scandinavian and international jazz. Named «sleek and sophisticated» and one of Europe's best jazz clubs by CNN Travel, this former cinema is now a place for great musical adventures, cool discoveries and a glass of wine from a well-stocked bar.

13th May **Cecile McLorin Salvant**
For full programme;
www.nasjonaljazzscene.no/en

ENGLAND

The 606 Club

90 Lots Road
London
44 0 20 7352 5953
606club.co.uk

As a strong supporter of the music scene, Steve Rubie opened this spot in 1976 while pledging to only book British musicians. This treasured Chelsea spot has upheld that policy through the years.

Cafe OTO

18 - 22 Ashwin St.
Dalston
London

cafeoto.co.uk

Cafe OTO is a host venue for the EFG London Jazz Festival. It regularly hosts cool, out-of-the-mainstream local talent as well as U.S. notables.

Jazz Cafe

5 Parkway
London
0207 485 6834

mamacolive.com/thejazzcafe

The Jazz Cafe caters to blues, soul, acid-jazz and world music enthusiasts with groups like the Dustaphonics, the Dub Pistols and Joan As Police Woman.

Pizza Express Jazz Club

10 Dean St.
London
0845 6027 017

pizzaexpresslive.com

This Soho mainstay is a must-see for fans of mainstream jazz; in November, it hosts the EFG London Jazz Festival.

Ronnie Scott's Jazz Club

47 Frith St.

London
020 7439 0747

ronniescotts.co.uk

Ronnie Scott's is one of the marquee jazz spots, and it has been since it opened in 1959. The Late Late Show samples some of the best of British jazz in an after-hours area open until 3 a.m. Upcoming shows include Pee Wee Ellis (Feb. 6-7) and Arturo Sandoval (Feb. 19-21).

The Vortex

11 Gillett Square
London
vortexjazz.co.uk

020 7254 4097

The Vortex is a nonprofit, volunteer-run club located in the Dalston Culture House. A visitor could hear anything from modern jazz to experimental music at the venue.

FINLAND

Juttutupa

Säästöpankinranta 6
Helsinki
358 20 7424240
juttutupa.com

This has been an important part of the jazz scene in Helsinki for nearly 40 years. The ownership sees the venue as a platform for young Finnish jazz. From mainstream to free, visitors get a wide range of jazz on any given night.

Storyville

Museokatu 8
Helsinki
358 50 363 2664

storyville.fi

Finnish artists like Gregg Stafford and his Helsinki Jazz Hounds are booked alongside visiting American musicians in the New Orleans-styled basement four nights a week. Upstairs houses a tin-roof piano bar.

FRANCE

Duc Des Lombards

42 Rue des Lombards
Paris
1 4233 2288

ducdeslombards.fr

JD Allen, Avishai Cohen and other notable jazz acts perform in this cabaret-style space. After-hours jam sessions are offered on weekends.

Le Caveau de la Huchette

5 Rue de la Huchette
Paris
4326 6505

caveaudealahuchette.fr

Striving to create an atmosphere that recalls the Cotton Club or Savoy Ballroom, dancing is permitted in this venue, which was a dungeon during the 1700s.

New Morning

7-9 Rue des Petites Écuries
Paris
33 1 45 23 51 41

newmorning.com

Some of the biggest names in jazz have played this Parisian mainstay, which is more of a concert hall than a club, with a capacity of 500 and programming that blends jazz, blues and world music.

Sunset-Sunside

60 Rue des Lombards
Paris
33 0 1 40 26 46 60

sunset-sunside.com

Lee Konitz and Benny Maupin are just two of the artists who've recently performed at this renowned Parisian club, which is a heavy proponent of French jazz.

GERMANY

A-Trane

1 Bleibtreustraße St.



Harlem Jazz Club in Barcelona



Lucerna Music Bar in Prague



Nardis Jazz Club in Istanbul

10625 Berlin
49 030 313 25 50

a-trane.de

This intimate club hosts international artists like Magnus Lindgren and Cindy Blackman Santana. The Andreas Varady Trio is booked for Jan. 21. A-Trane is one of the venues that presents shows during the Berlin Jazz Festival.

Aufsturz

Oranienburger Straße 67
Berlin
49 30 2804 74 07

aufsturz.de

This small performance space tucked beneath a restaurant books a wide variety of jazz. The dazzling saxophonist Silke

Eberhard performs here frequently.

B-Flat

Rosenthaler Ste. 13
10119 Berlin
49 30 2833 123

b-flat-berlin.de

B-Flat books modern local players and is a sure bet for a more mainstream approach to jazz on any given night.

Quasimodo

Kantstraße 12A
Berlin
49 30 318 045 60

quasimodo.de

This basement space, which can fit up to 350 patrons, is one of the homes of Jazzfest Berlin.

Its programming doesn't neglect funk, soul and blues.

Stadtgarten

Venloer Straße 40
Köln
49 0221 952994 0

stadtgarten.de

There's a wide variety to the programming at this club, which hosts more than 400 events a year, but jazz is a primary focus.

Unterfahrt

Einsteinstraße 42
81675 München
49 0 89 448 27 94

unterfahrt.de

Munich's primary jazz club books bands that represent a cornucopia of jazz styles. The venue recently presented the Mark Turner Quartet and Ravi Coltrane.

GREECE

Half Note Jazz Club

Trivonianou 17
Athens 116 36
30 21 0921 3310

halfnote.gr/eng

Blues and jazz are booked alongside more progressive fare like a band that promises "punk Flamenco sketches." Both Dexter Gordon and Steve Lacy played in Athens' best-known jazz spot.

HUNGARY

Budapest Jazz Club

Hollan Erno Utca 7
Budapest
36 70 413 9837

bjc.hu

This Budapest club presents a diverse mixture of Hungarian and international artists. Jam sessions occur on Mondays, Fridays and Saturdays, with a children's jazz program on Sundays.

ISRAEL

Shablul Jazz

Airport Hangar 13
Tel Aviv
3 546 1891

shabluljazz.com

This bar on the Mediterranean Sea books a broad mix of local jazz, blues and rock acts.

ITALY

Alexanderplatz

Via Ostia, 9
Rome
06 39721867

alexanderplatzjazzclub.com

According to the owner, he helped bring jazz to Rome when this club opened in 1984 on the site of a run-down winery.

EDMONTON'S LIVE JAZZ VENUE SINCE 1957
WWW.YARDBIRDSUITE.COM

APPEARING IN
FEBRUARY-MARCH

Thumbscrew
Lee Konitz/Dan Tepfer Duo
Pilc Moutin Hoenig
Michael Musillami Trio
Assaf Kehati Trio
Herbie Nichols Tribute featuring
Jason Marsalis
Jerrod Dubyk Quintet with
Terell Stafford

11 TOMMY BANKS WAY
EDMONTON, ALBERTA, CANADA

EDMONTON **jazz** SOCIETY

VIKING
MUSICAL INSTRUMENTS
Always Your Sound!

Viking
MUSICAL INSTRUMENTS

No matter what sound concept you're after vintage or modern, We welcome you to explore the sound possibilities that each of our models offer. You will find at Viking Musical Instrument that our products frequently surpasses expectations and easily compete with instruments costing thousands of dollars more.

845-361-9353
www.viking-instruments.com

Yoshi's
oakland

JAZZ CLUB & JAPANESE RESTAURANT
at JACK LONDON SQUARE 510 Embarcadero West / Oakland

LIVE MUSIC EVERY NIGHT

PRIVATE EVENTS
contact
ROBERT AMACKER
robert@yoshis.com

SEASONAL MODERN JAPANESE CUISINE

Visit yoshis.com for dinner reservations and show tickets, or call 510-238-9200

Cantina Bentivoglio

Via Mascarella, 4/B
Bologna
051 265416

cantinabentivoglio.it

At this medieval palace cellar, international jazz acts like Steve Kuhn and John Abercrombie grace the stage during the Bologna Jazz Festival. During the rest of the year, the venue books local jazz including longtime Monday performers the Swinging Cats.

La Salumeria Della Musica

Via Pasinetti 4
Milan
02 5680 7350

lasalumeriadellamusica.com

Founded in 1994, this jazz club pairs high-quality salami, prosciutto and mortadella with superb jazz programming. The venue hosts Italian jazz artists and the occasional international musician.

JAPAN

Alfie Jazz House

6-2-35 Roppongi
Hama Roppongi Bldg. 5F
Tokyo
81 3 3479 2037

homepage1.nifty.com/live/alfie

Small jazz groups and a few Brazilian pop players pack this venue, the brainchild of the late, great drummer TOKO (Terumasa Hino's brother).

Body And Soul

6-13-9 Minamiaoyama
Tokyo
81 3 5466 3348

bodyandsoul.co.jp

The long-standing Body And Soul club remains a go-to spot for music enthusiasts seeking a refined jazz program.

Jz Brat

26-1 Sakuragaokach
Shibuya
Tokyo

81 03 5728 0168

jzbrat.com

Jz Brat books itself as the "sound of Tokyo." Located on the second floor of the Cerulean Tower in the city's Shibuya district, this modern club features nightly, mostly Japanese, acts.

Shinjuku Pit Inn

2-12-4 ACCORD BLDG. B1
Shinjuku shinjuku-ku
Tokyo

81 3 3354 2024

pit-inn.com

New York has the Village Vanguard; Tokyo has the Shinjuku Pit Inn. The venue books mostly Japanese jazz musicians, with the occasional touring act.

MEXICO

Zinco Jazz Club

Calle Motolinia 20, Centro

Mexico City

52 55 5512 3369

zincojazz.com

This trendy club, located in the basement vault of Mexico City's Historic Center, books cutting-edge acts. John Medeski brought his Love Electric concept here recently.

THE NETHERLANDS

Bimhuis

Piet Heinkade 3
Amsterdam
31 20 788 2150

bimhuis.com

This is one of the most beautiful jazz performance spaces in the world. Amsterdam's celebrated Bimhuis is a center for jazz and progressive-minded music.

Jazz Cafe Altó

Korte Leidsedwardsstraat 115
Amsterdam
31 20 626 3249

jazz-cafe-alto.nl

Jazz is offered each day of the week at this 50-year-old, intimate venue. The club's storied clientele included Chet Baker.

NORWAY

Victoria Nasjonal Jazz Scene

Karl Johans Gate 35
Oslo
47 23 89 69 23

nasjonaljazzscene.no/en

Touring artists and avant-garde local musicians fill the calendar at Norway's most interestingly programmed jazz venue.

PORTUGAL

Hot Clube de Portugal

Praca de Alegria 48
Lisbon
351 21 361 9740

hcp.pt

The starting place for jazz in Portugal, this club runs a respected jazz school—November featured a master class by Dave Liebman—and is the home base for local talent.

RUSSIA

Igor Butman Jazz Club at Mendeleevskaya

Novoslobodskaya Street, 36/1
Moscow
7 926 262 35 95

butmanclub.ru/mendeleevskaya/en

In May, saxophonist Igor Butman moved his former Sokol club, which had been open since 2011, to this newer space.

Igor Butman Jazz Club at Taganka

Verkhnyaya Radischevskaya St., 21
Moscow
7 495 792 210 9

butmanclub.ru/taganka/en

Butman's Jazz Club at Taganka attracts a who's who of Russian jazz performers. It's the larger of his two venues.

The best in live music and fine dining starts at...

BETHESDA
Blues & Jazz
SUPPER CLUB

240.330.4500
7719 Wisconsin Avenue, Bethesda, MD
www.bethesdabluesjazz.com

f Bethesda.Blues.Jazz @BethesdaBlues

- Spacious dance floor
- The finest cuisine
- Top national & local talent

Private and Corporate customized meeting and event accommodations!

JFC Jazz Club

Tapestry, 33
St. Petersburg
7 812 272 9850

jfc-club.spb.ru

This simple club can book ragtime one night, with blues the next, but high-quality jazz is its standard.

SCOTLAND

The Jazz Bar

1A Chambers Street
Edinburgh
44 0 131 220 4298

thejazzbar.co.uk

Often open until 3 a.m., patrons of all ages fill this small, candlelit club that showcases Edinburgh's jazz, funk and soul musicians seven days a week.

SOUTH AFRICA

Straight No Chaser

79 Buitenkant St.
Cape Town
27 76 679 2697

straightnochaserclub.wordpress.com

Saying it models itself after the Village Vanguard, Ronnie Scott's and Smalls, this venue strives to be "an ideal home for jazz in Cape Town."

SPAIN

Cafe Central

Plaza del Angel 10
Madrid
34 913 69 41 43

cafecentralmadrid.com

This Art Deco cafe near the Plaza del Angel books extended engagements for journeying European and American artists.

Harlem Jazz Club

Carrer de Comtessa de Sobradíel 8
Barcelona
34 933 10 07 55

harlemjazzclub.es

Blues, funk, swing, modern jazz, soul—it's all booked at this small venue in the winding Barri Gòtic neighborhood.

SWEDEN

Fasching

Kungsgatan 63
Stockholm
46 8 20 00 66

fasching.se

The Stockholm Jazz Festival uses this club, which has been open since 1977, as one of its performance spaces.

Glenn Miller Cafe

Brunnsgatan 21
Stockholm
46 8 10 03 22

glennmillercafe.com

This restaurant and bar is a great spot to hear amateur and professional post-bop and free-jazz in Scandinavia.

SWITZERLAND

Marian's Jazz Room

Engestrasse 54
Bern

41 31 3096 111

mariansjazzroom.ch

Located in the Innere Enge Hotel, this venue's stage is a home for both emerging artists and well-known touring jazz acts.

THAILAND

Saxophone Pub

3/8 Phayathai Rd.
Victory Monument
Bangkok

+66 022 465 472

saxophonepub.com

Located in the heart of Bangkok, steps away from the historic Victory Monument, this club is frequented by local jazz and blues musicians.

TURKEY

Nardis Jazz Club

Kuledibi Sok. No:14
istanbul
90 212 244 6327

nardisjazz.com

This 120-seat club books classic, modern and fusion jazz groups every night of the week. In November, performers included the Flapper Swing Band and the Istanbul Funk Unit.

Get the Most from Your Tenor Sax



Make the music your own with RG by Otto link. Want to create soft and mellow sound, or maybe you want bright and edgy? RG's uniquely designed parabolic chamber offers it all. Available in a choice of tip openings and three finishes: hard rubber, satin stainless-steel, or special order in gold plating. The RG by Otto Link, another jj Babbitt exclusive.

Visit jjbabbitt.com



jj Babbitt
jjbabbitt.com

MOUTHPIECES FOR ALL CLARINETS AND SAXOPHONES



80 NEVER LOOKED BETTER!

DownBeat is celebrating its 80th anniversary. Subscribe today and see how hip an octogenarian can be!



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

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

REVIEWS

Inside >

- 64 / Jazz
- 68 / Blues
- 72 / Beyond
- 76 / Historical
- 78 / Books



Julian Lage (left) and Nels Cline

Nels Cline/Julian Lage
Room

MACK AVENUE 1091

★★★★★

This record has the kind of “reset button” feeling that Bill Frisell hit when he gave up the volume pedal. At once *Room* is totally Nels Cline and also very un-Cline. This is a good thing, in the sense that it shows Wilco’s devilish guitarist shedding a skin, growing and building on his past. The wonderkind Julian Lage, at 26, is a formidable sparring partner on these 10 super-intimate duets.

Most notable here is the unadorned sound. Whether played on acoustic or electric, these conversational pieces are all about the box, the inte-

rior space of guitar sound. Some tracks have an exploratory bent, like they’re finding their way in a dark space with a flashlight. But there’s plenty of ripe compositional material for the twosome to chew on. Early on “The Scent Of Light,” the two pluck in hocket, trading gentle phrases; toward the end they’ve built a head of steam, strumming together in a tandem climax.

There are intricate sections featuring complex joint melodies, as on the freebop head to “Amenette,” as well as strikingly lyrical cuts like the smoky “Calder.” The spidery lines of “Racy” remind me of Joe Cinderella, the undersung guitar hero of Gil Mellé’s band. And get a load of Lage’s bursting-with-confidence solo on “Blues, Too,” a bit Metheny-ish in its nimble-fingered

Midwest pastoralism.

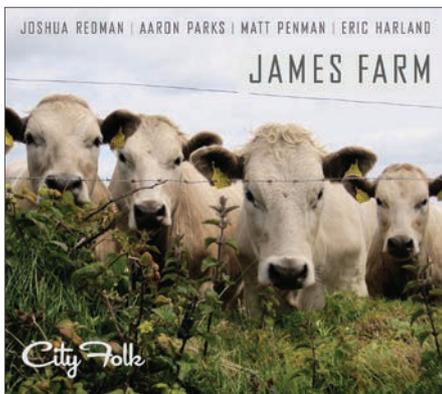
Across the relaxed and expansive program, the drawing-room duets touch on these and other moods. The acoustic “Whispers From Eve” has translucence, gauze curtains rustling in a breezy window. Towards the more mathematical side of the spectrum, “Odd End,” also unamplified, is a sort of counting game that unfurls at the finish line. The longest track, “Freesia/The Bond,” is episodic and narrative, moving through different musical spaces, all of them gently optimistic.

—John Corbett

Room: Abstract 12; Racy; The Scent Of Light; Whispers From Eve; Blues, Too; Odd End; Amenette; Freesia/The Bond; Waxman; Calder. (56:33)

Personnel: Nels Cline, Julian Lage, guitars.

Ordering Info: mackavenue.com



James Farm *City Folk*

NONESUCH 545186

★★★

James Farm deals in pop jazz—or that’s the party line at least. In their music, the head-solo-head design of freewheeling improv is subbed out for something more contained: verse-chorus-verse dynamics with judiciously scripted areas of extrapolation.

Both bassist Matt Penman and saxophonist Joshua Redman have talked about the primacy of “song” in the band’s work, and on their striking second album, a genuflection to melody rivals the respect received by another key component: architecture. How much so? When I first put it on, without looking at the credits, I thought they were starting *City Folk* with an update of

Tineke Postma/Greg Osby *Sonic Halo*

CHALLENGE RECORDS 73370

★★★

It’s been a treat to watch gifted 36-year-old Dutch saxophonist Tineke Postma mature over the past decade, and this collaboration with one of her mentors, Greg Osby, reflects another intriguing phase in her development. The quintet here functions as a highly integrated ensemble, with Postma and Osby entwining soprano and alto saxophone lines around each other like vines climbing a wall. It’s not always the easiest environment to flow with, unsettled and unresolved as it is. As with some other Osby projects, it sometimes feels as if the process itself is the subject rather than a means to an end.

That might be why the gentler, more lyrical tracks—Postma’s “Sea Skies” and “Melo” and Osby’s “Where I’m From”—feel more inviting than the more aggressive ones. Like the picture evoked by its title, “Sea Skies,” with its broken four time feel, feels panoramic but also slightly melancholy and gray. Matt Mitchell’s twinkling, after-hours piano, which begins “Where I’m From,” gives way to full-on romance and a rich bass solo by Linda Oh. The whole band is swept into the hypnotic current of “Melo,” with Mitchell and Oh chatting animatedly and Postma’s piping alto curling through the thicket.

Though Osby and Postma sound quite different, particularly on alto—he, keening and skipping; she, warmer, with a softer edge—it is not

Squeeze’s “Tempted.”

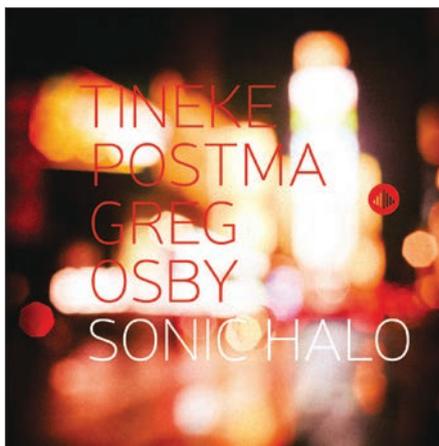
This 10-track program is the product of four singular composers with an agreed-upon approach. The tunes aren’t beholden to a jazz past that boasts the traditional rules of bop, fusion or free. Rather, this is modern instrumental music that leaves room for jazz-centric solos. Each piece is a discrete world, bent on establishing a palpable mood that might be deemed theatrical. Indeed, the term “cinematic” has been applied to such stuff ever since pianist Aaron Parks dropped 2008’s likeminded *Invisible Cinema* (Parks and drummer Eric Harland round out the James Farm quartet). Like Kneebody before them, James Farm is all about remaking jazz structures to suit its own catholic interests and meet a wider audience’s needs.

What’s most impressive here is the ensemble’s agility when it comes to having distinct sections of each piece flow into one another. Harland’s “North Star” seems like a dreamy paean to the cosmos. But by the time Redman’s blowing an extravagant solo and the band is crushing it in a crescendo, you’re scratching your head: How, exactly did they get here? Even if a couple of the pieces seem a tad contrived, the playing is so eloquent that one can’t help but feel a momentous ensemble is truly coming into its own. —Jim Macnie

City Folk: Two Steps; Unknown; North Star; Mr. E; Farms; Otherwise; Jury’s Out; Aspirin; City Folk; What Remains. (63:56)

Personnel: Joshua Redman, tenor, soprano saxophone; Aaron Parks, piano; Matt Penman, bass; Eric Harland, drums.

Ordering info: nonesuch.com



always possible to tell them apart; the album notes don’t give any hints, and it could be that this is to stress the centrality of the ensemble over the soloist. But the fleet patterns and skippety tonguing on “Source Code” and “Nine Times A Night” sound like Osby on alto, and that appears to be Postma’s brushed alto tone at the start of “Body And Soul,” a track that, like the rest of this album, is certainly provocative if not always emotionally satisfying. —Paul de Barros

Sonic Halo: Sea Skies; Facets; Source Code; Where I’m From; Nine Times A Night; Bottom Forty; Melo; Body And Soul; Pleasant Affliction. (66:24)

Personnel: Tineke Postma, Greg Osby, soprano, alto saxophone; Matt Mitchell, piano; Fender Rhodes; Linda Oh, bass; Dan Weiss, drums.

Ordering info: challengerecords.com

MICHAEL MANTLER

THE JAZZ COMPOSER'S ORCHESTRA UPDATE

ECM

Michael Mantler

The Jazz Composer's Orchestra Update

ECM 2391

★★½

Revolutionaries may get nostalgic, but never sentimental. On *The Jazz Composer's Orchestra Update*, Michael Mantler revisits material he composed nearly 50 years ago, when free-jazz was the hipness litmus test of the moment. His purpose was to contextualize the free-for-alls of The New Thing into an orchestral setting, and the result was a double LP set in which Cecil Taylor, Pharoah Sanders, Don Cherry and others served as soloists in a series of numbered but unnamed “communications.”

The unapologetic mayhem of the JCO’s original twofer was typical of the Dada-esque jazz scene that sent millions of would-be fans fleeing into the simpler sanctuaries of rock. At the same time, it galvanized a tiny sect of loyalists who stood by its most untamed impulses and inspired a large-ensemble genre that Carla Bley, Charlie Haden and others would further explore.

The overall character of Mantler’s new album is ponderous and perhaps a bit self-important. The orchestra is the main voice here, not the soloists. Accordingly, the music triggers certain emotional cues we’ve acquired at the movies. “Update One,” for instance, quick-cuts from a vague mood of apprehension to a frenzied intersection of criss-crossing lines. “Update Nine” begins in a pastoral mood, then evolves into more hazardous shapes. “Update Six” is largely a stentorian framework for David Helbock’s rhapsodic piano that rises into a maelstrom of energy.

Despite moments of effective mood and texture, however, the pummeling sound and fury wears thin. —John McDonough

The Jazz Composer's Orchestra Update: Update One; Update Eight; Update Nine; Update Eleven; Update Five; Update Six; Update Ten; Update Twelve Pt. 1; Update Twelve Pt. 2; Update Twelve Pt. 3. (54:54)

Personnel: Christoph Cech, conductor; Michael Mantler, Aneel Soomary, Martin Ohrwalder, trumpet; Christoph Walder, Hans Peter Manser, French horn; Peter Nickel, Florian Heigl, trombone; Alex Rindberger, tuba; Manfred Balasch, Clemens Salesny, Wolfgang Pusching, Fabian Rucker, Harry Sokal, Chris Kronreif, Florian Fennes, reeds; David Helbock, piano; Bjarne Roupé, guitar; Peter Herbert, Tibor Kövesdi, Manuel Mayr, bass; Lukas Knöfler, drums; radio.string.quartet.vienna; Bernie Mallinger, Igmarr Jenner, violin; Cynthia Laio, viola; Asja Valcic, cello.

Ordering info: ecmrecords.com

The Hot Box

Critics	John McDonough	John Corbett	Jim Macnie	Paul de Barros
Nels Cline/Julian Lage <i>Room</i>	★★★★	★★★★	★★★½	★★½
James Farm <i>City Folk</i>	★★★½	★★½	★★★	★★★
Tineke Postma/Greg Osby <i>Sonic Halo</i>	★★★	★★★½	★★★	★★★
Michael Mantler <i>The Jazz Composer's Orchestra Update</i>	★★½	★★★★	★★★	★★★

Critics' Comments

Nels Cline/Julian Lage, *Room*

A rare twosome of intimate companions, not opposing foils. No one-upsmanship here. Each listens to the other, responding with supportive subtlety and tact for the larger good. Structure seems to rule spontaneity in these fragile, contrapuntal ensembles, which are a low-key pleasure. —John McDonough

Two singular guitarists brokering this much symmetry is a testament to teamwork, and this extended pas de deux is so intricately balanced it's irresistible. —Jim Macnie

What a disappointment that two of our most creative guitarists have conspired to make an album that was probably more fun to play than it is to listen to. With the exception of the conspiratorial "Whispers From Eve," reverbed "Freesia/The Bond" and sitar-inspired "Calder," this collection of episodic free-jazz encounters rarely gets aloft. —Paul de Barros

James Farm, *City Folk*

The quartet's second album has its predecessor's sense of plan and method, all expertly assembled, but perhaps with a greater warmth and outreach this time. The music ebbs and surges with a well-managed virtuosity and knows where it's heading. "Two Steps" is galvanizing in its directness. What follows is more eclectic, but seldom stops stirring. —John McDonough

Much as I love Harland's drumming in any context, and their last CD was so promising, I'm not always a fan of the post-Radiohead, hanging-in-the-air harmonies that Parks lays down, and Redman's sound is so smooth that I long for more tooth. —John Corbett

At one point during "North Star," this soaring, folk-jazz quartet feels so much like a Pat Metheny band you can almost hear the ghost of a guitar. Conjuring moods from anthemic to prayerful—"Otherwise" has a lovely hum to it—this warm ensemble runs like the wind, though sometimes the excitement feels slightly manufactured. —Paul de Barros

Tineke Postma/Greg Osby, *Sonic Halo*

A moderately attractive, mostly alto matchup framed in a series of brief ensemble springboards, of which "Pleasant Affliction" is engaging enough to warrant more attention than it gets. Osby and Postma flirt, flirt and occasionally converge with a light, fluctuating dash. Who plays what is a guessing game. —John McDonough

Postma leavens some of the more mathematical, systematic feel of Osby's music, but then this whole risen-star band has a wonderful warmth and organicism to it. Mitchell continues to impress, and Oh is so commanding. —John Corbett

I hadn't heard her horn work before, and it's impressive, especially when it's being juiced by Osby's ever-fervent and perpetually curious lines. Their squirrely exchanges are full of questions that are ultimately answers. —Jim Macnie

Michael Mantler, *The Jazz Composer's Orchestra Update*

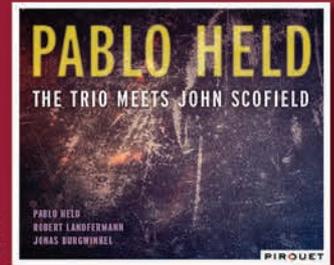
The original silver double-album of the JCO is a masterpiece. Mantler's "update" is equally serious and pretty fantastic on its own. An obsessive and painstaking reworking, the painter returning to the canvas nearly 50 years later, brush in hand. —John Corbett

He's still pushing the fierce stuff, and you've got to respect the command this music generates. Bold and articulate, it comes charging at you with a stirring commitment that's always been its hallmark. —Jim Macnie

Very cool to hear this '60s large-ensemble free-jazz clarified with modern recording equipment, since Mantler's writing is pretty thick to start with. Dissonant, severe and bristling with bold gestures, the composer wastes no time moving from one idea to the next. It's not particularly easy to follow, but ever portentous, like the score of a scary movie. —Paul de Barros

PIROUET

WWW.PIROUET.COM



PIT3078

PABLO HELD

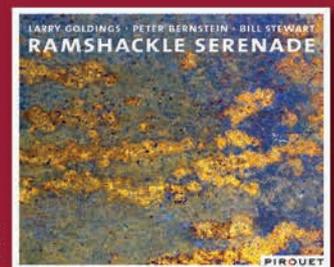
THE TRIO MEETS JOHN SCOFIELD
PABLO HELD *piano* · ROBERT LANDFERMANN *bass*
JONAS BURGWINDEL *drums* · JOHN SCOFIELD *git*



PIT3079

ANNA WEBBER'S PERCUSSIVE MECHANICS REFRACTION

ANNA WEBBER *fl, afl, ts* · JAMES WYLIE *cl, as*
ELIAS STEMESEDER *p* · JULIUS HEISE *vibes*
IGOR SPALLATI *b* · MAX ANDRZEJEWSKI *dr*
MARTIN KRUEMLING *dr*

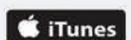


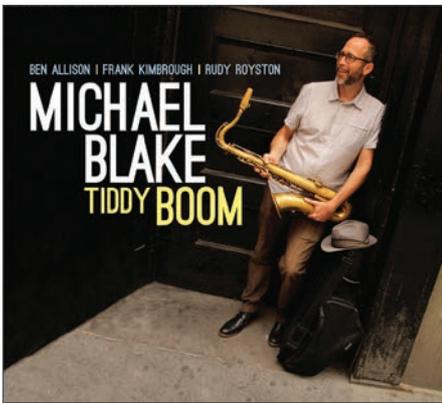
PIT3077

LARRY GOLDINGS PETER BERNSTEIN BILL STEWART RAMSHACKLE SERENADE

FOUR STARS DOWNBEAT OCTOBER 2014

AVAILABLE ON:





Michael Blake *Tiddy Boom*

SUNNYSIDE 1396

★★★★½

With composition titles that allude to both Coleman Hawkins and Lester Young, saxophonist Michael Blake signals that he is reaching back six decades and more for inspiration on *Tiddy Boom*, while the presence of fellow modernists—and members of the Jazz Composers Collective—pianist Frank Kimbrough and bassist Ben Allison lets listeners know this will not be a mere nostalgia trip. Instead, it is more like a quick spin on a fun-house ride, with Blake's tenor burbling and barking out references to past masters while remaining firmly planted in the present.

Just listen to the 80-second solo coda on the

Fred Frith/John Butcher *The Natural Order*

NORTHERN SPY 060

★★★★

Forty years ago, Fred Frith turned the guitar world on its collective ear with his 1974 landmark, *Guitar Solos*. A generation of six-string skronkers, including Nels Cline, Elliott Sharp and Marc Ribot, were profoundly affected by that improvising manifesto. Nearly 70 albums later, the iconoclastic guitarist is still at it, creating otherworldly sounds with his table-top guitar approach and a remarkably fertile imagination. On this adventurous outing, Frith goes head-to-head for the first time with avant-garde saxophonist John Butcher. The 10 distinctive tracks they cut in a single stretch in 2009 were done live in the studio and appear here in the order they were created.

Of course, some won't recognize this as music at all. There are no songs, but rather sonic episodes that cover a vast range of dynamics, from harsh squalls and overtones ("The Unforgettable Line") to some surprisingly delicate moments ("Turning Away In Time") to the purely ambient ("Be Again, Be Again"). For sheer over-the-top skronking, go no further than "The Welts, The Squeaks, The Belts, The Shrieks." To see just how fast Frith's mind works, listen to his rapid-fire flood of ideas on "Butterflies Of Vertigo."

Regarding Frith's fabled unorthodox vocabulary, it's hard to understand just what he is doing to produce these otherworldly tones and textures from track to track. His trademark extended tech-

niques (brushing and smacking the strings vigorously with his hand or a whisk broom) combine with Butcher's percussive slap-tonguing on the soprano saxophone to create a frenetic dialogue on the 13-minute "Colour Of An Eye Half Seen." Jim Hall and Lee Konitz it ain't. But these two kindred spirits do share a similar sense of exploration and discovery that is strictly in the moment, just as those jazz giants do. Even if it is musically on a different planet.

title track: a roller coaster of slithery asides, roaring exclamations and raucous squawks, all delivered with authority and wit. On "Hawk's Last Rumba," he rolls the slow, sultry, grainy sound of his horn around like good whiskey on the tongue. The risk with high-concept projects like this is that not every player will be equally engaged, or that the idea of dipping into the deep past will come off sounding stale or ironic. Those dangers are never realized here. This is a quartet that sounds like it is operating with one mind; witness the boppish unison head and tight drums-bass hookup on "Coastline" or the way that Kimbrough's rollicking piano break on "Letters In Disguise" gives way seamlessly to Blake's tenor solo. On "A Good Day For Pres," Rudy Royston hints at a second-line rhythm in his rolls, but the focus remains on a stunningly gorgeous duet between Blake and Allison, and the beauty of the saxophonist's tone. In places like the gospel-in-flected "The Ambassadors" and the aptly titled "Boogalooop," the years fall away, and it is clear that this is music unbound in time—as fresh-sounding today as it might have been in the '50s.

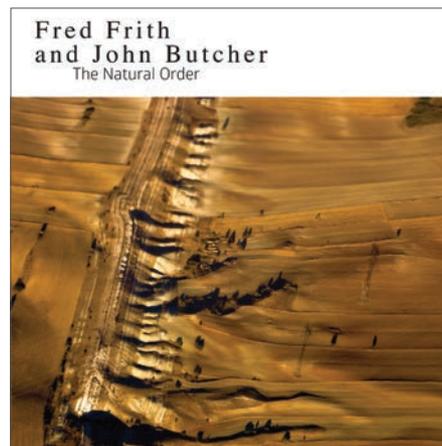
The frugal consumer might flinch at the sub-50-minute timing of *Tiddy Boom*, but with a package that sounds this perfectly executed, that seems banal.

—James Hale

Tiddy Boom: Skinny Dip; Tiddy Boom; Hawk's Last Rumba; Boogalooop; Coastline; Letters In Disguise; A Good Day For Pres; The Ambassadors. (47:03)

Personnel: Michael Blake, tenor saxophone; Frank Kimbrough, piano; Ben Allison, bass; Rudy Royston, drums.

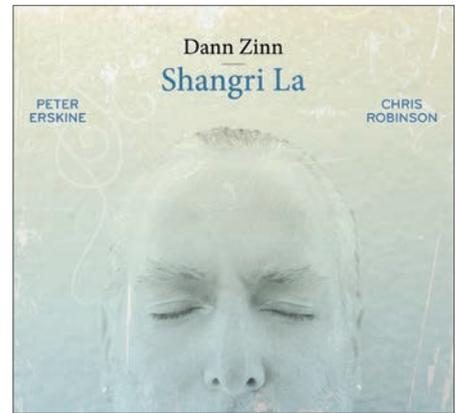
Ordering info: sunnysiderecords.com



The Natural Order: That Unforgettable Line; Delirium Perhaps; Dance First, Think Later; Faults Of His Feet; Colour Of An Eye Half Seen; Turning Away In Time; The Welts, The Squeaks, The Belts, The Shrieks; Butterflies Of Vertigo; Be Again, Be Again; Accommodating The Mess. (54:57)

Personnel: Fred Frith, guitar; John Butcher, saxophones.

Ordering info: northernspyrecords.com



Dann Zinn *Shangri La*

Z MUSIC 103

★★★★

Shangri La features a bassless trio consisting of tenor, guitar and drums. While one may at first think of the Paul Motian Trio with Joe Lovano and Bill Frisell, the music of Dann Zinn's group sometimes sounds closer to that of world-music group Oregon, although played with more fire.

The versatility of guitarist Chris Robinson, who sounds equally at home getting an acoustic folk sound as he does sounding rockish, is a key to the group's success. Also quite significant is the sensitivity of drummer Peter Erskine, who often plays quietly in a supportive role yet gives the group a strong forward momentum when it is needed.

Dann Zinn is generally the lead voice, displaying a large tone on tenor. He contributed eight of the 11 selections on *Shangri La*, also interpreting themes by Brahms, Puccini and Green Day. "Daydreams" could be considered folk music except for the fairly free improvising during the solos. On "Voodoo," Zinn plays octave jumps effortlessly, and his free-form flights are more rhythmic and accessible than one might expect. The loose ballad "Shangri La" precedes an intense tradeoff by his electrified tenor and Robinson's passionate guitar on "Wanderlust."

The statements by guitar and tenor on "Rain" are often out of tempo but never run short of ideas. After a brief flute interlude, Zinn uplifts Green Day's "Good Riddance," turning it into a folksy piece that one could imagine Charles Lloyd exploring. "The Bullfighter" is catchy, fits its title well and could be adopted by other musicians. Lyrical ballad treatments of themes by Brahms and Puccini (the latter has some fiery interplay by tenor and guitar) sandwich an exciting jam on the catchy and funky "Tic Tac Toe."

All in all, *Shangri La* is a continually intriguing set of adventurous music that is often surprisingly melodic.

—Scott Yanow

Shangri La: Daydreams; Voodoo; Shangri La; Wanderlust; Rain; Flute Intro; Good Riddance (Time Of Your Life); The Bullfighter; Brahms 3rd Symphony, 3rd Movement, Poco Allegretto; Tic Tac Toe; Chi Bel Sogno Di Doretta. (70:05)

Personnel: Dann Zinn, tenor saxophone, processed sax, wood flute; Chris Robinson, guitar, baritone guitar, guitar loops, ukulele; Peter Erskine, drums, percussion.

Ordering info: dannzinn.com

Paul Jackson Trio Groove Or Die

WHIRLWIND 4656

★★★★

The electric bassist who was a key component in Herbie Hancock's funk-fusion band from the mid-'70s (*Head Hunters*, *Thrust* and *Man-Child*) is back with a trio outing that blends his ongoing love for the funk and infinite capacity to groove with his cartoonish sense of humor and gospel-tinged vocals. Accompanied by keyboardist Xantone Blacq and drummer Tony Match, Jackson does indeed groove in his own inimitable fashion while offering nimble, funky bass solos. And Blacq does his best Hancock impersonation on Fender Rhodes and clavinet throughout while offering some sparkle on talkbox along the way. But certain tunes here, like "Groove," "Everything" and "Die," rarely make it out of the monotonous one-chord zone.

Highlights include the driving instrumentals "Slick It" and "Die," the African-flavored percussion jam "Nuru" and a recreation of Jackson's *Headhunters*-ish opus "Tiptoe Through The Ghetto." Keyboardist Blacq, a standout talent here, also reveals a polished Stevie Wonder-ish vocal quality on his showcase number, "What You're Talkin' 'Bout." Jackson's vocal skills on the r&b numbers "Pain" and "Midnight Is A Lonely Heart" are not nearly as accomplished as Blacq's, but they contain elements of earthiness and urgency. Funky, yes, but this project could've used a few more chords and fewer vocal numbers.

—Bill Milkowski

Groove Or Die: Groove; Everything; Pain; Slick It; Nuru; What You're Talkin' 'Bout; Midnight Is A Lonely Heart; Tiptoe Through The Ghetto; People Cry; Die. (41:37)

Personnel: Paul Jackson, electric bass, vocals; Xantone Blacq, keyboards, vocals, percussion; Tony Match, drums, percussion.

Ordering info: whirlwindrecordings.com



Musette Explosion Introducing Musette Explosion

AVIARY 1001

★★★★½

It has taken a while for jazz musicians to delve into early 20th century French musette. Classic swing waltzes, not to mention the romance associated with the likes of Édith Piaf, have been waiting for a project like this. As accordionist Will Holshouser writes in the liner notes, this group does not restructure the repertoire's foundation; they handle it all in their own way.

Musette Explosion includes the inventive tuba player Marcus Rojas, whose instrument is usually not a part of a traditional French café group. On the standard "Swing Valse," Rojas' tuba lines offer an intriguing counter melody to Holshouser's lead. Holshouser also tweaks the idiom through his compositions, which convey the feel of Stéphane Grappelli, but free up the typical musette song structure. The ominous minor-key "Grey Eyes Is Glass," a Holshouser original, is built around modern jazz chord changes. Guitarist/banjo player Matt Munisteri's single-note lines sometimes echo Brandon Seabrook: Hear how he bends the strings on "Chanson Pop." But he brings his own devices to the group's rendition of "La Sorcière," where a lever makes his bow sound somewhat like an Arabic oud.

Unnecessary sound effects are included on a couple of intro spots, but these brief moments don't distract too much from a group that has respectfully reclaimed 1930s Paris for the 21st century.

—Aaron Cohen

Introducing Musette Explosion: A Recurring Dream; Swing 39; La Sorcière; Chanson Pop; Swing Valse; Automne; L'incomprise; Automne; Grey Eyes Is Glass; La Folle; Douce Joie. (55:18)

Personnel: Will Holshouser, accordion; Matt Munisteri, guitar, banjo; Marcus Rojas, tuba.

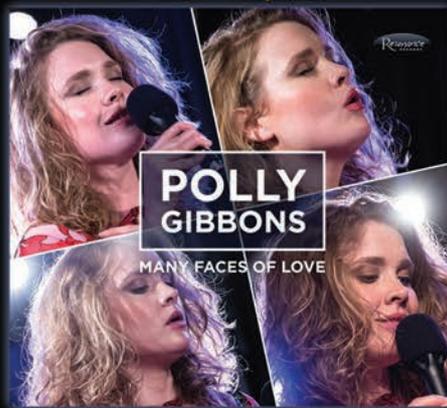
Ordering info: willholshouser.com



A Non-Profit Jazz Label With a Mission.

Devoted to Preserving Jazz and Discovering the Rising Stars of Tomorrow.

Available February 3, 2015



- UK jazz singer, Polly Gibbons, descends from a grand tradition of jazz and blues women whose singing exudes strength, defiance and sassy wit.
- *Many Faces of Love* is something of a song cycle, with Polly singing about different facets of love.
- Bonus DVD features a live all-star performance by: Tamir Hendelman, Christian Howes, Anthony Wilson, Kevin Axt & Ray Brinker plus Roger Kellaway & James Pearson for select tracks.
- Polly Gibbons has been Nominated for a BBC Jazz Award

"They don't come along very often, but this one's a star." - Composer Johnny Mandel

"A truly exceptional, once-in-a-generation talent, possessing a voice of such sizzling intensity and raw emotion you could fry an egg on it." - Jazwise Magazine

"A soulful young jazz vocalist destined to be a star!" - Time Out London

It's not only the music press that has lined up to gush about the young vocal sensation. No less an icon than **Van Morrison** declared, "She's got a great voice!" and **Joss Stone** said, "I love her voice, it's really soulful. I can't wait to hear more of Polly..."



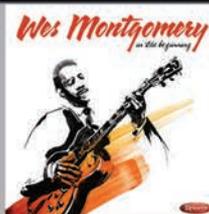
A Coltrane Discovery Recorded At Mitten Hall - Temple University, Philadelphia, PA November 11th, 1966

AVAILABLE AS 2-CD & 2-LP SETS

• **GRAMMY** nominated liner notes by Ashley Kahn

• 180-gram vinyl pressed on 12" LP's at 33 1/3 RPM (R.T.I.)

• LP contains collector postcards of never before published photographs by photographer Frank Kofsky



Newly discovered, live & studio recordings from 1949 - 1958 with rare & never-before-published photos.

AVAILABLE AS 2-CD & 3-LP SETS

• Essays by Ashley Kahn, Quincy Jones, Pete Townshend & others

• 180-gram vinyl pressed on 12" LP's at 33 1/3 RPM by (R.T.I.)

Available April 14, 2015



Two 1965 New York Concerts, recorded at Judson Hall & Slugs' Charles Lloyd leads a remarkable & previously unreleased quartet featuring three jazz giants: Gábor Szabó, Ron Carter & Pete La Roca.

AVAILABLE AS 2-CD & 2-LP SETS

• Liner notes by Stanley Crouch, Michael Cuscuna & others

• 180-gram vinyl pressed on 12" LP's at 33 1/3 RPM by (R.T.I.)

Standard Definition

How often can jazz vocalists return to the same barrel of Great American Songbook standards before we all hear the ladle scrape the bottom? Some singers insist that there is no expiration date on the songs of their parents—and often grandparents’—generation and strive to find new reasons for reviving the songs of Harold Arlen, Duke Ellington, Jerome Kern and the like. Others, following the example of Cassandra Wilson, are mixing post-Elvis pop standards in with pre-Elvis jazz standards. Each singer has a different recipe for the right mix, as if jazz vocals had suddenly become a cooking contest. The proof, as they say, is in the pudding.

Alicia Olatuja serves up four originals, a handful of

r&b hits, a Brazilian song, an Arlen standard and “Amazing Grace” on her debut solo album, ***Timeless (World Tune; 50:11 ★★★★★)***. Best known for her solo with the Brooklyn Tabernacle Gospel Choir during Obama’s 2013 inauguration, Olatuja possesses a special instrument: a full-bodied tone, precise pitch and personal engagement at the lowest whisper or highest wail. Olatuja consistently connects with the listener, from the slo-mo deconstruction of “Somewhere Over The Rainbow” to the eloquent scat syllables of her own “Truth In Blue.” Her jazz-informed alterations of melody and rhythm are reinforced by musicians such as Christian McBride, Jon Cowherd, drummer/co-producer Ulysses Owens Jr. and husband/bassist/co-producer Michael Olatuja.

Ordering info: itunes.com

Minneapolis fixture **Connie Evingson** largely sticks to the Great American Songbook on her 10th album, ***All The Cats Join In (Minnehaha 2010; 55:43 ★★★★★)***, but she throws in tunes from Paul McCartney and Parisian neo-cabaret singer Keren Ann. Evingson doesn’t have a big voice, but her tone is so playful and her phrasing so slippery that she quickly disarms the listener. This project is her first studio collaboration with the John Jorgenson Quintet, whose leader is an admirable Django Reinhardt disciple. Reinhardt’s 1930s gypsy approach to swing gives everything from Arlen’s “Between The Devil And The Deep Blue Sea” to Paul McCartney’s “I’ll Follow The Sun” a unified feel.

Ordering info: connieevingson.com

Cynthia Felton gives herself over to the past on her new tribute album, ***Save Your Love For Me: Cynthia Felton Sings the Nancy Wilson Classics (Felton 0004; 46:52 ★)***. Felton recorded the old spiritual “Swing Low, Sweet Chariot” and 10 tunes from Wilson’s catalog in the same Capitol Studios where Wilson made her pop-jazz gems half



Alicia Olatuja

CARSTEN FLECK

a century ago. Felton has a bigger, more piercing voice than her hero, but that becomes a liability rather than an asset. She overstates song after song with showy vocal acrobatics and heart-tugging melodrama that are diametrically opposed to the understated charm of Wilson’s originals. Felton has hired top musicians such as Cyrus Chestnut, Wallace Roney and Jeff “Tain” Watts for these sessions, but their subtlety is repeatedly undone by her diva-itis.

Ordering info: cynthiafelton.com

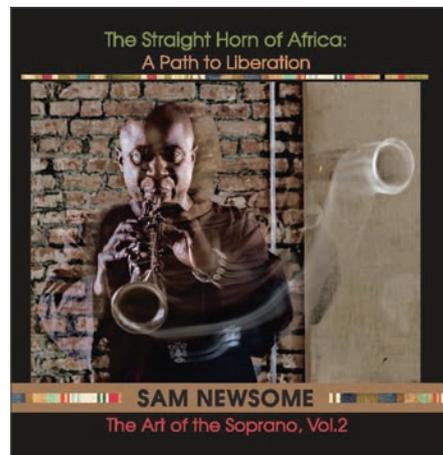
Anna Wilson, a Nashville songwriter whose tunes have been recorded by country stars such as Reba McEntire and Lee Ann Womack, is a jazz and pop fan as well, and she showcases those latter interests on her new album, ***Jazzbird/Songbird (Transfer; 44:05 ★★)***. She divides the disc in two. The first half, named after the Gershwin tune “Little Jazzbird,” emphasizes Wilson’s jazz side. The second half, named after Fleetwood Mac’s “Songbird,” showcases her pop leanings. The distinction is not as sharp as she may have thought. Wilson’s singing, like her songwriting, is competent without being exceptional and the whole affair is pleasant without being memorable.

Ordering info: annawilson.com

The Toronto singer **Kiran Ahluwalia** has long sought a bridge between her love of North American jazz and her passion for South Asian music. On her new album, ***Sanata: Stillness (Magenta 930; 47:49 ★★½)***, she has constructed that span with unexpected materials: the Tuareg desert-rock of Tinariwen. This works better than you might think, because the music from Saharan Mali echoes both the drones of South Asian classical music and the rhythmic vamps of hard-bop. Ahluwalia’s husband/producer, Rez Abbasi, transmutes the desert guitar licks into smart jazz solos.

Ordering info: kiranmusic.com

DB



Sam Newsome *The Straight Horn Of Africa: A Path To Liberation (The Art Of The Soprano Vol. 2)*

SELF PRODUCED

★★★★½

Sam Newsome once had aspirations as a comic and played bop tenor on Criss Cross and Steeplechase sessions. That’s hard to believe, given his current attention to the physiology of the soprano sax. In exhaustive liners, ethnomusicologist Dr. Charles D. Carson quotes Newsome collaborator Francisco Mora Catlett’s assertion that it is quintessentially African to inquire, “What else is there to this? Where can we go from here?” Such curiosity called Newsome to telescope his solo explorations.

Newsome’s taxonomical approach, sprouting from the influence of Steve Lacy but also Anthony Braxton, is meditative and distinct. There is strength to Newsome’s stance, nothing rushed or bravura. “The Obama Song ...” is a stunning soundscape: Multi-tracked sopranos seesaw above and below a metronomic 7/4 rhythm that alternates with an offbeat midrange multiphonic. Amid the sonic puzzle emerges, eventually, a lovely melody.

The drolly titled “Good Golly Miss Mali” approximates the kora through slap-tonguing on a saxophone reed. “N.D. Nile” is a welcome incidence of more fluid lines, but reviewers should be forgiven for mistaking this for “The Snake Charmer of Tangier,” which is omitted from track listing. The latter evocatively deploys subtle detuning of what appears to be a number of individual, overdubbed sopranos, melding with an improvisation based on a specific *maqam*, the melodic modes used in Arabic music. Take care to listen in a state of focus; Newsome’s experiments don’t function well as background music.

—Michael Jackson

The Straight Horn Of Africa: Echos From Mount Kilimanjaro; The Straight Horn Of Africa; Explanations Of An African Horn: Part 1; The Obama Song; The Man From Kenya; Ethiopian Jews; Explorations Of An African Horn: Part 2; N.D. Nile; The Snake Charmer Of Tangier; Microtonal Nubian Horn: Part 1; Good Golly Miss Mali; African Conundrum; Sounds Of Somalia; When The Drum Speaks; Microtonal Nubian Horn, Part 2; Dark Continent Dialogues; African Nomads; Microtonal Nubian Horn: Part 3; Nightfall On The Owani Desert; The Day And Life Of A Hunter Gatherer; Microtonal Nubian Horn, Part 4; Highlife. (51:13).

Personnel: Sam Newsome, soprano saxophones.

Ordering info: samnewsome.com

Spokfrevo Orquestra Ninho De Vespa

MOTEMA 164

★★★★★

Rooted on the streets of northeastern Brazil, frevo encompasses both the music of the carnival and the dances that accompany it. Intense, brass-oriented music, frevo de-emphasized individual contributions until being formalized by saxophonist Inaldo Cavalcante de Albuquerque—known simply as Spok—in the mid-'90s. His Spokfrevo Orquestra takes a typical big band approach, putting new material in the hands of as many as 22 musicians. From the opening "Onze De Abril," which features an ebullient clarinet solo by guest Paulo Sergio Santos, the pace remains zany fast. The rapid tempo of solos by other guests like accordionist Beto Hortis and Hamilton de Holanda on mandolin illustrates just how far this music has moved from anonymous street party fare. Most impressive of all are drummers Adelson and Augusto Silva, who mix a feathery touch with superb articulation. Spok himself maintains a relatively low profile, contributing just one composition and soloing only four times. That stated, his "Moraes É Frevo" is a showcase for his supple alto work and prowess as an arranger.

—James Hale

Ninho De Vespa: Onze De Abril; Comichão; Spokiando; Capibarizando; Pisando Em Brasa; Quatro Cantos; Ninho De Vespa; O Que Nelson Gostou; Tá Achando Que Tá Devagar?; De Baixo Do Frevo; Pipocando; Cara De Carranca; Moraes É Frevo. (57:20)

Personnel: Spok, soprano, alto, baritone saxophone; Carlos Cléber, alto saxophone; Gilberto Pontes, Rafael Santos, tenor saxophone; Cesar Michiles, flute (11); Paulo Sergio Santos, clarinet (1); Erok Chagas, Augusto França, Flávio Sanatana, Erico Veríssimo, Fabinho Costa (1, 7), Jailson Silva (1, 7), Master Zé Maria (8), Pêto, trumpet; Eici Ramos, Marcone Tulio, Adonis Garcia, Thomas De Lima, Flávio Souza (1, 7), Nilisinho Amarante, trombone; Jovino Santos Neto, Fender Rhodes (2); Adelson Viana, Fender Rhodes (3); Tiago Albuquerque, Fender Rhodes (12); Nelson Ayres, electric piano (6); Beto Hortis, accordion (4); Renato Bandeira, Luciano Magno (5), guitar; Hamilton de Holanda, mandolin (9); Hélio Silva, Bráulio Araújo (10), bass; Adelson Silva, drums; Augusto Silva, drums, percussion; Dedé Simpatia, percussion; Dori Caymmi, vocals (7).

Ordering info: motema.com



Mark Elf Returns 2014

JEN BAY 0012

★★★★★

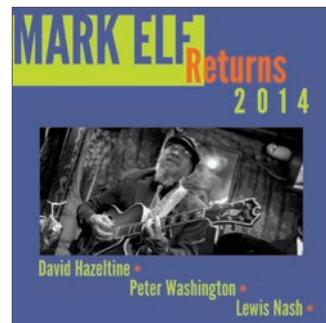
The album's title is a reference to the reliably swinging bop-based guitarist returning to the scene after being rocked by Hurricane Sandy, which devastated his home in 2012. It also marks the return of the stellar rhythm section of pianist David Hazeltine, bassist Peter Washington and drummer Lewis Nash in their third go-round with Elf. Together they hit an easy accord on Elf's "A Little Diddy," which is based on the chord changes to Duke Jordan's "Jordu," and the brushes ballad "It Was So Beautiful," a tune popularized by singer Billy Eckstine from his lush rendition on his 1958 album, *Imagination*. Elf reveals a touch of Pat Martino's influence on his jauntily swinging, medium-tempo shuffle blues "Jacky's Jaunt," then breaks out his baritone guitar for a very different voice on "Low Blow" and the uptempo burner "The Bottom Line," sounding not unlike Wes Montgomery on "Tune Up" and "Sandu" from 1964's *Movin' Wes*. And speaking of Wes, Elf delivers some excellent chord melody playing on a hip arrangement of the Rogers and Hammerstein tune "People Will Say We're In Love" from the Broadway musical *Oklahoma*. He concludes the program with the gorgeous and reflective ode "The Sandy Effect," named for the storm that washed away his career before he was able to make this triumphant return. Veterans Washington and Nash are totally locked in together throughout.

—Bill Milkowski

Returns 2014: A Little Diddy; It Was So Beautiful; Jacky's Jaunt; Time On My Hands; Michelle's Mambo; Low Blow; Titillating; The Bottom Line; People Will Say We're In Love; The Sandy Effect. (54:44)

Personnel: Mark Elf, guitar; David Hazeltine, piano; Peter Washington, bass; Lewis Nash, drums; Steve Kroon, percussion (3).

Ordering info: jenbayjazz.com; markelfguitarconservatory.com



Michael O'Neill/ Kenny Washington New Beginnings

JAZZMO RECORDS 003

★★★★★

Tenor saxophonist Michael O'Neill and vocalist Kenny Washington have a deep collaborative history. *New Beginnings*, their first recording together since 2007, has the sound of a smooth-running machine.

From the first track, "A Night In Tunisia," the disc exudes a feeling of longtime friends congregating to run through some tunes. The notes are familiar, and so is the setting, but O'Neill and Washington—along with their superlative backing alternatively led by pianists Geoffrey Keezer and John R. Burr, and rounded out by trumpeter Erik Jekabson—fit so well together that the tunes sound fresh and alive.

On "Tunisia," Washington's light, breezy scat, filled with ornamentation, fits snugly against O'Neill's solo turn. Keezer brings one of his own solo tunes to the session—the dense, plodding "Creation Of The Universe"—to serve as a break to the uptempo atmosphere. The beautiful piece hits the pause button, letting everyone catch their collective breath, while also leading seamlessly into a soaring interpretation of "It Ain't Necessarily So."

Washington unveils introspective, fragile vocals on a slow-groove version of "Fly Me To The Moon." "The Surrey With The Fringe On Top" is also given an interesting ballad treatment. While the album shines brilliantly during these uptempo numbers, it would feel less vibrant and complete without the depth of the slower tunes.

—Jon Ross

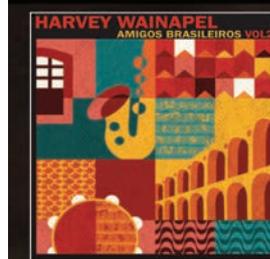
New Beginnings: A Night In Tunisia; On Green Dolphin Street; Stella By Starlight; Creation Of The Universe; It Ain't Necessarily So; Fly Me To The Moon; All The Things You Are; Oh What A Beautiful Morning; The Surrey With The Fringe On Top; Dinah; Nomali. (65:50)

Personnel: Kenny Washington, vocals; Michael O'Neill, tenor and soprano saxophone, clarinet; Erik Jekabson, trumpet, flugelhorn; Geoffrey Keezer (1–8), John R. Burr (9–11), piano; Dan Feiszli, bass; Alan Hall, drums; Christian Pepin, congas (3).

Ordering info: mosax.com



HARVEY WAINAPEL AMIGOS BRASILEIROS VOL2



Reedman Harvey Wainapel's long love affair with Brazilian music has been unwavering. He has performed extensively with Aíto Moreira & Flora Purim, Jovino Santos Neto, Guinga, Paulo Bellinati, and Claudia Villela among many others.

Wainapel has explored the length and breadth of Brazil for the past 14 years, and now presents the latest results of his research and encounters in his new CD *Amigos Brasileiros Vol. 2*.

Ranging from traditional-style choro to contemporary takes on folkloric rhythms, this CD release features a different group of great Brazilian musicians and composers on each track, including Gilson Peranzetta, Léa Freire, and Spok.

O Globo (Rio de Janeiro's daily newspaper): "Wainapel displayed incredible intimacy with the language of Brazilian music and great stage presence."

Ivan Lins: "Harvey understands Brazilian music in a way that's very unusual; he's got the spirit, he's a great musician!" www.harvijazz.com
www.cdbaby.com



Nicholas Payton *Numbers*

PAYTONE 003

★★★★

For lovers of the groove, the deep box sets of Miles Davis' explorations into electronic instrumentation between 1969 and 1973 offered a wealth of alternate tracks of live studio jamming—long, unedited takes of sumptuous funk rhythms. If you dug those base tracks as much as the original, edited releases with Davis and others soloing over his rhythm section, then Nicholas Payton's *Numbers* is for you. The grooves never stop, and there are few solos to interrupt the flow. If, however, you are looking for ripe, ripping trumpet from Payton, you need to go elsewhere; he picks his horn up only once.

Brian Charette *Good Tipper*

PR 8128

★★★★

You're stuck in a motel lounge listening to an organ trio play The Zombies' 1968 psychedelic hit "Time Of The Season." Then they peel off those dotted rhythms for Jimmy Webb's "Wichita Lineman." "Cuando Cuando Cuando" is in there, and so is the druggy swoon of John Barry's theme from the Bond flick *You Only Live Twice*. It seems like a gag, but the music on this album is no joke. Though some of the selections need to be taken with a grain of camp, organist Charette is delivering the goods without irony.

This is Charette's eighth album as a leader, after making his bones in bands with Lou Donaldson and Houston Person. The title track opener puts you on notice: medium-fast swing with a ringing ride cymbal from drummer Jordan Young and Charette spinning out fresh, knotty phrases that develop in leaps, ebullient and cliché-free. That relaxed intensity is a hallmark of the album. Guitarist Avi Rothbard's "Another Quarter" hints at "Cissy Strut" funk, but he and Charette take bona fide jazz solos over the groove.

As for camp, Mark Ferber's fully committed syncopated rim hits redeem "Cuando Cuando Cuando," and the players are so carried away by

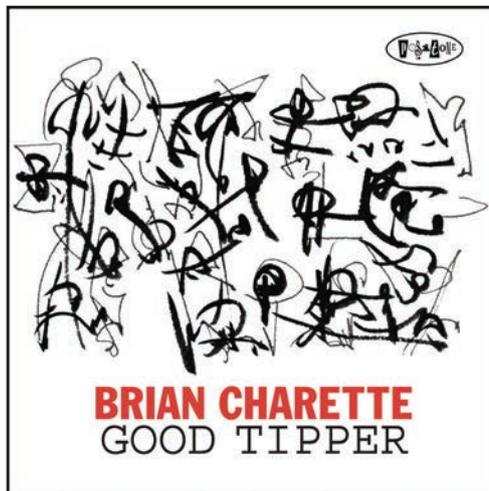
Recorded live in the studio with the band Butcher Brown, a quartet based in Virginia, these 12 tracks were originally intended as beds for Payton to solo over, but he came to regard them as strong enough to stand on their own. Where they succeed is in illuminating how an exceptional rhythm section connects relatively simple phrases into a compelling whole. Listen, for example, to the interaction of Corey Fonville's lithe hi-hat pattern with Andrew Randazzo's persistent bass on "Three" or the way Keith Askey's guitar ripples through "Five." Often hidden behind melodic statements, here they shine on their own.

Student musicians, of course, are well acquainted with play-along bed tracks by people like Jamey Aebersold, and most people with a Macintosh computer have likely encountered the loops offered by Apple's Garage Band. Have Payton and company created anything you can't hear in pre-packaged formats? While there may be no main melodic instrument to carry a theme and improvise, there are minimalist, riff-centred solos like the keyboard figure that runs through "Four," and an undeniable immediacy created by five players sharing ideas in real time. Occasionally, as on "Six"—with a stuttering rhythm and unison lead line that is reminiscent of Herbie Hancock's *Headhunters*—there is even fire. —James Hale

Numbers: Two; Three; Four; Five; Six; Seven; Eight; Nine; Ten; Eleven; Twelve; Thirteen. (68:21)

Personnel: Nicholas Payton, Fender Rhodes, trumpet (1); Keith Askey, guitar; Devonne Harris, Juno synthesizer, piano, organ, bass; Andrew Randazzo, bass; Corey Fonville, drums.

Ordering info: nicholaspayton.com



their solos on "You Only Live Twice" that you can easily forget the theme, and forgive it once it returns. A Charette ballad, "To Live In Your Life," is ruminative and sweet, without being cloying. —Jon Garelick

Good Tipper: Good Tipper; Time Of The Season; Spring Is Here; Cuando Cuando Cuando; Another Quarter; Standing Still; You Only Live Twice; Wichita Lineman; Up Up And Away; One And Nine; To Live In Your Life; The Kicker. (58:18)

Personnel: Brian Charette, organ; Avi Rothbard, guitar (1, 3, 5, 6, 8, 10, 11, 12); Jordan Young, drums (1, 3, 5, 6, 8, 10, 11, 12); Yotam Silberstein, guitar (2, 4, 7, 9); Mark Ferber, drums (2, 4, 7, 9); Joe Suicato, tenor saxophone (10).

Ordering info: posi-tone.com



Antoine Fafard *Ad Perpetuum*

UNICORN 5092

★★★★½

A powerful example of jazz-fusion at its hardest, Antoine Fafard's *Ad Perpetuum* flexes the muscles of a genre that is thrilling at best, numbing at worst. Highly structured, its playing airtight and gripping, this 10-song effort was recorded in various locales, then stitched together in the home studio of guitarist Jerry De Villiers Jr. in Montreal. Drummer Vinnie Colaiuta's precise, explosive grooves were the starting point. Recorded in Los Angeles and produced by veteran bassist Jimmy Haslip in a short time frame, bassist Fafard was pressured to write these tunes fast. He has delivered a cohesive recording that shows no sign of strain.

Fafard, Colaiuta and De Villiers play on all tracks. They're augmented on six by keyboardist Gerry Etkins, saxophonist Jean-Pierre Zanella and multi-instrumentalist Gary Husband. This is an album of many moving parts, a strategically crafted project that nevertheless feels spontaneous.

Sparked by Fafard's highly processed bass and occasional guitar, the tunes are largely uptempo. The few slower ones, like "Same But Different" and the elegiac finale "PreSilence," give the album balance. The playing is virtuosic, from Fafard's slap bass on "Riff & Raft" to De Villiers' soaring guitar on "Five Course Meal" to "D-Day," an expansive cut featuring Zanella's swooping saxophone and double drumming by Colaiuta and Husband, caught between gigs as keyboardist for John McLaughlin and drummer for Allan Holdsworth.

While the tracks are heady, they're also expressive. "Eternal Loop" features solos by Fafard (laying the foundation), De Villiers (soaring), Etkins (onto other worlds) and Colaiuta, driving the tune back to its circular, paradoxically aspiring melody. It's a gorgeous track, bathing the listener in unexpected and dazzling sound.

—Carlo Wolff

Ad Perpetuum: Shuffle It; Riff & Raft; PolySeven; Same But Different; Five Course Meal; D-Day; Eternal Loop; Slash One; The Egg; PreSilence. (49:50)

Personnel: Antoine Fafard, bass, classical guitar; Jerry De Villiers Jr., guitar, synth guitar; Vinnie Colaiuta, drums; Gerry Etkins, keyboard (2, 3, 7); Gary Husband, drums (6); Jean-Pierre Zanella, saxophone (6, 9, 10).

Ordering info: antoinefafard.com

**Jacob Fred Jazz
Odyssey
Worker**

ROYAL POTATO FAMILY 1418

★★★★½

The Tulsa-based trio started out 20 years ago emulating jam band godfathers Medeski, Martin & Wood. Over the course of 26 albums and numerous personnel changes, their focus shifted as their overall sound became more personal. The current edition, led by co-founder and keyboardist Brian Haas and fueled by Josh Raymer's humongous backbeats, probably has less to do with jazz than any of the previous editions of the group. In fact, frenetic, robotic and bombastic numbers like "Appropriation Song" and "Hey Hey NSA" or spacey, ambient pieces like "Mesa" and "Council Oak" will certainly be off-putting to straight-ahead jazz fans. And yet, there is still a hint of *Mr. Gone*-era Weather Report in some of Haas' layered, Joe Zawinul-inspired synth work, as on "Betamax" and "Say Nothing," that fusion fans may find intriguing.

Guitarist Chris Combs acquits himself nicely with some twangy six-string work on the dark circus tune "Bounce" and with some liquid whammy-inflected phrasing on "The Finder's Keeper," then provides tasty pedal steel guitar in the context of experimental rock instrumentals on "Let Yourself Out" and "Better Living Through Competitive Spirituality." Somewhere between Philip Glass and King Crimson, Tortoise and The Bad Plus lies an audience for this quirky keyboard-heavy group. —*Bill Milkowski*

Worker: New Bird; Appropriation Song; Betamax; Hey Hey NSA; Say Nothing; Council Oak; Bounce; Let Yourself Out; Mesa; Better Living Through Competitive Spirituality; The Finder's Keeper. (41:00)

Personnel: Brian Haas, piano, Rhodes, Wurflitzer, synths; Chris Combs, guitar, steel guitar, synths, programming; Josh Raymer, drums, percussion.

Ordering info: jfjo.com; royalpotatofamily.com



**Gabriel Espinosa/
Hendrik Meurkens
Samba Little Samba**

ZOHO 201410

★★★★

The title of bassist Gabriel Espinosa and harmonica player/vibraphonist Hendrik Meurkens' new disc should not be taken to mean that their album is diminutive in scope. This followup to the pair's 2012 disc, *Celebrando*, draws on popular Brazilian and other popular Latin American themes with a generally upbeat tone running throughout.

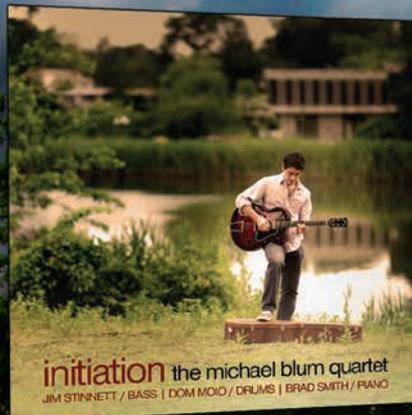
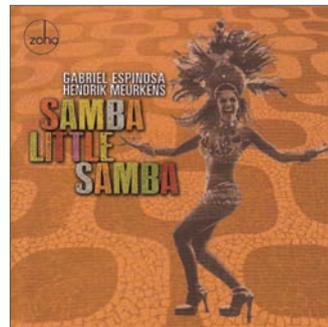
One of the key players is Anat Cohen, who doubles on clarinet and tenor saxophone. As a clarinetist, she's been a big part of New York's choro revival scene, which has revived this form of Brazilian music from the early 20th century. On *Samba Little Samba* she sounds especially lively on Meurkens' original "Choro Da Neve." Her tenor playing is more of a revelation, especially on pianist Misha Tsiganov's 5/4 composition "Give Me Five." But, strangely, a fadeout cuts her solo even while it keeps taking on new directions.

Throughout most of the disc, Alison Wedding serves as lead vocalist, and her wordless vocals blend especially well with Meurkens' harmonica on Espinosa's "A Song For Ray." Meurkens wrote the title track's melody with English lyrics by Angelita Li. Wedding gamely gives it her all with an especially fine lift, but the language itself sounds stilted. This genre's phrases have always seemed more suited to Portuguese vowels. —*Aaron Cohen*

Samba Little Samba: Samba Little Samba; A Song For Ray; A Night In Jakarta; Besame Mucho; Choro Da Neve; Fe; Give Me Five; Ocean Lights; Encuentro Maya; Euro 12. (56:39)

Personnel: Gabriel Espinosa, bass, vocals; Hendrik Meurkens, harmonica, vibes; Anat Cohen, clarinet (2, 5), tenor saxophone (3, 7); Alison Wedding, vocals; Tierney Sutton, vocals (4); Misha Tsiganov, piano, Fender Rhodes; Antonio Sanchez, drums (2, 4, 6, 8, 10); Adriano Santos, drums (1, 3, 5, 7, 9), percussion; Serge Merlaud, guitar (4).

Ordering info: zohomusic.com



"Initiation is a strong debut from Michael Blum, a guitarist who will clearly have an important future in jazz." —**Scott Yanow**

"With this stellar debut, [Blum] marks his formal acceptance into the jazz world of recorded artists." —**All About Jazz**

"Blum is an articulate player who executes with clarity." —**DownBeat Magazine, November 2014**

initiation
the michael blum quartet
MICHAEL BLUM guitar JIM STINNETT bass
BRAD SMITH piano DOM MOIO drums
www.michaelblumguitar.com



Richard Rosenblatt (left) of the Delta Swingers with Bob Nisi, Erin Harpe and Jim Countryman

COURTESY RED STAR UNION

Learning the Hard Way

Rob Paparozzi & The Ed Palermo Big Band: *Electric Butter* (Self-Release; 75:05 ★★★½)

Finally achieving a goal set 15 years ago, Rob Paparozzi and Ed Palermo present a grand tribute to 1960s blues revivalists Paul Butterfield and Michael Bloomfield (both sparked the Butterfield Blues Band in its early pre-horns editions; Bloomfield, in early 1967, split to found the Electric Flag, whose instrumentation included horns). Twenty-five musicians (16 at the live studio session, including Bloomfield pianist Mark Naftalin) pack copious amounts of compressed vitality into Chicago blues standards and other songs once favored by the honorees—a good program despite omissions like “Mystery Train” and “Groovin’ Is Easy.” Paparozzi’s singing is rousing, maybe not of the highest order but always full of conviction, and his harmonica work is terrifically expressive. Steady, not sensational, guitarist George Naha serves the memory of Bloomfield well. The real glory goes to the jet-propelled 10-man horn section led by jazz alto saxophonist Palermo, whose arrangements are consistently excellent. The horns’ visceral action peaks just short of exploding our ear canals.

Ordering info: palermobigband.com

Erin Harpe & The Delta Swingers: *Love Whip Blues* (Vizztone/Juicy Juju 001; 43:52 ★★★) Avoiding the perils of predictability, these four New Englanders craft a fresh, genre-crossing group sound out of their admiration for little-remembered 1930s blues sages like Mississippi’s Willie Brown and Virginia’s Luke Jordan. Erin Harpe’s singing has heart and poise, keeping on the bright, good-times side of the blues. Richard Rosenblatt’s harmonica has an equally large role, plumbing a wide range of emotional gradations with masterly ease. On their docket are animated originals (two come from Harpe’s electro-dance band Lovewhip), recast classics, plus John Prine and Bonnie Raitt’s “Angel From Montgomery.”

Ordering info: vizztone.com

Ramon Goose: *Blues And Spirituals* (Acoustic Music 07103; 48:43 ★★★½) Successful last decade with his merger of blues

and rap, Ramon Goose here gives a depth of shade and light to his arrangements of four country blues warhorses, two Keb’ Mo’ pop-blues, his own tunes and a spiritual about as old as Methuselah. Outfitted with a pleasing tenor voice and significant skills playing acoustic guitar, this Briton, mostly accompanied by a rhythm section, shows casual confidence and quiet passion.

Ordering info: stonypainrecords.com

and rap, Ramon Goose here gives a depth of shade and light to his arrangements of four country blues warhorses, two Keb’ Mo’ pop-blues, his own tunes and a spiritual about as old as Methuselah. Outfitted with a pleasing tenor voice and significant skills playing acoustic guitar, this Briton, mostly accompanied by a rhythm section, shows casual confidence and quiet passion.

Ordering info: acoustic-music.de

Diana Braithwaite & Chris Whiteley: *Blues Stories* (Big City Blues; 46:44 ★★★½) This Canadian couple—Diana Braithwaite sings, Chris Whiteley plays guitars, harmonica, cornet—takes an unassuming yet artfully plotted approach to updating country blues on their sixth album. Though impressive songwriters, they really hit their stride exploring the poignancy of Skip James’ “Hard Time Killin’ Floor.”

Ordering info: hotblues.ca

Stacy Mitchhart: *Live My Life* (Dr. Sam 012; 51:46 ★★★½) Commonly found on the r&b and soul outskirts of blues, talented singer-guitarist Stacy Mitchhart in Nashville goes for Delta stomp and juke joint roughness on his latest album. He and his electrifying sidekicks pull it off. He flashes a fervid imagination playing ukulele and three-string cigar box guitar and making over songs by Gil Scott-Heron, Bill Withers and the Beatles.

Ordering info: stacymitchhart.com

Billy Boy Arnold: *The Blues Soul Of Billy Boy Arnold* (Stony Plain 1378; 60:05 ★★★) Produced by Duke Robillard, this album finds the vaunted Chicago blues elder conjuring magic as he tears harmonica licks from far within, though not as often as one might expect. Arnold sings a lot, rarely with distinction, and there’s plenty of out-front activity by guitarist Robillard and other Rhode Islanders. The exception is his vocal on B.B. King’s “Worried Dream”—it’s the sound of the inner voice of a well-travelled man in the unshakeable grip of unrequited love. The program is a mixed bag: good gems from the soul 1960s and forgettable Arnold tunes that find him embracing a senior’s voyeuristic naughtiness. **DB**

Ordering info: stonypainrecords.com

Billy Boy Arnold: *The Blues Soul Of Billy Boy Arnold* (Stony Plain 1378; 60:05 ★★★) Produced by Duke Robillard, this album finds the vaunted Chicago blues elder conjuring magic as he tears harmonica licks from far within, though not as often as one might expect. Arnold sings a lot, rarely with distinction, and there’s plenty of out-front activity by guitarist Robillard and other Rhode Islanders. The exception is his vocal on B.B. King’s “Worried Dream”—it’s the sound of the inner voice of a well-travelled man in the unshakeable grip of unrequited love. The program is a mixed bag: good gems from the soul 1960s and forgettable Arnold tunes that find him embracing a senior’s voyeuristic naughtiness. **DB**

Ordering info: stonypainrecords.com

Ordering info: stonypainrecords.com



Dayna Stephens *Peace*

SUNNYSIDE 1399

★★★★

Dedicated to the memory of Horace Silver, Charlie Haden and Dwayne Burno, saxophonist Dayna Stephens’ *Peace* is 11 songs of rhapsodies that turn out to be chestnuts in the jazz catalog as well. Played many different ways by many different jazz musicians over the years, in Stephens’ hands these tunes play almost like an extended medley. Even the pop classic associated with Tony Bennett, “I Left My Heart In San Francisco,” is given an even more melancholic treatment, the song’s already wistful tone heightened by the band’s subdued swing and Stephens’ languorous, crooning baritone saxophone.

As far as the band goes, there’s strength at all positions. A youngish, classic rhythm section if there ever was one, pianist Brad Mehldau, guitarist Julian Lage, bassist Larry Grenadier and drummer Eric Harland all play it straight, with almost no flash. Take Lage and Mehldau’s solos on Jobim’s “Zingaro,” where both players’ respective sounds are compact and modest overall. Harland’s drumming is also tasteful, almost self-effacing, yet with just the right amount of percussiveness. That seems to be the game plan as the focus tilts to Stephens, a talent who combines different strains of the saxophone legacy. Unlike most saxophonists, however, he offers the listener a sampling of tenor, baritone and soprano. More than anything else, this has the overall effect of making this listener pay more attention to the program.

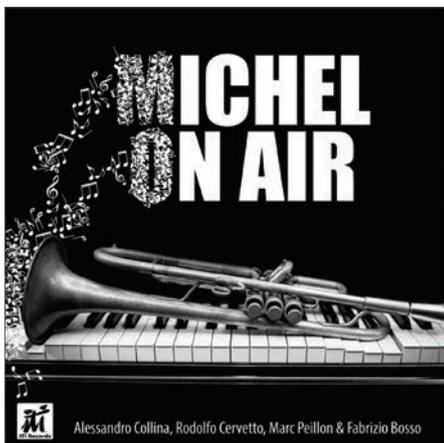
There’s a lot of music here, not all of it serene or moody. Dave Brubeck’s “The Duke” and the standard “Moonglow” are both played as medium-tempo swingers. “Body And Soul,” a duo with Grenadier played at a lugubrious pace, is furthered along by Stephens’ expressive featherings on baritone. Consider this version the epitome of *Peace*, the group’s lilt a showcase of how to let the song play the band.

—John Ephland

Peace: *Peace*; I Left My Heart In San Francisco; Zingaro; The Good Life; The Duke; Brothers; Deborah’s Theme; Oblivion; Body And Soul; Two For The Road; Moonglow. (56:57)

Personnel: Dayna Stephens, baritone, tenor and soprano saxophone; Brad Mehldau, piano; Julian Lage, guitar; Larry Grenadier, bass; Eric Harland, drums.

Ordering info: sunnysiderecords.com



Collina/Cervetto/Peillon/Bosso
Michel On Air

ITI 201407

★★★★★

This ad hoc group's tribute to French pianist Michel Petrucciani is a pleasure from the start. Anything but musty, this is far more than a legacy for Petrucciani, a prodigy who died in 1999 of pneumonia after years of battling a degenerative bone disease. Petrucciani was only 36, but, judging by the sophistication of his work, an old continental soul.

Bracketed by the robust, selectively pyrotechnic trumpet of Fabrizio Bosso and the resonant bass of Marc Peillon, the group also features eclectic pianist Alessandro Collina and drummer Rodolfo Cervetto, a master of brush and rim shot.

Like the 1950s sides Miles Davis recorded for Prestige, *Michel On Air* ennobles interplay and empathy. These veterans of European jazz play brightly, powering through the pun-rich "Little Peace In C For You," beguilingly reviving bossa nova on "Guadeloupe" and updating "Take The 'A' Train" with a fiery Bosso solo, thrilling Cervetto brushwork and stop-on-a-dime bass from Peillon. Other than Billy Strayhorn's "A Train" and a comforting take on Duke Ellington's "In A Sentimental Mood," all the tracks are by Petrucciani, who is said to have embarked on his too-brief career after seeing the Duke in a television performance.

Petrucciani's tunes span the sensual "Brazilian Like," the jaunty "Chloe Meets Gershwin," the alluring "It's A Dance" and the smoky "Thirteenth." These songs have bones and depth. While all are accessible, they're also rich in interesting interplay, as in the heated exchange between Bosso and Collina on "Thirteenth" and the textural complexity of "Play Me," a barn burner featuring Bosso's dramatic, spare deployment of doubling and delay.

Michel On Air is uplifting indeed; this is expert, thoughtfully sequenced jazz at its most buoyant.

—Carlo Wolff

Michel On Air: Cantabile; Little Peace In C For You; Guadeloupe; Hidden Joy; Chloe Meets Gershwin; Play Me; Thirteenth; Take The 'A' Train; It's A Dance; Brazilian Like; In A Sentimental Mood; I Wrote You A Song. (57:43)

Personnel: Fabrizio Bosso, trumpet; Rodolfo Cervetto, drums; Alessandro Collina, piano; Marc Peillon, bass.

Ordering info: warrantmusic.org

Want A Great Sounding Pedalboard?

THINK OUTSIDE THE BOX!

GEORGE L'S

George L's

Award-Winning Cables

Instrument & Patch Cables - Effects Kits - Custom Gear
Try Our Cable Checker!

(615) 868-6976 www.georgels.com

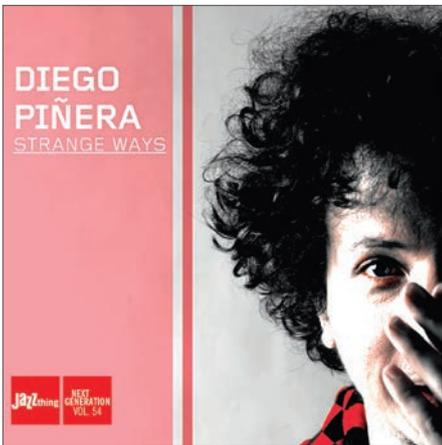
Saga

The stunning debut album by Brazilian jazz guitarist **Rodrigo Lima**

2-CD set featuring:
Hubert Laws, Anat Cohen, Mike Mainieri, Hermeto Pascoal, Don Sebesky, Sammy Figueroa, Raul de Souza, Ithamar Koorax, Hugo Fattoruso, Joao Palma

Cover Photo by **Pete Turner**
Produced by **Arnaldo DeSouteiro** for JSR

ON SALE at
www.cdbaby.com
www.dustygroove.com
www.cduniverse.com



Diego Piñera
Strange Ways

DOUBLE MOON 71141

★★★★½

Drummer, composer and arranger Diego Piñera, born and bred in Uruguay and currently residing in Berlin, is adept at complex rhythms and shifting time signatures, as heard on the subtly Latin-tinged title track, which nimbly shifts from intricate 6/8 and 7/8 patterns to all-out 4/4 swing, or his “Paro O Sigo,” which travels from 4/4 to 5/4 to 2/4, or “Viernes 13,” which has him traversing the kit and injecting hip fills in 13/4 time. But Piñera also possesses a rare sensibility as a composer that sets him apart from other accomplished young rhyth-

matists on the kit. His thoughtful ballad “Waiting For ...” and the graceful yet melancholy “Circulo Vicioso,” for example, are both lyrical gems. His “Train Trip” is a masterful example of tension and release in 9/4 time that also carries a hint of Wayne Shorter’s writing from his *Atlantis* period. Piñera’s looseness on his jazz waltz “The Struggle” recalls Elvin Jones’ inimitable touch on the kit.

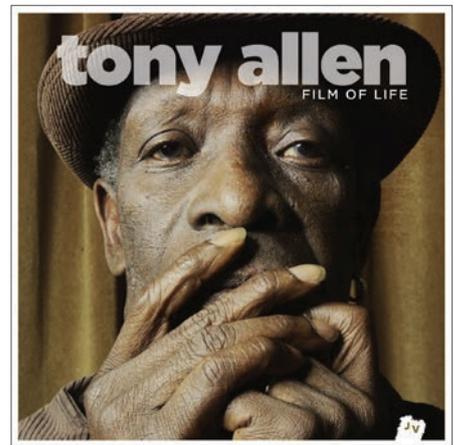
Piñera, who cites Antonio Sanchez as his role model, is aided in this stellar outing by the contributions of experienced veterans like stalwart bassist Phil Donkin and saxophonist Peter Ehwald, who wields a powerhouse tenor on the title track and on the aggressive free-blowing vehicle “The Struggle,” then offers probing lines on “Train Trip” and a touch of poignancy on “Waiting For ...” The secret weapon in this quartet just might be pianist Tino Derado, whose well-placed comping and brilliant soloing enhance each track. The bonus track here features the drummer engaged in an interactive dance with soprano sax and string quartet in a kind of chamber jazz triumph. It’s easy to see why the abundantly talented Piñera was chosen for this edition of Germany’s “Jazzthing Next Generation” series of releases. He’s a star in the making.

—Bill Milkowski

Strange Ways: Strange Ways; Train Trip; Waiting For ...; Paro O Sigo; Viernes 13; Circulo Vicioso; NY Session; More Busy; The Struggle; White Spring. (55:04)

Personnel: Diego Piñera, drums, percussion; Tino Derado, piano; Phil Donkin, bass; Peter Ehwald, tenor, soprano saxophone.

Ordering info: doublemoon.de; challengerecords.com



Tony Allen
Film Of Life

JAZZ VILLAGE 570032

★★★★

The 10th album from Nigerian Afrobeat drummer Tony Allen opens with an incantation to “listen to my music,” followed by the 74-year-old pioneer name-checking the recordings he’s made since leaving Fela Kuti’s side in the mid-’70s. As Allen sing-speaks a stream of album titles like *No Discrimination*, *Progress* and *No Accommodation For Lagos* over layers of sunny horn lines and syncopated rhythms, he builds a bridge from his past to his present, creating a sonic vision of a career defined by groundbreaking music and political outspokenness.

From there, Allen and his large group of cohorts—including Damon Albarn (Blur, the Gorillaz)—launch into an hourlong survey of thick textures, big beats and gut-rattling bass lines. Elements of darkness and mysticism are scattered throughout much of the album as well, as on the single “Go Back,” Albarn’s somber, orchestral riff on loss. The foreboding yet funky “Boat Journey” features a warning against the dangers of leaving the “misery” of one place for a potential “double misery” in the next. The blissfully quirky “Tiger’s Skip” seesaws between shimmering melodic lines and minor-key excursions that lend a vibe of volatility to the whole tune. A kinetic and funky ostinato powers “Ire Omo,” and the highlife vibe of tracks like “Koko Dance” persistently lifts things skyward.

Singing on the final cut, “Tony Wood,” Allen and Kuku unspool waves of vibrato over a shuffled groove and a sinuous sax solo. As the singers riff eerily on the phrase “film of life,” the album circles back to the place it began—with a meditation on Allen’s pioneering creative output.

—Jennifer Odell

Film Of Life: Moving On; Boat Journey; Tiger’s Skip; Ewa; Afro KungFu Beat; Koko Dance; Go Back; Ire Omo; African Man; Tony Wood. (54:07)

Personnel: Tony Allen, drums, congas, vocals; Ayo Adunni and Nefretiti, vocals (8); Damon Albarn, vocals, keyboards (7), melodica (3); Cesar Anot, bass; Indy Dibongue, rhythm guitar, ukulele; Fixi, synths, keyboards (3, 6, 10); Kuku, vocals (10); Ludovic Brunji, guitars, vibes; Vincent Taurelle, synths, keyboards; Vincent Taeger, percussion, vibes, marimba; Yann Jankielewicz, baritone saxophone; Nicolas Giraud, trumpet; Antoine Giraud, trombone; Laurent Bardainne, tenor saxophone.

Ordering info: jazzvillagemusic.com

Melissa Stylianou
No Regrets

ANZIC 0046

★★★★½

As much as interesting repertoire choices and a strong voice are essential for up-and-coming female jazz vocalists to stand out from the crowd—and make no mistake, the well-coiffed/beguilingly dressed crowd continues to grow—simpatico bandmates make all the difference. In that regard, Canadian singer Melissa Stylianou has played all the right cards on *No Regrets*, her fifth album, by recruiting a first-rate trio of Bruce Barth, Linda Oh and Matt Wilson.

Drummer Wilson, in particular, is an ideal partner for Stylianou. As he has demonstrated previously with Dena DeRose, Amy Cervini and others, he provides vocalists incredible support: creative fills, subtle propulsion and inventive sonic coloration. Along with Barth and Oh, he is the perfect choice if you are going for an old-fashioned, direct-to-two-track, no-overdubs sound, as Stylianou seeks. On songs like the opening “Nice Work If You Can Get It,” the trio sounds completely dialed in to Stylianou’s delivery—from Barth’s gorgeous, spare accompaniment of Ira Gershwin’s seldom-used opening verse to the highly syncopated drive of the more-familiar chorus.

Stylianou’s voice is not particularly memorable; she has a conversational delivery, beautiful diction and nicely balanced phrasing. But, while she may not have the distinctive tone of Cassandra Wilson or the risk-taking technique of Cécile



McLorin Salvant, Stylianou sounds self-assured, and her approach is ideal for narrative songs like “A Nightingale Can Sing The Blues.” The no-frills, very human quality of her singing suits the stripped-down setting well, and the four solo spots by Anat Cohen and Billy Drewes add just enough textural depth without distracting from Stylianou’s starring role.

—James Hale

No Regrets: Nice Work If You Can Get It; Remind Me; I Got It Bad; Humming To Myself; I Wish I Knew; Somebody’s On My Mind; Down By The Salley Gardens; A Nightingale Can Sing The Blues; I’ll Never Be The Same; Polka Dots And Moonbeams; I Mean You. (56:17)

Personnel: Melissa Stylianou, vocals; Bruce Barth, piano; Anat Cohen, clarinet (6, 9); Billy Drewes, alto saxophone (3, 8); Linda Oh, bass; Matt Wilson, drums.

Ordering info: anzicrecords.com



Paal Nilssen-Love Large Unit *Erta Ale*

PNL 025

★★★★

It is hard to believe that this three-disc set is Norwegian drummer Paal Nilssen-Love's first recording as a leader. He has previously done solo works and been part of countless duos, trios and other collectives, but he never got an opportunity to write music for a band. To form the 11-piece Large Unit, the drummer did not recruit the usual suspects but a representative bunch drawn from the next generation of Norwegian improvisers as well as Swedish trombone player Mats Åleklint.

The material gathered on *Erta Ale*, the name of an Ethiopian volcano, will not surprise those familiar with Nilssen-Love's universe. Tunes based on simple but addictive riffs, textural explorations and collective blasts alternate on this sprawling collection. It would be easy to describe the performances as chaotic ramblings. But this would be unfair and deceptive, since actual planning takes place. And how otherwise could the cohesion and sway displayed by the ensemble on "Fendika" be explained?

One could question the decision to feature so much music on a band's debut recording. (The LP version contains even more tracks.) There was probably no other option to take the full measure of Nilssen-Love's concepts and understand the inner workings of the ensemble. For instance, "Birdbox" was conceived to put a pre-determined soloist in charge of taking the lead. On three separate occasions, alto saxophonist Klaus Ellerhusen Holm, bass player Christian Meaas Svendsen and drummer Andreas Wildhagen each gets a chance to elicit the participation of other band members and shape a bleak and stark soundscape.

The four versions of "Round About Nothing" illustrate how the ensemble has to follow directions but remains free to choose among several alternatives, which can result in musicians building or adding to an already laid-out foundation or disrupting what is taking place to head in other directions. This process is also noticeable on "Culius," where at various points one feels that two bands are competing against each other. Indeed, the inclusion of two bona fide working trios within the group allows him to break the music down into several smaller units as well as to focus on his bandleader duties.

The first two discs alternate material recorded live and in the studio, and one would be hard-pressed to tell the difference because of the impeccable recording, mixing and mastering. The third disc was recorded at the 2014 Moers Festival. Overall, the variety of moods, tempos, structures and ideas makes for a fascinating listening experience for anyone willing to go below the surface. Finally, this collective success could not have been achieved without outstanding individual contributions. The interplay between trumpeter Johansson and trombonist Åleklint is constantly deserving of attention, and tuba player Børre Mølstad, one of the revelations of this out-

ing, displays an impressive nimbleness and sense of place. What this says for the future of creative jazz in Norway is that the well shows no sign of getting dry.

—Alain Drouot

Erta Ale: Disc 1: Round About Nothing I; Fortar Hardar; Fendika; Birdbox; Round About Nothing II. (56:15) Disc 2: Culius; Erta Ale; Slow Love; Austin Birds; Birdbox; Round About Nothing III; Birdbox. (72:00) Disc 3: Round About Nothing IV; Fortar Hardar II; Austin Birds; Culius. (54:46)

Personnel: Thomas Johansson, cornet, flugelhorn; Mats Åleklint, trombone; Kasper Vaernes, soprano, alto saxophone; Klaus Holm, alto, baritone saxophone; Børre Mølstad, tuba; Ketil Gutvik, electric guitar; Lasse Marhaug, turntable, electronics; Jon Rune Strøm, Christian Meaas Svendsen, electric bass, acoustic bass; Andreas Wildhagen, Paal Nilssen-Love, drums, percussion.

Ordering info: catalyticsound.com

David Hazeltine, one of our finest jazz pianists, memorializes his friend and great musical influence, Cedar Walton, on this inspired trio date. Hazeltine is joined by Walton's longtime bassist David Williams and frequent Walton drummer Joe Farnsworth as they cover some of Walton's classic compositions, including **Holy Land**, **Clockwise** and **Turquoise Twice**.

*"David Hazeltine has just released **I Remember Cedar** with an authentic Walton rhythm section, David Williams and Joe Farnsworth. This is potentially dangerous territory but I was delighted by what a superior listen it was. Hazeltine doesn't sound like Cedar Walton, but he sure sounds just as authentic as his team, and a playlist of Cedar's best underperformed compositions is a superb idea."*

—Ethan Iverson, *Do The Math*

"Cedar Walton passed away on August 19th, 2013. This CD is a testament to my deep love and admiration for this musical genius. He was, without a doubt, one of our greatest and most distinctive pianists and composers. His style of playing epitomizes, now and forever, elegance and perfection in jazz. I miss him dearly, but his music will live on forever."

—David Hazeltine

...straight ahead
and in the pocket

www.sharpnine.com





Bringing It All Back Home

Guffaws spill from the speakers when **Bob Dylan** rolls through a boogie-slanted spin on Bo Diddley's "Bring It To Jerome," one of the last tracks on ***The Basement Tapes Complete: The Bootleg Series, Vol 11*** (Columbia/Legacy 88875016122; 58:35/65:45/70:09/65:46/71:41/61:05; ★★☆☆). As on the two takes of "The Spanish Song" that follow (which bring a cartoonish Mexican vibe and a big dash of silliness to a performance that poaches the melody of Dylan's 1964 "To Ramona" while foreshadowing his vocals on 1976's "Romance In Durango"), informality not only reigns, it defines every last howl, caw and wheeze of this magical music.

Released as a comprehensive six-disc box set, these mythologized 1967 sessions are all about spontaneity and experimentation. And guess what? In some ways, that gives them a jazz demeanor. By putting a personal spin on a slew of traditional country, folk and blues ditties as well as some of the singer's most striking originals ever, he and his sidekicks (you know them as The Band) bring an improvised feel to their work—which is hardly the right word, because the most vivid of these 140 songs sound a lot like play.

A blast of background: Dylan spent a chunk of '66 galloping through a raucous series of live dates with his backup band, once known as the Hawks and consisting of guitarist Robbie Robertson, bassist Rick Danko, pianist Richard Manuel, drummer Levon Helm and organist Garth Hudson. Their approach had a manic tilt, and when it ended, a major exhale was needed. The beleaguered pop star left his Manhattan digs for a Catskills artist enclave two hours above town with privacy and composure on his mind.

Mending after a motorcycle crash on the windy roads of Woodstock, the singer's creative itch exploded anew. The band was summoned north, and afternoon gatherings commenced. Recording at chez Dylan as well as a pair of rental houses (including the now-famous "Big Pink"), the mania was replaced by a more measured approach that perhaps reflected the group's leafy surroundings.

Messing around with ancient numbers from

far-flung points of the American canon, they rolled tape on everything from Ian Tyson jewels to "Be Careful Of Stones That You Throw" to nuggets by the two Hanks (Williams and Snow) to Curtis Mayfield's gospel pop and even "She'll Be Coming Round The Mountain." As the group got its footing, schmaltz by the Fleetwoods found a nesting place near Brendan Behan's poetry. The trajectory was scattershot, and as run-throughs accumulated—including a bounty of self-penned items such as "Nothing Was Delivered" and "Million Dollar Bash" that were by turns plaintive and droll—their willful nonchalance forged a bounty of profound performances.

After years of incomplete bootlegs and a 1975 Columbia compilation foreshadowing the music's ad hoc eloquence, hearing this trove of demos and remnants united not only bolsters the notion of the sessions' importance but enhances its entertainment value. Dotted lines can be sniffed out between the lingo of "The Auld Triangle" or "Bonnie Ship The Diamond" and Dylan's surreal "Yeah! Heavy And A Bottle Of Bread." The giddy esprit that is the essence of "Kicking My Dog Around" bleeds into the rock frolic of "Odds And Ends." As the tracks are unpacked and their breadth bubbles up, formal disparities start demonstrating kinship.

Dylan zealots have already been tickled by "Please, Mrs. Henry," "Open The Door, Homer" and other songs long associated with *The Basement Tapes*. On *Complete*—which is sonically refined and chronologically ordered—a whopping 33 previously unissued tracks buoy the narrative, contextualizing the arcs that swoop through the set. Always meant to be heard by industry ears only (the originals first saw life as fodder for Dylan's publishing coffers), most of the tracks boast a candor that upends the conventions usually in place when a star of this rank makes a public presentation; the clubhouse door has been left open and, yeah, it's OK to peek in. Somewhere along the line, near the middle of "Hallelujah, I've Just Been Moved" perhaps, or during the last gasp of "Wild Wolf," it becomes clear: Big Pink was the coolest man cave ever. **DB**

Ordering info: legacyrecordings.com



Jeff Coffin & the Mu'tet Side Up

EAR UP 0405

★★★

Saxophonist Jeff Coffin's 12th disc as a leader—and his sixth disc with the Mu'tet—is a thoroughly modern jazz recording, taking a few cues from Latin jazz and funk. But it's not hard to hear Coffin's tunes—which are, for the most part, bright, groove-based numbers—in the context of a festival setting.

Coffin is perhaps best known for his 13-year run with Béla Fleck and the Flecktones—he now tours with the Dave Matthews Band—and he brings that jammy improvisatory spirit to the record, but his tight, bight-sized melodies keep the 10 original compositions grounded.

Though he usually chooses to weave rich textures of harmony instead of turning the spotlight on any one player, Coffin does occasionally take a solo or two. One of these occurs during "Mogador," a Hindustani-sounding tune driven by guest Zakir Hussain on tabla. During the tune, Coffin, on soprano, slowly builds on short phrases, ascending the horn as the phrases get longer and more complex.

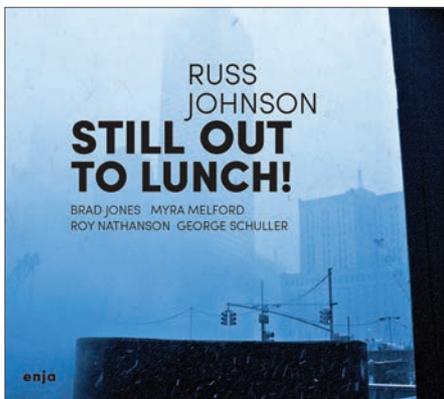
Coffin is also on soprano for "Yukemi"—one of the more traditional-sounding modern jazz tracks. There, his soprano is much more of an acrobatic instrument, as the saxophonist pliantly leaps and dives throughout the range of the horn.

Coffin starts the recording with a plodding, mysterious solo piano composition, a delicate piece that belies the party atmosphere of the rest of the album. The piece bleeds into the sweeping piano intro for "Peace Now." And Coffin, having given up the solo piano for alto saxophone, anchors the soaring melody—a short phrase, full of stepwise motion and sustained notes—with a deep, wide vibrato while pianist Chris Walters and Roy "Futerman" Wooten create musical depth in the background. —Jon Ross

Side Up: And So It Begins; Peace Now; Low Hanging Fruit; Steppin' Up; As You Were; Scratch That Itch; Mogador; Yukemi; The Scrambler; Albert's Blue Sky. (60:11)

Personnel: Jeff Coffin, saxophones, piano; Bill Fanning, Rod McGaha, Mike Haynes, trumpet; Chris Walters, piano, melodica; Roy "Futerman" Wooten, drums; Felix Pastorius, bass; Radha Botofasina, harp; Roy Agee, Barry Green, trombone; Dennis Solee, Evan Cobb, tenor saxophone; James DaSilva, guitar; Pat Bergeson, harmonica; Ryoko Suzuki, harmonium; Zakir Hussain, tabla; R. Scott Bryan, congas; Herlin Riley, tambourine.

Ordering info: jeffcoffin.com



Russ Johnson *Still Out To Lunch!*

ENJA/YELLOWBIRD 7747

★★★★★

Has the trend wherein 21st century jazz musicians cover iconic albums by 20th Century jazz musicians reached its apex? Mostly Other People Do the Killing's note-for-note takedown of Miles Davis' 1959 album *Kind Of Blue* smacked of an overly intellectual approach common among some of today's jazz musicians. We love *Kind Of Blue* for its ephemeral beauty, the magic surrounding the notes that weren't played.

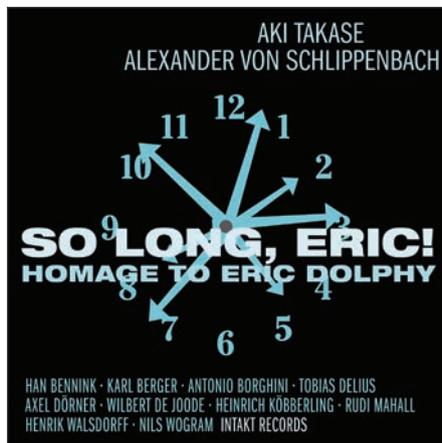
Then we have trumpeter Russ Johnson's version of Eric Dolphy's quintessential work *Out To Lunch!*—which included memorable performances from vibraphonist Bobby Hutcherson, trumpeter Freddie Hubbard, bassist Richard Davis and drummer Tony Williams. Johnson, a recent Midwest transplant who spent 23 years as a member of New York City's jazz community, has seven recordings as a leader under his belt, and much of the reward in his latest program lies in his ability to elicit searing improvisations from his compatriots. Surely, pianist Myra Melford, saxophonist Roy Nathanson, bassist Brad Jones and drummer George Schuller have loved (and memorized) this music; their assembled wisdom results in performances that are sweetly, stoutly transparent to the generous spirit of Dolphy's source material.

Each track on *Still Out To Lunch!* states *Out To Lunch!*'s evocative melodies, then it's all about extrapolation. Each musician's improvisations capture the essence of Dolphy's opus, but in music located firmly in the here-and-now. And it's that transparency, coupled to joyful expressiveness and *Out To Lunch!*'s open palette—indeed, the album's requirement for playful improvisation—that makes *Still Out To Lunch!* such a treat. Throughout the album's eight tracks (including two never-before-recorded Dolphy pieces), Johnson's quintet performs with a sense of élan that serves history and memory, while also making Dolphy's timeless 1964 masterpiece fresh. Danger of encrusting the old masters' works in "hallowed halls" remains a threat, but *Still Out To Lunch!* is a roaring success. —Ken Micallef

Still Out To Lunch!: Hat And Beard; Something Sweet; Something Tender; Out To Lunch; Intake; Gazzelloni; Little Blue Devil; Straight Up And Down; Song For The Ram's Horn. (57:22)

Personnel: Russ Johnson, trumpet; Roy Nathanson, alto, soprano saxophone; Myra Melford, piano; Brad Jones, bass; George Schuller, drums.

Ordering info: allegro-music.com



Aki Takase/Alexander von Schlippenbach *So Long, Eric! Homage to Eric Dolphy*

INTAKT 239

★★★★½

Commensurate with his importance, there aren't enough tributes to alto saxophonist/flutist/bass clarinetist Dolphy, who died in Berlin in 1964 at age 36. Dolphy himself recorded live in the city in '62 and waxed "Last Date" with Han Bennink shortly before his demise, around the time Charles Mingus, with prophetic irony, titled a blues "So Long, Eric" when Dolphy departed his group. Less known is that vibraphonist Karl Berger invited Dolphy to play at the Tangent club the night Dolphy succumbed to diabetic coma.

The colossal collective talent of this 12-piece band was captured live by Kulturradio vom Rundfunk Berlin Brandenburg in June 2014. Cover art and a third of the selections reference Dolphy's sole Blue Note leader date, *Out To Lunch!*, which

celebrated its 50th anniversary in 2014.

"Hat And Beard" was Dolphy's tribute to another of Alexander von Schlippenbach heroes, Thelonious Monk, and Japanese pianist Aki Takase (Schlippenbach's wife) recorded her own Dolphy tribute with bass clarinetist Rudi Mahall in 1997. There's no virtuoso more studied and worthy to take on Dolphy's legacy than the amazing Mahall, who reprises their duo on "17 West" and enjoys a dramatic tête-à-tête with Takase on her aggressive arrangement of "Hat And Beard," (notable for lively backgrounds from Mahall's Enttäuschung cohort Axel Dörner and a face-off between bassists Borghini and De Jooede). Takase's take on "The Prophet" oozes Mingus-like, and trombonist Nils Wogram, channeling Jimmy Knepper and beyond, is marvelous.

Schlippenbach cuts to quartet for "Out There," with saxophonist Henrik Walsdorff, bassist Antonio Borghini and Heinrich Köbberling. Borghini nearly pushes Schlippenbach's tilting tempo over the cliff as Walsdorff eschews Dolphy-like interval leaps out of some necessity. Schlippenbach's hands are two personalities, Borghini mightily bulbous. Bennink signals "Out To Lunch" with arch militarism; a dissonant maelstrom ensues around Wogram before Dörner's battery of rattles and breathy smears. Marching basses drive the cacophony home, which includes trademark Schlippenbach scampers, Ayler-esque textures and send-off stick-in-mouth clicks from Bennink. Music is rarely this richly festooned with brilliance and hyper-real personality.

—Michael Jackson

So Long, Eric!: Les; Hat And Beard; The Prophet; 17 West; Serene; Miss Ann; Something Sweet, Something Tender; Out There; Out To Lunch. (67:06)

Personnel: Aki Takase, Alexander von Schlippenbach, pianos; Karl Berer, vibraphone; Rudi Mahall, bass clarinet, clarinet; Tobias Delius, tenor saxophone; Henrik Walsdorff, alto saxophone; Axel Dörner, trumpet; Nils Wogram, trombone; Wilbert de Jooede, Antonio Borghini, bass; Han Bennink, Heinrich Köbberling, drums.

Ordering info: Intaktrec.ch

ALLAN HARRIS
BLACK BAR JUKEBOX
AVAILABLE @ AMAZON, iTUNES AND RETAIL OUTLETS

"Harris is a velvet-voiced Jazz singer, with a savvy manner and music in his veins."
- Variety

Produced by Brian Bacchus
Featuring Leon Boykins, Jake Goldbas, Pascal Le Boeuf
Yotam Silberstein & Samuel Torres

Inspired by his youth growing up at the foot of the Apollo Theater, Allan Harris takes you on a 13-track journey blending Jazz, Soul and Latin in an ode to the Black Bar Jukebox of yore. Smokey, Seductive and totally Soulful!

WWW.ALLANHARRIS.COM

member LOVE PRODUCTIONS RECORDS

Houston Person *The Melody Lingers On*

HIGHNOTE 7269

★★★

At the age of 80, Houston Person has almost as many records under his own name as years on earth. The prolific tenor saxophonist rattled off this newest release in a single day last summer. His mission on this release is to deliver the melody of 10 tunes of varying levels of recognition with respect and charm. Person never fails on those fronts. He hums through chestnuts like “My Funny Valentine” and “They All Laughed” with the assuredness of a man who knows the tunes inside and out. His solos are graceful and in constant homage to the melody. Person is joined by a quartet of tasteful veterans that could perform these mostly medium-tempo tunes in their sleep. Vibraphonist Steve Nelson provides a warm pad for Person to float on, while pianist Lafayette Harris supplies tasteful soul and bossa grooves. Lewis Nash’s cymbals ring with a bottomless shimmer, their vibrancy and tone sustained from beginning to end.

—Sean J. O’Connell



The Melody Lingers On: My Funny Valentine; Gone Again; You’re Nearer; Minton’s; Bewitched; Only Trust Your Heart; They All Laughed; Try A Little Tenderness; The Song Is Ended; You Can’t Lose With The Blues. (57:23)

Personnel: Houston Person, tenor saxophone; Steve Nelson, vibraphone; Lafayette Harris, piano; Ray Drummond, bass; Lewis Nash, drums.

Ordering info: jazzdepot.com

Oliver Lake Organ Quartet *What I Heard*

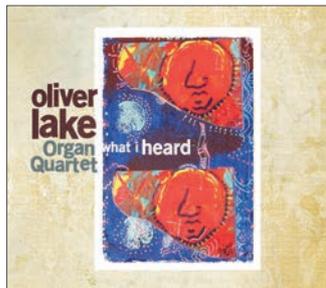
PASSIN’ THRU 41232

★★★½

There’s something curiously Spartan and workmanlike about this third organ group release from inimitable alto saxophonist Oliver Lake. Organist Jared Gold has a blocky sense of abstract sonic architecture reflective of Larry Young, and the regulated hum of his bass lines pervades this session. The absence of guitar, as well as the skeletal simpatico of Gold and drummer Chris Beck, renders the horns quite vulnerable, and lends Lake’s compositions (originally intended to work with spoken word) a craggy intrigue. Gold’s right hand gets busy on the title track but it’s a much different kind of bombast compared to the Jimmy Smith school. He provides a spongy springboard for coruscating forays from the leader. Trumpeter Freddie Hendrix has some of Freddie Hubbard’s claxon approach, and the horns end “What I Heard” in abrupt unison. “Palma” is more contrapuntal upfront, then horns and organ nicely match. Lake could be a trifle hotter in the mix; he sounds somewhat distant. “Cyan” is quixotic, hot and cool blue, with hues that are distributed with bold pointillism and expressionistic daubs.

Lake’s structures are fascinatingly fragmentary, elements positioned in surprising ways—“Root” fades out on a totally unpredictable pecky figure—and he has always commanded one of the most uniquely signature sounds, ruggedly obtuse yet somehow disarming. Gold’s all-enveloping Hammond B-3 dominates but Lake’s themes challenge all expectation. “Lucky One,” for example, is elision in the round; the time is diced under solos. Hendrix is fiery, Lake resolutely scribbly. Beck gets excited, then we are suddenly done. This is unlike any organ quartet you’ll hear, a vivid sketchbook of color and sound, no easy hooks, no compromise. Lake signs off, not with fanfare but with the humble “Thank You”—a flute, muted trumpet and organ incantation over Beck’s American Indian beats.

—Jon Ross



What I Heard: 6 & 3; What I Heard; Palma; Cyan; Root; Human Voice; Lucky One; Etc.; Thank You. (59:31)

Personnel: Oliver Lake, alto saxophone/flute; Jared Gold, Hammond B-3 organ; Freddie Hendrix, trumpet; Chris Beck, drums.

Ordering info: passinthrough.org; oliverlake.net

Peter Evans Quintet *Destination: Void*

MORE IS MORE 141

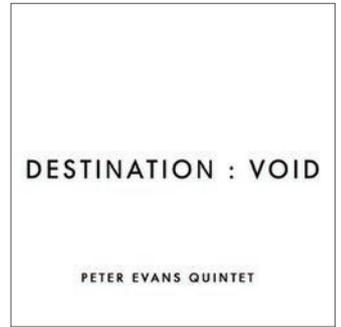
★★★½

The four compositions that constitute *Destination: Void* were commissioned by the Jerome Foundation’s Emerging Artist Grant. The music was inspired by a Frank Herbert science fiction novel, and one can certainly imagine these performances being utilized as part of the soundtrack for a movie set in outer space.

While the Peter Evans Quintet includes the leader’s trumpet along with piano, bass and drums, much of the focus is on Sam Pluta’s live electronics. The performances are very much about setting moods rather than conventional melodic development or playing over chord changes. The opening “Twelve” has some high-powered trumpet playing at first with some interplay from the electronics. Its theme sounds a bit like something Anthony Braxton might have composed, although this piece is dedicated to Evan Parker. After the theme, Evans plays the same repeated figure while the other musicians improvise with pianist Ron Stabinsky, sometimes hinting at both Cecil Taylor and Don Pullen. One marvels at Evans’ stamina, but this performance does go on a bit long, as do the other three pieces.

“For Gary Rydstrom And Ben Burtt,” dedicated to a pair of science fiction sound designers, has an eccentric rhythmic melody (think of Thelonious Monk’s “Evidence” played atonally). Unfortunately, relatively little occurs. “Make It So” is more intriguing with a series of overlapping ideas that are unrelated appearing, fading out and sometimes reappearing in altered forms. The closing “Tresillo” has the best individual playing of the program by Evans and Stabinsky. Both get to stretch out a bit and interact with each other passionately before the electronics eventually take over. While the album has its colorful moments, the extreme length of these performances plus many stretches where space dominates over sound makes this listener feel that the music is incomplete without visual content.

—Scott Yanow



Destination: Void; Twelve (For Evan Parker); For Gary Rydstrom And Ben Burtt; Make It So; Tresillo. (68:45)

Personnel: Peter Evans, trumpet, piccolo trumpet; Sam Pluta, live electronics; Ron Stabinsky, piano, prepared piano; Tom Blacarte, bass; Jim Black, drums, percussion.

Ordering info: moreismorerecords.com

Johannes Enders *Mellowtonin*

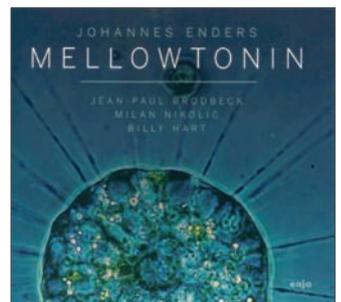
ENJA/YELLOWBIRD 7748

★★★★½

German saxophonist Johannes Enders is a relative unknown on these shores, despite having more than a dozen recordings behind him. *Mellowtonin* features his regular quartet, which includes Jean-Paul Brodbeck on piano, Milan Nikolic on bass and Billy Hart on drums. The latter plays a pivotal role in the group, acting as a pace regulator and signaling shifts. In addition to Hart, Enders has found in Brodbeck and Nikolic two musicians who are committed to his ideas.

As a composer, the saxophonist has a knack for writing solid and memorable compositions, although none of them bears a singular stamp. While his faster pieces are sunny, his ballads, imbued with winning moodiness, impress most. For the most part, Enders’ music makes up in appeal for what it lacks in originality. As a result, *Mellowtonin* is likely to be remembered as a well-conceived and attractive program rather than a major statement.

—Alain Drouot



Mellowtonin: Expressionist; Circle Birds; Tomorrow It’s Tomorrow; Mellowtonin; Chomutov; Son Of The Sun; Empty Tree; Anima; Circle Birds Reprise. (47:50)

Personnel: Johannes Enders, tenor saxophone; Jean-Paul Brodbeck, piano; Milan Nikolic, bass; Billy Hart, drums.

Ordering info: jazzrecords.com/enja

**Rex Richardson/
Steve Wilson**
Blue Shift

SUMMIT 641
★★★★½



Trumpeter Rex Richardson ought to be better known for his ability to straddle the worlds of jazz and classical music. A standout soloist with the power, tone and flexibility to rival Freddie Hubbard and Woody Shaw, his reputation has been built on his appearances as a guest artist and clinician. *Blue Shift*, one of two new jazz recordings he has released, has enough first-rate material to make people notice his work as a group leader.

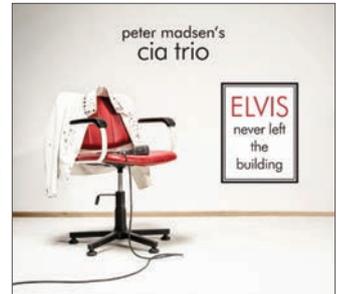
Richardson is exceptionally well matched with alto saxophonist Steve Wilson and guitarist Trey Pollard. On Pollard's knotty opener, "Tell, Tell Me Again," Richardson and Wilson blend angular lines that alternate with a mellower main theme. That angularity is there again on Richardson's "Red Shift," which is highlighted by a powerful trumpet solo that dances above Pollard's smeary chordal work. Drummer Brian Jones contributes another memorable composition with "Big Sur," which keeps returning to a klezmer-tinged melody, and the band churns through Shaw's hard-driving "Tomorrow's Destiny" with tenacious intensity. The remaining four pieces offer less interesting material. Ballads by Jones and Wilson provide rich vehicles for blending voices, and Richardson's boppish "Seeing Star (Blue Shift)" lends itself to assertive trading between trumpet and sax. Bassist Randall Pharr's "Blues For David Henry," with touches of New Orleans in the phrasing, allows the recording to slip away without fireworks. —James Hale

Blue Shift: Tell, Tell Me Again; Red Shift; Cyclical; Seeing Star (Blue Shift); The Benevolent One; Big Sur; Tomorrow's Destiny; Blues For David Henry. (50:33)
Personnel: Rex Richardson, trumpet, flugelhorn, piccolo trumpet; Steve Wilson, alto saxophone; Trey Pollard, guitar; Randall Pharr, bass; Brian Jones, drums.

Ordering info: summitrecords.com

Peter Madsen's CIA Trio
*Elvis Never Left
The Building*

PLAYSCAPE 012614
★★★★½



There's a worry that an album of Elvis Presley covers could get real hokey in a hurry. Fortunately, pianist Peter Madsen and his CIA trio have just as many flourishes as The King himself. Madsen's arrangements detangle these songs deftly, making them new. They aren't bluesy rock songs anymore, but more akin to Herbie Hancock's approach to rock songs in 1995's *The New Standard*. Madsen, bassist Herwig Hammerl and percussionist Alfred Vogel get knee-deep in it and yield great results.

The opener, "Devil In Disguise," indicates that this album isn't going to be conventional. This is certainly a jazz trio album, and they're covering what should be rock standards, but they're arranged like contemporary jazz tunes. Vogel is downright zippy on these songs, with percussion on "Hound Dog" and "Can't Help Falling In Love" that add a special depth, telling stories and building worlds as much as he's part of a trio making music. Hammerl maintains a nice, lyrical backbone and unwinds well in his solos. This style of play isn't exactly rooted in the American tradition of jazz, but there's something indescribable that makes these arrangements and this instrumentation compelling. Madsen exhibits in these arrangements not only an appreciation of Presley's music, but the inherent understanding that the work remains relevant if made anew. It's a lyrical approach to the piano trio model that feels modern and inviting. —Anthony Dean-Harris

Elvis Never Left The Building: Devil In Disguise; Love Me Tender; Suspicious Minds; Jailhouse Rock; Hound Dog; All Shook Up; Surrender; Heartbreak Hotel; Can't Help Falling In Love; Don't Be Cruel. (68:31)

Personnel: Peter Madsen, piano; Herwig Hammerl, double bass; Alfred Vogel, drums/percussion.
Ordering info: playscape-recordings.com

**FROM PRODUCER
JEFF HAMILTON**



INTRODUCING
Katie Thiroux

"**Katie Thiroux**, an exceptional bassist, captivating singer and gifted composer, is a West Coast phenomenon ready to be shared with all who love swinging jazz. On her debut recording as a leader, *Introducing Katie Thiroux*, it's impossible to determine what grabs the ear first, her effervescent singing or the delightful swagger of her oak-solid bass work. What is certain is that both gifts embody Thiroux's natural affinity for no-nonsense music making of the highest caliber."

CD RELEASE EVENTS

OUT 2.3.15

2/4 The Checkout - Boston, MA
2/5 The Kitano - New York, NY
2/6 The Side Door - Old Lyme, CT

Available at Amazon and iTunes
www.katiethiroux.com

CD & DOWNLOAD
OUT NOW!

LOTTE ANKER
WHAT RIVER IS THIS

**WHAT RIVER IS THIS
LOTTE ANKER +
WHAT RIVER ENSEMBLE**

**PHIL MINTON // ANNA KLETT // GARTH
KNOX // JESPER EGELUND // FRED
FRITH // IKUE MORI // CHRIS CUTLER**

"This music refuses to let reality decide – or does it shape its own reality?" – Thomas Millroth (linenotes)

LIVE:
"In this beautifully integrated, superbly listening collective there is no association of ego.... A quite magical and intense late-evening performance" – Andy Hamilton, *The Wire*

"...the music bristles the hairs on your neck. **Fantastically performed**, Anker's music challenged the senses, and rewarded them." – Ken Micallef, *Downbeat*

STATESIDE DISTRIBUTORS
INFO@STATESIDEMUSIC.COM

ILK
www.ilkmusic.com

Jazz
WILLIAM PATERSON
UNIVERSITY

Director of Jazz Studies • Job Code 523 CHE

The Department of Music in the College of the Arts and Communication seeks a Director of Jazz Studies. The successful candidate will direct 6 of the Jazz Program's 24 small jazz ensembles. This may also include big band, with the opportunity to teach in the classroom jazz area. The successful candidate will also work with the Jazz Studies Coordinator to provide artistic direction in all aspects of the undergraduate and graduate jazz program, including ensemble schedule building, admission selections, adjunct selection, budgeting and planning. Review of applications will begin immediately and continue until the position is filled. Priority consideration will be given to applications received by January 15, 2015. Position to begin September 1, 2015, and will be tenure track at the rank of Associate or Full Professor. Salary commensurate with qualifications and experience.

International reputation as jazz performer; strong commitment to teaching with college teaching experience required; graduate music degree or professional equivalent required; ability to balance campus commitments with professional touring schedule.

The Jazz Studies Program has 85 undergraduate and graduate majors, four full-time and 15 adjunct faculty, with a focus upon small ensemble performance and improvisation. Majors come from across the nation and abroad to study with our New York area artist/faculty. The Department consists of 18 full-time and 45 adjunct faculty, with more than 230 majors and is fully accredited by the National Association of Schools of Music (NASM). Degree programs include: B.M. and M.M. in Jazz Studies, Music Education, Music Management; B.M. Performance, Studio Engineering Arts; B.A. in Musical Studies. Facilities include a new Recital Hall and rehearsal studio, Recording Studio, the Center for Electroacoustic Music and the 900-seat Shea Performing Arts Center Auditorium.

Please email application with cover letter, résumé, and names and contact information of three current references (no other materials now please) to: Dr. Diane Falk, Chair, Department of Music at falkd@wpunj.edu. Please reference Job Code 523 CHE in letter of application. Review of applications will begin immediately upon receipt and continue until the position is filled. William Paterson University is located in Wayne, New Jersey. Additional information about the University and the Music department can be found at wpunj.edu.

William Paterson University is an equal opportunity employer that actively values and supports diversity among faculty, staff and students. Women, minorities, and members of under-represented groups are encouraged to apply.

Dial Tones

In January 1946, Ross Russell, 37, proprietor of the Tempo Music Store in Hollywood, which he had opened 16 months earlier with back earnings from his three-and-a-half-year stint as a Merchant Marine radio operator during the height of World War II, formed Dial Records, with a self-imposed mandate to capture Dizzy Gillespie and Charlie Parker, both of whom were concluding an eight-week engagement less than a mile away at Billy Berg's Supper Club.

Over the next 23 months, Russell would put together all but one of the 22 sessions—comprising 91 titles executed in 185 takes—that make up **The Complete Dial Modern Jazz Sessions (Mosaic, 77:51/54:4 0:66:03/62:10/47:21/66:45/64:45/60:56/60:17 ★★★★★)**.

In conjunction with a contemporaneous group of recordings for Savoy, Parker's 34 Dial titles—revelatory Los Angeles sides like "Yardbird Suite," "A Night In Tunisia," "Relaxin' At Camarillo" and "Cool Blues," and three historic New York dates by Bird's working quintet with Miles Davis and Max Roach—established terms of engagement for acolytes born after 1920, much as Louis Armstrong's Hot Fives and Hot Sevens defined the vocabulary of jazz's adolescence. No digital concordance appeared until the mid-'90s, when Stash released Parker's complete Dial master takes, to be followed in 2002 by an eight-CD set of Parker's complete output for both Dial and Savoy. In 1995, Toshiba-EMI put together Dial's entire corpus on a 10-CD set, containing Russell's overview essay and annotations by Tony Williams, whose English Spotlite label licensed this compilation.

Those interested in bebop's transition from "new thing" to lingua franca will relish an opportunity to hear, with superb sound, the Parker material in conjunction with the 57 non-Parker tracks, primarily recorded in LA in 1946 and 1947. On Dial's debut session, Dizzy Gillespie's Tempo Jazzmen (Lucky Thompson, tenor; Al Haig, piano; Stan Levey, drums; Milt Jackson, vibes; Ray Brown, bass) tear through show-stoppers like "Dizzy Atmosphere" and "Confirmation" and offer two gorgeous takes of "Round Midnight."

When Woody Herman hit town, Russell extracted a combo to record three bop-flavored sides led by trumpeter Sonny Berman (among them Shorty Rogers' brisk "Curbstone Shuffle" and Ralph Burns' tone poem "Nocturne") and one apiece by baritone sax giant Serge Chaloff ("Blue Serge") and trombonist Bill Harris ("Somebody Loves Me").

After Parker famously imploded at an ill-starred July 29, 1946, date, trumpeter Howard McGhee salvaged the session with two brisk quartet tracks (one was the "Indiana" variant "Trumpet At Tempo") that showcased his powerful chops and melodic orientation. These qualities were equal-



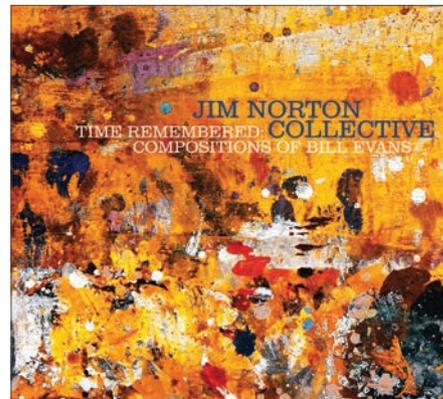
ly apparent in October, when McGhee helmed a sextet including the distinctive voices of tenor saxophonist Teddy Edwards, 22, and pianist Dodo Marmarosa, 21, who was fresh off stints with Tommy Dorsey and Artie Shaw.

A year later, Marmarosa—a participant on the "Relaxin' At Camarillo" session—displayed formidable chops and a contrapuntal sensibility in a trio with Harry Babasin on cello and Jackie Mills on drums. The well-tuned piano made available to Marmarosa illuminates Russell's commitment to getting the details right.

In June 1947, Russell documented L.A. native Dexter Gordon engaging the singular Wardell Gray in a tenor battle titled "The Chase" and on three quartet sides, among them "Bikini," a surging 44-bar minor blues. "The Chase" became an inner-city hit, prompting a Gordon-Edwards match-up six months later that generated "Hornin' In" and "The Duel," as well as Gordon's emotive ballad readings of "Ghost Of A Chance" and "Sweet And Lovely."

By now, Russell had relocated to New York, where, in addition to Parker's three final sessions, he documented McGhee with a crackling sextet of James Moody, Hank Jones, Jackson, Brown and J.C. Heard. Dial's finale came in November 1948, when Russell matched crooner Earl Coleman with Roach and Fats Navarro on the date's single instrumental, "Move."

Russell would transition to other endeavors, including authorship of *Bird Lives! The High Life and Hard Times of Charlie (Yardbird) Parker*, a well-wrought 1973 biography that drew heavily on the author's personal interactions with its subject, but also contained factual errors and fictitious, narrative-enlivening elements that drew vitriol from characters who took issue with aspects of Russell's depictions of their performance and behavior. This being duly noted, the high intelligence and craft that animates the music released under Dial's imprimatur is also a measure of the man. **DB**



Jim Norton Collective *Time Remembered: Compositions Of Bill Evans*

ORIGIN 82678

★★★★½

For a musical study of Bill Evans, baritone saxophonist Jim Norton didn't simply go for a greatest hits collection. Instead, he chose tunes that form a complete picture of the pianist, culling his collection from less-heard sources and transferring these small-ensemble recordings into big band charts.

The noted San Francisco-based sideman assembled some of the best Bay Area musicians for the tribute, players who excel at ensemble work. Each musician is a strong player in his or her own right, and they turn in capable, energetic solos, but the instrumentalists excel as a unit. Norton's arrangements serve his source material well; he magnifies the intimacy and the exactness of Evans' trio tunes without losing musical focus.

To drive home the concept of *Time Remembered*, Norton kicks off the disc with "Fudgesickle Built For Four," a tune recorded during Evans' Riverside years that appeared on *Loose Blues*, released after his death. Norton takes the maddeningly tricky tune, consisting of thorny interlocking melodic lines presented in a quasi fugue, and deconstructs it. With a loping bass solo at the beginning and the slow addition of harmonic voices, each part sings out. Norton avoids what could easily turn into musical mush.

"Fudgesickle" returns in a reprise role toward the end of the CD, bookending the album with Evans' compositional intensity. Norton closes the disc, however, with "34 Skidoo" from 1962's *How My Heart Sings!*, capturing the uptempo bounciness of the original, even with a vastly expanded cast of characters. — Jon Ross

Time Remembered: Fudgesickle Built For Four; Time Remembered; Journey To Recife; Five; NYC's No Lark; Interplay; Walkin' Up; Very Early; Bill's Hit Tune; Peri's Scope; Twelve Tone Tune; Laurie; Comrade Conrad; Fudgesickle Built For Four; 34 Skidoo. (62:34)

Personnel: Tim Devine, soprano and alto saxophones, flutes; Kristen Strom, tenor saxophone, flutes; Charlie McCarthy, tenor saxophone, clarinets; Jim Norton, baritone saxophone, bass flute, clarinets, bassoon; Louis Fasman, John L. Worley Jr., trumpets, flugelhorn; Cathleen Torres, French horn; Joel Behrman, Jeff Cressman, trombones; Scott Sorkin, guitar; John Shifflett, bass; Jason Lewis, drums.

Ordering info: origin-records.com



Akua Dixon
Akua Dixon

AKUA'S MUSIC
★★★★½

For her second album, cellist Akua Dixon has put together an extremely talented group of musicians to take up lively, classy renditions of jazz standards. It's straightforward fare that unfortunately doesn't maintain the same energy as its opener, "Haitian Fight Song", the punchiest tune on the album. Opening so strong out the gate and leaving the rest of the album without the same energy does leave the tone rather lacking, yet Dixon compensates with smart arrangements and with deft solos from Regina Carter and the late John Blake Jr. (this was one of his last recordings).

In fact, this string ensemble really leans into it

at moments. Dixon's slow scatting throughout "It Never Entered My Mind" oscillates between nicely complementary to gratingly out of her vocal range. "A Gozar Con Mi Combo" is a total jam with a lively round of solos from Blake, Kenny Davis, Ina Paris, Carter and Dixon. It's a highlight of the album, though the group's effort to make the energy ebb and flow feels more like letting air out of a balloon. "Moon River" transports the listener to the shade of a Georgia pine, but it never quite shakes the frayed, unrefined quality of an impromptu string recital. Things don't pick up again until Andromeda Turre, Dixon's daughter, steps up to sing Billy Strayhorn's "Lush Life" sweetly and strongly. Yet once it's up, it stays there through very nice takes on "Besame Mucho" and "Poinciana."

Dixon in this release shows that she can certainly assemble talent and arrange well; however, this album's highs are just not so high that one can gloss over its lows. It averages out to a rather nice album when it really lets go, a pleasant string ensemble album that isn't a cohesive enough work to convert the uninitiated.

—Anthony Dean-Harris

Akua Dixon: Haitian Fight Song; Alone Together; Freedom; It Never Entered My Mind; A Gozar Con Mi Combo; Moon River; Libertango; Lush Life; Besame Mucho; Poinciana. (51:49)

Personnel: Akua Dixon, cello, voice; John Blake Jr., violin (1, 5); Regina Carter, violin (3, 5, 7); Kenny Davis, bass (1, 4, 5, 8); Andromeda Turre, voice (8); Orion Turre, drums; Patrisa Tomassini, violin; Gwen Laster, violin (1, 4, 5, 7, 8, 9, 10); Chala Yancy, violin (2, 6); Ina Paris, viola.

Ordering info: akudadixon.com

Outhead
Send This Sound To The King

CHAHATATADRA
★★★★

It is rare to encounter a vocal part that inspires a double-take. But Outhead has managed to elicit some on its new album—through a whole bunch of sexual euphemisms. Of course, prurency is in the ear of the beholder, but it might be good to skip a few tracks if the listener looks anything like the toddler on the cover.

Alto/tenor saxophonist Alex Weiss leads this tight quartet. Bellowing below him is baritone saxophonist Charlie Gurke. While the twin saxophone ensemble is the focus of this album, it is the guests who make it meaty, exotic and even a little bit dirty. An uncredited appearance by guitarist Peter Galub heaps a pile of grungy goodness onto "The Chairman." Bassist Rob Woodcock drops a lumbering bass line over drummer Dillon Westbrook's restrained kit while the saxophones help to turn the tune into an instrumental that would be a good fit for 1980s Tom Waits. The band reclines nicely into its troubadour-punk vibes but also digs into straight, wailing swing. "Trotsky" and "Glass Houses And Gift Horses" are both churning, freewheeling explorations. Gurke wrote the former while Weiss penned the latter. Their similar sensibilities are on constant display as the two interact seamlessly and with deep understanding. The record loses its PG rating with some guest vocal spots. "A Made Truth,"



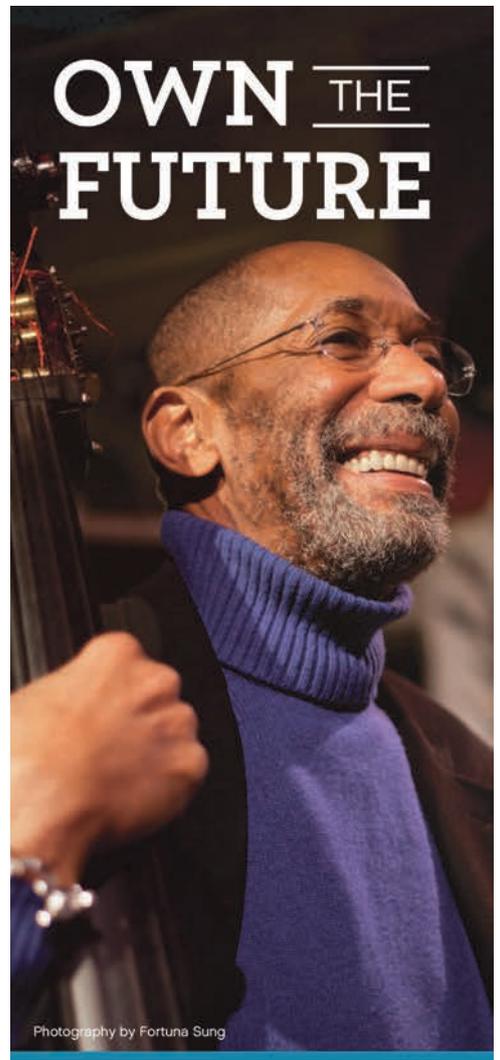
written by Westbrook, discourages the listener from any absentminded listening. Vocalist Sarah Horacek matter-of-factly strolls through Westbrook's poem of "throbbing" and "pumping" that ostensibly has to do with a well. When vocalist Eunjin Park returns at the end of the tune with the same poem in accented English, things get a little more confusing. Despite all the "engorged" lyrics, maybe they really are just talking about a well?

—Sean J. O'Connell

Send This Sound To The King: Ode To John Denver Or How I Learned To Stop Worrying About Death; The Chairman; The Palimpsest; Glass Houses And Gift Horses; A Made Truth; Trotsky; Uncle Ho. (43:19)

Personnel: Alex Weiss, alto and tenor saxophone, vocals; Charlie Gurke, baritone saxophone; Rob Woodcock, bass; Dillon Westbrook, drums; Sarah Horacek, Jen Zebulon, Eunjin Park, Kristin Sharkey, vocals (5, 7); Peter Galub, guitar (2), vocals (7).

Ordering info: alexweissmusic.com



Photography by Fortune Sung

"A FINALE SCORE WRITTEN OVER MY BASS LINE – MAGIC!"

Grammy® Award-winning bassist, composer, and jazz legend

Ron Carter chooses Finale

FINALE 2014

To notate music is to look forward – to the performance, and beyond. With faster workflow, notation enhancements, backward and forward compatibility, and improvements to its core, Finale 2014 is your path to tomorrow.

Look forward: Create your musical legacy.

finale.

finale.com

Long Road Ahead

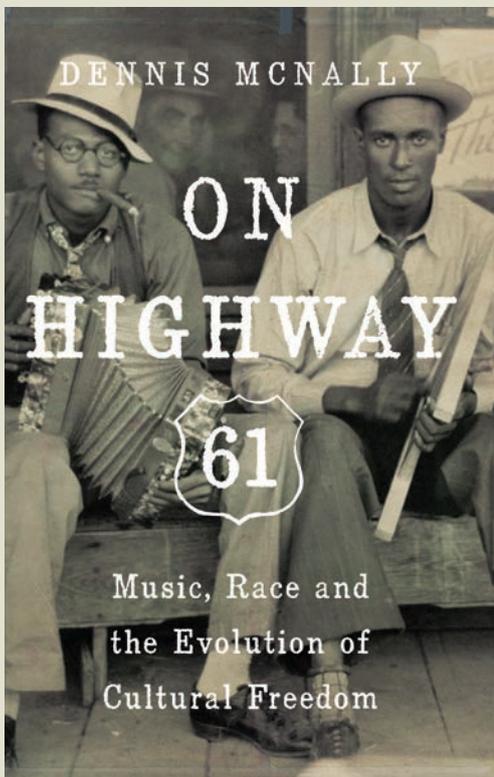
A freedom principle underlies the heart of American culture, especially its music. Author Dennis McNally explores this idea as it ties together folk, blues, jazz and rock with a culmination in Bob Dylan through his new book, *On Highway 61* (Counterpoint Press). McNally, who has previously written in depth about such quintessential national figures as Jack Kerouac and the Grateful Dead, takes into account 19th- and 20th-century literature along with major historical movements to illuminate how much the music drew from the broader culture.

As McNally describes it, this American longing for freedom is rooted in the writings and speeches of authors Henry Thoreau and Mark Twain. While both commendably called for an end to slavery, their ideas about race in America were more complex. So were the minstrel shows that were performed during and after these writers' era. McNally looks at all sides of that idiom, describing not just the offensive nature of its words and performance style, but also looking at how such 1890s performers as Sissieretta Jones, Bert Williams and George Walker's work seeped into the mass popular culture, especially leading into more refined (and less insulting) ragtime. At its best, the music and writing of this period offered a glimmer of ways in which it may have been possible to break down barriers that blocked any racial mixing.

Jim Crow segregation alone proved to be a more formidable force than this form of entertainment, and McNally provides a historical description of its impact, as well as the early blues musicians who offered a cultural resistance. As he sums it all up, "What the blues signified for the singer was autonomy, the right to sing his own song in his own way. In 1900, that was a political statement." That held true for such early urban blues composers as W.C. Handy as it did for the Delta's Charlie Patton.

Decades later, different kinds of performers defied other constraints to create challenging, more artistically liberating music. McNally discusses how Charlie Parker, Dizzy Gillespie and Thelonious Monk devised bop in the context of social change in 1940s New York City (and influencing Beat authors in the process). And, shortly afterward, Louis Jordan helped turn swing into r&b while still embracing some vestiges of minstrel shows in his exaggerated onstage routines.

Other writers have taken a similar culturally inclusive perspective on describing American music, especially Greil Marcus. But while Marcus blends the literary, historic and musical with academic theory and his own imagination, McNally tends to be more direct and compartmentalized. If this makes his book less of an artistic statement in and of itself, it also makes McNally's depictions a clearer introduction to, say, Muddy Waters and Bessie Smith for readers who are curious as to how these



musical icons fit into a bigger narrative.

In keeping with the bold spirit that fueled several American artists, McNally also writes with emphatic tones. Occasionally, though, this style feels like overstatement. In describing a competitor to Jelly Roll Morton, McNally states that the Creole musician "wasn't the greatest pianist—that honor goes to the epileptic, alcoholic, homosexual genius named Tony Jackson, who never recorded; only his song, 'Pretty Baby,' survives him." How McNally could state this superlative with such certainty without much evidence seems like a stretch, and what Jackson's sexuality had to do with his instrumental prowess is unclear.

Some glaring factual errors also detract from McNally's pronouncements. In writing about the 1920s Austin High Gang—a group of early jazz musicians that included Jimmy and Dick McPartland and Frank Teschemacher—he describes them as being from "a prosperous suburb of Chicago called Austin, Illinois." Actually, Austin High School was on the West Side of the city itself; such a suburb has never existed. And while it was already notable that a group of young white musicians would follow Louis Armstrong and King Oliver in segregated Chicago, their background was more working class than wealthy.

Still, *On Highway 61* remains a solid primer that could introduce American studies students to musicians they should know, while encouraging them to dig deeper on their own. **DB**

Ordering info: counterpointpress.com



David Friesen Circle 3 Trio *Where The Light Falls*

ORIGIN 82677

★★★★½

David Friesen is a superb bassist with a large attractive sound, superior technique and the ability to uplift any session he is on, whether as a leader or a sideman. On *Where The Light Falls*, the 2012 Jazz Society of Oregon Hall of Famer is accompanied by his regular trio, consisting of the fluent and consistently creative pianist Greg Goebel and the endlessly supportive drummer Charlie Doggett. Guitarist Larry Koonse, well-known for his work in the Billy Childs sextet, joins the trio on nine of the album's 19 tracks.

Throughout this two-CD set—which has performances drawn from sessions from Osnabrück, Germany, and Tempe, Arizona, plus a few live numbers from Portland, Oregon—close attention is paid to mood and tempo variations. Uptempo pieces are followed by ballads, Koonse's appearances (at the Tempe sessions) are programmed mostly as every other selection (a trio outing followed by one from the quartet), the solos on the post-bop material are inventive and there is plenty of close interplay between the musicians.

So why is the rating not higher? It comes down to musical ingenuity. David Friesen, whose music typically combines elements jazz, folk, classical and Jewish music, composed all 19 of the songs, but even with their mostly original chord progressions, the tunes themselves are not particularly memorable. Writing songs is a completely different skill than being a virtuoso jazz improviser. While these originals give the quietly passionate trio/quartet some challenging and innovative structures, the lack of any strong melodies makes one wish that Friesen, who has appeared on more than 65 albums as a leader or co-leader, and who has performed under some of the biggest names in jazz arranging and composition, had chosen to perform and release a few songs from other notable writers. The solos and the playing in general are on a much higher level than the compositions.

—Scott Yanow

Where The Light Falls Playground: Disc One: Dance With Me; Left Field Blues; A Road Less Travelled; Sailing; Green Hills Slowly Passing By; Zebra; Unfolding; Dark Resolve; Day Of Rest. (57:40) Disc Two: Stepping Stones; Reaching For The Stars; Counterpart; Song For Ben; Overland; Blue 10; Contours; My Dance; Tribute. (58:02)

Personnel: David Friesen, bass; Greg Goebel, piano; Charlie Doggett, drums; Larry Koonse, guitar (Disc 1: 1, 3, 5, 7, 10. Disc 2: 2, 4, 6, 9).

Ordering info: origin-records.com

Great Digital Pianos Begin Here.

Relying on nearly ninety years of experience in building fine acoustic pianos, Kawai creates professional stage pianos and portable digital pianos with the finest tone and touch... period.

We offer a variety of versatile digitals perfect for stage, studio and home. Discover the difference these exceptional instruments will make in your music.



MP11 • The Professional Stage Piano for the Piano Purist.



MP7 • Powerful Stage Piano and MIDI Controller.



VPC1 • The Finest Virtual Piano Controller



ES100 • Portable Digital Piano with Exceptional Tone and Touch



ES7 • The Ultimate Portable Digital Piano

KAWAI
Professional

KAWAIUS.COM

SEVENTH ANNUAL CONFERENCE
JAZZ EDUCATION NETWORK



save the date

JANUARY 6-9

2016

LOUISVILLE, KY

JazzEdNet.org

**Performers
and Clinicians**
Submit your
applications
beginning
February, 2015



The Jazz Education Network is dedicated to building the jazz arts community by advancing education, promoting performance, and developing new audiences.

RECORDING SCHOOL

DOWNBEAT'S GUIDE TO LEARNING JAZZ



Don Was: producer, bassist and president of Blue Note Records (Photo: Gabi Porter)

THE ARTIST AS PRODUCER

- 82 DON WAS
- 86 TERRI LYNE CARRINGTON
- 90 BEN RUBIN
MASTER CLASS
- 92 REGINA CARTER SOLO
- 96 TOOLSHED



Beginner's STATE OF MIND

Producer-Bassist Don Was Creates a Studio Environment Where Artists Feel Comfortable, Confident Taking Chances

By Ken Micallef

As an 11-year-old kid practically living in the record stores around Detroit, Don Was' first LP purchase was Joe Henderson's *Mode For Joe*. Next up, Was spent a whopping \$3.49 on Art Blakey & the Jazz Messengers' *Free For All*, followed by Wayne Shorter's *Speak No Evil*. Fifty years later an older, wiser Don Was is the president of the label that once weaned him on jazz.

Since Was took the helm of Blue Note Records two years ago, the label has released a flurry of products designed to plant the Blue Note brand at the forefront of the jazz buyer's consciousness. From the coffee table book *Blue Note: Uncompromising Expression* to a series of Blue Note Select historic collections, president and label are riding a blue streak. The project that has most delighted lovers of

Blue Note's soul-tinged 1950s/'60s catalog is the Blue Note Records 75th Anniversary Vinyl Initiative, a vinyl-reissue campaign delivering five albums per month and consisting of classic and impossible-to-find titles.

Long before Was took the Blue Note crown, he was regarded as one of the savviest record producers and bass players in show business. From his early success with 1981's *Was (Not Was)* to hundreds of high-octane production jobs, Was' mellow demeanor makes musicians feel as comfortable as his trademark moccasins.

"Every great brand keeps their classics, then they bring in new designers to create fresh ideas, and that is what Don is doing," says vocalist José James, who is currently working on his third Blue Note release with Was producing. "Don is really curating not just albums but the artists. He signed me to create, and he's really let me be extremely free in my direction; he lets things come from an artistic place. Blue Note has really gone back to its origins: supporting the voices of the artists, first and foremost."

As Blue Note's 75th anniversary celebration rolls on, Was continues to sign jazz singers, jazz drummers, jazz trumpeters and jazz saxophonists. He's starting to resemble two other great talent scouts: Alfred Lion and Francis Wolff.

DownBeat: Regarding the producer's role in the studio, what is your philosophy on getting the best sound in a session and also getting the best out of the artist?

Don Was: It's not that mysterious. You want to create an environment where people feel comfortable and confident taking chances. And where self-consciousness is held to a minimum for the artist. You want them to feel safe to push the threshold, and to risk falling off a cliff.

How do you get the artist to trust you?

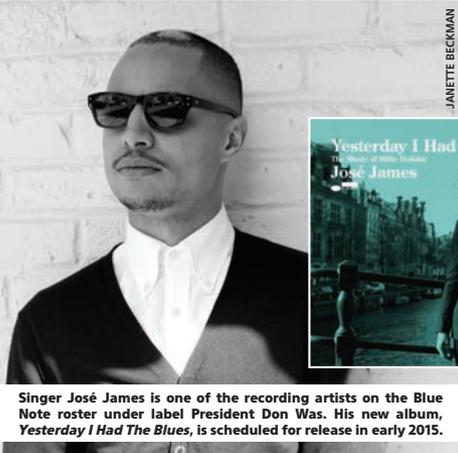
Just being relaxed. What's the worst-case scenario? Another take? Neurosurgeons don't get another take! [laughs] You have to contextualize it. That's the worst thing that can happen—you do it again. I suppose being a musician helps. I know what it's like to not be able to shake self-consciousness. And I know how exhilarating it is to get completely outside of yourself and be totally present in the music. That is where the good stuff happens.

How do help musicians become calm so they can create their best work?

I actually don't know anyone who's *not* nervous about it. You're going into the unknown. You should be nervous. You don't know what you're going to get. If you know what you going to get before you do it, it's probably not going to be very good, especially in improvisational music. You start over every day. You have to learn to get to a beginner's state of mind, wipe the slate clean and just go. Jazz musicians are a little more used to doing that. They work in a noisy club with people talking and drinks being served and cellphones. But they get to that place with great regularity. There used to be this brainwave reader. It would show when you were going from Alpha to Delta, and eventually you learned [how to get there] by listening to the sound being emitted by the device. It would tell you when you were entering a deeper state of consciousness. People who meditate know how to do that. And people who play improvisational music with regularity know how to do that. It's probably easier for jazz guys. But that doesn't make it any less of a marvel.

The latest recording you produced for Blue Note was *Yesterday I Had The Blues*, a José James album of Billie Holiday songs scheduled for release in early 2015.

The challenge was in doing these classic songs. You have to find your own way into them. That requires forgetting what Billie Holiday did. We had Jason Moran, Eric Harland, John Patitucci and José, singing live. These guys mentally cleaned the slate and played. José was so fast and harmonically astute as Jason changed chords around him. We did the whole album in five hours. Before anyone took a break we cut half the record, all live, no overdubs, at Sear Sound. Doing something like this is not a craft, it's a gift.



Singer José James is one of the recording artists on the Blue Note roster under label President Don Was. His new album, *Yesterday I Had The Blues*, is scheduled for release in early 2015.

Do you produce less with a jazz artist, in a “less is more” way?

Sometimes less is more. They used to say about Sonny Rollins, “The space he leaves is more important than the notes he plays.” And it's the same in record producing. I don't want to leave a thumbprint on a great artist's forehead. My job is to help them get to a point where they give their best performances. In some cases that may be quite involved, and in other cases I have to stay out of the way. It's pretty organic.

What are your favorite Blue Note records?

My favorite is Wayne Shorter's *Speak No Evil*, probably. As a recording, I really love Art Blakey & the Jazz Messengers' *Free For All*. It sounds like an MC5 record. Art is playing so loud, and it's bleeding into every mic. And it's distorted and has so much energy. It really captures the vibe of those turbulent times. With the reissues, all we tried to do was capture the feel of the initial pressings. Those are the ones that everyone loves. The first pressing is representative of the artist's intentions and it's not good to go back 60 years later or two years later and try to second-guess the artist's intentions, or worse, to editorialize on it, to think you can improve upon it. Early on, we experimented a lot with the philosophical approach to remixes. On one mix, Alan Yoshida was the mastering engineer, and he said, “I did some EQs that allow you to hear the left hand more.” I said, “No, man, listen to the original LP, maybe you're not supposed to hear it. Maybe what's happening in the left hand is fucked up and the fact that you can't hear it makes it better.” It's not for us to be

re-conducting the music. Whatever came out is what everybody loves and we should stay true to that. We did change a little on Ornette Coleman's *At The “Golden Circle” Stockholm LP*. When we put it up we discovered, and this is not an RVG [Rudy Van Gelder recording], that the left and right channels were out of phase. So we put them in phase, and all of a sudden we could hear the bass and everything. One of the things I like about it is that the out-of-phase-ness gives the record this quirky thing that is more noticeable on the cymbals. The cymbals sound like they are upside down. But it was nice to hear David Izenzon's bass. So, we put the bass back in phase, and did some EQ to get the cymbals back to that out-of-phase sound. That is the only time we editorialized.

Did mastering engineers Alan Yoshida and Bernie Grundman go straight from the analog tape to the cutting lathe?

We did straight transfers from tape to the cutting lathe, and in some cases, it was digital transfers; it was different for each record. [Vinyl guru Michael Fremer contests this, stating, “Alan Yoshida does not master analog. He does analog-to-digital transfers, so all of those are from digital sources.”] But if it was a digital transfer, it came from the original analog source. There are the great audiophile Music Matters and Analog Productions LPs. I don't even know how they get them to sound so good and how they keep the quality so high. It's great, but it's expensive. I was never trying to replace those, but we had requests for hi-res digital files from HDtracks for 96K and 192K digital downloads. HDtracks doesn't want 44.1K. So we began doing them to conform to their highest quality standards. We were able to get back the feel of the original pressings, but what you pick up at 192K is more depth to the mixes. What happens on vinyl is the back wall comes forward a little bit; the room gets smaller. So we tried to capture the feel, and part of the feel is the compression Rudy put on it so the needle wouldn't skip. You can't separate that—it has an emotional effect with the compression that Rudy used, and it makes the drums sound more muscular. You can't take that off and say that's what a Blue Note release sounds like. So we got the feel of the vinyl but the transparency that 192K allows. We used that same EQ to do the reissue vinyl, and we held to that sound.

Some of the LPs were taken from analog sources, some from digital sources. Why not all from analog sources?

Because some of those original tapes are so brittle and we don't want to beat them up further. But we *really* compared the files. We tried every different machine at Capitol studios to do the digital transfers. When Bernie Grundman did the transfers, he had different transformers that changed the sound. And once everything is done, we do a blindfold test. Only the guy running the machines knows what's what. We have the un-EQ'd tape and the vinyl and the CDs that came out in the '90s, and two versions from Bernie. One will be a straight-across version and one that has

a little EQ on it. They're unmarked, then we pick the one that comes closest to the first edition vinyl release.

You held yourself to a rigorous standard.

Yeah. I'm doing two more titles today: *The Ultimate Elvin Jones* and Freddie Hubbard's *Blue Spirits*. I will sit down at the board. First I have to identify the vinyl, which isn't too hard. You can hear the scratches. Then I pick which one captures—it's abstract—I have to pick which one feels like the vinyl. It's so delicate, man. If you boost the highs just 1db, it alters everything.

What is it about the Blue Note LPs that makes them so special?

First of all, the musicianship is just stellar. And then it's a combination of heat and coolness. Those guys never lose their cool, but the proceedings heat up a lot. There's tremendous energy. It's the cocktail of the two. The first Blue Note records to speak to me were *Mode For Joe* and *Speak No Evil*. The common thing they had: The horns transcended notes. I wasn't hearing a saxophone or notes, I was hearing conversation. They play with this intensity that suggests the adversity we face in life, but the playing is always cool. What those records said to me was, “Don't let the bastards get you down, man. Stay cool in the face of adversity.” To a teenager coming up in Detroit, that was a big message. And they captured that more on Blue Note than anywhere else.

The Blue Note 75th anniversary vinyl reissue series has really stirred the musical pot among fans of the label's legendary catalog.

I am touched by the controversy surrounding the reissue series and that people care so much about it that they are willing to speak out if they think something hasn't been properly represented. But this is only the first 100. We're going to do them all. With all the records, we tried to emulate the feel of the original pressings.

What has been the general response to the reissues?

It's been great, though some of the audiophiles were up in arms at first. But then they understood that we weren't trying to replace their audiophile versions. We are just trying to bring sound and quality to people at a decent price. It was a big fight within the system to price them below \$20. We wanted to get the artwork right, the colors right, we wanted a cool look. I wanted the printed inner sleeve similar to the old blue-and-white sleeves. I wanted people to feel that they were getting something of value but not paying a fortune for it.

What's the greatest thing about being the president of Blue Note Records?

This is going to sound like horse shit, but I am proud to be the custodian of not only the legacy, but the esthetic of Blue Note. It's really gratifying to help the current roster of musicians express themselves. It's great, from Charles Lloyd, to Ambrose to Jason Moran to José James, to know that you're helping them continue to explore music.

DB

Capture the Music

Affectionately referred to as the "lollipop," the SCX25A is perfect for miking vocals, guitars, pianos and acoustic instruments. The mic's unique design includes a patented capsule suspension system that minimizes acoustic reflections and diffractions to provide a pure sound with exceptional detail. Whether in the studio or on stage, the Audix SCX25A delivers the right sound every time.



SCX25A

AUDIX
MICROPHONES

www.audixusa.com
503-682-6933

Actual mic length: 5.8 in / 148 mm

©2014 Audix Corporation All Rights Reserved.
Audix and the Audix Logo are trademarks of
Audix Corporation.





Terri Lyne Carrington (left) with engineer Jeremy Loucas in the control room at Above Asia studio in New York City.

CAPTURING THE VISION

By Jeremy Loucas | Photo by Michael Goldman

How Drummer-Producer Terri Lyne Carrington Balances Raw Chemistry and Imagination With Studio-Polished Presentation

Terri Lyne Carrington has contributed a lot more to jazz and popular music than her laudable and substantial work behind the drum kit. Over the course of her professional career, which began in the 1980s after attending Berklee College of Music, she has evolved into an artist of many skills who fills multiple roles within the music industry. Carrington is held in particularly high regard as a producer of her own albums as well as studio recordings by other artists. She was voted top Rising Star-Producer in DownBeat's 2014 Critics Poll.

Carrington, 49, is a natural producer—one whose keen ears, wealth of experience and instinct for finding the magical element in any arrangement have helped her to capture the creative visions of her collaborators. Her production work on jazz projects has been noteworthy, including singer Dianne Reeves' CDs *That Day* (Blue Note, 1997) and *Beautiful Life* (Concord, 2014) as well as albums by the Doky Brothers, Nguyễn Lê, Esperanza Spalding and an upcoming release by Grégoire Maret. In the

world of pop and r&b, Carrington has applied her insight and expertise to recordings by Stig Rossen, Nona Hendryx and Teena Marie, among others.

In the studio, Carrington has proven to be especially effective working with vocalists. Her self-produced 2011 recording *The Mosaic Project* (Concord Jazz)—which featured singers Dee Dee Bridgewater, Cassandra Wilson, Hendryx, Reeves and Spalding along with some of the most prominent female jazz artists of the last few decades—won a Grammy Award for Best Jazz Vocal Album. She was also the first woman to win a Grammy for Best Jazz Instrumental Album for her 2013 Concord release, *Money Jungle: Provocative In Blue*.

Carrington was in the process of recording tracks for *The Mosaic Project Part 2*—which will feature Valerie Simpson, Natalie Cole, Oleta Adams, Lalah Hathaway, Lizz Wright, Chante Moore, Paula Cole and Jaguar Wright, as well as several prominent female musicians—when she sat for the following DownBeat interview with Jeremy Loucas, an esteemed studio engineer with whom she has worked extensively.

DownBeat: How and when did you start producing?

Terri Lyne Carrington: I co-produced my first CD, *Real Life Story*, in 1989 along with Robert Irving III. So I would say that is when I got the “bug” of loving to be in the studio, making something from nothing. And I think drummers are natural producers. We generally control the flow of a band, anyway. [laughs]

Among musicians and producers, I've heard many times that drummers and bass players often become successful producers. Why is that?

Yes, there are many great drummer producers: Narada Michael Walden, Phil Collins, Lenny White, Max Roach, Don Henley. And, of course, bass players: Marcus Miller, Larry Klein, Stanley Clarke, John Patitucci, Randy Jackson ... the list goes on. It's a rhythm section thing. Bass and drums have to be *right*, and it all builds upon that.

When you first start working on a song, how do you envision the arrangement?

I pretty much always start in my head, because I can't sit down at a keyboard and improvise like a pianist can. I have to hear it in my head and

then figure out what I am hearing. Sometimes it starts with a bass line or chordal idea, but most often it is a melody first and then I find chords or countermelodies that fit what I'm hearing. When I arrange someone else's song, I don't pay attention to the original chords; I just hear the melody clearly in my head and go from there. For instance, on my [2009] CD *More To Say*, I covered the Beatles song “Let It Be,” but heard the relative minor key so clearly in my head that I forgot the original was in a major key.

Before you start working on an album, how do you pick the songs you want to cover, and how do you decide who will be the right singer to cover them?

As far as my projects go, I either hear a singer in mind first and write something or pick something I think will fit their voice. Or, a lot of times I have a song that speaks to me, so I start writing the arrangement and then I finish the arrangement thinking of someone specific. When I do that, I hear the person's voice so clearly that I don't normally have to adjust keys.

How do lyrics apply to your choice of singers? Most artists need to relate to

lyrics—does that cross your mind when you pick the vocalist?

Absolutely. For instance, on the CD I'm currently working on—*The Mosaic Project Part 2*—Natalie Cole sang “Come Sunday,” and originally there were two songs I had in mind to offer her, but in the end I thought the “Come Sunday” lyric was better for her. She had said she loved that song, so for sure I thought about the lyric along with the singer. And on part one of *The Mosaic Project* [2011], Dianne Reeves sang “Echo,” which was a lyric that she could really sink her teeth into. It is something I consider along with the groove and melody and other aspects of a song.

When I produced Dianne's CD *Beautiful Life*, I really had to think about that even more so because she has to be able to put a “read” on the lyric, as she says. Sometimes when we were writing, we had to write a lyric a few times until she felt like she could really sing it. Same for myself: I sing better when it's my own lyric. I don't sing that often and don't have a big range or extremely strong voice, so it is all in the interpretation, which makes the lyric crucial for me as well. And at this point in my life, I don't even want to listen to songs on the radio unless it is a lyric I can relate to.

Tell me about your pre-production process.

I demo everything pretty thoroughly, then send the demos to the vocalists and/or musicians. I try not to be attached to my demos and leave space for people to be themselves, though all the chord voicings are generally written out because I get my songs transcribed. I even try to sing my demos in the style of the vocalist I am hearing, which I think has been helpful. Then we record the demo to programmed percussion and elements that are not tracking live. Then we do it a few times on different playlists in Pro Tools, and then I comp between the takes in the end.

Some songs can be more difficult than others. How do you fix the ones that you are not satisfied with?

I just keep trying to find a magical element, whether that means adding something or taking away something. Giving it more air or more texture—if the basic track feels like it is close enough to work with. But to me, that is the mystery of producing, finding that “je ne sais quoi.”

Picking the right musicians for a song can sometimes be tricky, but it's usually key in the success of a good recording. How do you decide which musicians will be the right fit?

It depends on if you are constrained by any outside factors other than purely musical choices. Sometimes geography or budget or other things can come into play. But in a perfect-world scenario, I am able to hear someone in my head and call them. It's even better to write some part of the arrangement around the sound of a particular musician. It was incredible how Duke Ellington and other great composers were able to write for their band members. It's the same with producing. Most importantly, you have to know what someone is capable of, especially with direction. Sometimes I get it wrong, but I'd say most of the time I get it right.

How do you know when a song is ready or completed?

There are two steps to that—when you feel like you've finished the track because you have all the elements you need, and then there is the mix process where you have to figure out when you're finished. And sometimes you mix as you go. Someone told me Quincy Jones said a song or mix is never finished, you just eventually abandon it.

On Dianne's CD, there were three songs that did not feel finished to me and I wasn't sure what to do with them, so I had to let it go. But what I found interesting is that recently someone I respect and admire cited those very three songs as their favorites. So there may be something to leaving room or space for others to use their imagination while listening. Even if you feel like something is not your greatest work, sometimes you have to trust that the most important elements are there and let it go. Perfection is overrated, I guess.

As a drummer, how does it feel when you produce a record that you are not playing on?

That is actually easier for me. I can then focus on producing and not my own playing. And it gives me the opportunity to work with drummers that I admire and would otherwise not be able to

work with. I actually prefer not to play on a production unless it is my own CD, of course. But if I just feel like I know what is needed, then I will step in.

As a producer, how do you envision the overall sound aesthetic of an album? In today's productions, sometimes references are used, but how do you achieve an album that has its own unique sound?

I use references, too, but not in an obvious way. Sometimes I hear songs that sound like direct rips of something else. But I think the clever approach is to let something influence you in a way that brings out your own creativity. We are all influenced by something, but that is very different from straight copying. And my references are very broad, from a mixture of genres, so any unique sound from me may have a taste of all of these influences—I hope.

Some producers have their own little tricks to get the best out of the artists or musicians they are working with. What is your secret trick?

I don't have any tricks. I probably overdo things sometimes. But I think it is key to know when to move on, to know when you've reached someone's peak on a particular song. That takes maturity and insight and experience. And it is also important to know when to order the food! *[laughs]* But seriously, it's important to know how to make someone comfortable in the studio so you get the best performance.

Among some younger jazz artists, there is a tendency to keep recordings on a looser and rougher side, sometimes just trying to capture a vibe. What is your philosophy on that approach?

Well, if it's something that feels like it is a great moment and you want to keep it pure, I respect that. But I am not a purist. I've always said that, whether producing or playing. I like making a presentation that can be honed and tweaked until it feels like it is capturing the vision I see. I have no problem editing, but in a way that does not change the integrity of the music.

In live improvised music, there is a lot of room to experiment. Do you find that same freedom when producing a record?

Yeah, in a way. There is freedom to experiment for sure, but it's not the same as when playing. When playing live, you have to play what is appropriate for a song, which creates boundaries. Same thing with producing. You have to figure out how far you can go and still have it sound good, or how raw chemistry and energy balance with polished production and come together to make a nice presentation.

How do you envision the evolution of jazz? Where do you find room to innovate and keep it fresh from a production standpoint?

It's hard, because I love traditional jazz and new jazz and r&b and all that. Finding that place where something still feels like jazz but is reaching toward new territory is tough because you are

always wondering if you did it or not, or if you sound derivative, or if you're trying too hard. As a producer, the idea is to bring the artist's vision to life, but in a way that makes sense to everyone, including labels and all the other people involved.

In Dianne's case, she wanted to do a project where her voice and her style did not have to change, but the music around her did, with r&b influences and modern textures. She cited Miles Davis' Tutu as an example of this. I am hoping when someone listens to her CD, they still hear the Dianne Reeves that they know and love, even if the grooves and sounds around her are different than what they are used to hearing. I tried to keep some pure elements, whether it's melody or harmony surrounding it. If I have someone like [pianist] Gerald Clayton playing behind her, he's responding to her and her to him, and it's jazz at its finest. But the rhythm underneath is a bit more static, and maybe the drums and bass are not responding as they would in a completely improvised setting. So some elements are improvising more than others.

Could you do it like that with other genres, such as hip-hop?

Sure, or you could do it with indie rock, which some artists are doing now, which I dig. People do it with classical music, too. Any merging of influences is possible.

You've spent an incredible amount of time in the studio recording for other producers. Who would be the producer or artist you learned the most from?

Wow, I'd have to say George Duke. He was a mentor to me in that way. Just being around him, I learned so much and am still trying to employ the things I learned—like how to stay even-keeled and positive and pass that energy to everyone else. He was a master at that, and I always think, “What would George do?” I'm not even close to being able to create a vibe in the studio like he did. One time I wanted to do another take of a song, and at first he said OK. Then he went back in the control room and a few minutes later said, “Terri Lyne, you're trippin'. We're not curing cancer here, we're just making a record!” This gave me the right perspective, and I've carried that with me since.

For you as a drummer and solo artist, what is the biggest challenge producing yourself? What do you think your audience would want to hear listening to your albums?

I think when self-producing, you put yourself more under a microscope. In my case, after winning two Grammys for the last two CDs, there is a sense of pressure in thinking people may have expectations. And hoping they won't be disappointed. But in the end, I have to make records I like and hope to bring some people with me. That is what I did in the past, but I know you can't please everyone all the time. **DB**

Jeremy Loucas is a Grammy Award-winning engineer based in New York. He has worked with Terri Lyne Carrington, Dianne Reeves, Esperanza Spalding, Danilo Pérez, Lionel Loueke and others.

A man with glasses and a dark shirt is shown in profile, playing a piano in a recording studio. The piano is illuminated with warm yellow light. A microphone is suspended above the piano. The background is dark with some studio equipment visible.

KENNETH CROUCH

MUSICIAN. PRODUCER. CREATOR.

Effortlessly switching from classical to jazz to pop, Kenneth's commanding presence at the keys has been sought after by musical luminaries. And when you hear all of his color and expression, from delicate to thunderous, you don't want to miss a single moment. Hear every note and nuance with the Zoom H5.

We're Zoom. And We're For Creators.



zoom[®]

Producing Live Jazz Albums

FINGERS CURLED AROUND YOUR FAVORITE drink, you settle into a comfortable chair, perfectly centered between two speakers. You close your eyes as the music starts to play: trumpet and tenor saxophone, or solo guitar, or a piano trio, and you're transported—maybe to a basement club in Manhattan's West Village. You wish you'd made it out for the show. Tim Ries and Chris Potter. Tom Harrell and David Berkman. Maybe Johnny O'Neal. You hear glasses clink, the cash register ring, rapturous applause following solos. This is what it is to listen to a live jazz record.

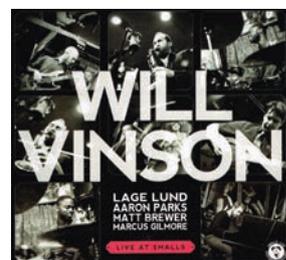
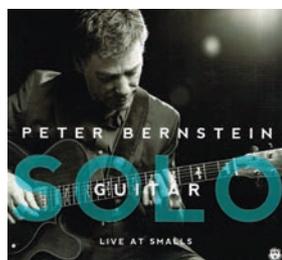
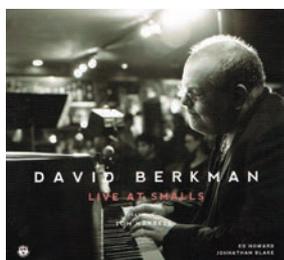
When I produce such records, I not only want you to feel like you're sitting in the third row but to experience the show as the real thing—*plus*. This is my mission. Over the past five years, I've produced and mixed more than 30 albums for the SmallsLive label associated with the enduring Smalls Jazz Club on West Tenth Street in Manhattan, founded by Mitch Borden and now operated by Spike Wilner. Having come to producing from the business side of the microphone (I've been a professional bassist for 20 years), I'm well suited to coax and capture onto a record the excitement of sitting in the audience at Smalls.

As a musician, I can empathize with the anticipation and anxieties associated with preparing to make a record. As an engineer, I know how to preserve the ephemeral sounds of vibrating air. As a producer with experience on both sides of the glass, I can bridge the gap between the "record-ee" and the "record-er" to ensure that everyone's focus remains on making great music. With a vision of the sound in my head before a single note plays, I guide the recording from tracking through mixing and mastering to a finished product that can transport a listener sitting in Bogota, Berlin or Brooklyn to the audience of a jazz club.

I'm often asked what exactly a producer on a jazz record actually does. It's a valid question. When people today think of music production, generally pop producers come to mind—people like George Martin, Phil Spector, Timbaland and Dr. Luke who have a big hand in song selection, instrumentation and sounds, songwriting, as well as the recording process. Not so in jazz. At SmallsLive, my job is to understand and implement the vision of the artist, and of Spike, the label operator, by attaining the best possible recording of the best possible performance. Spike curates the artists for the label like a collector selects artwork, the musician picks the songs and hires the band, and then my job is to make each recording happen. Our goal is to create an "authentic" document of a night at Smalls while also crafting a larger-than-life experience. We



Bassist-producer Ben Rubin at the entrance to Smalls in New York City, the setting for many excellent live jazz recordings—including albums by David Berkman, Peter Bernstein and Will Vinson shown below.



don't mind the various bar sounds and minor ambient noise on the recordings. They just add to the vibe.

In pre-production, I'll often hire the engineers and a piano tuner as well as arranging for a rehearsal and sound check. In post-production, I'll

mix the tracks, hire the mastering house, oversee the mastering and act as a sounding board for sequencing. In this era of low budgets, I fear that, whether at a live date or in the studio, the crucial services of a producer (independent of the artist) are being lost.

After the recording has been made, I often act as an impartial judge who's trusted to have great ears and to protect the musicians' sounds. While I might be asked my opinion on song choices or to choose one take over another, jazz artists generally come to a recording project with a strong vision. Sometimes my role is to remind musicians of practical realities, like the fact that having too many long tunes will lead to a record with only a few tracks. I always counsel that a record should be a complete statement and that we don't need extra music just to fill a 74-minute CD. (John Coltrane's *A Love Supreme* runs for a mere 33 minutes, and nobody complains that it's too short.)

At the recording session, here's my process, step by step.

Step 1: Create the space for a great performance to unfold. Even Neumann

overlooked elements of any performance-based recording (as opposed to programming-based recording like hip-hop or EDM) is the room itself. Microphones record the sound of the room as much as the music. Nowadays, fewer people seem to realize how much the room's character shapes the sound of each instrument and alters how the musicians play together, which ultimately affects the record. Every room has its own unique personality that's (hopefully) enhancing, not harming, your sound. As Billy Talbot of Neil Young & Crazy Horse once taught me: "It's the sound of the band, *in the room*."

During my five years of recording at Smalls, I've learned the club's quirks. If the band gets too loud, certain frequencies can "moan." While I have done some room treatment, it's really up to the band to play at the correct volume for the space. If

possible, all the instruments will ultimately reach all of the microphones and become part of the record's sound.

Without getting too technical (see Paul Griffith's excellent "Pro Session" from the February 2014 issue of *DownBeat* for that), the type of mic and its pattern(s) become crucial. Get to know the different patterns (cardioid, figure-of-eight, omni, etc.) and use them to your advantage. Place the mics so the null points are pointing at the other instruments (especially the drums), or at least position them so the bleed is complementary and pleasing to the ear. Listen, then move the mics around based on what you hear. Even an inch or two can yield a large difference. Check the phase of all the multi-miked instruments, and be aware of the proximity effect. The more you can get the sound how you want it on the way in, the less you'll have to "fix it in the mix." Truth is there isn't a whole lot you can do to "fix" a poorly recorded live performance after the fact.

Step 4: Hit "Record." A club full of people will sound different from the empty room when we soundchecked, so I'll often need to make tweaks during the first song or two. But after that, it's time to let the musicians play. What you hear on a SmallsLive record usually ends up being a "best of" chosen from the two or three nights of material we record. One exception is pianist-vocalist Johnny O'Neal's new album, which runs an entire uninterrupted set. And sometimes (if we're lucky) there's too much useable material, as in the case of Goldings, Bernstein and Stewart. Though these players knew exactly which tracks they wanted on the record, there was plenty of material left over for a strong Volume 2.

Ellington At Newport, Miles Davis' *Cookin' At The Plugged Nickel*, Ahmad Jamal's *Live At The Pershing*, Keith Jarrett's *Köln Concert*, *Sinatra At The Sands*—there's a reason that some of jazz's most cherished albums are live records. Because playing in a studio without an audience can be so challenging, and so contrived, the live record, performed in front of a rapt audience, is an ideal way to present the essence of jazz in its truest form. **DB**

Grammy-nominated producer Ben Rubin (aka Benny Cha Cha) has ranked high in the *Rising Star* category of *DownBeat's* Critics Poll three years running for his work producing and mixing more than 30 SmallsLive releases featuring jazz greats Louis Hayes, Tom Harrell, Peter Bernstein, Larry Goldings, Nicholas Payton, Chris Potter, Kurt Rosenwinkel, Roy Hargrove, Eddie Henderson, Mulgrew Miller, Cyrille Aimée and many others. From playing the Newport Jazz Festival on upright bass with the Dred Scott Trio to composing the score for the feature film *Someone Else* to remixing artists like Killa Priest and Karsh Kale, Brooklyn-based Rubin has a wide breadth of musical experience. He has performed and recorded with a diverse range of artists, including Patti Smith, Courtney Love, Mike Mills, Marshall Crenshaw, Michael Blake, Mary J. Blige, Bill Frisell, Moby, Steve Earle and Alan Cumming, as well as his own critically acclaimed, genre-bending band Mudville (winner of the 2008 Independent Music Award for Electronica Song of the Year). Find him at benrubin.com, [@bennycha](https://twitter.com/bennycha) or contact@benrubin.com.



Keyboardist Larry Goldings is one of the many jazz artists who appear on SmallsLive albums produced by Ben Rubin.

microphones feeding through Neve preamps onto a Studer tape machine won't save a weak show. Killer gear is important, but performance is paramount. An excellent recording depends on relaxed musicians playing great-sounding instruments and doing their best work. My primary role is helping the performers act as if they're just showing up to a gig and blowing. Musicians do come prepared, of course. They've carefully chosen their repertoire, thoroughly rehearsed the band and hopefully soundchecked—but once we press "Record," I don't want the players to think about anything other than connecting with the audience. Even armed with nothing more than Shure SM57 mics and cheap preamps, I know I can make a good record out of a great performance. Nothing outweighs the playing.

Step 2: Work the room. One of the most

the drums get too bombastic and drive the whole band louder, the room will stop cooperating and the recording will require more problem-solving at mixdown. This is why I love recording a band like the trio of Larry Goldings, Peter Bernstein and Bill Stewart. Cats who have been working together for 28 years really know how to balance themselves, which makes mixdown so much smoother.

Step 3: Choose and place mics and preamps carefully. Here I like to collaborate with another engineer (shout-outs to Tyler McDiarmid and Geoff Countryman, and Jimmy Katz, who have recorded many SmallsLive records). Mic placement is crucial, especially in a club where the instruments are so close together. Instead of trying to isolate each instrument, at Smalls we do it old-school and live by the creed: "The bleed is your friend." Though I use baffles or gobos where

ALLPARTS

See more and buy online at
www.allparts.com/necks



Headstock trademark licensed to Allparts Music Corporation by Fender®

RECORDING SCHOOL Woodshed > SOLO
BY JIMI DURSO

Regina Carter



Regina Carter's Violin Solo on 'Shoo-Rye'

THE MOST RECENT ALBUM FROM VIOLINIST

Regina Carter, *Southern Comfort* (Sony Masterworks), is a collection of folk and blues songs from America's South. For her solo on the Appalachian tune "Shoo-Rye," she plays against a backdrop of drums, bass and accordion that sounds more like Aaron Copeland fare than jazz or Americana.

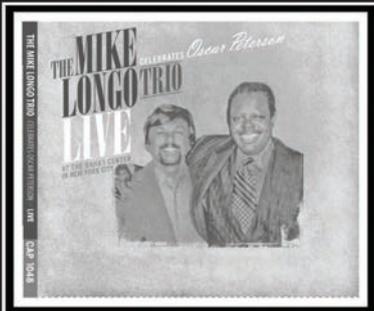
Carter's playing here is almost completely diatonic to A major (there is one chromatic passing tone in bar 15), as are most of the harmonies. There is the occasional G chord, but Carter never moves out of the A major scale to help bring out the sound of this chord. The four instances where the G shows up (measures 14, 23, 32 and 41), she stays within the A major scale. In measure 41 she even plays a descending A scale against the G chord, keeping her solo locked into the key of the song. This creates not only a tension against this harmony that resolves when the chords move back into A major, but also a continuity within

her improvisation, so that even though there is a discrepancy between the chord and melody, the ear hears the A major sound continuing over the odd chord.

What's curious about Carter's playing here is how she creates momentum without using chromatics or defining the chords in her soloing. Instead, she uses rhythm to great effect, especially syncopation and polyrhythm.

Syncopation is evident throughout, but there are places where Carter leans on upbeats, as in measures 16, where only two notes in the measure don't fall on weak 16ths. This playing on the upbeat 16th is a recurring theme, happening again in the middle of bars 20 and 24, most of bar 31 and bars 33-34. The climax happens in measures 26 and 27, where, after the downbeat, Carter remains on the offbeats for more than a measure-and-a-half, finally landing on the "and" of beat 3 in bar 27. Combining this with a line that continuously ascends creates a massive amount of musical

★★★★½ —DownBeat



The Mike Longo Trio turns in a more than fitting tribute to the great Oscar Peterson!

"The lyrical style of Longo transforms the iconic catalog of Peterson into something fresh and new. A vibrant swing with the flair of the traditional and the vision of the future.

Mike Longo is a lyrical beast and perhaps one of the unsung harmonic geniuses of our time."

—Brent Black, *CriticalJazz.com*



Available at www.jazzbeat.com
as well as CDBaby, iTunes,
Amazon and most digital retailers.

RECORDING SCHOOL

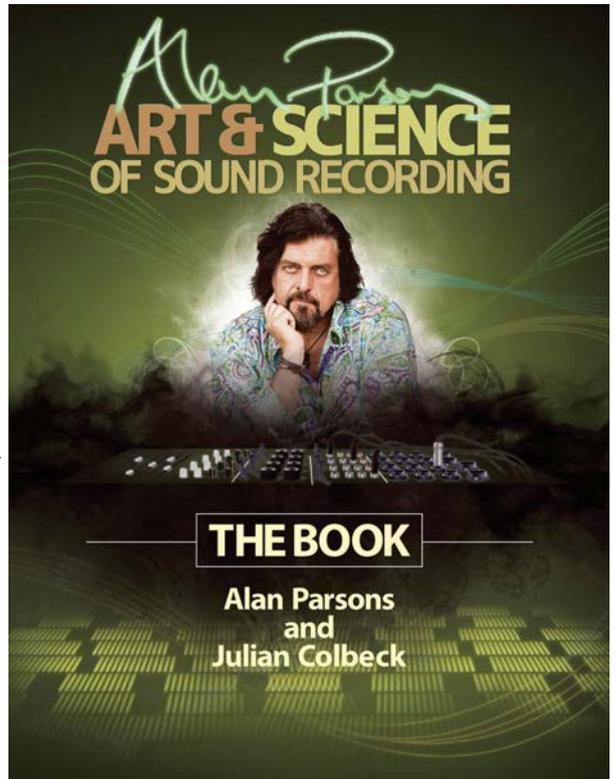
Building Expertise in Sound Recording

VIRTUALLY ANYONE WHO HAS WORKED IN a recording studio—whether as a musician, engineer or producer—can benefit from the information and wisdom dispensed in *Alan Parsons' Art & Science of Sound Recording: The Book* (Hal Leonard Publishing), which is a complete rewrite and reappraisal of the popular video series of the same name. With ample space to provide more technical background info, more detailed diagrams and more in-depth discussion on each of the 24 topics covered—from “A Brief History of Recording” to “Dealing with Disasters”—the 272-page hardcover book takes Parsons’ approach to sound recording to a new level.

Parsons’ knowledge of engineering and studio production is vast. His recording career began in the late 1960s, when he worked as an assistant engineer on sessions by the Beatles. He went on to become one of the most sought-after producer/engineers of the ’70s and ’80s, scoring number-one hits with multiple rock and pop artists. Parsons also enjoyed multiplatinum success with his own Alan Parsons Project, which he formed in 1976, and today he continues to work as both recording artist and producer. He not only knows

his way around a studio, but he also has stayed current with the seemingly endless supply of digital recording equipment that’s now widely used in control rooms, home-studio setups and out in the field.

Written with the co-producer of the original DVD—musician and author Julian Colbeck—*Alan Parsons' Art & Science of Sound Recording: The Book* takes an in-depth look at the art and science that go into the mixing process. It offers readers a big-picture view of modern recording technology in conjunction with an almost encyclopedic list of specific techniques, processes and gear. The chapters flow logically and naturally, examining how sound is created and how it behaves before moving on to the different methods of manipulating sound recordings (such as EQ, reverb, delays and compressions)



and providing ideas on how to work and record with live musicians.

In the press materials accompanying the book, Parsons talks about how the new book compares to the original DVD version. “With the videos, we strove to keep you visually and aurally entertained,” he said. “Now, you can be reading this at home, or in a busy Starbucks, or on a plane. You can read one page at a sitting or one chapter, or just dive in here and there using the index or glossary.”

Indeed, the thorough glossary will help get you up to speed on all kinds of important studio terms, including various mixing techniques and types of gear, which will help you understand exactly what Parsons and myriad sources quoted in the text are talking about. That, in turn, will provide you with tools to better communicate your ideas the next time you’re in the studio.

Parsons may be an authority on all things recording-related, but his tone comes across as the voice of a benevolent producer. It’s written in plain English and is full of entertaining and inspirational anecdotes from Parsons’ own career working with the Fab Four, Pink Floyd and other top artists of the past 40-plus years. The diagrams and photos are well-presented and highly detailed, always complementary and pertinent to the subject at hand.

Indeed, *Alan Parsons' Art & Science of Sound Recording: The Book* is filled with information you can use to make recording your next CD, demo or soundtrack a more enlightened and rewarding experience. With a retail price of \$49.99, it’s the perfect platform on which to build expertise in the art and science of sound recording. **DB**

Ordering info: alanparsonsbok.halleonardbooks.com

The advertisement features a photograph of a Yamaha CFX Concert Grand piano in a dimly lit room, with the piano's lid open and the interior lights glowing. Below the photo, the text reads 'Abbey Road Studios' in a serif font. Underneath that, 'CFX CONCERT GRAND' is written in large, white, sans-serif capital letters, with 'VIRTUAL PIANO' in smaller letters below it. A horizontal line separates this from a navigation bar with four buttons: 'THE INSTRUMENT', 'THE ROOM', 'THE ENGINEERS', and 'THE MICS'. Below the navigation bar, it says 'EXPERIENCE THE PASSION REFLECTED IN EVERY DETAIL AT GARRITAN.COM'. At the bottom, the logos for 'garritan.', 'YAMAHA', and 'makemusic' are displayed.

Vinnie Colaiuta
Model SVC



DESIGNED TO TRANSCEND.

THE NEW VINNIE COLAIUTA SIGNATURE STICK

Vinnie and the Vic design team worked together to create a stick that lets Vinnie do what he does best. Everything. As one of the most honored and celebrated drummers of all time, Vinnie Colaiuta's drumming vocabulary is extraordinary. Pick up a pair of his new signature sticks and you'll discover how perfectly balanced and transparent they feel—like they're an extension of you—enabling your purest musical expression. So whether you play aggressively, or with a light touch, prepare to transcend.

Check out the precise design features of Vinnie's stick, and all of Vic's Signature Series collaborations with the world's top players at VICFIRTH.COM

Photo: Michael Corral

VIC FIRTH
THE PERFECT PAIR™

Audio-Technica ATW-1501 System 10

Serious Air Guitar

With numerous UHF-based wireless systems already under its belt, Audio-Technica made the move to digital wireless microphones in 2012 with the introduction of System 10. Now the company has released the ATW-1501 System 10 Digital Guitar Stompbox Wireless System featuring 24-bit/48kHz operation. The 2.4GHz system is targeted at guitarists or bassists looking for a reliable high-fidelity wireless solution that easily integrates into any pedalboard rig.

The ATW-1501 System 10 includes the ATW-T1001 bodypack transmitter, the ATW-R1500 receiver and the AT-GcW guitar input cable. The receiver, constructed of metal and built like a tank, is designed to fit into a standard pedalboard setup. The bodypack transmitter is the same unit used on the System 10 wireless microphones and is powered by two AA batteries with a belt clip included for attaching the unit to your clothing or an instrument strap. A 3-foot cable connects the transmitter to any instrument with a standard quarter-inch output jack.

Getting connected with the System 10 is simple and straightforward. To get up and running, you just have to install the transmitter batteries and plug in the receiver. Once powered on, the receiver and transmitter will display the channel being used by the system. Channel 1 is the default for single-use operation, but the R1500 receiver is capable of handling up to eight transmitters simultaneously. The receiver is built to last, and an LED illuminates to indicate successful pairing with the transmitter. There is also an LED for identifying peak signals and a convenient transmitter battery-level meter onboard

the unit. A sturdy foot-operated toggle controls the output of the receiver, which is capable of two operating modes. The System 10 has two TRS balanced quarter-inch outputs, and the toggle can be set to either mute or unmute the signal on output channel A while still sending to output channel B (which is perfect when connecting a tuner to the B channel) or set to switch between the A and B outputs for routing your signal to different sources such as switching between amps.

The ATW-1501 System 10 Digital Guitar Stompbox Wireless System performs great and consistently transmits a crystal-clear, interference-free, reliable signal. It is a strong product not only in terms of its rugged construction but also because of its advanced wireless technology. It's a solid solution that is available for a street price of \$349.95.

—Keith Baumann

Ordering info: audio-technica.com



Avid Pro Tools 11

Huge Performance Gains, Radical Differences

Avid released the latest version of the flagship recording program Pro Tools this past year, and now that it has had time to settle in, we take a look at the standard bearer for the recording industry in its most recent incarnation.

Version 11 of Pro Tools is a radically different beast than the upgrades that have happened up to this point. Avid has completely rebuilt the underlying code. This can be both a blessing and a curse—Apple users will be well acquainted with this—as performance and usability gains mean that legacy hardware and software will no longer be supported, or in many cases usable at all.

The benefits of Pro Tools 11 are pretty spectacular. The rewriting of the code has enabled Avid to finally move into full 64-bit operation. This performance increase is nothing short of astounding, and really changes the game for Pro Tools users. It allows Pro Tools to fully access large amounts of RAM that were previously unavailable and take full advantage of today's ubiquitous 64-bit operating system architecture. Opening projects that would routinely pin the CPU meter in 10 are now using fractions of the CPU in 11. This is due to several system level upgrades in addition to the 64-bit architecture.

Pro Tools 11 now features a much smarter

way of managing your system resources internally. Often working in Pro Tools could seem like a computer engineering test as you tried to balance the latency in the system and the number of CPU cores to use, and what percentage of them, against the size and complexity of a given project. In version 11, CPU maintenance is managed by the program, and this results in much more efficiency.

Pro Tools 11 also sports a dual audio buffer—one for incoming audio, and one for recorded audio. This means that when you adjust latency downward to track, you are really only reducing the latency for the input, not the already-recorded and processed audio. So you can have a project with 100 heavily processed tracks, reduce latency to 32 samples to record a quick vocal pass, still monitor through your plug-ins during record, and there will be no issue. This is a paradigm shift for Pro Tools. What is happening behind the scenes is that while the latency is reduced for the recorded track, all the other tracks are still running at maximum buffer sizes—simultaneously. The result is a seamless and hiccup-free experience on even the largest projects.

The faders in the mixer section have been extended so they are now much more visible and useful, and the HD software will even give you a pile of new metering options. The Workspace has also been recoded, and is now a



fast and efficient tool. There are dozens of other smaller usability fixes here as well, but this update is not your typical handful of new features, a couple of plug-ins and an interface redesign.

Current Pro Tools HD users will have to come to grips with the fact that their HD Accel and original HD cards will no longer be supported—you need to upgrade to HDX or HD Native hardware to run version 11. This can be an extremely costly proposition, so you'll have to weigh the performance and functionality increases against cost. For any large studio operation, this is going to be a foregone conclusion—the upside is just too good to pass. For the smaller studio, it will be a harder choice.

You can, of course, still run Pro Tools 11 (non-HD) with non-Avid hardware, but this comes at a price. There are limitations on simultaneous track recording, as well as no input monitoring and a number of other features that are "HD only." None of these are deal-breakers for many people, but for users who need HD features, your options have been narrowed. In the previous versions of Pro Tools since it allowed use of third-party hardware, there was an option to buy the Complete Production Toolkit and unlock the full HD functionality. However, Avid has decided to cut this option with the release of 11. This means that your barrier to entry for an HD system has been raised by a couple thousand dollars, as there is no way to purchase the Pro Tools HD software unbundled from a hardware purchase. You can upgrade from your current PT 10 and CPTK to PT11 HD for \$599, however, and maintain full HD functionality without the need to buy new hardware.

Another point of difficulty for upgraders will be the discontinuation of TDM and RTAS plug-ins. Pro Tools 11 will run only AAX plug-ins, and only in 64-bit. This is a necessary step to allow for the huge performance gains seen in the program, and because of it Pro Tools can finally do offline bouncing. At last, you can quickly dump off a mix and not have to go out to lunch while your session bounces to disk! At this point, most plug-in manufacturers have made the upgrades available, and all the major players are represented. Avid gives you a ProTools 11 license along with 11 so you can run both on the same machine and maintain your projects that require older plug-ins.

ProTools 11 really is a brand new program. For many recording professionals, there is no other platform, though they have had many complaints. With version 11, Avid shows that it has been listening, and the company has delivered on every level. If you are thinking of switching over from another DAW, there is a 30-day free trial (iLok 2 required), and it is well worth trying it out.

—Chris Neville

Ordering info: avid.com



Audix VX5 Vocal Condenser Microphone

Studio Clarity for the Stage

The VX5 from Audix is a high-quality condenser microphone that's capable of reproducing studio-quality sound but built to handle the rigors of live performance.

With numerous studio condenser microphones in its line, Audix was well aware of the challenges of using these sensitive devices for stage applications. Prone to feedback and susceptible to distortion at higher sound levels, condenser mics can be impractical in many live situations, and most engineers feel that these negative issues outweigh their tonal benefits. Realizing that there are many artists performing today who demand high-quality sound on stage, Audix designed the VX5 to bridge the gap between stage and studio by addressing the major problems associated with using condenser mics in a live venue.

The VX5 utilizes a standard handheld form factor, allowing it to be comfortably held by a vocalist or mounted on a standard microphone stand. The body is made of die-cast zinc and is sturdy enough to handle abuses of the road. The VX5 features a 14mm gold vapor diaphragm and an acoustically ported steel mesh grill with a multi-stage pop filter. A supercardioid polar pattern helps the VX5 isolate the mic's input signal from unwanted stage noise, and there is a -10 dB pad switch and a bass roll-off filter on board. The mic is designed to handle extremely high sound pressure levels (SPLs) without distortion, capable of more than 140dB with an extremely strong resistance to feedback. The frequency response is 40Hz–16.5kHz, and it requires 18–52 volts of phantom power to operate, which allows it to be used with many acoustic amps.

Audix targets the VX5 mainly at vocalists, but the company also recommends it for use on acoustic instruments, percussion, brass and woodwinds. I found that the mic was definitely best suited for vocals, producing a detailed reproduction of the voice. I loved the VX5 on male vocals, but it was a bit harsh on female voices (probably due to its flat frequency response, which doesn't color the sound and can result in a lack of warmth in certain applications). A little EQ helped in this situation. The mic was extremely quiet with minimal proximity effect, and I found it to be consistent and forgiving in terms of its placement. On acoustic guitar, the VX5 did a decent job, and its resistance to feedback and tight polar pattern were pluses in this context. Overall, the VX5 delivered on its promise of studio quality sound for the stage. Although it may not replace your high-end studio condensers, it is vastly superior to the majority of dynamic microphones offered for live applications.

The VX5 is just as durable physically as it is sonically. It lives up to its claim of achieving new standards in handheld vocal condenser performance. At an MSRP of \$290, it is well worth it for such a high level of performance.

—Keith Baumann

Ordering info: audixusa.com



PreSonus AudioBox iTwo

High-Functioning iOS Interface



The latest trend in audio interfaces is for them to be compatible not only with OSX and Windows, but also to be able to connect directly to your iOS devices. PreSonus throws its hat into the ring with two new interfaces, the AudioBox iOne and AudioBox iTwo. I had an iTwo for the purpose of this review, but both models of the AudioBox are similar in functionality, with the iTwo offering more flexibility and power.

The construction of the unit is high-quality, and although it is incredibly light (just over 1 pound for the iTwo), it has a sturdy feel. The front-panel knobs and buttons have good resistance and feel solid to the touch. The knobs have a tactile notched gradation when they turn, which adds to their feel of precision. The jacks are all connected to the chassis to alleviate strain on the motherboard.

On the front panel, you will find two combination XLR/quarter-inch jacks that can serve as either mic or line/instrument inputs. A selector button chooses between line and instrument input for the quarter-inch jack. The iOne offers one mic XLR and one line quarter-inch instrument input, non-selectable. There is also a headphone jack and volume control, which I found to be nice and loud, as well as dedicated input level knobs for each of the inputs, and a variable mix knob that allows you to have zero-latency monitoring of your inputs while playing back tracks. The iOne has a fixed 50/50 ratio for monitoring. A phantom power switch is located on the front.

The back panel is clean and simple: MIDI I/O (iTwo only), a USB Type B port for computer or power connection, and a Device USB port for connecting to your iOS device. The stereo outputs are located here as well, as are bal-

anced quarter-inch jacks.

The AudioBox iTwo is a 24-bit, 96kHz device, and it needed no drivers when connecting to the Mac (Windows drivers are downloadable from the PreSonus website). Installation was straightforward, and there were no issues on my MacBook Pro running Mavericks. There are reports of a small issue with Yosemite, but there is a simple workaround, and PreSonus is working on a fix right now. You can hook it up to your iPad by simply connecting your regular Apple cable to the Device port.

PreSonus also includes a copy of Studio One Artist, the basic version of its very capable Studio One DAW for Mac and PC with five machine activations. For iPad, they also have included Capture Duo, a free app that allows you to use the interface to record stereo tracks into your device. The AudioBox iOne and iTwo are class-compliant with the iPad and can be used to record into virtually any app that uses Core Audio for iPad. The one downside about the iOS integration is that they cannot draw bus power from an iPad (it will run on bus power when connected to a computer), so you need to use the USB Type B port to plug into your charger.

The big question is, "How does it sound?" I tried a few basic recordings of voice, guitar and percussion into the Mac and into the iPad, and in all cases, I was very pleased with the result. The preamps have ample headroom, and the mics sounded nice and warm with very little coloration.

With the AudioBox iOne and iTwo, PreSonus continues to bring great affordable devices to the table.

—Chris Neville

Ordering info: presonus.com

Tascam DA-3000

Ultra-High-Quality Master Recorder/Player/Converter



Tascam has released its long-awaited successor to the legendary DV-RA1000HD high-definition digital recorder, and it comes to us in the form of the new DA-3000.

This two-channel unit has two ultra-high-quality D/A–D/A converters and would be of use to anyone who has the need to go from analog to digital or vice-versa while keeping the analog and digital signals at the highest quality. It can also be used for making straight-to-digital masters in Direct Stream Digital (DSD) or Pulse Code Modulation (PCM) formats.

There are five basic uses for a device such as this, and with a street price of \$999.99, it is a strong candidate for someone who spends his life in a professional studio or a part-time home studio aficionado who wants to improve his or her signal chain without breaking the bank.

The most immediately accessible use is the unit's two-channel recorder. It records to removable media provided by the user, via a built-in slot that can accommodate a standard SD card or compact flash card. There are no amps, EQ or compression of any kind (other than the headphone amp), so you will need to provide some type of signal amplification. Size-wise, having a single-rackspace recorder and a one- or two-space preamp makes for a fairly small travel package when you take into consideration the high quality of your final material. I used the unit on multiple occasions where I packed up my three-space gig bag (two spaces for my two-channel tube pre and one space for the DA-3000) and put that over one shoulder, slung a few mics and a mic stand over the other shoulder, and I was in business. I found the recordings to be a very clean and accurate representation of what I was hearing live, and the only real coloration I was hearing was coming from my personal tube preamp. You can also use the DA-3000 as a D/A converter in a studio

or live sound rig. Its high-quality converters should make most setups sound noticeably better, and with digital mixing boards becoming more common, a unit like this makes sense as the bridge between a digital console and the crossovers and amps that are feeding a live sound situation. Reversing the signal flow, it makes a great A/D converter where it is the last step in your studio signal chain as it converts the analog signal coming out of your mic (or instrument) preamp into the digital 0s and 1s that your DAW can understand. For those needing to stay in the digital domain, you can send a digital signal straight into the unit to make digital masters in PCM or DSD formats.

As far as connections go, there are many to choose from on the back of the DA-3000. For analog, it has stereo balanced XLR ins and outs and stereo unbalanced RCA ins and outs. For digital, it has S/PDIF, AES/EBU and S/PDIF 3 for DSD. It also has word clock via BNC.

I was somewhat disappointed to find that the DA-3000 did not have ADAT lightpipe as one of the options. With prosumer-type digital connections, I have always found ADAT lightpipe to be easier to set up and configure than S/PDIF. As I was testing out my digital setup options, I struggled with getting my hardware and the unit to "talk" via S/PDIF. The troubleshooting information available in the manual wasn't spelled out clearly enough to help me solve the problem in an efficient and confident manner. I recommend that Tascam put some easily accessible how-to videos (or photos) on its website or in the manual. It would go a long way toward attracting on-the-fence home studio owners who are looking for their next level of gear.

Overall, the DA-3000 is a great product at a great price. I would like to see Tascam get these units into as many studios as possible.

—Matt Kern

Ordering info: tascam.com

See all that is

NEW@NAMM

Booth #4600

From Conn & Selmer



BACH STRADIVARIUS COMMERCIAL TRUMPET

Amazing agility, quick response, and easy performance in extreme registers all wrapped in the signature Bach sound.



Selmer



Axos

A perfect match between richness of tone & ease of response!



From Adolphe SAX to Henri SELMER



LIMITED EDITION ALTO SAX

KING[®] 2B & 3B

Classic King jazz trombone sound and versatility reimagined for the contemporary player.



RECORDING SCHOOL Toolshed > GEAR BOX

Dynamic Duet Duo

The Apogee Duet For iPad & Mac is a professional stereo audio interface, headphone amp and MIDI interface for iOS devices and Macintosh computers. It has two instrument inputs and two mic inputs with 75dB preamps that give you the freedom to record with any microphone (the mic preamps can also be bypassed for true professional line-level input). The Apogee Duet Break-out Box, available as a separate accessory, is a durable, aluminum enclosure with two quarter-inch inputs, two XLR inputs and two balanced XLR outputs that features studio-quality I/O connectors and includes a 2-meter cable.

More info: apogeedigital.com



2-Mode Condenser

MXL Microphones' CR20 Vocal Condenser Mic has a tube emulation switch that provides a tube sound on demand and then easily switches back to solid-state. The CR20 has a flat, natural frequency response with a smooth top, making it suitable for a range of genres and voices. In tube mode, it has a touch more warmth and character, but in both cases it captures vocals with detail and clarity thanks to its 22mm capsule and gold-sputtered, 6-micron diaphragm.

More info: mxlmics.com



Active Monitoring

Genelec's 8351 three-way Smart Active Monitor was developed in response to the need for increasing audio-quality demands in near-field recording and mix environments. It is capable of delivering 110dB at 1 meter through a combination of Genelec-designed Class D amplifiers for the bass (150-watt) and midrange (120-watt) drivers, while a discrete (90-watt) Class A/B amplifier applies power to the tweeter. The 8351 has a system frequency response of 35Hz to 40kHz +/-3dB (38Hz to 21kHz +/-1dB) with low distortion.

More info: genelecusa.com



In the Mix

Blue Microphones' Mo-Fi headphones feature built-in audiophile amplifiers matched to high-powered precision drivers for use with studio gear, laptops, tablets, phones and other devices. Mo-Fi offers the performance of custom-tuned high-end studio monitors so players and engineers can judge what's really going on in their mix.

More info: bluemicrowhones.com

Pint-Sized Interface

Roland's Mobile UA is an ultra-compact USB audio interface that incorporates newly developed SILKi sound technology. Featuring up to four channels of DSD and PCM audio playback in a small, bus-powered device, the Mobile UA delivers audio quality and low-latency operation for on-the-go music production or live performance.

More info: rolandus.com





AA
Holy China 21"/53 cm

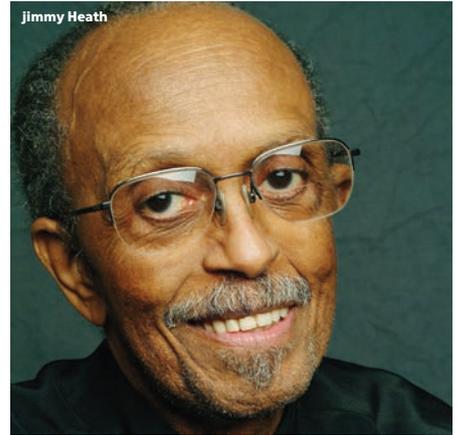
CHAD SMITH

Red Hot
Chili Peppers

AA Holy China



Sabian.com



Little Bird, Big Gig: Saxophonist Jimmy Heath & the Jimmy Heath Big Band will perform at the 48th annual Elmhurst College Jazz Festival, which takes place Feb. 19–22 in Elmhurst, Illinois. In addition to Heath’s Feb. 20 concert, other featured acts include the Bill Holman Band (Feb. 21) and a special performance by trumpeter Sean Jones, saxophonist Ralph Lalama and drummer Dennis Mackrel with the Elmhurst College Jazz Band (Feb. 22). A free clinic with Jones, Lalama and Mackrel will be presented on Feb. 21 at 9:30 a.m.

public.elmhurst.edu

Trumpet Talk: Berklee College of Music in Boston will present a free master class and Q&A session with Ambrose Akinmusire at David Friend Recital Hall at 1 p.m. on Feb. 3. Akinmusire was the winner of the 2007 Thelonious Monk International Jazz Trumpet Competition. The Blue Note recording artist has performed with Steve Coleman, Vijay Iyer and Esperanza Spalding. berklee.edu

HSA Brunches: Minton’s and the Harlem School of The Arts (HSA) have joined forces for a Sunday Brunch series of themed concerts featuring talent from the HSA. Curated and directed by D.D. Jackson, HSA Chair of Jazz & Contemporary Studies, the series began Dec. 7 with a “Jazz Holiday” theme and continues with a “Black History” brunch on Feb. 22 and a “Mother’s Day” brunch on May 10. All performances take place at Minton’s, the historic Harlem jazz club. For nearly 50 years, HSA has enriched the lives of thousands of young people ages 2–18 through world-class training in the arts. hsanyc.org

Guitar Summit: Guitarist-composer-band-leader Joel Harrison’s 2015 Alternative Guitar Summit will take place on Feb. 4 at Shapeshifter Lab in Brooklyn and Feb. 6–8 at Rockwood Music Hall in New York City. The festival of inventive guitarists, with an emphasis on new and unusual approaches to the instrument, will celebrate the guitar’s enormous range, beyond genre. Three master classes will take place during the summit at The Drama League of New York. joelharrison.com

CJC Thrives in New Era

IN FEBRUARY 2015, THE NONPROFIT California Jazz Conservatory (CJC) in Berkeley celebrates the one-year anniversary of its accreditation and renaming. Formerly known as the Jazzschool Institute, the CJC is the nation’s only accredited independent music conservatory devoted to the study and performance of jazz.

“Going through the process of accreditation was very special and something that was a once-in-a-lifetime experience,” said Susan Muscarella, CJC president and dean of instruction.

“This is a real benchmark and coup for Susan,” said Anthony Brown—a drummer, ethnomusicologist and CJC professor. “It sets the bar high.”

Launched in 1997, the Jazzschool was established “not only for the aspiring professional musician but also for the jazz enthusiast,” Muscarella said. Prior to founding the school, she had run the Jazz Ensemble at the University of California, Berkeley.

“The Jazz Ensemble was an extracurricular program that wasn’t part of a particular academic department at Cal,” she recalled. “So I felt I had to establish a private institution.”

Jazzschool courses and workshops were offered to the general public on a quarterly basis, and on-campus concerts were presented throughout the year. Those programs still exist under the auspices of the Jazzschool Community Music School (JCMS) at the CJC. The JCMS Young Musicians Program is geared toward middle and high school students, while the JCMS Adult Music Program serves everyone else.

In 2009, Muscarella and her staff launched a four-year degree program administered by the Jazzschool Institute. The process of applying for accreditation with the National Association of Schools of Music led to significant changes at CJC.

“It really improved every area of the institution,” Muscarella said, “from governance to the artistic, academic, financial and administrative [aspects].”

CJC offers a bachelor of music degree in jazz studies. Earning an undergraduate degree at the CJC requires 136 credits, including 30 in General Studies (GS) courses. Some GS courses, such as “Poetry of Jazz; Jazz of Poetry” and “Physics and Psychoacoustics of Music,” are taught in-house. Others can be taken at the nearby Berkeley Community College.

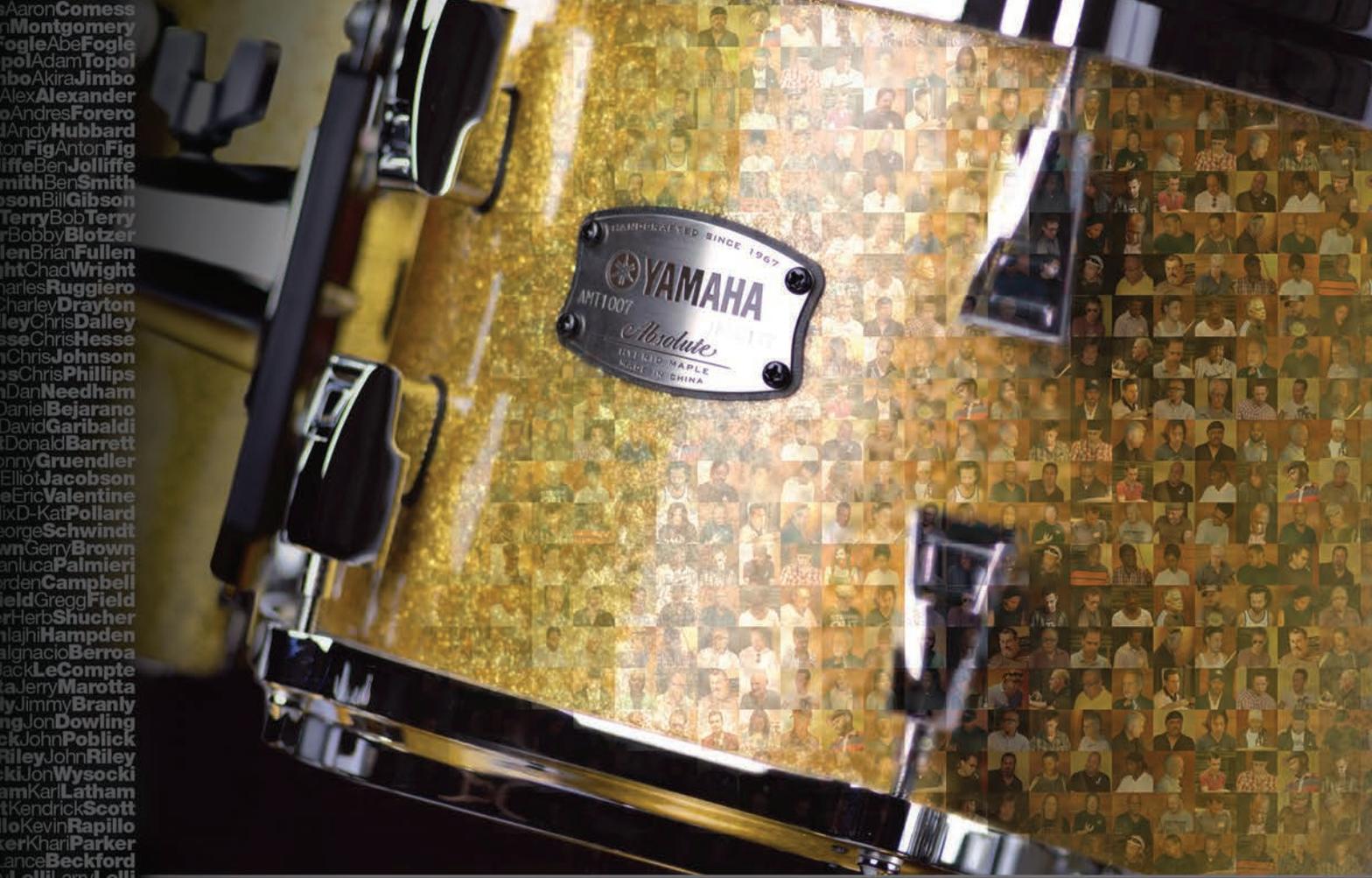
There are currently 70 students in the four-year program—60 instrumentalists and 10 vocalists—as well as 425 JCMS participants taking a total of 525 classes. As an accredited school, the CJC is eligible for federal student aid and visa programs.

Able to draw on both, Muscarella expects the commuter school to expand by drawing from a broader geographic and demographic range of applicants. She envisions the CJC student body leveling out at 120 students, with an average of 30 for each grade level.

The cultural diversity of the CJC reflects the cultural diversity of the larger community. “An emphasis on Brazilian, Latin and music of the world is indicative of the eclecticism that can be found here in the Bay Area,” said Laurie Antonioli, chair of the CJC vocal program.

For example, one of the spring semester classes, taught by Jackeline Rago and Edward Simon, is Afro-Venezuelan Jazz Ensemble.

A key partner to CJC is the nearby Fantasy Studios, where Bill Frisell and Sonny Rollins have recorded albums. Fantasy, in conjunction with CJC, has a program that awards a student ensemble with free recording time, giving them valuable experience in a professional setting. —Yoshi Kato



ronComess
Montgomery
FogleAbeFogle
polAdamTopol
boAkiraJimbo
AlexAlexander
oAndresForero
AndyHubbard
onFigAntonFig
iffeBenJolliffe
mithBenSmith
sonBillGibson
TerryBobTerry
rBobbyBlotzer
enBrianFullen
htChadWright
CharlesRuggiero
CharleyDrayton
leyChrisDalley
eseChrisHesse
oChrisJohnson
sChrisPhillips
DanNeedham
DanielBejarano
DavidGaribaldi
DonaldBarrett
onnyGruendler
ElliotJacobson
eEricValentine
ixD-KatPollard
eorgeSchwindt
wnGerryBrown
anLucaPalmieri
ordenCampbell
ieldGreggField
rHerbShucher
alajhiHampden
lgnacioBerroa
ackLeCompte
aJerryMarotta
yJimmyBranly
ngJonDowling
ckJohnPoblick
RileyJohnRiley
kiJonWysocki
amKarlLatham
tKendrickScott
loKevinRapillo
erKhariParker
anceBeckford
yLelliLarryLelli
neLarryLevine
rMarcusBay
rkMokeBistaly
arkColenburg
yMarkSlutsky
ordyMBGorby
rMichaelBaker
yMickeyCurry
yMikeKennedy
roMikeShapiro
ikeVanderhule
esMcPherson
eluMinoCine
ntNickVincent
ieNikkiGlaspi
nOscarSeaton
llOtisBrownIII
hPaulBostap
LeimPaulLeim
Merriweath
erPeteZimm
EhartPhilEhart
alphHumphre
teRandyCooke
kerRayBrink
RichieMorales
AllenRickAllen
taRickMarot
obbieGonzalez
yKestenho
ScottMercado
ShannonLarkin
SherrieMaricle
rySonnyEmory
lassSteveHar
sSteveHolmes
teveSchaeffer
rraSusielbarr
eddyCampbell
yneCarrington
alTitoPascoal
WolfToddWolf
TomBrechtlein
ngTomHunting
ommyAldridge
TommyHarden
eToneDeCorte
oreTonyMoore
eronicaBellino
esVictorJones
inceWilburnJr
EllisWilliamEllis
llWillieJonesIII
XavierMuriel
ordZachAlford

the creation of
LEGENDARY SOUND
 begins with legendary artists...

Capturing a musician's true expression and dynamics takes the right instrument; and creating an expressive instrument takes hard work. Experience is everything when developing legendary drums.

Around the Globe

Yamaha legendary artists around the world have made invaluable contributions over the past 47 years to the research of sound and musicality of Yamaha drums. Creating the Absolute Hybrid Series, Yamaha's respected designers and engineers conducted critical evaluations with over one hundred artists and recording engineers to create one of the most expressive drums in the world.

Home Sweet Home

No matter where the gig or tour takes them around the world, Yamaha artists always feel at home behind a set of Yamaha drums, confident of its consistent quality and legendary sound they have helped to create.

Experience Absolute Expression

Check out the Yamaha Absolute Hybrid Series at your favorite Absolute Drum Shop or local retailer now.

Absolute HYBRID



Available in 10 striking, high-quality lacquer finishes. Learn more at www.4wrd.it/AbsoHyb2DB

DB Music Shop >

For advertising or questions: call (630) 941-2030. All ads are prepaid, no agency commission. Check, money order, and all major credit cards are accepted. **Deadline:** Ad copy and full payment must arrive 2 months prior to DB cover date. **Send your advertisement by MAIL:** DownBeat Classifieds, Att. Pete Fenech, 102 N. Haven Road, Elmhurst, Illinois, 60126, **EMAIL:** petef@downbeat.com, **FAX:** (630) 941-3210.

ALBUMS & VIDEO

PRINCETON RECORD EXCHANGE

BLUE NOTE | PRESTIGE | RIVERSIDE
MOSAIC & Much More JAZZ

**We Make Selling Your
CDs, DVDs & LPs Easy!**

HIGH PRICES PAID SINCE 1980

Visit us online at PREX.com/sell

Call us at 609-921-0881

140,000 Titles in Stock!

20 South Tulane Street
Princeton, NJ 08542



JAZZ DVD'S / VIDEO

1,300 Concerts, Documentaries, TV,
Instructional. DVDs, Videotapes or,
Laserdiscs. **FREE CATALOG:** JAZZWEST,
Box 3515 (DB), Ashland, OR 97520
(541) 482-5529 www.jazzwestdvd.com

WE BUY RECORD COLLECTIONS!

LPs, 45s & 78s

Call DJ Records: 1-888-993-4673

We travel anywhere for quality collections!

www.djrecordsusa.com

VINYL JAZZ AT SET PRICES

Over 30,000 rare, out of print Vinyl JAZZ LPs at set
prices, searchable on our web site. Over 35 years
of international service. Foreign inquiry welcomed.
Also rare jazz publications and literature sold.
Gary Alderman G's Jazz Inc. P.O. Box 259164
Madison, WI 53725 USA e-mail: gjazz@tds.net
www.gjazz.com www.vinyljazz.com

WWW.EASTWINDIMPORT.COM

Japanese import CDs & LPs: Venus,
Marshmallow, Sawano and more!
We ship worldwide.

RARE JAZZ LP AUCTIONS

All instrumental styles plus vocals and
Latin. Free lists sent worldwide. Armand
Lewis, P.O. Box 4834, N. Hollywood,
CA 91617. Fax: 818-762-3563, e-mail:
mrbluenote@peoplepc.com

WEBSITES

MusiCity.com

Instruments and accessories, brass, percussion, woodwinds, strings
Custom Sheet Music Storage Boxes, Jazz ensemble music stands
Domestic and International shipping

www.MusiCity.com - 800-777-7871

LESSONS

ONLINE JAZZ LESSONS.

Study all styles & aspects of jazz
improvisation and saxophone with
Jeff Harrington, Berklee Professor, MIT
Affiliated Artist, Harvard University MLSP
Instructor. www.jeffharrington.com
Email: lessons@jeffharrington.com.
617-332-0176.

STUDY JAZZ PIANO ONLINE

www.JazzPianoOnline.com

JAMEY AEBERSOLD SUMMER JAZZ WORKSHOPS

Voted #1 jazz camp by thecelebritycafe.com!
Visit www.summerjazzworkshops.com
for more information.

JAZZPLUSYOU THE PLAY-ALONG

23 Jazz Standard Forms-
Changes without melodies
7 audio file combination of Piano,
Bass & Drums for each song
Over 100 audio files-book & data disc
Upload to your iPad-iPhone-Android-
Garageband-Logic-Pro Tools
\$20.00 postage paid US
quadrargrip@hotmail.com
Michaelwelchpublications.com

ETC

PIANIST AND COMPOSER SEEKS VOCALIST

Please contact: LENNART FLINDT
Strandboulevarden 62B,
DK-2100 Copenhagen, Denmark
Telephone +45 35389775
or storr-hansen@email.dk



SUBSCRIBE
877-904-JAZZ

INSTRUMENTS & ACCESSORIES

www.pmwoodwind.com
847-869-7049

woodwind

Chicago's Best Store for Saxophones
& all other Woodwinds. Great Selection. Expert Repair.

JOESAX Woodwinds

Known worldwide for expert repair

Always a great selection of
used instruments

www.joesax.com

(800) 876-8771

(607) 865-8088

Fax (607) 865-8010

SERIOUS CD STORAGE

Save space by replacing bulky
jewel boxes with the Jewelsleeve.
Call for a free sample at 1-800-863-
3312 or visit www.jewelsleeve.com

RPC SAXOPHONE MOUTHPIECES

Old School handcrafted mouthpieces.
Love for the sound of the saxophone and
helping my customers is my passion.
Contact: Ron Coelho; 360-887-3807
www.saxmpc.com

DOWNBEAT.COM

LIKE US ON FACEBOOK



FACEBOOK.COM/DOWNBEATMAGAZINE

DB Reader Services

Send address changes to:

DownBeat (Change of Address)

P.O. Box 11688

St. Paul, MN 55111-0688

fax: 651-686-0366

email: downbeat@subforms.com

Please allow six weeks for your change
to become effective. When submitting
an address change, include current
DB label showing old address.

877-904-5299 (U.S. & Canada)

651-251-9682 (Foreign)

DB Buyers Guide ›

ACT Music 27	Harmonia Mundi21	Porgy And Bess Jazz & Music Club 49
actmusic.com	harmoniamundi.com	porgy.at
All Parts 92	Harvey Wainapel Jazz 65	Resonance Records 63
allparts.com	harvjazz.com	resonancerecords.org
American Jazz Museum Blue Room 45	Hot Club de Portugal 45	Sabian 101
americanjazzmuseum.com	hcp.pt	sabian.com/en
Antigua Winds 40	Igor Butman Jazz Club 47	Sam Ash 93
antiguapro-one.com	butmanclub.ru	samash.com
Audix 85	ILK Music 75	Sharp Nine Records71
audixusa.com	ilkmusic.com	sharpnine.com
Auricle Records19	ITI Music 27	Skidmore College 27
gerryhemingway.com	warrantmusic.org	skidmore.edu
Bari Mouthpieces 108	Jazz Cruises 11	Snug Harbor 51
bariwoodwind.com	thejazzcruise.com	snugjazz.com
Bethesda Blues & Jazz 56	Jazz Education Network 80	Sunnyside Records 10
bethesdabluesjazz.com/	jazzednet.org	sunnysiderecords.com
Blue Note Records 12	JJ Babbitt Co. 57	The Jazz Corner 51
bluenote.com	jjbabbitt.com	thejazzcorner.com
Cannonball Music 9	JodyJazz Mouthpieces 39	The Outpost Performance Space 51
cannonballmusic.com	jodyjazz.com	outpostspace.org
Columbia College Chicago 4	Rodrigo Lima Music 69	Three Muses 53
colum.edu/music	sagarodrigolima.com	3musesnola.com
Concord Music Group 7	Katie Thiroux Music 75	Unterfahrt 53
concordmusicgroup.com	katiethiroux.com	unterfahrt.de
Conn Selmer 99	Kawai 79	Vandoren 3
conn-selmer.com	kawaius.com	wearevandoren.com
Consolidated Artists Publishing 92	Kuumbwa Jazz Center 47	Vic Firth 95
jazzbeat.com	kuumbwajazz.org	vicfirth.com
Dakota Jazz Club 45	Lobero Theatre Foundation 47	Victoria Nasjonal Jazzscene 53
dakotacooks.com	lobero.com/giving/foundation	nasjonaljazzscene.no
Denis Wick 25	Love Productions 73	Viking Musical Instruments 55
deniswick.com	allanharris.com	viking-instrument.net
DW Drums 15	Margie Baker Jazz 49	William Paterson University 75
dwdrums.com	margiebakervocalist.com	wpunj.edu
Eastman Strings 2	MCG Jazz 46	Yamaha 103
eastmanmusiccompany.com	mcgjazz.org	usa.yamaha.com
ECM Records 31	Michael Blum Music 67	Yardbird Suite 55
ecmrecords.com	michaelblumguitar.com	yardbirdsuite.com
Elmhurst Jazz Festival 20	Music Dispatch 5	Yoshi's 55
elmhurst.edu/jazzfestival	musicdispatch.com	yoshis.com
Finale 77	New Jersey Performing Arts Center 8	Zoom 89
finalemusic.com	njpac.org	zoom-na.com
Garritan 94	P. Mauriat Saxophones107	
garritan.com	pmauriatmusic.com	
George L's 69	Pirouet Records 61	
georgelsstore.com	pirouet.com	

Blindfold Test > BY DAN OUELLETTE

Lionel Loueke

Lionel Loueke was a busy man at the 2014 Monterey Jazz Festival. On opening night, he played the Arena main stage supporting Herbie Hancock in a quartet setting (Hancock calls him a “musical painter”). The next day, shortly after he took his second DownBeat Blindfold Test before a live audience at Dizzy’s Den, the Benin-born, New York-based guitarist played in the Blue Note Records 75th Anniversary Band: Our Point Of View, with Ambrose Akinmusire, Marcus Strickland, Derrick Hodge, Kendrick Scott and Robert Glasper, who produced Loueke’s latest album for the label, *Heritage*.

Kenny Burrell/John Coltrane

“Freight Trane” (*Kenny Burrell & John Coltrane*, New Jazz/OJC, 1987, rec’d 1958) Burrell, guitar; Coltrane, tenor saxophone; Tommy Flanagan, piano; Paul Chambers, bass; Jimmy Cobb, drums.

Woah! But I have no idea who this is. Maybe Johnny Smith or Barney Kessel? I know the tune, but I don’t know the head. But I can hear the Charlie Parker changes. I love this tune and the way the changes are played. The guitarist is very fluent in bebop vocabulary. I don’t know who the tenor saxophonist is, either. [after] I never heard Kenny Burrell in that style of playing. To me, Kenny Burrell is more bluesy and not playing with bebop vocabulary.

George Benson

“Body Talk” (*Body Talk*, CTI/Sony Music, 2011, rec’d 1973) Benson, Earl Klugh, guitar; Frank Foster, tenor saxophone; Jon Faddis, John Gatchell, Waymon Reed, trumpet; Gerald Chamberlain, Dick Griffin, trombone; Harold Mabern, electric piano; Ron Carter, bass; Gary King, electric bass; Jack DeJohnette, drums; Mobutu, percussion.

George Benson. He has such a clean, perfect technique in the way he plays the roots of a chord and the fifths together. He’s one-of-a-kind. I don’t know this tune. George is one of my favorite guitar players. I started playing jazz because of him. A friend of my brother was living in Paris and he came home to Benin with an LP—*Weekend In L.A.* [1977]. My parents had a record player and I had a cassette player. I had to wait until my parents went to church on Sunday so I could use the record player. They went to church at night and I went in the morning. I held my cassette player close to the speakers and cranked it up. I recorded it and listened [closely to] it because I wanted to play like him. But he was going way too fast. So I let my cassette player’s batteries get worn out to slow the tunes down so that I could get the notes right.

Kurt Rosenwinkel

“Mr. Hope” (*Star Of Jupiter*, Wommusic, 2012) Rosenwinkel, guitar; Aaron Parks, piano; Eric Revis, bass; Justin Faulkner, drums.

This has to be Kurt Rosenwinkel. Kurt has a very strong guitar personality that comes through his sound. I don’t know this piece, but I love it. It swings so hard. I also like the melody. I can still hear it now, and that’s important. Kurt takes the guitar to another level, harmonically and melodically speaking. The fact that he plays the piano helps him to take his guitar playing to a new level, even though these lines could have easily been played by a saxophonist or pianist. He’s another one-of-a-kind player who is bringing something new to the table. We’ve never played together, but we have met many times at festivals and did some hanging.

Ali Farka Touré

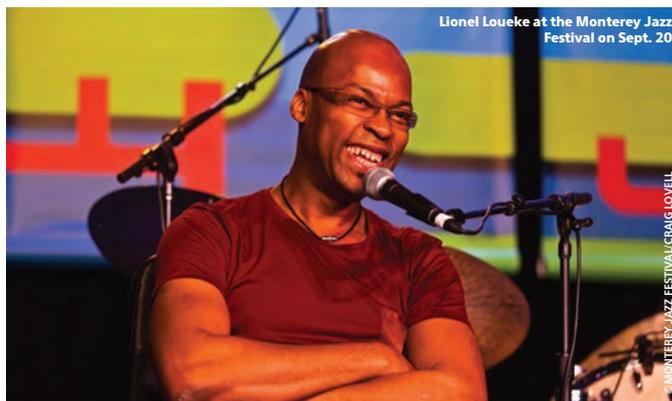
“Savane” (*Savane*, World Circuit/Nonesuch, 2006) Touré, guitar; Mama Sissoko, Bassekou Kouyate, ngoni.

It’s Ali Farka Touré. I could hear him from the sound of his guitar, but there are also two ngonis so I wasn’t sure. But when he started singing, I knew it was him and then his guitar playing became more clear to me. I like how he makes his guitar sound like he’s playing a kora. I heard a little bit of him when I was growing up, but I tended to hear more of the other Malian players. The first time I heard him I thought he sounded like John Lee Hooker, but in a different language. It’s the blues, the African type of blues.

Ralph Towner

“The Prowler” (*Anthem*, ECM, 2001) Towner, classical guitar.

Woooo! I think it’s a Brazilian guitar player with that style and the nylon-



string guitar. This might be Egberto Gismonti. It’s not? Well, I love it. It’s a beautiful composition. It’s always good to hear the solo nylon-string guitar. This player is playing the harmony and melody so well together. [after] I’m only a little familiar with his music. But I do like his nylon-string playing. It gives the music a warmer sound. I still play the nylon-string guitar, and I play with my fingers so I can get a little closer to the instrument. I play with my fingers on the electric for the same reason. The nylon string is where I came from. I studied classical guitar in Los Angeles for six months or so to develop my right-hand technique. But my teacher kept telling me the position I should be in and to sit straight. That wasn’t for me, but I did learn a lot. I want to get in touch with a teacher in New York for classical lessons but not with the physical technique.

Jim Campilongo

“Awful Pretty, Pretty Awful” (*Orange, Blue Hen*, 2009) Campilongo, guitar; Stephan Crump, bass; Tony Mason, drums.

Beautiful. I like this, but I have no idea who this is. It’s definitely someone influenced by Django. That’s as far as I can get. I may know this person, but I can’t remember his name. He’s still alive. I feel like I’ve heard this before. It brings me back to Europe—like an old French or Italian song. It really does feel like it’s coming from Django, but it is happening now.

Django Reinhardt

“Dream Of You” (*The Essential Django Reinhardt*, RCA/Sony, 2011, rec’d 1950) Reinhardt, guitar; others unknown.

I like this a lot. If this isn’t Django, then I have no idea. It could be someone trying to sound just like him—with all those short notes and clearly his language. It is him? I just wasn’t sure if this was the original or somebody who was doing a good copy. I love Django because of the way he was so melodic but at the same time so virtuosic.

Bill Frisell

“Amarillo Barbados” (*This Land*, Elektra/Nonesuch, 1994) Frisell, guitar; Don Byron, clarinet, bass clarinet; Billy Drewes, alto saxophone; Curtis Fowlkes, trombone; Kermit Driscoll, bass; Joey Baron, drums.

It’s Bill Frisell. He’s another guitarist who has a strong personality, especially with those long, legato notes. The sound behind each note is so strong that it’s hard not to recognize him. He’s another one-of-a-kind. I don’t know this song, but I’m hearing a lot of instruments zigzagging with everyone improvising in a beautiful way.

Diblo

“Super K” (*Super Soukous*, Shanachie, 1989) Diblo Dibala, electric guitar, maracas, vocals; Kazidona, acoustic guitar; Ronald Rubinel, synthesizer; Remy Salomon, bass; Mack Macaire, drums, maracas, percussion; Aurelius Mabele, percussion, vocals; Kanda Bongo Man, Kichar Kilela, Mav Cacharel, Jean Baron, Victoire, backing vocals.

Whoa! Oh, man, I know this song so well, but I can’t remember the guitarist’s name. I remember the title: “Super K,” and it’s Aurelius Mabele singing. I grew up in Benin playing this song in a band. We played music from the Congo and Zaire. I learned so much from this guy. What’s his name? It’s Diblo Dibala. He was from Zaire and he played the [Afro-pop] style from there as well as the Congo and even rumba. He’s also a big jazz fan. I can hear the jazz influence with the progressions and the unbelievable improvisation. I love Diblo, who’s living in Paris now. This song brings me back to those days when we used to play and people danced all the time.

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.

GREG OSBY

Saxophonist, composer, producer and educator, Greg Osby has made an indelible mark on contemporary jazz as a leader of his own ensembles and as a guest artist with other acclaimed jazz groups for the past 3 decades. He continues to push limits, explore boundaries, and innovate.

**A MUSICIAN THIS DISTINCTIVE
DESERVES A SAXOPHONE OF
EQUAL DISTINCTION.**

**PRESENTING THE GREG OSBY
SIGNATURE SERIES ALTO
SAXOPHONE BY P. MAURIAT.**

**UNIQUE IN EVERY WAY,
P. MAURIAT WILL ONLY MAKE
100 OF THESE INCREDIBLE
ALTOS. GREG PLAYS #1 OF 100,
WHAT WILL YOUR NUMBER BE?**

SYSTEM-76GOSS
(with a Sterling Silver neck)

MSRP: \$6699.00

SYSTEM-76GOSP
(with a Silver-Plated neck)

MSRP: \$5999.00

P. Mauriat
PARIS
Go for the Sound

www.pmauriatmusic.com



BARI

BARI HR

That's My Sound

"My Bari hard rubber mouthpiece is essential to my sound. It translates what I'm feeling freely and flawlessly."

- GREG OSBY



BARI

BariWoodwind.com

MADE IN USA 

A Division of the Cavanaugh Company LLC, Sarasota, Florida 941-371-0016