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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 Gdring, David Kunian, Jennifer Odell; **New York:** Alan Bergman, Herb Boyd, Bill Douthart, Ira Gitler, Eugene Gologursky, Norm Harris, D.D. Jackson, Jimmy Katz, Jim Macnie, Ken Micallef, Dan Ouellette, Ted Panken, Richard Seidel, Tom Staudter, Jack Vartoojian, 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 Murphy, Michael Wilderman; **Belgium:** Jos Knaepen; **Canada:** Greg Buium, James Hale, Diane Moon; **Denmark:** Jan Persson; **France:** Jean Szlamowicz; **Germany:** Detlev Schilke, Hyou Vreiz; **Great Britain:** Brian Priestley; **Japan:** Kiyoshi Koyama; **Portugal:** Antonio Rubio; **Romania:** Virgil Mihaiu; **Russia:** Cyril Moshkov; **South Africa:** Don Albert.

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MARCH 2015

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BY KEN MICALLEF

Possessed of that peculiarly English gift for reconstructing American standards with a refreshingly lyrical bent, Cullum breathes life into material that has been set in stone for decades on *Interlude*, his new studio album recorded with Nostalgia 77.

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Sam Newsome (Photo: Salvatore Corso)

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

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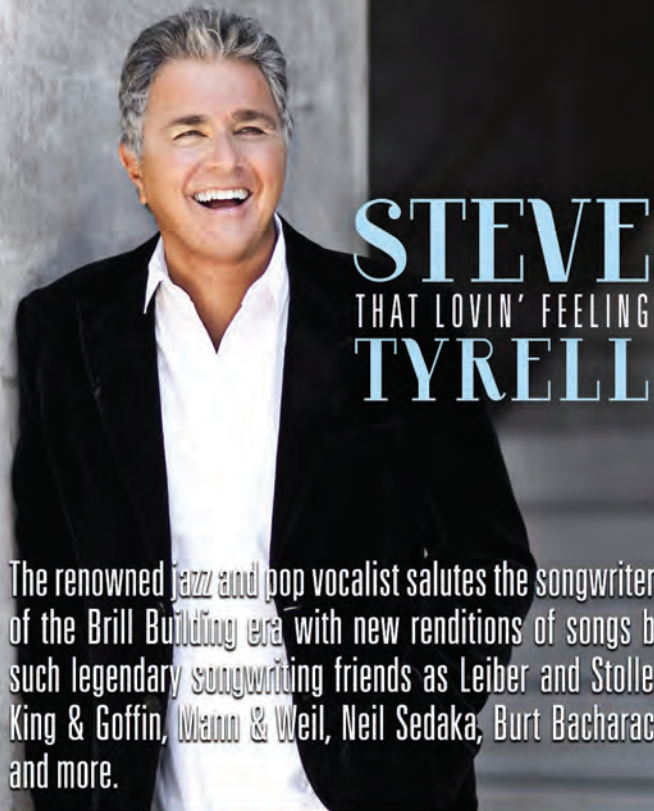
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DANIELLE NICOLE WOLF DEN



Former lead vocalist/ bassist for the hit Blues band Trampled Under Foot, Danielle Nicole's highly anticipated debut solo album will be released this spring. Drawing comparisons to Susan Tedeschi, Etta James and Grace Potter, her sweeping vocal range, as well as her fierce bass playing, is not to be missed. Pre-order your copy today!

GET INTO THE GROOVE

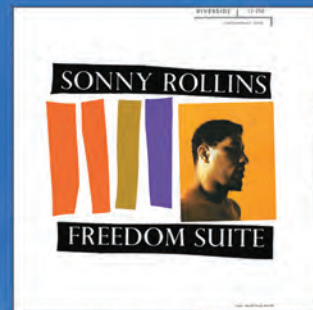
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Photo: Norman DeBong

First Take > BY BOBBY REED

Wonderfully Strange Sounds

UNUSUAL INSTRUMENTS AND SONIC LANDSCAPES ABOUND IN THIS ISSUE of DownBeat. But there's nothing unusual about that. Every month we spotlight artists who incessantly search for compelling new sounds, whether they're generated by conventional instruments or ancient folkloric ones.

Our feature on soprano saxophonist Sam Newsome focuses on his new album, which has already been hailed as a groundbreaking classic: *The Straight Horn Of Africa: A Path To Liberation—The Art Of The Soprano, Vol. 2*. Newsome gloriously upends expectations about what can be accomplished with a soprano sax. He played all the parts on the new album, expanding the horizons for



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Bobby McFerrin (seated) responds to tones played on didjeridu by Lawrence University's Brian Pertl.

the instrument and deftly exploring the relationship between Western musical forms and those from other cultures. But Newsome's sonic quest isn't confined to merely exploring the soprano. As writer Phillip Lutz explains, Newsome's collaborators over the years have played instruments such as the djembe, berimbau, musette, tabla and rain drum.

Elsewhere in this issue, Rez Abbasi discusses how the sound of the sarod has influenced his guitar style. Plus, we've got a review of Henry Threadgill's Dec. 4–5 concerts at Roulette in Brooklyn, illustrated by a beautiful photo of the multi-instrumentalist playing a bass flute (which most folks don't see every day).

Our European Scene column looks at Eve Risser, who creates genre-defying work on prepared piano. The photo on page 16 depicts Risser with a glass bead, which she places inside the piano to create an array of bizarre sounds.

Wonderfully strange sounds are also emanating from students at the music conservatory of Lawrence University in Appleton, Wisconsin. Our Jazz On Campus column showcases Lawrence, which offers top-flight jazz ensembles as well as a gamelan percussion ensemble and the IGLU (Improvisation Group of Lawrence University). That group explores styles as diverse as 20th century classical, Arabic taqsim, klezmer, jazz, electronic and Korean sinawi music. IGLU also performs music using invented instruments and found objects.

Brian Pertl, dean of the conservatory at Lawrence, holds a master's degree in ethnomusicology and is one of the leading proponents of didjeridu in North America. The photo above shows him playing didjeridu with Bobby McFerrin, an artist who knows a thing or two about unusual sounds.

Pertl has given hundreds of presentations around the country, with titles like "Tantric Voices and Thighbone Trumpets: The Sacred Music of Tibet," "Monkey Chants and Throat Game Songs: A Sonic Adventure of Global Proportions" and "Didjeridus, Discos, and Dim Sum: How the World Fell in Love with a Termite-Hollowed Log."

Clearly, Pertl is devoted to the notion of expanding students' horizons. That's one of the goals of summer jazz camps, too, as you'll see in our annual camp guide, beginning on page 71. The lessons that kids learn at these camps go beyond merely the musical ones. Valuable lessons about collaboration and careful listening—as well as communicating with peers from disparate backgrounds—are applicable in contexts far away from the bandstand.

DB

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Chords & Discords

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CHARLES MCPHERSON

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Admiration & Disappointment

This letter has a theme of both “I admire you” and “I somewhat dislike you.” My admiration is for the poignant article by Ken Micallef on Jimmy Greene (“Faith in Action,” January). Micallef writes that “it’s impossible to not feel deep respect for this man who is so poised.” *Everyone* can receive strength from the words and example of Jimmy Greene—those who have experienced devastating events, as well as people who are fortunate enough to have not had a loss in their family.

The “dislike” part of this letter also pertains to your January issue. Your obituary for Acker Bilk was relegated to nine lines in the Riffs column. While not in the class of Tony Scott and Jimmy Giuffre, Bilk reminded us, jazz enthusiasts or not, of the beautiful sounds of the clarinet.



Jimmy Greene

Your brief obituary summarized Bilk’s impact well, but his music and life deserve a full article in DownBeat.

VICTOR SNEECKUS
KINGSTON, ONTARIO, CANADA

Ignoring the Obvious

The DownBeat Critics Poll is a joke (62nd Annual Critics Poll, August). In the Guitar category, Pat Martino came in 20th place, while Mary Halvorson came in *third* place. Are you kidding? Have any of you seen Halvorson play? The criteria to make this list must be no talent, no musicality, no sense of jazz history. What happened to Jonathan Kriesberg, Kenny Wessel, Dom Minasi, Joshua Breakstone and Anders Nilsson? There is so much great talent out there, and yet you critics ignore the obvious. Stop being lazy and do your jobs!

CAROL MENNIE
CAROL@CAROLMENNIE.COM

Youthful Ambition

Michael Bourne’s First Take column—about the DownBeat Jazz Festival in 1965—brought back memories of my own (“Starstruck Teen,” January). I also grew up in Chicago, but I’ve got some years on Michael. In the mid-’50s, while students at Lake View High school, a buddy and I decided to submit an audition tape for a new weekly jazz show that was to be broadcast on the local “educational” FM station. The concept for our show was to play music from a different artist each week, and to interview that artist.

It took some chutzpah, but we were able to set up some interviews, two of which stand out in my mind. We interviewed Count Basie in his dressing room at the Blue Note (located at Clark and Madison), where he was appearing with his band. We interviewed Chico Hamilton in the lobby of the Croydon Hotel. If memory serves me correctly, Hamilton had a gig with his quintet at The London House. Both men were gracious and patient with a couple of “pishers” who were clearly in over their heads. We didn’t get the radio show, but I’ll remember the interviews forever.

ARNIE BREYER
BREYER3@HAWAIIANTEL.NET

Remembering DeFranco

Buddy DeFranco meant so much to so many who love music. His skills on the clarinet were only part of his greatness. Looking at the groups

he formed, it is apparent that he represented the best in humanity as well as musicianship. His devotion to young musicians is most clearly illustrated by the annual Buddy DeFranco Jazz Festival held at the University of Montana.

MARSHALL ZUCKER
WANTAGH, NEW YORK

Editor’s Note: See our obituary on page 20. The University of Montana Foundation posted a statement online that said, “The DeFranco family has thoughtfully requested that memorial contributions be directed to the UM Jazz Fund,” which supports the jazz festival to which Buddy DeFranco lent his name.

Artful Arranger

For years, I’ve been clamoring for DownBeat to do a piece on pianist-composer-arranger Jim McNeely. You folks have been terribly delinquent in covering this superb, multifaceted musician. So I was pleased to see that McNeely contributed a Master Class essay to your December issue (“Developing the Arranger’s Point of View”). For decades, he has been a major force in the music all the while wearing many hats. His gifts as a pianist have been well documented in recordings with Stan Getz and Phil Woods as well as albums done under his own name. As a composer-arranger for large ensembles, McNeely has few peers.

BILL BENJAMIN
BILTMORE LAKE, NORTH CAROLINA

Corrections

- In the Jazz Venue Guide in the February issue, the phone number for Dimitriou’s Jazz Alley in Seattle (jazzalley.com) should have been listed as (206) 441-9729.
- In the Student Music Guide in the October issue, the graduate in-state tuition per semester for City College of New York (City University of New York) should have been listed as \$4,825.

DOWNBEAT REGRETS THE ERRORS.

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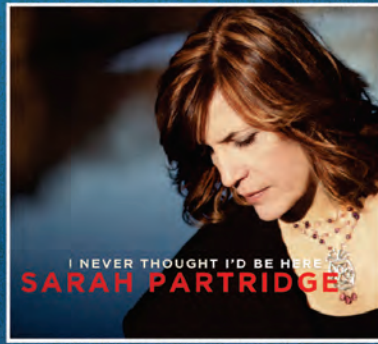
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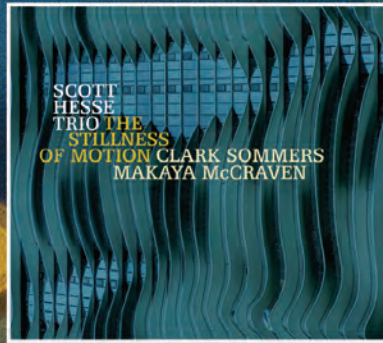


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Beats

Threadgill Finds New Voice

Musicians from the ranks of Chicago's Association for the Advancement of Creative Musicians have always placed a high level of importance on the art of composition. Original member Henry Threadgill is no exception, having devoted a significant amount of his time and energy to writing for a single ensemble.

On Dec. 4–5 at Roulette in Brooklyn, the 70-year-old reedist presented a collection of new compositions, each one shining a solo spotlight on an individual member of his longstanding quintet, Zooid. The personal emphasis made the pieces surprisingly fresh, marking one of Threadgill's strongest displays as a composer since his 1994 album *Song Out Of My Trees*.

Two pieces were presented each night, with a shorter introductory piece beginning each evening's program. The shorter pieces featured elements similar to those found in Threadgill's earlier work—skittering rhythms and long, bouncing, interlocking lines. The longer pieces touched on current trends in Threadgill's work. "Ceroepic—Quintet For Guitar," for example, written for guitar player Liberty Ellman, was a medium-tempo romp, a characteristically Threadgill piece of fractured groove.

"Unoepic—Quintet For Trombone/Tuba," with its dual-lead instrumentation, demonstrated just how attentively Threadgill writes for a specific bandmate. It included a beautiful if brief duo between Threadgill on alto sax and José Davila on trombone, with the other members sitting out, a paring down that seemed unusual given Threadgill's typical group dynamics. The rest of the set maintained cohesion. In the classical world, the performances might be four chamber works published under a single opus number, but in Threadgill's case the pieces were to be grouped on record (the band went into the studio a week after the Roulette run).

The Davila feature established a system of episodic structures that would run through the rest of the works. (It was present, although less apparent, in the guitar piece.) The middle section included very brief segments, among them a drum interlude and a short quintet passage with Davila leading most of the proceedings.

Abrupt shifts and momentary pauses divided the thematic variations, but changes in tone and instrumentation weren't done for the sake of contrast. They were transitions to new statements and progressions of the thematic material. It was something like shaking a tumbler of Yahtzee dice: A different group of numbers will come up each time, but they're still the same six dice.

The piece ultimately settled into an extended passage that felt trium-



Henry Threadgill plays bass flute during a performance at Roulette in Brooklyn.

phant on the heels of the small, preceding parcels. Threadgill himself played only a moderate amount. He always seemed cognizant of holding back on the sax.

On "Dosepic—Quintet For Drums/Percussion," which began the second night, Threadgill broke out early with the alto, playing a lyrical solo of tight triplets before pulling out his bass flute. But the piece truly belonged to drummer Elliot Kavee, who played a lyrical, unaccompanied solo on drum kit with a rack of bells and gongs. After what might be called a first movement, the ensemble moved again into an episodic section, revisiting a new trope in Threadgill's infectious, indefatigable music.

"Tresepic—Quintet For Cello" began with Christopher Hoffman's cello alone, but within minutes the rest of the group had joined in, guitarist Ellman accenting the elegant cello lines against a light uptempo pace set by the drums and tuba. Eventually, however, Hoffman put down the bow and, playing pizzicato, fell into a familiar, wobbly groove.

Threadgill did not present a composition for saxophone. The two nights were a gift to his hardworking band, a group that, with some personnel changes, remains dedicated to articulating Threadgill's message.

—Kurt Gottschalk

Riffs >



Cassandra Wilson

Newport-bound: Cassandra Wilson—whose album *Coming Forth By Day* (Legacy), an homage to Billie Holiday, is scheduled for release April 7—will be one of the featured artists at the 2015 Newport Jazz Festival. Other performers at the festival, which takes place July 31–Aug. 2, include Jamie Cullum, Maria Schneider, Arturo Sandoval, Kenny Garrett, Billy Childs, Arturo O’Farrill, Fred Hersch, Cécile McLorin Salvant, Bria Skonberg, Jon Batiste, Hiromi (with her trio and in a duet with Michel Camilo), Jon Faddis, James Carter, Christian McBride, Bill Frisell, Ambrose Akinmusire, Tom Harrell, John Hollenbeck and the much-anticipated return of Dr. John, who had to bow out last year due to illness. **More info:** newportjazzfest.org

Sweet Home: Blues/soul/roots vocalist Shemekia Copeland has re-signed to Alligator Records, the label she called home from 1998 through 2005. Copeland is currently recording material for fall release with Oliver Wood (of The Wood Brothers) producing. The two-time Grammy nominee is the daughter of late Texas blues legend Johnny Copeland.

More info: alligator.com

Pair of Aces: Guitarists Kevin Eubanks and Stanley Jordan teamed up to record *Duets*, a March 24 release on the Mack Avenue label. Eubanks and Jordan, who toured together briefly in 2013, are featured playing electric and acoustic guitars, piano, bass, vibes and keyboards on four jointly created compositions, four classics (“Nature Boy,” “Blue In Green,” “Summertime” and “A Child Is Born”) and two pop tunes (Adele’s “Someone Like You” and Ellie Goulding’s “Lights”).

More info: mackavenue.com

“Africa’s Grandest Gathering”: The 16th annual Cape Town International Jazz Festival will take place March 27–28 in South Africa. International and locally based acts will include Amel Larrieux, Bänz Oester and The Rainmakers, Claude Cozens Trio, Courtney Pine presents House Of Legends, Delft Big Band, Gerald Clayton Trio, Madala Kunene, Sons Of Kemet, Purbayan Chatterjee & Talvin Singh, Wallace Roney Quintet with Lenny White and Buster Williams, and Zoe Modiga, among others.

More info: capetownjazzfest.com

Redman, Marsalis Play Historic Barcelona Hall

The final fortnight of the 46th edition of the Voll-Damm Festival Internacional de Jazz de Barcelona began with two shows in the concert hall of the Palau de la Música Catalana, a 106-year-old structure that is one of the Catalanian capital’s most prestigious venues—a visual feast with sweeping, modernistic planes complemented by detailed Art Nouveau decorative elements.

It was evident that the musicians in both bands—Norway’s Trondheim Jazz Orchestra, led by composer-saxophonist Eirik Hegdal and featuring tenor saxophonist Joshua Redman as special guest, and the Branford Marsalis Quartet—appreciated the environment, especially the ceramic busts of the 18 instrument-playing muses of music that lined the back wall of the stage.

“This is the most beautiful venue ever,” Hegdal remarked on Nov. 14th, after TJO opened their program with Hegdal’s “Strange Marching Band.” It began with a Dolphy-meets-Braxton hurdy-gurdyish theme with wide intervals stated by the woodwinds (Stig Førde Aarskog, bass clarinet; Hegdal, baritone saxophone; Trine Knutsen, flute) and brass (Eivind Lønning, trumpet; Stein Villanger, French horn; Erik Johannessen, trombone), over a creeping-cat tempo set by bassist Ole Morten Vågan and drummer Tor Haugerud, which transitioned to march beat permutations behind Redman’s solo, his lines delivered with a capacious, dark-hued sound.

Hegdal again referenced Dolphy on “Around Noon,” an episodic piece built on intervals evocative of the dedicatee’s iconic Blue Note album *Out To Lunch!* The opening passage featured dialogue between Vågan, Nils Olav Johansen on banjo and Marianne Baudouin Lie and Øyvind Engen on pizzicato cellos. It coalesced into a balladic theme that launched Redman into a skittery solo flight.

An obstacle course of instrumental configurations ensued: Hegdal on baritone sax dialogued with the bass; Baudouin Lie began the next passage a cappella, then continued in the company of bass, muted trumpet and viola (Ola Kvernberg); Aarskog presented a bass clarinet postulation; then Lønning took the podium with a forceful unaccompanied chorus on muted trumpet, bending notes with authority.

Similar levels of compositional clarity, orchestral imagination and soloistic derring-do infused each of Hegdal’s remaining six compositions. Paying close attention to the idiosyncracies of his personnel, Hegdal—who likes to juxtapose registers, tonal extremities and unusual instrumental combinations—conjured unflinchingly diverse backgrounds, fully developing the themes

and rendering a discrete world for each piece.

On the following evening, the Branford Marsalis Quartet filled most of the Palau’s seats (there are more than 2,000 of them). The unit—



Branford Marsalis (left) and Evan Sherman in Barcelona

longtime members Joey Calderazzo on piano and Eric Revis on bass, and 21-year-old drummer Evan Sherman, filling in for Justin Faulkner on this tour—delivered an uncompromising, high-octane 90-minute show that never allowed the collective attention to waver.

Before commencing, the unit took a minute to contemplate the muses. Calderazzo then launched into an original titled “The Mighty Sword,” with a long, swinging solo that extracted melodic juice from the Kenny Kirkland-esque changes, propelling Marsalis into a fierce tenor solo featuring long phrases that slalomed through well-placed twists and turns.

Marsalis showcased his pellucid soprano sax tone on an impressionistic ballad, complemented by Sherman’s splashing brush-stroked cymbals, and followed by a dramatic solo from Calderazzo. The leader returned to tenor for an explosively abstract “52nd Street Theme” on which, following Sonny Rollins’ early-’60s template, he fragmented the line, moved into free territory, then coalesced a warp-speed investigation of “Rhythm” changes. Calderazzo played variations on Marsalis’ final motif, and uncorked a creative solo, highlighted by stop-and-go phrases and left-hand counter-rhythms.

Marsalis’ burnished, luminous tone brightened a mellow ballad, which took on darker, Coltranean hues after Calderazzo’s restrained, bursting-at-the-seams solo. “Cheek To Cheek,” done medium-slow, was a master class in animating a melody; Calderazzo began his declamation with phrases of uneven length before settling into a deep pocket.

Revis’ intense intro to the encore, “St. James Infirmary,” which perhaps reflected his frustration with the borrowed bass, set the stage for a fierce, piercing soprano saxophone solo by Marsalis, who entered Sidney Bechet territory over Sherman’s crisp Baby Dodds press rolls.

—Ted Panken



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Risser's Prepared Piano Work Defies Categorization

On her arresting and deeply original solo album *Des Pas Sur La Neige* (Clean Feed) pianist and

with other stylistically slippery improvisers—including saxophonist Jean-Luc Guionnet and clarinetist

improviser Eve Risser mystifies the listener with an arsenal of techniques and tools that transform her instrument into a kaleidoscopic sound machine, producing unexpected tones and timbres. Paris-based Risser, 32, has followed a circuitous path to her current practice, where composition and improvisation, jazz and new music, and other dualities exist in thrilling flux.

She spent five years playing pop-flavored jazz arrangements in France's Orchestre National de Jazz under the leadership of Daniel Yvinec and carries on in a variety of diverse projects, such as the art-song group New Songs with Scandinavian collaborators like Sofia Jernberg, Kim Myhr, and David Stackenäs, or the equally compelling duo Donkey Monkey with Japanese percussionist Yuko Oshima. But in the last few years it's been her experimentation with prepared piano that has turned the most heads, a discipline that's reached a new apotheosis on her solo debut.

Risser, who grew up in Colmar, France, began conservatory training on piano as a child. When she was 11 she encountered graphic notation for the first time and it set her imagination free. But those desires were quashed by her instructor, who situated that sort of interpretational freedom within a larger, rigorous practice of study.

Her family insisted she learn another concert instrument at school: She chose the flute, but she didn't want to abandon the piano. As a teenager she became enamored of contemporary classical music, attracted by the usual timbres—an element that would eventually reside at the forefront of her piano work. After finishing school in her early 20s she decided to end her flute studies and concentrate exclusively on the piano. She loved jazz pianists like Bill Evans, Keith Jarrett, Paul Bley, Cecil Taylor and Thelonious Monk, but felt she lacked the technique to play in that broad tradition.

"When I stopped the flute, I felt so limited in my improvisations with timbres that I started to explore the inside of the piano to be able to imitate trumpets, percussions and saxophones," she said. "I realized that building stuff with my hands for the piano was super fun. All of a sudden the objects in my piano became the personification of my sounds."

Risser participates in a variety of partnerships

Eve Risser with a glass ball that she places inside her piano to create new sounds



SYLVAIN GIBROUX

Joris Rühl and bassist Pascal Niggenkemper—but it was her trio with bassist Benjamin Duboc and drummer Edward Perraud that attracted international attention, thanks to its 2012 album *En Corps* (Dark Tree). On that album, her prepared piano work exerted a dazzling force within knotty, turbulent yet propulsive free improvisation.

On *Des Pas Sur La Neige*, Risser uses a tool kit full of devices, including a guitar e-bow to produce sustained long tones. She generates sounds that are alternately percussive, droning, ringing, buzzing and tuneful: symphonies of color and texture that flow with an inexorable compositional logic.

Risser admits to forging hybrids: "At first I was convinced that I was just in too many things that I liked, but lately I've thought that could be who I was: a nose from there, an eye from there, et cetera...Sometimes it's beautiful, sometimes it's ugly. It's me."

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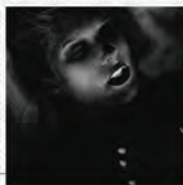
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Nicholas Payton (left), Matthew Garrison, Ravi Coltrane, Marcus Gilmore and Adam Rogers perform selections from *A Love Supreme* at a celebration of the album at SFJAZZ.

Caught >



Ravi Coltrane Pays Moving Tribute to His Father

With its historical gravitas and spiritual significance, John Coltrane's *A Love Supreme* isn't presented in concert as often as its status merits. On the week of the 50th anniversary of its recording, SFJAZZ presented five different versions of the four-part suite by the likes of the Turtle Island String Quartet and Steve Coleman and Five Elements.

The five-day event—the only officially sanctioned extended celebration of this fabled album—was curated by Ravi Coltrane, son of the late jazz icon. “I can’t think of a better place, a better city, a better organization to perform this music here,” Ravi said from the bandstand on Saturday, Dec. 13, referencing the City by the Bay that’s home to the Saint John Coltrane African Orthodox Church.

An all-star group with the younger Coltrane, saxophonist Joe Lovano, pianist Geri Allen, bassist Drew Gress and drummer Ralph Peterson opened the musical festivities with a Thursday night show on Dec. 11. For the first set, the quintet investigated three classic Trane pieces (“Crescent,” “Lonnie’s Lament” and “Wise One”) as well as original pieces played by Ravi and Lovano in quartet settings.

The second set was dedicated to *A Love Supreme*. Ravi and Lovano’s longtime rapport (as members of the Saxophone Summit) was evident from those familiar, shimmering opening notes on “Part 1—Acknowledgement,” blown in unison. Allen was bold and explorative during the “Part 2—Resolution” solo, and Ravi had surprisingly switched to soprano saxophone by the end.

Saturday’s “Ravi Coltrane and Special Guests” concert had a decidedly 21st-century aesthetic that contrasted with the more traditionally rooted instrumentation on opening night. Ravi, bassist Matthew Garrison (son of longtime John Coltrane Quartet bassist Jimmy Garrison) and drummer Marcus Gilmore (grandson of Roy Haynes, who occasionally substituted for Elvin Jones in the

classic quartet) powered through versions of a pair of Trane’s compositions. On “Wise On,” Garrison contributed ably in the atmospheric department, manipulating notes with foot pedals to a ghost-like ambient effect. He then reprocessed those effects through an Apple laptop to create digital ectoplasm-like staccato clips. A bass drum-driven pulse, in turn, was at the core of a flowing Gilmore solo on “Satellite.”

Nicholas Payton and Adam Rogers joined the proceedings for the final three selections—all from the Trane songbook. Payton’s trumpet solo on “Your Lady” was delivered with characteristic authority and conviction, while electric guitarist Rogers’ solo offered a lyrical introduction to “Lonnie’s Lament.” Ravi’s soprano was sinewy and spry during the former, with his tenor soaring on the latter.

A Love Supreme closed Saturday’s program as well, with Ravi and Payton providing a fierce front line. During “Part 3—Pursuance,” Payton soloed with intensity and quoted “Softly, As In A Morning Sunrise” to make a meta-Trane reference, and Gilmore unleashed an ethos-filled solo.

Other standout performances from the SFJAZZ celebration included the Grammy-winning classical-crossover ensemble The Turtle Island Quartet performing selections from *A Love Supreme* re-imagined for strings. The Turtle Island musicians—violinists David Balakrishnan and Mateusz Smoczyński, violist Benjamin von Gutzeit, and cellist Mark Summer—shared the stage with Ravi and his longtime quartet: pianist David Virelles, bassist Dezron Douglas and drummer Johnathan Blake.

Closing out the celebration, 2014 MacArthur grant recipient and pioneering saxophonist Steve Coleman and his Five Elements band performed original compositions and inventive, wide-ranging interpretations of Coltrane’s music.

—Yoshi Kato

Musicians, Visual Artists Unite for Concert Series

Caught >

Chris Anderson is best known to jazz fans in Chicago as the tall, laconic announcer and level-headed manager of all-hours jazz haunt the Green Mill, but his support of the local music and arts scene far exceeds that nocturnal responsibility. Since summer 2013 his focus has been on an innovative mixed-media project dubbed Jazz Record Art Collective (JRAC).

“The idea was sparked when Joe Lanasa, the curator of the Fulton Street Collective [a shared studio space for musicians and visual artists], took a chance on my concept of a music series,” recalled Anderson. “I wanted to assemble a program combining several mediums: live musical performance, visual art and an illuminating experience of jazz.”

Subsequently Anderson has programmed 20 concerts/exhibitions at Fulton Street Collective, including a monthlong John Coltrane celebration in October 2014 with a duo, three quartets, a quintet and a septet.

The visual art component of the concert series makes it stand out in Chicago. “Adding a forum for visual artists to showcase their work was key, as it allows an artist’s talent to be displayed: not only having pieces as a backdrop to the show but also the live painting of the band—whether it be abstract or portrait—gives the audience a unique

concert experience,” Anderson said.

There have been ambitious salutes to works by Wayne Shorter, Ornette Coleman, Max Roach, Hank Mobley, Clifford Brown, Kenny Garrett and Woody Shaw during the monthly Wednesday nights series, shedding light not only on selected works but also a host of musicians, encompassing veterans as well as fresh faces on the scene.

On Dec. 17, Saxophonist Pat Mallinger, whose quartet album *Elevate* (PJM) received a 4-star review in the August issue of *DownBeat*, returned to JRAC to tackle Julian “Cannonball” Adderley’s unsung 1963 album *Bossa Nova*, a collaboration with pianist-composer Sérgio Mendes.

Having memorized the entire album, Mallinger let his group survey the meticulously transcribed charts while he blew his soul up-front. Far from providing a mere backdrop, pianist Brian O’Hern, guitarist Mike Allemana, drummer Joe Adamik and bassist Matt Ferguson added fresh sparkle. The supplemental horns of Dave



Christina Sedlemaier (left) paints a portrait of an ensemble including pianist Brian O’Hern, saxophonist Pat Mallinger and guitarist Mike Allemana. (The drummer Joe Adamik)

MICHAEL JACKSON

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The action was captured in real time by artist Christina Sedlemaier, who sketched and painted elements via sonic osmosis.

“My interest in visual art was really inspired by not understanding it,” Anderson explained. “I knew I wanted to incorporate artists in the JRAC, so I worked with Joe Lanasa to get the right mix and find artists who were conducive with the specific album being performed. Joe knew the artists and I knew the musicians, so it really was a matter of us collaborating together to see what worked.”

—Michael Jackson

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Clarinetist Buddy DeFranco Dies at 91

Clarinetist Buddy DeFranco, a 20-time DownBeat poll winner, died Dec. 24 in Panama City, Florida. He was 91.

Born Boniface Ferdinand Leonardo DeFranco on Feb. 17, 1923, and raised in south Philadelphia, he began playing clarinet at age 8. DeFranco

was influenced by swing era clarinetists Artie Shaw and Benny Goodman as a teenager. After graduating from Mastbaum School of Music in 1939, he began his professional career playing in elite dance bands, including orchestras led by Charlie Barnet, Tommy Dorsey and Gene Krupa.

DeFranco went on to make his mark as the first bebop clarinetist. His virtuoso technique, fortified by a strict practice regimen, gave him the dexterity to keep pace with saxophonists and other instrumentalists who thrived on bebop's fast tempos, angular lines and complex chord changes.

During the 1940s and '50s, he played with many of the top names in jazz, including Boyd Raeburn, George Shearing, Count Basie, Art Tatum, Oscar Peterson and Art Blakey. He won his first DownBeat Readers Poll in 1945 and subsequently was chosen to perform in several all-star aggregations, including Metronome All-Star dates and Jazz at the Philharmonic tours.

As bebop's popularity waned, DeFranco moved to California and led a succession of combos. He also found work in the studio orchestras of Nelson Riddle, which provided ensemble support to jazz and pop vocalists like Frank Sinatra, Tony Bennett and Ella Fitzgerald.

DeFranco led the Glenn Miller Orchestra from 1966 to 1974, and for a while he stopped playing. He resumed his jazz career in 1975, performing in small groups and presenting educational clinics—a facet of his career that began in the late 1950s. He frequently teamed up with vibraphonist Terry Gibbs in a musical partnership that lasted for several decades. DeFranco continued to perform until about two years ago.

Over the course of a career that lasted more than 70 years, DeFranco received numerous awards and accolades. In 2006, he was named an NEA Jazz Master. He was also a member of the American Jazz Hall of Fame, and he was named a Living Jazz Legend by the Kennedy Center.

DeFranco spent much of his career attempting to strike a balance between technical mastery and emotional expression in his music. "I used to think all the time about the technical skill being all important," he said in the Jan. 11, 1956, issue of DownBeat. "Once I wrote a book for clarinet students. I point out that the clarinet being constructed the way it is, it can develop compulsive traits in the clarinetist. This in turn makes one mechanistic. But I've learned that you have to understand music emotionally, too."

Later in the article, DeFranco said, "I think—I hope—that greater development lies ahead now that I've gotten at the heart of the matter in music. I know how wrong I was about myself before. It's a wonderful feeling to overcome a hurdle."



Buddy DeFranco (1923–2014)

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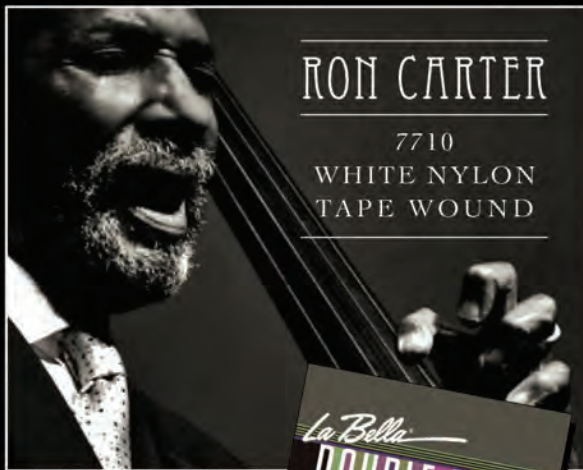


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Over breakfast at the beachfront restaurant of his hotel in Cabarete, Dominican Republic, drummer Ignacio Berroa was explaining the title of his new album *Heritage & Passion* (5Passion). As on his 2006 debut recording, *Codes* (Blue Note), the 61-year-old Havana native presents a program of melodic Cuban repertoire (“Altos e Baixos,” “La Perla del Eden” and “La Bayamesa”) and hard-core jazz deconstructions (“When Will The Blues Leave,” “Evidence” and “Nardis”), propelling the flow with homegrown superimpositions of Afro-Cuban rhythms—*songo*, *son*, *cascara*, rumba—with beats drawn from Brazilian music and swing.

“I always wanted to be a jazz drummer,” Berroa said, describing the mindset that impelled him to leave Cuba during the Mariel boatlift in April 1980. “But once I got to the United States, Mario Bauzá told me I needed to be original, not someone’s clone. In order to be different from the others, I had to mix the rhythms of my country with straight-ahead jazz, which have a lot in common—because everything came from Africa.”

He first applied this principle on a gig with Dizzy Gillespie, who hired him—on Bauzá’s recommendation—in 1981. “I started playing an Afro-Cuban clave over the shuffle on ‘School Days,’” Berroa recalled. “Dizzy looked at me like I was crazy, but he kept singing because the beat was going on. He loved it.”

Berroa would remain Gillespie’s drummer of choice in several bands until the maestro’s death in 1992: “I learned so much with Dizzy about the language of swing—articulation, where to hit the bass

drum when he did a phrase, where to breathe.”

On *Heritage & Passion*, as on *Codes*, Berroa applies the do-something-different aesthetic by mixing plugged-in and acoustic instruments—keyboard duties are shared by producer Gonzalo Rubalcaba (Berroa’s employer from 1996 until 2006) and Luis Perdomo; Mark Shim plays tenor saxophone on four tracks and a Yamaha MIDI controller on three; Roberto Rodriguez and Boris Kozlov switch off on bass; Adam Rogers plays guitar.

“With all respect to people who think mainstream jazz and Latin jazz have to sound a certain way, I’m looking for something else,” Berroa said. “We have been using synthesizers for a long time. In Cuba, I heard a lot of Chick Corea’s albums with synthesizer; I wanted that fresh sound.”

Berroa nodded across the breakfast table to percussionist Giovanni Hidalgo, a close partner since both played in Gillespie’s United Nations Orchestra decades ago. Later that evening in Sosúa, a few miles down the road, Hidalgo would join Berroa’s quartet for two epic percussion discussions. “My conception is, I can have three organs, five guitars, two bassoons, three oboes,” Berroa said. “But when I’m playing with Giovanni and we have that motor running, that’s the main thing.”

Hidalgo interjected that Berroa had introduced *songo*—the rumba-funk hybrid that emerged in Cuban dance music during the ’70s—to New York and Puerto Rico. “No one had seen it before,” Hidalgo said. “It was another approach, another vision. We’re in 2014, and he’s still right here.”

Berroa’s style incorporates lessons internalized

from master Cuban folkloric and popular music practitioners like Los Muñequitos de Matanzas, Orquesta Sensación and Orquesta Sublime, whose albums his namesake father—a violinist in high-visibility *charanga* bands like Orquesta José Fajardo and Orquesta América del 55—played at home. “My father’s first job as a professional was in a band in which Gonzalo’s dad played piano,” he said. “When they die, there won’t be anyone to ask about that era.”

Berroa switched from violin to drums at 10, after hearing Glenn Miller’s recording of “Moonlight Serenade” and Nat “King” Cole’s version of “When I Fall In Love.” The strictures in Cuba were a factor in his early development: “Playing any kind of popular music or jazz was prohibited, as it was the music of the enemy,” he recalled. So was “playing bata drums and Yoruba things, which were not within the revolution’s ideology.”

Berroa taught himself to play the drum set by listening closely to recordings, particularly work by Max Roach (“my first idol”), Miles Davis’ concert disc *Four & More* with Tony Williams, *Relaxin’ With The Miles Davis Quintet* featuring Philly Joe Jones, and then Roy Haynes’ albums.

“I’ll learn from the masters every day until my mind stops working,” Berroa said. “My passion is straight-ahead swing: *ding-ding-a-ding*. I like odd meters, and I respect and admire the musicians who like to play them. But I don’t think there is any 11/4 or 13/4 in African music. I have been in a few Yoruba ceremonies, and everything is 12/6. I haven’t found yet where those odd meters swing.” —Ted Panken



Players >

JASON JACKSON

Extended Family

ROB WHITE

Trombonist Jason Jackson's *Inspiration* (Jack & Hill Music/Planet Arts) was 10 years in the making. The album's personnel credits are so extensive they bring to mind the faux *Star Wars* rollout from Mel Brooks' 1987 science-fiction farce *Spaceballs*. It's an apt comparison, considering that Jackson dreamed of space travel during his childhood.

"When I was about 6 years old," the San Bernardino, California, native recalled, "my uncle showed me how to hold a trombone, place it on my lips, pucker up. He then told me to blow very hard. To his and everyone else's surprise, a clear note exited the bell and I was inspired to become a musician. Space travel was a huge interest of mine at the time as well, so I conflated the two aspirations, thinking I could become the first trombonist to play in space."

Inspiration is a collection of 10 songs, some standards, mostly originals, from Jackson and two others featuring arrangements that not only orchestrate but also navigate the welter of, on average, 40 players. But, for Jackson, being in front of a large group of musicians has become familiar territory. "Leading a large ensemble is very enjoyable for me," he said. "With large ensembles, the musical palette with which you work is broadened. To stand before and conduct a big band performing great orchestrations—it doesn't get much better than that."

Jackson has spent much of his working life contributing to the music of large ensembles. Storied aggregates like the Vanguard Jazz Orchestra, the Dizzy Gillespie All-Star Big Band and the big bands of Ray Charles, Roy Hargrove and Charles Tolliver have become like extended family. A personal story helps explain his affinity: "When my best high school friend and musical brother at the Idyllwild School for Music and Art passed away, I wrote the tune 'My Friend Sam,'" Jackson said. "I

was very close to his dad, [motion picture composer] Eddie Karam, and asked him to arrange it for a performance at the annual Idyllwild Arts Academy Jazz Festival, held every summer on campus. The orchestra, comprised of present and former music students at the school, performed the arrangement as a tribute to Sam. It was then that I decided to document this rich orchestral jazz sound, and to honor my friend Sam." The song is the last track on the new album.

Despite the gaps between the dates of the recordings sessions, *Inspiration* comes off sounding like a working band. Among the personnel are such acclaimed players as Hargrove, Pete Christlieb, Dennis Mackrel, Dick Oatts, Rufus Reid, Terrell Stafford and Jackson's former teacher Slide Hampton.

Jackson's next project involves his wife, Broadway singer/composer Rosena M. Hill Jackson. "Sharing with me her rich operatic background, her roots in gospel, her experience with musical theater and vocal music in general, opened new avenues for me to explore in composition," said Jackson. "The music we write together sounds different from the music on *Inspiration*, but there is commonality in spirit and heart." The album, with music written by both, contains a mix of gospel-styled jazz renderings.

Jimmy Heath—who toured and recorded with Jackson in the Gillespie band—had praise for his collaborator: "Jason Jackson is a fine musician who is capable of leading or following anyone as a soloist, and presenting his story with class and precision. He is like the Ajax cleaner, the clean-up man."

In addition to his regular gigs around New York, Jackson will hit the road for part of 2015, including dates with saxophonist-flutist Rob Scheps. —John Ephland

ABDULLAH IBRAHIM
THE SONG IS MY STORY

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"I have always sought for a specific sound my whole life. At the end of the 60s—I lived in New York at that time—this search became worse and worse. I walked the streets day and night, a restless African in America, who did not understand what was driving him. It wasn't the sound, but the silence, the silent moments in music."

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Players >

MANUEL VALERA

Perpetual Motion

JIMMY KATZ

By pure coincidence, pianist Manuel Valera found himself in his Manhattan apartment discussing the subject of movement on Dec. 16, the 20th anniversary of the biggest move of his life—his relocation from his native Havana to Miami.

The subject had come up in connection with *In Motion* (Criss Cross Jazz), his latest album. But

the anniversary had lent it greater dimension. So he punched up an album highlight, “Preamble,” a modal essay that he likened to the “beginning of a story and a story itself.”

“I’m in motion in every sense,” he said. “I’m always searching, wondering what comes next.”

The search had brought him to Miami, and what came next was New York City, where he found an educational home at the New School for Jazz and Contemporary Music. He found work as a sideman and, between 2004 and 2009, released five albums as a leader before hitting on his sextet (now septet), *New Cuban Express*.

The group nabbed a Grammy nomination for *New Cuban Express* (Mavo) and positive notices for its follow-up, *Expectativas* (Mavo). But with the new album, the first on Criss Cross Jazz, Valera, 34, has reached a milestone, a maturing of the mindset that shaped the synthesizing of influences toward which he had been moving.

On the album, he has made two changes in instrumentation from his first two *New Cuban Express* releases, replacing the electric bassist with an acoustic one, Hans Glawischnig, and adding a trumpeter, Alex Sipiagin, who joins saxophonist Yosvany Terry on the front line. The changes, Valera said, move his sound more toward a kind of mainstream jazz.

Fact is, he has been circling the mainstream—even dipping into it—since his early years, having been steeped in jazz without a Latin beat as a kid in Havana. There, as the son of the famous saxophonist Manuel Valera Sr., he absorbed the music of those he called the “holy trinity” of modern jazz piano: Bill Evans, Thelonious Monk and Bud Powell.

In his heart, however, are the rhythms of the clave, which he assimilated at a very deep level, though in Valera’s application their expression is often implied more than stated explicitly.

“The clave’s always there, even if it’s a straight-ahead tune,” he said. “It’s a totally subconscious thing. It comes from being born in Cuba

and listening to Cuban music throughout my childhood. It’s engraved in my concepts.”

Sharing a similar sensibility is Terry, whose soprano and alto saxophones have fueled all three *New Cuban Express* albums. A Cuban émigré himself, Terry ventured that Valera’s output is part of a larger trend embodied in the work of a “community” of expatriates, like pianist Elio Villafranca and percussionist Pedrito Martinez.

“We’re trying to expand the jazz language—not trying to create a new genre,” he said.

Whatever their vocabulary, their syntax remains rooted in Cuba. But Cuban roots can involve more than a feeling for the clave. For musicians like Valera, it involves facility with the European classics taught by Russian teachers who flooded Cuban schools during the Cold War.

That influence is discernible in Valera’s work with his trio, with which he expects to release an album this spring. But it is more transparent in his settings of the poetry of José Martí, for which he received a grant from Chamber Music America, and his solo work, documented last year in *Self-Portrait* (Mavo).

His debut solo effort features impromptus dedicated to George Gershwin, Erik Satie and Nicolas Slonimsky, whose *Thesaurus of Scales and Melodic Patterns* offered up material that provided a basis for his piece.

Alongside the notated compositions appear tune-based improvisations, including Monk’s “Ask Me Now” (appropriately angular) and Evans’ “Very Early” (in a fluid 5). They, in turn, share space with free-form improvisations, including “Blues” (abstracted, Valera said, from the work of musicians like Robert Johnson) and “Improvisation” (laid down with “no preconceived notions”).

“I tried to have a blank slate and paint some colors,” he said.

As a whole, *In Motion* offers a fully formed narrative whose structure parallels the trajectory of a journey, from Havana to Miami to New York—and possibly beyond. —Phillip Lutz

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BILLY BOY ARNOLD

Ageless Blues

PAUL MATKIN/PHOTO RESERVE



Blues singer and harmonica player Billy Boy Arnold has helped shape one of Chicago's cornerstone musical traditions through his distinctive tone and artistic versatility. Those qualities are evident on his latest album, *The Blues Soul Of Billy Boy Arnold* (Stony Plain). Along with playing different shades of blues in a wide range of keys, he interprets jazz and r&b standards. But Arnold didn't have overarching concept when planning the album.

"I just wanted to sing the songs that I like," Arnold said at a diner in Chicago's Hyde Park neighborhood. "There's a lot of variety of blues. You got what black people called 'low-down' blues, 'put you in the alley' blues, or 'put me in the basement.' If you're in the club, you're maybe playing something a little swinging, jumping or soulful and somebody says, 'Put me in the basement.' That means they want you to go the deepest roots of the blues. Ray Charles coined it. When he was 5 or 6, he was like me—he liked all kinds of music. He'd go to the cafe and listen to music on the jukeboxes. They had jazz, swing, gospel, and then they had what he called the 'black bottom goodies.' That means the same thing as low-down blues."

The Chicago native credits the musical insights of guitarist-producer Duke Robillard and his band in making his mixtures of genres work, but his sound is strongly influenced by that blues he heard as a youngster. Arnold's oeuvre frequently has nodded to important early mentors. In 2012 he released the acoustic album *Billy Boy Arnold Sings Big Bill Broonzy* (Electro-Fi) to honor one of his early inspirations. His most important teacher may have been Sonny Boy Williamson. The 11-year-old Arnold sought out the blues icon on Chicago's South Side (and saluted him with an earlier tribute on Electro-Fi in 2008). Arnold only

had a few encounters with Williamson before he was killed in 1948, but the lessons he picked up on bending notes proved invaluable.

"When I asked Sonny Boy how he made the harmonica go 'wah-wah-wah,' he said, 'You have to choke it.' He showed me two notes to work on: the one and two. Stick your tongue in between and blow. I didn't know how to play then; I just had a burning desire to do it."

Along with learning from bluesmen, Arnold also participated in the early years of rock 'n' roll when he accompanied Bo Diddley. Arnold started recording under his own name for the Vee-Jay label, and British artists such as The Yardbirds and David Bowie subsequently covered his 1955 single "I Wish You Would." Even so, Arnold has yet to be adequately compensated for that hit: "I got a lawyer a couple times, but it didn't amount to nothin' because they figured it wasn't enough to go into their books—unless you had a lot of hits like Muddy Waters and Willie Dixon, where there were millions of dollars stolen from them."

That aggravation has not inhibited Arnold's prolific composing. Three of his new works are featured on *The Blues Soul*, along with his versions of "Work Song" and the blues staple "St. James Infirmary."

"When I put this album together, I had written enough songs for two albums, but Duke said, 'Man, that's too expensive.' So I had to cut back," he explained.

On Sept. 16, Arnold will turn 80, but he has no intentions of slowing down.

"As long as I feel good, as long as I want to do it, I'll do it. A lot of these guys are terrified of growing old, but age is a state of mind. Never regret growing old: It is a privilege denied many."

—Aaron Cohen



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Jamie Cullum in New York City at
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JAMIE CULLUM the HUMAN QUALITY

BY KEN MICALLEF | PHOTO BY JIMMY & DENA KATZ

Braving a frigid cold snap in January of 2014, Jamie Cullum and the acoustic quintet Nostalgia 77 met at a small London studio to record the follow-up to the vocalist's 2013 release, *Momentum*. Firing up space heaters and donning scarves to ward off the cold and passing around a whiskey bottle to warm their bones, Cullum and Nostalgia 77 cut 15 tracks that drew on the songbooks and arrangements of Cannonball Adderley, Alice Coltrane, Dizzy Gillespie, Ray Charles, Nina Simone, Sarah Vaughan, Mark Murphy and Emmett Miller. The resulting album, *Interlude* (Blue Note), is the kind of game-changing record that only comes along once a decade.

Recorded prior to his Blue Note deal, without label support, Cullum paid for the three-day sessions at Fish

Factory (a small Dollis Hill recording studio located behind a fishmonger) from his own pocket with no plans as to when to release the album—if it would be released at all.

Since 2010, Cullum's internationally syndicated BBC Radio 2 program, which "showcases his love for all types of jazz and music rooted in jazz, from its heritage to its future" (according to its website), has found the boyish 35-year-old programming everyone from Joshua Redman and Australian blues singer C.W. Stoneking to Art Blakey, John Zorn and Ornette Coleman—even John Coltrane's 17-minute live workout of "My Favorite Things."

Inspired and bursting to sing and play, Cullum and company recorded a repertoire consisting entirely of standards live to tape at Fish Factory, coupling a pre-hard-bop sensibility with Cullum's raspy, howling, crooning vocals and Nostalgia 77's immaculate-

ly detailed and resonant performances. Possessed of that peculiarly English gift for reconstructing American standards with a refreshingly lyrical bent, Cullum breathes life into material that has been set in stone for decades on *Interlude*.

"We approached the record as I imagine you and I would if we were making a record—from a record collector's point of view," Cullum explains four hours before he's scheduled to open for Billy Joel at New York's Madison Square Garden. "I have this BBC radio show, so I am more steeped in playlists than I ever was before. So I was thinking in batches of songs that would fill a one-hour radio show. Or, if someone comes over and is interested in records, we'll go through my collection and pull out things we both love. I am not an expert, but I am passionate and I love vinyl records. We approached the music like that. We wanted to make something that people would enjoy."

Even before the first note of the opener (“Interlude,” modeled after Sarah Vaughan’s complete version of Dizzy Gillespie’s “A Night In Tunisia”) is played, you can practically *feel* the atmosphere inside Fish Factory studio. You sense the musicians’ breathing, that second before instruments are played, that millisecond before the vocal is picked up by the microphone,

Cullum’s foot stomping the floor. Recorded using vintage gear and without headphones, this is intimacy at its most revealing, naked and sublime.

The title track struts and swings, James Allsopp’s clarinet soloing then returning to an ensemble figure behind Cullum’s relaxed, Vaughan-style recitation. Ray Charles’ “Don’t You Know” kicks the tempo up a notch, its infectious

groove, ballsy baritone sax and swilling trumpet underpinning Cullum’s raspy cries of “Turn your lamp down low, c’m on baby!” The classic “Walkin’” is pure small-band swing à la Sinatra with Nelson Riddle, all bad-boy attitude and icy-hot projection, erupting in an ensemble shout chorus straight off of 1956’s *Songs For Swingin’ Lovers!*

Interlude turns moody with “Good Morning Heartache,” based on Billie Holiday’s arrangement and featuring English vocalist Laura Mvula. Cannonball Adderley and Jon Hendricks’ “Sack O’ Woe” is another opportunity for Cullum and Nostalgia 77 to pump up the dynamics: his sly vocal doubled by their sensual reeds and trumpet, drummer Tim Giles’ popping beat mirroring Louis Hayes’ original mean ‘n’ low-down groove.

Gregory Porter joins Cullum for a raucous reading of the r&b classic “Don’t Let Me Be Misunderstood” (with their joint delivery recalling Motown and Amy Winehouse, Joe Cocker and Ray Charles), two charismatic performers spinning soul on ice. Cullum swings simply on the ballad “My One And Only Love,” benefitting from yet another of bassist’s Riaan Vosloo’s pristine and colorful arrangements. Then it’s on to a boisterous party in Irving Mills and Cliff Friend’s “Lovesick Blues,” Cullum’s version based in spirit on Emmett Miller’s late-1920s recording, with Nostalgia 77 following the same muted trumpet and New Orleans marching rhythm as the minstrel master of yesteryear. Cullum’s voice cracks, goes hoarse and contorts into a falsetto like a drunken blues man, but he never misses a note.

Cullum and Nostalgia 77 revamp Mercer & Arlen’s “Out Of This World” with a heady arrangement that is equal parts Elvin Jones, Pharoah Sanders, Alice Coltrane and, again, Nelson Riddle.

Interlude ends cozily with an intimate version of “Come Rain Or Come Shine,” the serene song portraying in full relief Cullum’s charisma and talent, revisiting the Great American Songbook better than most Americans in recent memory.

A superb interpreter, and the U.K.’s only platinum-selling jazz artist, Jamie Cullum is a naturally gifted, magnetic performer—a fact that was in ample evidence at Madison Square Garden for an audience pumped for Joel’s populist pop. Bouncing around the stage like a pogo stick, his spiked hair and Converse sneakers making him look more like a preened punk than a studious jazz boffin, Cullum gained the audience’s applause through dogged determination and safe choices from his deep album catalog, including his most popular U.S. release, which also made him a star in the U.K., 2004’s *Twentysomething* (Verve). But 10 years and millions of sales later, *Interlude* is Cullum’s masterwork, an album that recalls—for its swinging instrumental detail and blowing session ambience—such classics as Paul Quinichette’s *For Basie* (Swingville, 1957), Cootie Williams and Rex Stewart’s *The Big Challenge* (Jazztone, 1957), Gene Ammons and His All-Stars’ *Groove Blues* (Prestige, 1958) and anything from the Sinatra/Riddle Capitol years. While those albums rely more on steaming solos than engaging vocals, there’s a similar spirit of the late-night blowing session, of after-hours improvising, of tight arrangements and simmering groove.

“I like jazz that is a bit dirty,” Cullum laughs. “A

Cullum at the Leverkusener Jazztage in Germany on Nov. 15, 2013



HYOJ VIELZ

'I like jazz that is a bit dirty—a bit 4 a.m. and empty barstools.'

bit 4 a.m. and empty barstools. I fell in love with jazz through the idea of it being created in dens of iniquity."

Cullum is an avid, Leica M3-endowed photographer who shot many of the photos in the *Interlude* album packaging. "I fell in love with the photography and the iconography and the literature surrounding jazz almost before I fell in love with the music," he says, "from Jack Kerouac and James Baldwin to William Claxton's photography to books about musicians. I was reading about Miles Davis before I really knew his records. And there's a connection to the atmosphere of jazz that I like. I feel it's very important to hear the *story* in the sound of the recording. That's one of the reasons I wanted to record with [Nostalgia 77 producer, engineer and guitarist] Benedic Lamdin, because I had fallen in love with the way Nostalgia 77 make their records: recording in analog, recording in one room, and the way their records used the sound of the room. You could hear the count-offs, or the tape winding back. This wasn't done in a twee way. It was a sense of discovery."

Those same aural clues fill *Interlude*, from Cullum's count-offs and off-mic vocals to a sense of instruments being recorded in a single room live to tape. Cullum, Lamdin and arranger Riaan Vosloo knew what they wanted.

"Ben had been studying old studio pictures of equipment and how it was used," Cullum says. "Noting where they put the mics. Trying to work out, 'Why did records from the mid-'50s to early '60s sound so good then?' Of course, it's the players and the engineers. And that's not discounting the way music is recorded now—I love that. I grew up discovering jazz through hip-hop. That's why early hip-hop sounds so good, because they were ripping the drums from these great old records and those drummers. Earl Palmer, James Gadson, all these guys."

Part of the artistic success of *Interlude* lies in its casual recording process. As in the '50s, Cullum and Nostalgia 77 rolled into Fish Factory that freezing January morning simply to cut tracks, not record an album. They started early and ended early, everyone involved hoping to return to their families.

"While I wanted it to be an album, we didn't record it with that in mind," Cullum says. "I made it as an antidote to what I'd just done, an album called *Momentum*. It was a very successful record and I am extremely proud of it. I was doing this really fun jazz radio show and I wanted to record some jazz. I thought we'd put out a couple 7-inches on Ben's label, Impossible Arc. We really didn't know what it was going to be. 'That sounds great, let's move on,' was our approach."

The members of Nostalgia 77 play in a variety of bands crossing styles from jazz to electronic to contemporary classical, but there's no mistaking the arranging footprints of Duke Ellington and

Nelson Riddle on *Interlude*.

"We really liked those pre-show-biz Ellington arrangements where everything functions in a very orchestral way," Cullum explains. "It's the idea of the singer being another voice within the musical texture. Billie Holiday's 'Good Morning Heartache' is a real example of an arrangement functioning as something particularly artistic behind the singer. Musically, it's almost confrontational. What the clarinets are doing—and where the harmony is moving—is confounding when you pull it apart. 'Let's take that arrangement,' was our thought, because by doing it exactly, it's a statement. People don't arrange like this anymore."

Similarly, the *Interlude* version of "Out Of This World" draws from Riddle but also John and Alice Coltrane. Bassist/arranger Riaan Vosloo—who, with other Nostalgia 77 members, plays with such eclectic outfits as Allsopp Vosloo Stanley Giles (standards), Examples of Twelves (contemporary classical) and The Rhythm Magic Orchestra (Afro-Cuban)—cites Riddle, Basie and Ellington as influences on his arrangements, but also "English guys like Mike Westbrook [particularly 1979's *Metropolis-Citadel Room 315*], Neil Ardley [1976's *Kaleidoscope Of Rainbows*], Keith Tippett and Harry Miller.

"There's the Ellington approach where I wrote specifically for the members of this band," Vosloo



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continues. "Other arrangements we lifted directly, such as 'Out Of This World.' I was surprised that no one had ever taken the John Coltrane original and done a vocal version. We combined that with Alice Coltrane's 'Spiritual Eternal' [from 1975's *Eternity*]. We thought, 'Let's do a string arrangement in that vibe, and link the Coltrane themes together.'"

Some songs bear further examination, such as Cullum's rocking version of Ray Charles "Don't You Know." Charles' 1953 original version is a bawdy country-blues shuffle, Charles' vocal an imploring series of cries and shouts for sexual relief. Cullum's arrangement is another note-for-note rip, making up in energy what it lacks in primal rawness.

"I like just how casual and 'come to bed' Charles' version is," Cullum says. "His stuff is so testosterone-fueled. He loves fucking! There's a sense in all those old Ray Charles records that you can tell how much they love getting high and having sex. I am nothing like that, but I used music to help me get there."

"Don't Let Me Be Misunderstood" has been passionately covered, first by Nina Simone, then The Animals and Joe Cocker, among others. Compared to those iconic versions, Cullum and Porter deliver something cinematic and radio-friendly, closer to Amy Winehouse than Nina Simone.

"I got to know Gregory very well," Cullum says. "I played his songs on my radio show in the early days. We've sung together loads, and it was quite easy for us to do this. He's easy to work with because he can sing anything and it sounds good. Gregory and I made it more fun than anything."

The joint-juking "Lovesick Blues," popularized by Hank Williams but originally recorded by Emmett Miller in the late 1920s, is a perfect example of Nostalgia 77 kicking the groove hard, swilling booze and enjoying the moment while Cullum sings hoarse and nearly blows out the mic.

"This is from my 'record nerd' point of view," Cullum laughs. "That's an amazing mixture of the history of American blues for me. 'Lovesick Blues' is country, yodeling, Appalachian, trad jazz, New Orleans, marching bands, and right up to Jack White and Third Man Records. It's all those things. That's another example of our record nerdiness going into it."

"Good Morning Heartache," a duet with Laura Mvula, is another *Interlude* highlight. Billie Holiday is alive and well in the dark arrangement, in the sad strings, the mournful reeds and Mvula's Holiday-inspired performance.

"Laura's *Sing To The Moon* album is one of the most interesting records to come out of the U.K. in 10 years," Cullum says. "She's created this orchestral world with very unique and odd song structures. You can hear a bit of Nina Simone and Billie Holiday and a bit of the torch singers, but she didn't grow up listening to that music. I like to take singers who don't sing jazz and put them in a naked jazz situation. Laura and I were friends, and we had chemistry. It was selfish, really: I wanted to hear it myself for my own pleasure."

At first listen, Cullum is anything but a superior vocalist. On *Interlude* he's sly and expressive, but his voice is also by turns creaky, raspy, with



JIMMY & DENAKATZ

'I don't have the tone of a Kurt Elling or a Gregory Porter, but I know how to put a story over.'

a weird guttural baritone and a strained falsetto. Then he turns around and sings "My One And Only Love" with a transcendent spirit that borders on the sublime, paired with a beautiful piano solo from Ross Stanley.

"I am not a great technician," Cullum admits. "My strongest suit as a singer is connecting. I don't

have the tone of a Kurt Elling or a Gregory Porter. But I know how to put a story over and a lyric over. The only jazz singers I heard when I was younger were Ella and Harry Connick Jr. Then I really got into Kurt Elling in a big way. I saw him live and it was like liftoff. I've sung with him since then; we sang together at Monterey Jazz Festival. But I

always come away feeling like the minnow that I am in his presence. But I'm also older now and I've become confident in a different way. I feel as though I bring something different to the table. You realize Nina Simone was an entirely different singer to Ella Fitzgerald. Compare Sheila Jordan and Bob Dorough to Kurt Elling and Oscar Brown Jr. Or Blossom Dearie to Shirley Horn. Everyone is different. That's what you get when you get older, isn't it?"

Is he a fearless performer?

"I think so," he responds. "I do enjoy that. When I am on the precipice, about to do something, I am able to jump into the unknown—not through an amazing sense of confidence, but because I am not too frightened to fail. But I will still go and worship at the altar of someone like Kurt Elling and know that if I want to get anywhere near that I have a very long way to go. But I also accept that I bring something different to the table."

Bringing something different to the table was obviously on Blue Note President Don Was' mind when he signed Cullum, whose track record in the States is less than spectacular. Cullum covered "I Get A Kick Out Of You" and "Old Devil Moon" on his 2004 breakthrough, *Twentysomething*, and the Brits rewarded him with his current U.K. superstar status. Generally, the U.S. response has been more lukewarm, though all of his albums have charted. But none of that stopped Cullum from pursuing Was and Blue Note.

"When it came to *Interlude* I thought, 'Who's the best company at putting out jazz records these days?' It's Blue Note," he recalls. "They've kept an incredible identity, they've weathered the storm. They're now headed by a true music legend who understands artists and is an artist himself. If you're making a jazz record—even if you're not making a jazz record—you probably want to be on Blue Note these days. It's a record label that stands for something and to be a part of that is a huge honor."

So, will Cullum record an *Interlude II*-type album in the future?

"Absolutely," he replies. "No question. In some ways it's already more formed in my mind than the pop record I will undertake next. I always consider myself a jazz musician, even on my most pop-oriented records. There's always the improvising musician buried in there, definitely."

"From small beginnings come great things," it has been said, and Cullum can certainly recall with fondness the cold and harsh conditions surrounding the genesis of *Interlude*.

"It was chemically an interesting time," Cullum says of those cold January mornings. "Driving snow outside. Freezing temperature. A couple of electric heaters on. We're all wearing scarves and hats. Drinking rocket-fuel coffee. Me and Ben were knackered 'cause we both have young kids. Cans of beer being opened. A bottle of whiskey getting passed around. And we weren't working super long hours. We wanted to have breakfast with our families. It was a unique session."

Will today's listeners care or understand about Cullum's record nerd references? Will they care that Billie Holiday, Nina Simone and Alice

Coltrane were held up as icons, practically as avatars for the Fish Factory sessions? Will the record's live-to-tape processes dent the brains of the MP3 streaming generation? Jamie Cullum gets spooked when asked these questions.

"Yikes!" Cullum practically jumps from his chair. "I hope people enjoy the human quality of the album, and also that they enjoy the musicians and singers on the record they may not have heard before."

"I never assumed this record would come out in other countries—let alone my own country," Cullum adds. "It's exciting because these musi-

cians in *Nostalgia 77* are truly excellent and they're only known in a very small circle. *Interlude* is about the joy of a group of musicians getting together for two-and-a-half days, having a good time making some music that felt good, and then moving on to the next thing.

"It's taught me how to approach my next songwriter's record: Don't screw around with it too much. Put your balls on the table, as it were, and just do it and don't be frightened of exposing that human quality. These days we need that more than ever, don't we?"

DB

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JACKY TERRASSON ON THE EDGE

By Ted Panken | Photo by Philippe Lévy-Stab

Before deciding on music as his career, Jacky Terrasson's future was uncertain. "I was never very good at school," the pianist remarked during a luncheon at Monvinic Wine Bar in Barcelona. "I was the one who disobeyed, and I realized I'd never get the grades I needed. Music was a big passion, and I knew that's what it would be when I was 15 or 16."

He nodded across the table to Stephane Belmondo, his partner in a free-associative piano-trumpet/flugelhorn duo concert that took place two nights prior during the Voll-Damm Barcelona International Jazz Festival in October. "Stephane says, 'I didn't pick music; music picked me,' and I think there's something to that. You feel so absorbed, involved, in love, that it's all you think about. I was thinking about getting better at the piano before I thought about checking chicks out."



Jacky Terrasson in Barcelona

LORENZO DI SOVIO/DAMI BARCELONA INTERNATIONAL JAZZ FESTIVAL

Terrasson and Belmondo were decidedly earthbound after consuming a feast consisting of razor clams with herbs, a mushroom omelette, blinis coated with Catalan-style sashimi, *sous vide* lamb and sweetbreads, plus cuttlefish. Two bottles culled from Monvini's 14,000-plus collection complemented the food. (The previous night, Terrasson sat for DownBeat's Blindfold/Winefold Test at the same establishment—see page 36.)

Before dessert (chocolate mousse and Paris Brest), Terrasson took out his iPhone to play an “on-steroids” take of Dave Brubeck’s “Take Five” from his forthcoming Impulse! release, *Take This!!!!*, on which he augments his current trio (American bassist Burniss Earl Travis and Cuban drummer Lukmil Perez Herrera) with beatboxer-vocalist Sly Johnson and Malian percussionist Adama Diarra. Produced by Jean-Phillippe Allard, it was recorded in September in Pompignan, a village in France’s rural Languedoc region.

It’s the same spot where Paris-born Terrasson recorded the eclectic 2013 trio CD *Gouache* (Universal France)—Belmondo, woodwind icon Michel Portal and singer Cécile McLorin Salvant join at various points—and a strong straightahead 2002 Blue Note trio recital, *Smile*, with bassist Sean Smith and drummer Eric Harland. Between those dates, he recorded *Push*, a one-off trio for Concord (2010), and *Mirror* (Blue Note), a 2007 solo outing.

‘I need to try other things, put myself in other places. That’s what I want for myself. Put yourself in that position where it’s a medium for your expressions.’

“I’m stretching,” Terrasson joked of the album title’s two-word length. Then he discussed the backstory.

“I like to step out of my comfort zone, which is the trio,” he said. “For this new label, I wanted to do something a bit on the edge. The studio is in the middle of nowhere, just fields and cows and horses, with a great swimming pool. Everyone crashes there, and a lady brings us food every day. It’s a fantastic place to stay focused.”

The 11-piece program comprises deconstructed standards from the hardcore jazz lexicon, the songbooks of classic and contemporary pop, French popular music and four originals. Terrasson interprets early heroes Bud Powell and Bill Evans: On “Un Poco Loco,” he executes the percussive head at a blistering tempo on acous-

tic piano before a fleet, Chick Corea-esque Fender Rhodes improv; on “Blue In Green,” he deploys his refined touch and harmonic palette. He plays all the instruments on “Somebody That I Used To Know,” the 2013 international pop hit by Gotye, and uncorks kinetic montunos and crisp right-hand lines in complement to Johnson’s soulful delivery and beatbox skills on The Beatles’ “Come Together.”

Refracted Afro-Cuban vibrations also infuse the originals “Dance” (a “Siboney” variant) and “November,” featuring Terrasson’s contrapuntal polyrhythmic inventions. He sings invocationally on the set-opening vamp tune “Kiff” and evokes a Caribbean feel on “Maladie d’Amour,” by iconic Guadeloupean-descended singer Henri Salvador.

Terrasson first explicitly explored his Gallic

roots on *À Paris*, a Blue Note date from 2000. “I decided to give the same treatment to a French song from the street or the theater the same way I would approach a Cole Porter song or any American standard,” he said. “I like to remove them from their context and try to put them in another. A lot of French repertoire comes from classical music, a lot of lyricism and melodies. You want to sing all the time.”

Raised by a French father and African-American mother who grew up in Georgia and New York, Terrasson systematically studied classical music from age 5 until his early teens, when he began to investigate his mother’s jazz collection. “I heard what people were doing on the chord structures, and was amazed by the fact that they could play without reading and come up with all these fresh ideas,” he said. “So I asked to study jazz.”

In high school, Terrasson befriended the son of Francis Paudras—Bud Powell’s caretaker from 1959 to 1964 and subsequently his biographer—who welcomed the prodigy into his home. At five-hour dinners at Paudras’ house, he practiced on “a great baby grand,” immersed himself in recordings and videos of Powell, Evans, Thelonious Monk and Keith Jarrett, and met visiting luminaries, including Herbie Hancock, who wrote a recommendation letter to Berklee College of Music that resulted in a scholarship. He left Berklee after a year for a year-long, five-nights-a-week, five-sets-a-night engagement in Chicago with bassist Dennis Carroll; returned to France to complete his military obligation; and worked with, among others, Barney Wilen, Dee Dee Bridgewater, Ricky Ford and Vernell Fournier, before returning to the States.

“Everyone was telling me to come to New York,” Terrasson said. “I estimated it to be the mecca of jazz, and I wanted to be challenged. I was very ambitious. I wanted to be on big stages. I didn’t want to be the guy who’d be doing the same thing all his life in Paris. I also wanted to know where Mom was from, to find the other half of me, so to speak.”

Once ensconced in New York, Terrasson continued to work regularly in Europe, but also played with Arthur Taylor’s Wailers, jammed late nights at the Blue Note and the Village Gate, and entered the rotation at Bradley’s. He joined Betty Carter in 1993, the year he won the Thelonious Monk International Jazz Piano Competition and signed with Blue Note.

His first three albums documented his working trio of the ’90s, with bassist Ugonna Okegwo and drummer Leon Parker, with whom he codified the procedures that still identify his approach. “All three of us had listened to a lot of the tradition, so to speak, but we were not afraid to open doors and try new things,” Terrasson said. “Our arrangements weren’t traditional; we didn’t sound like other trios. We tried to apply the concepts of Ahmad Jamal and the Miles Davis Quintet—stop-and-go, split-second change of direction, take a ballad and move it up-tempo or vice-versa if I feel there’s no thread or no story being told. If I feel it’s boring, what’s it going to be for the listener in the first row? If it’s not happening, change it. We listened very closely to each other, and the interplay was constant, everyone contributing all the time.

We knew where a tune started, but we weren’t sure where it would end. That unpredictability made the music fun. The possibilities were endless.”

To sustain bandstand unpredictability and “keep the ideas flowing at the gigs,” Terrasson practices for technique, not style. “I practice classical music, just for memory, things like crossing hands in a certain way,” he said. “Those are great reflexes, and if you practice them enough, you can imply them in your improvis.”

These things being said, it was time to transi-

tion to another wine bar, Can Cisa, where a lone-wolf practitioner from central Catalonia would discuss his methods and showcase his products.

“The trio is still my super comfort zone,” Terrasson concluded. “I love it—the traditional format, but elastic, open to so many options. But I need to try other things, put myself in other places. I admire people who control their instrument, piano or voice or anything. That’s what I want for myself. Put yourself in that position where it’s a medium for your expressions, for your art.” **DB**



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Jacky Terrasson

FOR THE FIFTH ANNUAL DownBeat Blindfold/Winefold Test at the Barcelona wine club Monvínic, pianist Jacky Terrasson listened to tracks that had been paired thematically with wines selected by sommelier César Cánovas. The live session was part of the 2014 Voll-Damm Barcelona International Jazz Festival. In the text below, Terrasson comments on the music, and Cánovas describes the rationale for each wine selection.

Benny Green

"Jackie McLean" (*Magic Beans*, Sunnyside, 2013) Green, piano; Peter Washington, bass; Kenny Washington, drums.

Wine: Springfield Robertson Cabernet Sauvignon Méthode Ancienne 2004 (South Africa): "Méthode Ancienne is a contemporary, modern Cabernet Sauvignon; it comes from the so-called New World, but in a style marked by a certain classicism. It is rich, intense and complex, full of aromas which flood out of the glass, like a mass of musical notes played with power and speed."

From the '50s ... the '60s. [No.] More recent? It doesn't strike me as one of my favorite pianists, but I love the intention. I thought of the '50s or '60s because of the drum sound, not the piano sound. That throws me off. They did it really well—not only the pianist; the drummer and the bass player. It reminds me of Tete Montoliu, but it's probably one of my peers. Eric Reed? But that generation? [after] I love the way Benny can show so many faces of the music. At one time, I thought he only sounded old-school, so to speak, but I've heard him in other contexts where he blew me away.

Alexander von Schlippenbach

"Trinkle Tinkle" (*12 Tone Tales*, Intakt, 2005) von Schlippenbach, piano.

Wine: Egon Müller Mosel-Saar-Ruwer Scharzhoff (Germany): "Egon Müller makes his wines from hard, black slate soils under the cold, gray skies of southern Germany. Yet they are bright and pure, offering an austere and precise interpretation of the Riesling grape and the land from which it comes. It is a wine with roots, but stripped down, much like this brilliant, harmonious solo piano tribute to the great Thelonious Monk."

Monk. Not American. Loves Monk. Very interesting harmonically. I love those clusters. I love the wrong notes, I'll say. Very personal approach. All I can guess is not-American. Structure. Form. Rhythm. I was going to say Chucho [Valdés], but I don't know. [after] I don't know him. The first few seconds, I was thinking of Cecil Taylor. I can close my eyes and picture the way people sit in front of the piano, and he's kind of got the sound Cecil has. The first time I heard Cecil Taylor, I did not like it. I was into Bud Powell, Bill Evans, Monk, and it was totally against everything I liked. Maybe it's because I had some videos, and it didn't sit well with me to see someone do crazy things at the piano that were so against everything I had been taught—elbows sitting on the keyboard, stuff like that. Then I heard *Silent Tongues*, and I was blown away. So much control, so much freedom, so much music. It's something that every pianist wants to achieve, eventually to forget everything you've learned, and have the music pour out.



Jacky Terrasson at Monvínic during the DownBeat Blindfold/Winefold Test

LORENZO DUASO/VOLL-DAMM BARCELONA INTERNATIONAL JAZZ FESTIVAL

Henry Butler/Steven Bernstein & The Hot 9

"Viper's Drag" (*Viper's Drag*, Impulse!, 2014) Butler, piano; Bernstein, trumpet; Reginald Veal, bass; Herlin Riley, drums; Charles Burnham, violin; Peter Apfelbaum, Erik Lawrence, saxophones; Doug Wieselman, clarinets; Curtis Fowlkes, trombone; Matthew Munisteri, guitar.

Wine: Vicari Lacrima di Morro d'Alba 2013 (Italy): "Lacrima di Morro d'Alba is an Italian grape variety that almost disappeared in its native region of Le Marche before a group of producers, Vicari among them, updated and brought it back to life. The wine it produces is refreshing and aromatic, a crowd-pleaser, deliciously fragrant and joyful, but with centuries of history behind it. It speaks to us of recovery, joy and tradition brought to life: a good companion for this updated version of the intense traditional carnival rhythms of New Orleans."

Cubano? He does big band sometimes? Now I'm thinking New Orleans. Harry Connick? No. It's a kind of blues. Oh, could it be [Ellis Marsalis]? I like it. It's done with a lot of tradition, a lot of faith. Yeah, they're in it! [after] It's like a certain wine. I love that they're really going for something. It sounds so convincing. It's got its own groove, its own rhythm, its own tradition. Well done.

Stefano Bollani

"Teddy" (*Joy In Spite Of Everything*, ECM, 2014) Bollani, piano; Bill Frisell, guitar.

Wine: Fattoria San Lorenzo Verdicchio dei Castelli di Jesi Vigna delle Oche Riserva 2010 (Italy): "Verdicchio dei Castelli di Jesi is an Italian wine that is reluctant to reveal its charms, growing slowly in the glass. It needs time to express its full potential and reach its climax. As with this track by Stefano Bollani, patience is our strongest ally. It lets the wine evolve and express itself. A calm, restrained discourse, seemingly simple, but ripe with nuance."

To me, the guitar sound is Pat [Metheny]. Brad Mehldau [on piano]? No. They're playing together very well. They've been doing this for a minute. They're telling a story. They know each other. [after] They hadn't played together before? Well, they found each other very easily. It seems very natural. It's all about the musical thread. You want to never stop telling a story.

Ahmad Jamal

"I Got It Bad And That Ain't Good" (*Saturday Morning*, Jazz Village, 2013) Jamal, piano; Reginald Veal, bass; Herlin Riley, drums; Manolo Badrena, percussion.



LORENZO DIASOVOLL-DAMM BARCELONA INTERNATIONAL JAZZ FESTIVAL

Wine: François Chidaine Vouvray Moelleux 2010 (Chenin blanc, France): “François Chidaine is a contemporary legend among Loire Valley winemakers. He offers a sweet, smooth wine, which is simultaneously enveloping, seductive and dense. It is full of subtleties and nuances which invite calm, quiet reflection. We can’t stop ourselves from drinking the wine and relaxing while listening to the piano maestro.”

Ahmad. He didn’t write the song, but he plays it like he wrote it. Everything he does, he took it and made it his own. You could tell it’s Ahmad by the way he stretches the form. Everything is elastic. He makes it sound like Ahmad Jamal. When I heard my first Ahmad vinyl I was probably 16 or 17 years old. I was impressed by the orchestral thinking. It’s a trio, but he has a way of making a six-minute tune sound like it was written for a big band. There’s something very arranged about it. That’s why Miles loved him. You can tell he’s a thinker, an organizer. And dynamics. I’m a big fan of people who play with dynamics. It can get loud, but you can also whisper and say some things that only your wife or your girlfriend is going to hear. Ahmad Jamal does that perfectly. His impact was huge, because his message is so clear. Not too many people have a way of saying things so precisely, so evidently, so directly.

Gerri Allen

“Inner City Blues” (*Grand River Crossings*, Motéma, 2013) Allen, piano.

Wine: Vacheron Sancerre Blanc 2012 (Sauvignon Blanc, France): “Sauvignon Blanc has a taste and aroma that can be popular, expansive, intensely fragrant and refreshing, but it also has a more austere, introspective and profound side, less showy and spectacular. This wine from the region of Sancerre draws us into this soulful piano solo, based on a popular piece interpreted with depth and persistence.”

I like this a lot. I want to say someone from Latin America, but I don’t know. I can’t name the tune. For me, it’s just a vamp. But I like the pianist’s phrasing and touch. I love those out-of-the-

scale notes, so to speak. I love the chords, the note choices. Vijay Iyer? [after] Her approach is great. To be honest, I don’t have enough of Geri’s recordings to elaborate, but every time I’ve heard her, it’s always sounded so musical.

Fred Hersch Trio

“You And The Night And The Music” (*Floating*, Palmetto, 2014) Hersch, piano; John Hébert, bass; Eric McPherson, drums.

Wine: Otis Kenyon Walla Walla Valley Syrah 2007 (Syrah, USA): “This is a modern wine from the classic, traditional Syrah grape. Its origins, in the semi-desert and relatively young wine region of Walla Walla in Washington State, impart a predictably intense character. But it is also capable of surprising us with its spice and intense fruit aromas. It is a seductive wine, as dark as night.”

OK, now are we Cuban? No? Brad [Mehldau]? It’s his left hand that makes me say it. It’s “You And The Night And The Music.” I thought this was someone from Latin America because the rhythm suggests that. Fred Hersch? I probably like this the most of anything I’ve heard tonight. The treatment is personal. It sounds like he wrote the tune. It’s like what I said earlier about Ahmad. He makes it his own, and it’s smart as hell. The counterpoint. The space. It’s smart music, but not intellectual music. It speaks for itself and it’s very enjoyable. Now, it’s not for your average listener because there’s a lot of thinking going on, but I also very much dislike the idea that jazz music is for intellectuals or elite listeners. Go, Fred Hersch! I want to get that record.

Jason Moran

“Sheik Of Araby/I Found A New Baby” (*All Rise: A Joyful Elegy For Fats Waller*, Blue Note 2014) Moran, piano.

Wine: Mouton Noir Willamette Valley Love Drunk 2012 (Pinot Noir, Chardonnay, USA): “There is a new generation of American wines that aspire to being more ethereal, lighter, easier to drink and digest, fluid and refreshing in the mouth, like many popular wines in the past, eschewing concentration and density. These wines

have unconventional labels and flavors, apparently simple, but born from deep knowledge and reflection. Like this Jason Moran track, which offers an irreverent take on the roots of jazz but also a deep understanding of them.”

It bores me. I don’t hear the message. I feel I know this guy; it’s probably someone I like, but it’s not my cup of tea. I appreciate, to an extent, what they’re trying to do, but for me it lacks creativity. [after] I like Jason, but not that.

Martial Solal Trio

“The Last Time I Saw Paris” (*Longitude*, CamJazz, 2008) Solal, piano; François Moutin, bass; Louis Moutin, drums.

Wine: Buronfosse Côtes du Jura L’Hopital 2011 (Savagnin, France): “So-called natural wine is very much a trend among some modern wine lovers. The region of Jura in the French Alps is filling the wine bars of Paris with its exclusive natural wines. This type of wine can offer strange and seemingly abstract taste balances. Distinctly unclassical harmonies in wines made for connoisseurs with broader horizons.”

I dig it. “The Last Time I Saw Paris.” I like the way each person in the trio takes their space. It’s not conventional. They want to have so much fun—I like that. There’s tradition, but also personality—something on the edge about it that I like. I should know who this is. It’s great to take such a classic tune and give it this very modern interpretation. I hear some affinity for Monk. But I also hear great chops, virtuosity, and it’s very expressive. Is the bassist Scott Colley? Is the pianist Harry Connick? [after] Bravo. I saw him when I was not even 20 at a club called Le Petit Opportun in Paris that doesn’t exist anymore. I was blown away. He inspired me to keep doing it. You need to see people like that. I love bold musicians, people who make drastic statements, decisions. His left hand is amazing. He told me how he made his chops. He played every scale thumb-2, thumb-2, thumb-2. He went very fast. I saw him do it. It’s hard. I saw him not too long ago. He’s in his eighties, and he still plays the hell out of the piano. **DB**



Rez Abbasi

UNPLUGGED FUSION

By Allen Morrison | Photo by Jimmy Katz

Facing west, the view of Upper Manhattan's Morningside Park and the Cathedral of St. John the Divine from Rez Abbasi's modern 10th floor apartment on the southern tip of Harlem is sensational. "I think we bought it at the right time," he grins, speaking of the real estate coup that he and his wife made four years ago when the neighborhood was starting to gentrify.

It's been a long journey for the jazz guitarist who came to America from Pakistan as a 4-year-old boy, was raised in Los Angeles and is now, at age 48, a confirmed New York City resident. It's been a long musical journey as well, one that took him from playing progressive rock as a teen, to bebop, to Indian music—he spent two years in India studying with master percussionist Ustad Alla Rakha—to jazz studies at University of Southern California and Manhattan School of Music, and

eventually to the forefront of the jazz world. Although emphatically a jazz artist, his sinuous, often hypnotic playing dances along the East-West continuum, with critically praised albums including *Snake Charmer*, *Bazaar* and *Things To Come*.

Abbasi now seems poised for even greater renown as a result of new music that faces west in musical terms, deconstructing and rebuilding from the ground up a particular genre of Western jazz. After coming in first place in the Rising Star-Guitarist category in the 2013 DownBeat Critics Poll, he now leads the fearless and virtuosic Rez Abbasi Acoustic Quartet—RAAQ for short—with vibraphonist Bill Ware, bassist Stefan Crump and drummer Eric McPherson. Their sophomore album, *Intents And Purposes*, reinterprets jazz-rock tunes of the '70s in unplugged fashion, with astonishing results.

Abbasi has become known for music that explores the intersection of jazz and Indian music in eight previous albums as a leader and in collaborations with Rudresh Mahanthappa, pianist Vijay Iyer and with his wife, the Juno-award-winning Indo-Canadian singer/songwriter Kiran Ahluwalia, for whom Abbasi serves as musical director. Nevertheless, in more recent projects like his 2012 trio record *Continuous Beat* (with bassist John Hébert and drummer Satoshi Takeishi) and especially on the new album, the Indian subcontinent's influence is far more subtle.

Abbasi acknowledges the shift, but says he was just following his intuition. "It wasn't even a conscious decision," he explains. "It could be a subconscious aesthetic choice. When you've done something as an artist, your tendency is to move on." But, he adds, his Pakistani-Indian musical heritage is an intrinsic part of him, and he has no intention of leaving it behind. Indeed, he has new projects in the works that incorporate and transform ideas from his South Asian heritage. "I'm

continually learning about Indian music—I sure haven't mastered it—far from it! I'm much more of a jazz musician—by light-years—than I am any sort of Indian musician. But that doesn't mean the essence hasn't influenced me."

Ware, the veteran vibraphonist who is a founding member of The Jazz Passengers and has played with RAAQ since 2010, says, "Rez has this sensibility from Indian music and brings that to jazz—it's a wonderful thing. He brings such a different flavor to the music. I've watched Rez develop over the years as a bandleader, and I'm very impressed with his leadership on the new album."

Known primarily as an electric guitarist, Abbasi always dreamed of doing fully acoustic records; it's what motivated him to form the Acoustic Quartet in 2010. The group's entertaining first album, *Natural Selection*, consisted of mostly original tunes; its somewhat tentative, exploratory sound, in retrospect, seems like a warm-up for the evocative music and impassioned performances on *Intents And Purposes*.

For the new album, Abbasi and his bandmates excavated the melodic and harmonic essence of a handful of fusion classics, re-orchestrating them for the group's distinctive combination of timbres, especially the unusual blend of acoustic guitar and vibes. Gone are the ARP and Oberheim synthesizers Joe Zawinul played on Weather Report's "Black Market"; the ring-modulated Rhodes from Billy Cobham's "Red Baron"; and the phase-shifted electric guitar from Larry Coryell's "Low-Lee-Tah." Gone, too, are all the digital effects Abbasi used so creatively on *Continuous Beat*.

On those songs and Herbie Hancock's "Butterfly," Pat Martino's "Joyous Lake," Chick Corea and Return to Forever's "Medieval Overture," John McLaughlin's "Resolution" and Tony Williams' "There Comes A Time," the band strips away the electronic flash from the original tracks and rediscovers the underlying compositions, playing with a freedom that can only come from being profoundly locked into the rhythm and from the band's unflinching trust in each other.



Rez Abbasi at the 2013 Newport Jazz Festival

STEVEN SUSSMAN

Ware emphasizes that RAAQ is a real band, not a group of random session players who come together for a few dates then disperse. “It starts with good leadership and ends with trust. It took me some time to get used to E-Mac [McPherson’s nickname, so christened by Jackie McLean] and Stefan. They work really well together. It’s a solid rhythm section, yet there’s a lot of ‘air’—that’s the only word I can use to describe it. There is a lot of polyrhythmic activity—a real conversation with the bass and drums. As I got to know these guys, I realized there’s a conversational quality to the playing, which I like. I don’t want to play to a music-minus-one record. As a soloist, you feel you’re not alone in the car; everybody’s driving it. It divides the focus in a way that keeps you interested, and it’s very exciting for the audience. With this group, it’s such an adventure: You’d better stay on your toes, because at any moment things could get hairy.”

Abbasi is effusive when he talks about his collaborators in the acoustic quartet. “Each one of them is extremely versatile. Eric McPherson played over the years with a variety of artists that influenced me, including Andrew Hill. He has his own sense of rhythm. There’s something loose and tight about him at the same time; it’s something that you can’t teach. Stefan Crump is one of

‘You’d better stay on your toes, because at any moment things could get hairy.’

the most grooving acoustic bass players I’ve ever heard. He gets into every eighth note as an anchor to support Eric’s looseness—although they can both be loose and tight. It makes for a very elastic rhythm section. And then Bill Ware, he’s got so much tradition in him: jazz, r&b; he played with Steely Dan, too. He’s just a monster.”

Without having this particular group, Abbasi says, the concept of *Intents And Purposes* wouldn’t even have occurred to him. “It’s specifically because Eric is on drums, Stefan is on bass and Bill is on vibraphone. I knew what this band was capable of, and I knew this was what I wanted: a looser, 21st century interpretation of this music.”

He approached the jazz-rock of the ’70s with a dry eye for a very simple reason: He was hearing most of it for the first time.

“For a lot of musicians my age, fusion was their entry point into jazz. But it wasn’t mine. I

hadn’t listened to 90 percent of [it] before this project. When I discovered jazz, as a 16-year-old in the ’80s, I had just been playing in a bunch of bands that played Rush, Yes and Van Halen, and I listened to a lot of King Crimson. So when I discovered jazz—Charlie Parker’s “Au Privave” was the first jazz tune I heard—it was all about the acoustic nature of the music, the feel, the swing. Then when I first heard fusion, it was all too reminiscent of what I had just left—somewhat polished music with a heavy, straight-eighth feel. The electricity, high energy, high volumes—those were a lot of the things I found appealing when I was young, but didn’t find them in Parker and Coltrane.”

Approaching the fusion era with an utter lack of nostalgia gave Abbasi a different—and more dispassionate—perspective than if he had listened to, played and loved that music during his impressionistic teen years: “I had a clean

slate as I started the project. That was important because instead of the music being attached to extra-musical experiences, such as high school or vacations, the choices came from a present-day aesthetic—who I am and what I like in music right now. All the decisions were musical. So I could be somewhat objective, even given the subjectivity of an aesthetic choice.”

To prepare for making *Intents And Purposes*, Abbasi listened to hundreds of records and made a mental note of albums and songs he liked. “A month later I re-listened and started writing down lists of tunes,” he says. “The next step was to ask, ‘Will this work for my acoustic group?’” An early selection was Herbie Hancock’s “Butterfly.” “That was a no-brainer for me. That’s because I played it in Mike Clark’s band.” (Clark was the drummer on Hancock’s 1974 album *Thrust*, on which the song first appeared.)

As complex and challenging as some of these tunes are, a lot of their “wow factor” is in their “space-age” electronics—the very element that now sounds so dated. Stripping the tunes of those synthetic, high-tech trappings allows the wow factor to shift to the musicianship itself. “And also to the compositions,” Abbasi adds. “That was the point. These tunes are not often listened to today because the technology makes them sound dated. Get rid of the technology, and you have these gems of compositions.”

He didn’t like everything he heard. “Some of it continued to turn me off, the same way it did when I was 16. I enjoyed everybody’s musicality, but I didn’t necessarily enjoy the tonality of all of those tracks. In terms of texture, it all kinda sounds dated to me. I still don’t love some of the guitar sounds from that era. They cut through, but it’s a little ear-piercing at times.”

In reconsidering fusion, Abbasi opted not to revisit one of the godfathers of the entire genre, Miles Davis, even while covering several artists associated with him (Shorter, McLaughlin, Corea and Tony Williams). “There are many Miles tributes,” he says. “I revisited *Bitches Brew*, but it didn’t interest me to do that—it’s been redone so many times by others. A lot of that era’s music doesn’t necessarily translate to an acoustic sensibility. My personal best-of list required taking really strong compositions and improvising over them. As opposed to taking a little motif, and then the whole band grooves and improvises for more than 20 minutes. That’s not what I wanted to present.”

One piece he has unreserved enthusiasm for is “There Comes A Time” from Tony Williams Lifetime’s 1971 album, *Ego*. “I liked the hypnotic, circular chord progression and groove. Of course, we played it less groovy and more open. I liked the fact it was in 5/4 meter. And I think the melody is unbelievable. It’s brimming with a universal kind of beauty. And I love the way he sang it. When Tony comes in with his vocal, so late in the game in the tune—I’m getting chills just thinking about it—it was just astounding. I was a little sad that I had to take away the lyrics.”

The tune is the second on the album to feature Abbasi playing a de-fretted steel-string acoustic guitar (“Butterfly” is the other), a sound reminiscent of certain Indian instruments. “Maybe you’re hearing the sarod, which is fretless,” Abbasi says. “I’ve definitely been influenced by that

instrument, even more than the sitar. I’ve always dreamed of de-fretting one of my acoustic guitars, but I really didn’t have a reason until this project. The microtonality is beautiful, because it allows for another improvisational aspect.”

A classic overachiever, Abbasi has his work cut out for him in 2015. He plans to tour with RAAQ to support the album, including Los Angeles and Bay Area dates in February and a booking at New York’s Iridium in April. He’s in rehearsals with an electric group to be called Rez Abbasi’s Junction—“the polar opposite of the acoustic group,” he says—in which he plays electric guitar with Mark Shim on tenor saxophone and EWI, Ben Stivers on keyboards and organ, and Jaimeo Brown on drums, for an album

he hopes to release later this year. He’s writing new music for the Invocation band under a grant from Chamber Music America, with an album expected in 2016. That’s in addition to arranging and leading the band for his wife, Kiran, who has an upcoming album of original songs that combines Indian classical music with Saharan desert music and jazz.

Abbasi continues to straddle two hemispheres in his music, balancing his infatuation with Eastern motifs with purely American jazz; he even loves to play standards, though he has no plans to record them. But no matter how much his music veers toward the west, his Pakistani heritage is always with him. “The only way I would give up on that part of my music is if I gave up music,” he says. **DB**

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SAM NEWSOME

CROSS-CULTURAL SOUNDS

By Phillip Lutz | Photo by Salvatore Corso

Sam Newsome's easygoing manner belies a competitive streak, one that, by the saxophonist's own admission, has driven much of his musical life.

As a teenage musician, he was motivated in no small measure by envy of fellow students, like saxophonist Steve Wilson, who had the luck to attend the other high school in their hometown of Hampton, Virginia—the school where the stage band competed in (and often won) contests.

"Just being in an environment where I wasn't put on a pedestal made me work harder to stand out," Newsome, 49, recalled.

As an adult, well on his way to success as a tenor saxophonist who doubled on soprano, he chose to opt out of the crowded tenor field and, in an attempt to find his voice, join the smaller circle of players who, he said, constitute the "Fellowship of the Soprano."

"It wasn't until I started getting into the soprano more," he explained, "that I had a vision of being able to create something that's uniquely my own."

That he has decidedly done. Some 20 years after switching to soprano, he counts among his accomplishments the creation of four distinctly crafted albums featuring solo soprano—the latest being the self-produced *The Straight Horn Of Africa: A Path To Liberation—The Art Of The Soprano, Vol. 2* (which received a 4½-star review in the February issue of *DownBeat*).

The album explores the soprano's possibilities in extraordinary depth, combining, with the aid of studio multitracking, a range of extended techniques to create sonic hybrids that have few antecedents. The CD builds on Newsome's recent work with specialized fingerings, which has earned him the wide respect of his peers.

"It's as complete as anything I've heard," said David Liebman, an occasional collaborator whom Newsome cited as an inspiration on his instrument.

Newsome's achievement has not come easily. Sitting in his Brooklyn office, where he holds forth as a music professor at Long Island University, his soft smile seemed to harden as he discussed his early years. No one in his family had a life in the arts, he said, and his mother, a psychiatric nurse, viewed his musical ambition through the prism of pathology.

"She dealt with everything from a clinical perspective," he said. "If for whatever reason I went through a period where I was really into what I was doing musically, she found a way of putting some type of negative spin on it, like being too obsessed. It was never about passion; it was always some kind of disease."

Nonetheless, he pursued music in and out of school, landing a spot in a garage band, *Fantasy One*, along with another local kid who would go on to bigger things, bassist James Genus. Encouraged by Wilson, whom he had replaced in the band, he began looking into Berklee College of Music, where he matriculated in 1983.

At Berklee, he said, he found a sense of camaraderie among others committed to the life of a musician. And while broadening his musical outlook proved harder than expected amid the cliquish atmosphere in the Boston scene of the day, he did so.

"I listened to Trane, Joe Henderson, all of those guys," he said. "But then I also checked out Dave Liebman, Steve Grossman and some of Michael Brecker as well. The whole idea of getting outside of my own culture sort of started there."

After earning a degree in jazz composition and arranging, he kicked around Boston for a year before being hired by trumpeter Donald Byrd. The gig offered the prospect of an easy transition to New York as a gainfully employed musician. But that plan fell apart when Byrd became ill, and Newsome ended up supporting himself in the Big Apple with temp jobs.

"I had to jump in with both feet," he said.

Even as he worked during the day, he became a fixture at after-hours jam sessions. By the spring of 1990, he had secured a spot in trumpeter Terence Blanchard's band. Over five years with Blanchard, he began expanding his harmonic language, playing charts that explored territory outside the circle of fifths.

"I was definitely coming out of the hard-bop, II-V-I type of playing," he said. "But when I played with Terence, I played music consistently where the changes didn't move in a II-V-I fashion. I actually had to learn how to improvise, to use my ears and create vocabulary as I went along."

Around this time, he released his debut album, *Sam I Am* (Criss Cross Jazz), a straightahead collection in which he reunited with his friend Genus along with pianist Mulgrew Miller, vibraphonist Steve Nelson and drummer Billy Drummond. The album, on which he played tenor, received good notices, but still something was missing.

"As was the case when I was in high school," he said, "I was very competitive. I wanted to stand out, and I just didn't feel I could stand out on tenor. I felt I would get better at it, but it would just be a better version of what I had at that time. On the soprano, I felt I could be my own person—a different person."

Before switching to soprano, he weighed a number of factors, including the number of gigs against the pool of soprano specialists competing for them. Trumping those considerations, though, was the affinity he felt for the soprano's sound, which matched his evolving sensibility. About a year after leaving Blanchard, he abandoned the tenor. The year was 1995. He has never regretted the decision.

The switch accelerated a change in mindset that found him moving away from the mainstream. His first soprano-based band, Motivic Development, was a chordless trio with bassist Yosuke Inoue and drummer Matt Wilson. Within months, he added Brazilian percussionist Joao Vincent Lewis, who proved a catalyst for bigger changes, introducing to the mix instruments of African origin like the djembe and berimbau.

"He brought in the exotic component," Newsome said. "Once I heard those sounds, I started checking out things on my own and forming a clear idea of doing something in a global aspect. Eventually it evolved into this cross-cultural sound, less about the harmony and more about just dealing with the music in a spiritual way—more melodies and getting away from the typical jazz vocabulary."

All manner of sounds flooded his consciousness, from a minimalist colloquy between unknown players of a Chinese musette and rain drum to the complex conversations between Badal Roy on tablas and Steve Gorn on bamboo flute and soprano sax. Along with Mike Richmond on bass and Naná Vasconcelos on percussion, they produced an album called *Asian Journal* (Nomad) that still catches his fancy.

"Just hearing how they integrated the soprano and the world instruments," Newsome said, "showed me the possibilities that you can do with the soprano that are difficult with the other horns."

Eager to explore those possibilities, he formed an ensemble called Global Unity whose personnel matched its name. While the roster shifted from time to time, it included, at one time or another,



Sam Newsome is the only musician who plays on his new album, making it truly a solo effort.

vocalist Elisabeth Kontomanou, born in France of African and Greek origin; bassist Ugonna Okegwo, born in London of German and Nigerian origin; and two Israelis, oud player Amos Hoffman and percussionist Gilad.

Broadly speaking, the band's aesthetic reflected a mix of world music and the avant-garde, which Newsome was absorbing as a member of Collective Identity, an all-saxophone quartet with Alex Harding on baritone, Aaron Stewart on tenor and Jorge Sylvester on alto.

"Even though I embraced a nontraditional jazz sound," he said, "I was never really an experimental player in the sense of playing squeaks and squawks and things like that. But those guys were really into it. I gained a lot from them and integrated it into Global Unity."

Global Unity lasted for eight years. "The concept wasn't just me writing a kind of tune and having everyone play it. It was really these different personalities coming together. Without them, it was just sort of this jazz thing that had a kind of exotic quality to it. The concept had run its course."

The demise of Global Unity had an upside. "I had dealt with the frustration of having built the sound, and not being able to keep it going because it was so dependent on other people. I thought if I do anything again it will be my sound; if I'm not there, it doesn't exist. That's when I thought the solo saxophone concept would be perfect."

He began to study the work of saxophonists who had explored solo performance. They included American soprano players like Liebman, whose 1986 album *The Loneliness Of A Long Distance Runner* (CMP) offered a model of studio multitracking in the pre-digital era, and Steve Lacy, whose *Snips: Live At Environ* (Jazz Magnet) constituted a primer on structured solo performance as practiced in the loft scene of the mid-'70s.

Europe provided more than its share of pioneers in extended techniques—solo sax generally is more institutionalized in the United Kingdom and on the Continent than in the United States, according to Liebman—with early adopters like Evan Parker, a soprano player from Britain, forging a path in fingerings.

"It all started to come together," Newsome said. "I started to understand how to arrive at a

vocabulary."

Since 2007, he has been expanding and refining that vocabulary, exploring a range of material, from standards to free improvisation, on self-produced CDs. The result, leading up to the current album, has been *Monk Abstractions* and *Blue Soliloquy*—highly personalized takes on Thelonious and the blues, respectively—and *The Art Of The Soprano, Vol. 1*, a 2012 effort dedicated to another British soprano player, Lol Coxhill, who died in 2012.

The album offers extended nods to John Coltrane ("A Love Supreme") and Duke Ellington ("In A Sentimental Mood" and "Caravan"). But it is "Soprano De Africana" that Newsome cites as the true precursor to his current collection. On the cut, he flirts with multitracking and mimics the sounds of African instruments like the mbira and a range of flutes and double-reed instruments.

"I wondered how it would sound if I doubled or tripled this or that part," he said. "And, to my surprise, I thought, 'This is kind of an interesting sound.' I thought it might be interesting to explore this to the fullest extent."

The result is a set of 21 pieces, one to four minutes in length, laid down in some 30 hours of short studio sessions over roughly a year. The pieces, in which as many as 20 tracks are layered on a cut, typically began with a motif, a fragment or a simple idea.

Like many of the cuts, the opener, "Echoes From Mount Kilimanjaro," is a kind of etude. It started as an exercise in sustained multiphonics, Newsome said, comparing his creative process with that of abstract expressionist painter Jackson Pollock, who, in the 1950s, became known for his "action" painting and extensive use of "drip" technique.

"A lot of times people play a multiphonic and move on to something else," Newsome said. "But, like Pollock, who took an extended technique and kept using it over and over again without any deviation, I just kept playing a multiphonic and moving to another one to see how long I could play without repeating myself"

The piece, he said, was developed over several weeks, a period of deep immersion in multiphonics that ultimately yielded a structural framework on which he could hang a sound. That in turn suggested images to which he could attach a title.

"I liked the sound and the picture it created," he

said, "like someone alone in this huge space high up."

The titles of Newsome's tunes often refer to people, places or things. But his scores generally do not appropriate scales or systems specific to them. They may evoke an image after the fact, as the music for "Kilimanjaro" did. Or they may reflect something happening in his life at the moment of the piece's creation.

"Ethiopian Jews" is one such piece. It has nine tracks—three parts tripled—the most prominent being a distinctive microtonal melody. But it does not draw on the music of the group to which the title refers. Rather, the reference was suggested by an image shown to him by a rabbi who was working with Newsome's wife and sometime collaborator, violinist Meg Okura, as she pursued a conversion to Judaism.

"I'd been thinking a lot about Jewish people of color," he said, "so I named it that."

Newsome said that in only one case, "Good Golly Miss Mali," does the musical content bear a direct relationship to the title. The tune's striking bit of slap-tongue percussion, rendered in 7/4, is meant to call to mind the Malian balaphone, he said, though listeners may also feel the spirit of Little Richard in the buoyant cut.

For all the album's elaborate production, the standout might be a relatively spare effort called "Microtonal Nubian Horn." Separated into four designated "parts" spread across the album, the work is built on the quarter-tone scale and little else. Organizing the parts in a kind of series, Newsome said, is "a way of letting the listener know that I'm dealing with something different."

One clear difference is that, as a single-line affair, the piece would translate to live performance intact; adapting the multitrack hybrids for live performance would require him to either train others in his techniques or use prerecorded material. Either option, Newsome acknowledged, would leave the work substantially altered, as would reimagining the collection as unadorned solo works.

"It would all be an approximation," he said.

He explained that he is open to such approximations, having already performed some of the material with musicians other than saxophonists. Notable among them was pianist Ethan Iverson, with whom he played the song "Straight Horn Of Africa" at New York City's Cornelia Street Cafe in 2012.

Like Newsome, Iverson applied extended techniques, muting the piano's strings with his hand and striking the keys, creating a percussive effect that did not resonate. But the system of tuning did not change, of course, and the balance shifted, Newsome said, toward a Western "experimental" aesthetic.

"It was difficult," he said. "My ear seemed to adjust without my even trying. So I'd make small variations in the sound that would put it in the temperament of the piano. It changed the sonority in a way that made it less pure."

"When I do play these pieces with other people," he added, "I have to let go of that sound that I'm hearing."

No such preconceptions mark performances of other material, and Newsome has found a simpatico relationship in periodic live collaborations with Liebman. While both noted their differences in approach—Liebman, according to Newsome, is more "harmonically dense"; Newsome, Liebman said, is more "coloristic"—both considered their

encounters to be fruitful. Newsome said he was so taken with the collaborations that his competitive streak faded.

"Sometimes if you play with someone who has a similar approach," he said, "it can be competitive. But with him, it was just always about these two voices coming together."

As if to prove the point, Newsome retrieved a score for *The Loneliness Of A Long Distance Runner* that Liebman had given him. On it was the inscription: "With respect for your hard work on 'the fishhorn.' Peace, Lieb."

Liebman clearly has an appreciation of the time and effort behind Newsome's achievement.

But to the uninitiated, all that work can go unrecognized. Newsome noted with some frustration that one reviewer had mistakenly written that the new album differed from his previous albums in that he was playing with a percussionist.

Indeed, it is common for a genius to be misunderstood.

"One of my fears in putting out the record was that people wouldn't understand what went into making it," Newsome said. "There was a lot of explaining I wanted to do, but at some point you have to just put it out there. Hopefully, people will talk about it and come to understand what's happening."

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INDIE LIFE

RUDY LINKA

A JAZZ ENVOY COMES HOME

By Bill Milkowski

Guitarist Rudy Linka was 8 years old when Soviet tanks rolled through Prague's Old Town Square in August 1968. He grew up under Communist rule, which suppressed free speech and artistic expression. And yet his love of jazz, which was strictly verboten, would not be denied. Like other teenaged jazz enthusiasts hungry for music from the West, Linka would buy jazz records on the black market for exorbitant prices and then, after copying the music to his reel-to-reel tape recorder, go to a park near historic Charles Bridge to surreptitiously exchange his precious vinyl with other collectors.

"Those records were ridiculously expensive," Linka recalled. "I remember it was like 300 crowns per album. At that time, the monthly rent that my mother paid for her apartment was about 180 crowns and a beer in the pub was 1 crown, 25 cents. So you would save up your money and buy one album and later exchange it for another LP, and sometimes the police would confiscate everything if they caught you. One day I exchanged Frank Zappa's *Joe's Garage* for Miles Davis' *Greatest Hits*. The album was fantastic, so I taped it on my reel-to-reel and went back the next week, but nobody wanted to exchange with me. So I got stuck with Miles Davis' *Greatest Hits*, which I fell in love with."

At age 19, Linka exited Communist Czechoslovakia in the trunk of a car and made his way to Sweden, where he began playing jazz with bassist Red Mitchell. In 1985, he moved to Boston to study jazz at the Berklee College of Music and the following year relocated to New York City, where he studied privately with master guitarists John Abercrombie and Jim Hall.

In 2005, Linka returned to his homeland (now the Czech Republic) as founder of the Bohemia Jazz Fest. Celebrating its 10th anniversary this July, the festival has grown from three days to 11 and now takes place in nine cities that host free open-air concerts. It symbolically kicks off each year in that same Old Town Square where the Soviets staged their reform-halting show of force.

"I left the country with the idea that I would never come back," Linka explained. "And I've been in New York so long now, 30 years, that my Czech is not so good anymore. But coming back for the festival each year and bringing world-class jazz acts like McCoy Tyner, John Scofield, Bill Frisell, Dave Holland, Roy Haynes, Stanley Clarke and so many others to the Czech people makes me feel that I just didn't waste my time to leave it."

Listed in The Michelin Guide as a "must-see" destination, the Bohemia Jazz Fest has become a

hit not only with jazz fans in central Europe, but also with tourists from around the world, drawing 91,000 people last year. "So many people have posted comments on our website like, 'I never heard jazz in my life—I had no idea that it could be so good,'" Linka said. "It's important that people can just come and see something good. You can show up on the square and see the Christian McBride Trio playing standards, and you don't have to know the history of jazz to appreciate what they are doing, to really feel that it just has all the right elements. The energy is there, it swings, it's melodic. But you don't have to know all of this intellectually. You can just experience the music and enjoy it. This festival has really proved that quality doesn't need explanation."

While the festival has had a rotating cast of sponsors since its inception, the Czech Savings Bank—one of the country's oldest financial institutions—now underwrites it. "When they approached us two years ago, I got the feeling that we had truly arrived, that somebody is taking notice of the festival," Linka said.

The guitarist recently released *Acoustic & Electric*, a retrospective that compiles songs from his 15 albums as a leader, featuring contributions from Abercrombie, Scofield, Paul Motian, Bill Stewart and George Mraz. The handsome two-CD package features a 100-page booklet of photos as well as personal notes.

Linka is also the subject of an upcoming Czech TV documentary that will explore his incredible life story. What's more, he's already shot the pilot for a talk show that he is set to host in the fall.

"It's a funny thing," he said, "because I feel that I brought jazz to the masses in the Czech Republic, and it will be fun to do a talk show because there are so many other things I can bring. As the producer said to me one day, 'Rudy, you are the guy who is basically bringing this other culture to Czechs. Because they can totally see you as a Czech person but you are not a Czech person because you lived outside the country from the age of 19. So your view of everything is so different. You have a totally different connection to this country, which is interesting to them.' So they see me as a guy who is holding up a mirror to Czech culture and everybody is laughing."

Linka sees the TV gig as a great opportunity to bring things that he likes to more people.

"I feel so lucky to have gone through it all," said the guitarist, who holds citizenships in the United States, Sweden and the Czech Republic. "It's a real blessing."

DB



Dann Zinn
Shangri La

★★★★ —DownBeat

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ASHLEY DANEMAN

INDESTRUCTIBLE ART

By Dan Ouellette

To make the biggest impact, an artist must be true to herself. That was the testimony offered by singer-songwriter Ashley Daneman when discussing a career trajectory that has led to her genre-blending debut, *Beauty Indestructible*. The delectable, soulful, nine-tune album is driven by a jazz-infused, folk-pop sensibility that Daneman developed while studying at the Manhattan School of Music (MSM).

"As a jazz vocalist I lived with pressure: I love to improvise but I'm not a bebopper," Daneman said. "So I had to choose: Will I be scating over changes for 10 years, or should I cut my losses and follow what Dianne Reeves, Carole King and Joni Mitchell had done? I decided to go my own way in that direction."

An Ohio native and undergraduate psychology major, Daneman moved to Washington, D.C., where she worked desk jobs at nonprofit organizations related to social justice and hunger relief. But then she decided to take a risk and follow her dream of being a jazz singer. "I played piano when I was a kid, studied opera when I was 14 and taught myself," she recalled. "I learned some theory and began to sing at restaurants, working on my jazz voicings and writing and arranging—developing a little bag of tricks."

By 2003 Daneman was an impressive rising star generating a media buzz, and she was selected for the Betty Carter Jazz Ahead program at the Kennedy Center. Married at the time, she gave birth to a girl.

During this time she developed delayed-onset Post-Traumatic Stress Disorder, which debilitated her for more than two years. "Anytime a person undergoes a traumatic experience, it can affect you even later in life," said Daneman, who did not recollect the cause until several years after it occurred. "I had to grapple with reality, and I had to go to a D.C. psychiatric hospital every day. It was a horrible time, but I survived."

By the time she recovered, Daneman had scored a job in the administrative office of the Levine School of Music day camp program. Returning to her jazz dream, she applied to MSM, was accepted, and began what she describes as "incredible schooling in chromatic harmonies and complex arrangements." While earning her master's degree in jazz vocal performance, she studied with such acclaimed artist-educators as



Kate McGarry and Theo Bleckmann. However, during this time Daneman got divorced, leaving her to focus on school as a single parent.

"I already had a lot of musical tools, but my teachers encouraged me to believe in myself and my voice," she said. "Here I was living in jazz-approval land but feeling that it would take time and energy to live up to the history of jazz and the worship of the masters."

That's when she began to have inklings of her new path. But first she retreated to Michigan with her new husband—trumpeter Benje Daneman, a fellow MSM student, with whom she now has a 3-year-old daughter—and temporarily put her career on the backburner.

In 2013, she and Benje decided to launch a Kickstarter campaign to fund her debut album. They raised \$14,000 from 200 project supporters. "We went into it a bit differently than other folks, which is pretty typical Ashley fashion—her own way," Benje said. "The campaign was only a few weeks, we didn't do a ton of press, with no lead time, and set an amount to raise that seemed nearly impossible with the fan base we were working with." But, he added, "The faithful thought that we knew we were 'supposed to be doing this' kept us going."

Now based in New York City, Daneman assembled a band for the recording sessions: bassist Sam Weber, drummer Michael W. Davis, guitarist Matt Davis, cellist Amali Premawardhana, Benje on trumpet and Dave Izard on piano and

Fender Rhodes. She brought fresh-baked tunes to the sessions. "I wrote all the songs before we recorded," she said. "My writing goes in cycles. For these songs, I feel like I'm having a conversation, with myself, with God or with others."

Daneman composed all the songs on *Beauty Indestructible*, which features catchy melodies (the soulful "How You Got To Yes"), bouncy rhythms (the vocal-harmony sweetened "He Loves Me Well" and the whimsical "This Is Somebody Else's Piano" with scat interludes), quiet beauty ("Where No One's Ever Lost") and gear-shifting (the dreamy to dramatic "The Forest's Virgin Tree").

Regarding the healing tune "Sing ('Til You're Good And Live Again)," Daneman said, "I wrote that on the piano, and it has a double meaning: Yes, singing has redeemed me, but it's also about my dealing with fear and anxiety. I'm healed, but I deal with it on the edge. It's a way of processing emotion. It's not a selfish act. Just listen to the catharsis in Joni's music. This song is less about me and more about sharing an experience."

"Ashley is an observer and deeply in touch with her thoughts," Benje said. "While we have a busy life with our family and children, I can tell a dramatic difference when she gets her time to shuffle through these ideas bouncing around in her head, which usually results in some pretty amazing music."

"I do think about weird things when I write," Daneman said with a laugh. "I know that my brain is in a special place."

DB



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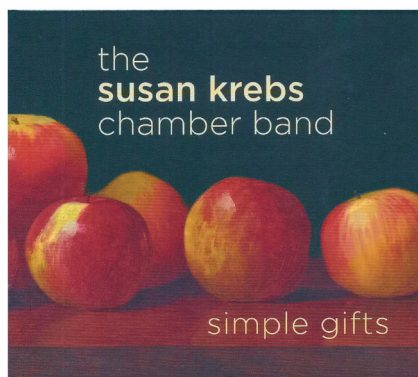


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INDIE LIFE

WHIRLWIND RECORDINGS

DIY SUCCESS

By James Hale

Seven years ago, bassist Michael Janisch found himself at a critical juncture. At 29, the Berklee College of Music graduate felt the urge to put out his first solo album. But despite a busy freelance schedule, he had the nagging feeling that it was too soon. Rather than follow through on his initial desire, the Minnesota native moved to England, established himself on the scene there and wound up launching Whirlwind Recordings. The independent label has set itself apart through its vibrant social media campaigns and its commitment to touring artists.

“When the time came to record my debut, *Purpose Built*, I knew I didn’t want to give it away,” Janisch said via Skype from his home in Surrey. “I’d spent my life savings, and I wasn’t happy with the deals I was being offered when I shopped it around. I decided to release it myself and tour the heck out of it.”

Released in 2010, *Purpose Built* became both Whirlwind’s first album and a model for how to proceed. “I decided to design the label based on how I would want a deal, with good distribution and networking, and incentives for both the label and the artist to keep working hard,” Janisch explained.

Janisch insists that the artist be willing to hit the road. “Touring is essential for any Whirlwind project,” he said. “I only sign a deal if there’s a promise to tour.”

The label is diverse. Its 40-plus releases include albums by alto saxophonist Lee Konitz and Indian sarodist Anupam Shobhakar, as well as Alice Zawadzki, a singer-songwriter, violinist and pianist. “I aspire to make our catalog even more eclectic, but always centered on improvisation,” Janisch said.

It was that wide-open sensibility that attracted Zawadzki to Whirlwind. “Before I knew Michael or had even become well acquainted with the music on the label, I was acutely aware of a strong and energetic presence that everyone was talking about,” Zawadzki said.

Another young artist who was drawn to Whirlwind is pianist Bobby Avey, winner of the 2011 Thelonious Monk International Jazz Composers Competition. “They are very excited to share content about all their artists’ happenings, as well as promoting live events,” Avey said.

A testament to the label’s emphasis on publicity, Janisch hired a designer to build the Whirlwind site from scratch, and he now employs a social media specialist to manage content.

For CD sales, Whirlwind has established a global distribution system through Proper Note, a subsidiary of the U.K.’s largest independent music distributor. Working with budgets that average between £3,000 and £5,000 per project, Janisch said that 90 percent of the label’s albums have realized profits within a year.

For Zawadzki, whose album *China Lane* has received enthusiastic reviews, Whirlwind’s commitment has been a vital element in her burgeoning career.

“There are some beautiful and inspired things you can do when you self-release an album,” she said, “but working with a label you trust and which understands you is a no-brainer. It has set me free to concentrate on music.”

DB



Alice Zawadzki

MONIKA S. JAKUBOWSKA



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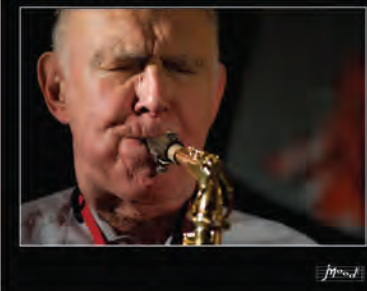
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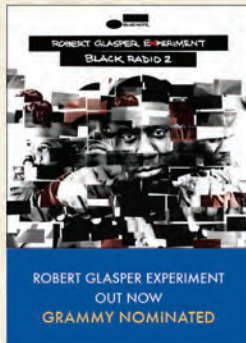
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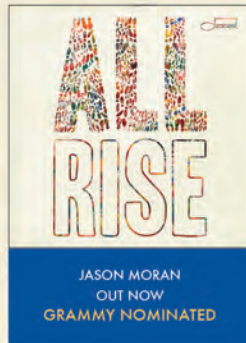


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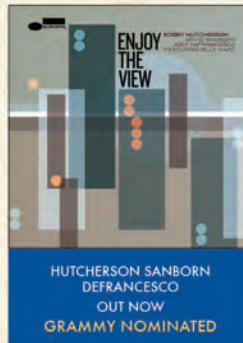
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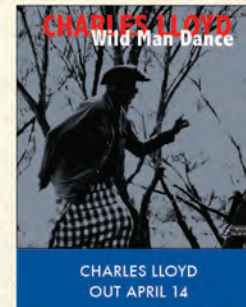
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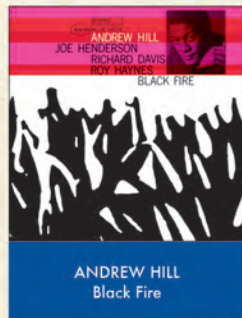


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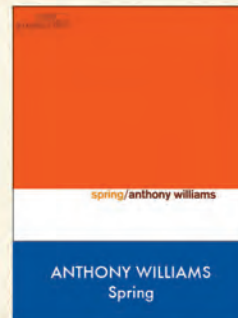
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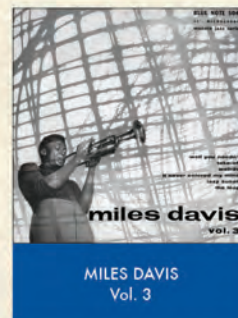
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Vijay Iyer Trio



Vijay Iyer Trio *Break Stuff*

ECM 22567

★★★★★

Vijay Iyer's creative gifts are many, but more and more it seems his most striking trait centers on design expertise. The 43-year-old pianist may revel in the momentary wonder that's born of jazz's collaborative exchange, but when it comes time to present those achievements to an audience, he makes sure that every nuance is aligned for maximum impact.

This tack was in play on the celebrated trio records *Historicity* and *Accelerando*, but it seems to truly define the action on *Break Stuff*. Positioning, flow, calibration, order—each is keenly considered here, and each helps make this the trio's most compelling date so far.

Balance is paramount. Iyer's interests trigger a wealth of ideas, and from the trio's rhythmic slants (one track conjures Robert Hood's crackling techno beats) to the pianist's keyboard touch (Andrew Hill's sense of stealth gets a nod at various points), the larger picture is always kept in view. The program's three "bird" tunes ("Starlings," "Geese" and "Wrens"—four if you count "Taking Flight") are fragments from a larger work Iyer built with novelist Teju Cole, and they offer discrete approaches for the band's investigations. Moving from a welcoming reverie that foreshadows the album's sweep to a textural meditation both luminous and abstruse to a bittersweet adieu that brims with allure, *Break Stuff's* emotional arc is always being bolstered.

Critical to this album's success is the fact that the Vijay Iyer Trio is, at its core, a *working* band.

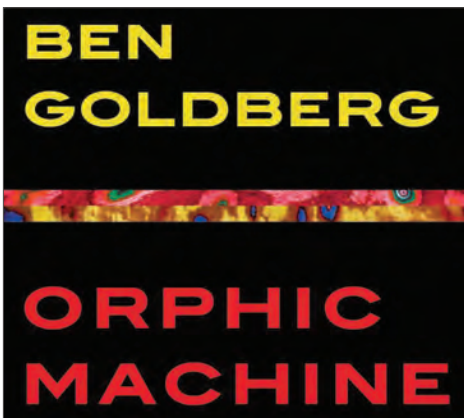
The music's particulars are executed wonderfully by bassist Stephan Crump and drummer Marcus Gilmore. Mood swings—and there are several—build unity, not disarray. The best example is the jump from the machine-like repetition of "Hood" to the sage wobble of Thelonious Monk's "Work"—the dead serious meets the utterly whimsical. Likewise, the segue from the pensive solo version of Billy Strayhorn's "Blood Count" to the album's frenzied title cut reveals the trio's natural latitude. There's big mojo in those transitions, and ultimately they underscore Iyer's purpose. He wants his music to go everywhere.

—Jim Macnie

Break Stuff: Starlings; Chorale; Diptych; Hood; Work; Taking Flight; Blood Count; Break Stuff; Mystery Woman; Geese; Countdown; Wrens. (70:44)

Personnel: Vijay Iyer, piano; Stephan Crump, double bass; Marcus Gilmore, drums

Ordering info: ecmrecords.com



Ben Goldberg *Orphic Machine*

BAG PRODUCTION RECORDS 007

★★★★½

The poet Allen Grossman, a 1989 MacArthur Fellow who died last year, was an early mentor to clarinetist Ben Goldberg at Brandeis University. Goldberg has created a brilliant homage to Grossman with this sequence of musical settings of his teacher's witty thoughts on poetics.

The ensemble ranges from delicately voiced winds and acoustic piano to fuzzy electric guitar and vibes, but the focal point is Goldberg's bandmate from Tin Hat, Carla Kihlstedt, who plays violin and sings with sly, understated clarity and an occasional Björk-like hitch in her voice.

Eddie Henderson *Collective Portrait*

SMOKE SESSIONS 1501

★★★★½

Collective Portrait reunites Eddie Henderson and Gary Bartz, who consorted with each other often enough in the '70s to make this a sort of homecoming. The vogue then was fusion, and frequent fellow travelers included folks like Herbie Hancock and Bennie Maupin.

But all that is behind them now. Neither seems to find much about that rogue strain of recent jazz history to grow nostalgic over. Instead, they look back over some titles of the time and deliver them in an unfettered contemporary bop framework that befits their standing as fine players. The only '70s flavor that survives is the light dusting that George Cables gives the Fender Rhodes on "Sunburst" and "Dreams," both early Henderson tunes and the two most fluidly permissive performances of the CD.

Henderson's muted playing and his occasional open rips and shouts on those tracks seem to suggest Miles Davis at that point where he was moving from *In A Silent Way* into flat-out jazz-rock. But that would not fairly characterize the warmth and relaxed versatility that Henderson demonstrates on so much of this music. His performances of "You Know I Care," "Together" and "Spring" balance a measure of dreamy sentiment with a lyrical precision worthy of such classic bal-

The result is a species of art song, but that term doesn't capture this music's wildly fetching mix of jazz, folk, soul, cabaret, blues and tango.

The lyrics arrive in chunks of various lengths at the beginning, middle and end of instrumental passages. Goldberg's melodies mimic the emotional content of the words in a manner that recalls the punning subtlety of Elizabethan song. On the meditation "Immortality," the line "one kind of success" is repeated three times in three different stanzas, but sometimes goes up, sometimes down. Then, on the most sobering words of all—"death, death, death"—the melody unexpectedly soars.

The work's many attractive musical passages include deft voicings for clarinet and saxophone and a warmly swinging bass solo by Greg Cohen on "Reading"; a heaven-ascending vibes line by Kenny Wollesen on "Line Of Less Than Ten"; the '20s cabaret vibe of clarinet and muted trumpet on "How To Do Things With Tears"; Goldberg's clarinet blips popping up like stars in the night sky on "Bongoloid Lens"; the cyclical, African thrust of "Care"; the Monkish whimsy of "What Was That?"; and Goldberg's growling contra-alto clarinet on "The Orphic Machine," which spirals into a dark apocalypse.

—Paul de Barros

Orphic Machine: Reading; Line Of Less Than Ten; Bongoloid Lens; Immortality; The Inferential Poem; How To Do Things With Tears; Care; The Present; What Was That?; The Orphic Machine. (75:16)

Personnel: Ben Goldberg, B-flat clarinet, contra-alto clarinet; Carla Kihlstedt, voice, violin; Ron Miles, trumpet; Rob Sudcluth, tenor saxophone; Myra Melford, piano; Nels Cline, guitar; Kenny Wollesen, vibraphone, chimes; Greg Cohen, bass; Ches Smith, drums.

Ordering info: bengoldberg.net



ladeers as Bobby Hackett and Art Farmer.

He rides the faster tempos with equal aplomb. Jimmy Heath's "Gingerbread Boy" is the one track where he and Bartz break into a proper sprint. Both navigate the turns with road-tested expertise, if not quite inspiration. The CD could have stood one more straight-out swinger, and perhaps a bit more engagement between the two lead horns. They circle each other briefly and suspiciously on "Dreams," but mostly each is walled off in his own solo space.

—John McDonough

Collective Portrait: Sunburst; Dreams; Morning Song; You Know I Care; Beyond Forever; First Light; Together; Gingerbread Boy; Spring; Zoltan. (68:29)

Personnel: Eddie Henderson, trumpet, flugelhorn; Gary Bartz, alto saxophone; George Cables, piano; Doug Weiss, bass; Carl Allen, drums.

Ordering info: smokesessionsrecords.com



Joe Sample & NDR Big Band *Children Of The Sun*

PRA 61014

★★½

I have a hard time finding a discernable relation between this music and its stated source of inspiration. *Children Of The Sun* is a suite of big band pieces composed by pianist Joe Sample and arranged by Jörg Achim Keller for the NDR Big Band, which Keller leads. Sample, the influential jazz-pop fusioner who died of lung cancer in September 2014, was moved to write the 11 pieces by a trip to the Virgin Islands—particularly by the disjunction between their beauty and their part in the grim history of the slave trade.

The band plays the music precisely and with spirit. No knocking them in that regard. Whoever takes the silky tenor solo on "Rumfire," for instance, sounds wonderful, as does trombonist Nils Landgren, who invited Sample to collaborate on the project with this north German band. Sample's own playing is economical and inviting, as on the romantic opening of "Creole Eyes." There are some unexpected and beautiful passages—such as the sea-like dissonances on "Blue Abyss"—and the compositions can be ambitious and expansive, with lots of abrupt switches in mood.

But on some tracks, the arrangements and the recording are unrepentantly commercial, with the feel of well-crafted TV soundtrack music. "I Wanna Go Home," for instance, starts with a rather silly funk drum beat, mixed as if it was a sample, which leads to a South African-sounding contrapuntal groove. The rhythm is very nice, but played (and recorded) much too slickly. Given the weight of the theme, it comes off as trite, even though the music is technically sound. Still, Sample's vision requires much more delicacy than this.

—John Corbett

Children Of The Sun: I Wanna Go Home; Buttermilk Sky; Islands Of The Mind; Rumfire; Gold In The Cane (Intro); Gold In The Cane; I Believe In; Children Of The Sun; Blue Abyss; Creole Eyes; Albatross Day. (62:30)

Personnel: Sample, piano; Rhodes; Nils Landgren, Dan Gottshall, Klaus Heidenreich, Stefan Lottermann, trombones; Ingo Lahme, bass trombone; Thorsten Benkenstein, Ingolf Burkhardt, Claus Stötter, Reiner Winterschladen, trumpets; Fieta Felsch, Peter Bolte, Sebastian Gille, Franke Delle, Björn Berger, Lutz Büchner, Gabriel Coburger, reeds; Stephan Diez, guitar; Ingmar Heller, bass; Steve Gadd, drums; Marcio Doctor, percussion.

Ordering info: prarecords.com

The Hot Box

Critics	John McDonough	John Corbett	Jim Macnie	Paul de Barros
Vijay Iyer <i>Break Stuff</i>	★★★★	★★★★½	★★★★★	★★★
Ben Goldberg <i>Orphic Machine</i>	★★★	★★★★½	★★★½	★★★★½
Eddie Henderson <i>Collective Portrait</i>	★★★½	★★★	★★½	★★★½
Joe Sample & NDR Big Band <i>Children Of The Sun</i>	★★★½	★★½	★★½	★★½

Critics' Comments

Vijay Iyer Trio, *Break Stuff*

Iyer's third trio outing begins modestly, reluctant to acknowledge expectations born in *Historicity* but indebted to its precedents: proportion of originals to covers, incantations to explorations, etc. Few should be disappointed. Conceptually, the music stampedes, tiptoes, pirouettes, punches, propels and seduces, for Iyer is a man of many signatures, all written in disappearing ink. —John McDonough

Iyer and his trio have never shied away from *ostinati* and other repetition structures, nor do they on *Break Stuff*, where pieces are as likely to amass and disintegrate as they are to assume some form built out of contrasting parts. Compare "Hood" with Jason Moran's take on "Planet Rock," both enthralling hip-hop-through-the-jazz-kaleidoscope. The Monk and Trane tunes are integrated into Iyer's totally original concept. Continued high marks for the iconic trio. —John Corbett

The always innovative, analytical pianist sifts the details of "breaks"—hip-hop and otherwise—while exploring the idea of "breaking" patterns of expectation with interruptions. But while the percussive trio swells to climaxes, the melodic landscape could use a little more color. "Wrens" sings. —Paul de Barros

Ben Goldberg, *Orphic Machine*

The girlish bewilderment and emotional vacancy of Kihlstedt matches the starkly anti-lyrical lyrics she sighs, as if trying to find music in a textbook. But Goldberg's ordered clarinet and often attractive chamber orchestrations have a brittle intellectuality that, like his better melodies, thrives best in brevity. Medford's piano is refreshingly simple on "The Present." —John McDonough

Jazz-based art song suites—a super tricky medium, only undertaken by the bravest or most foolhardy. Goldberg is the former, and the payoff is rich on this multi-layered affair. Sly turns remind me at times of the classic Carla Bley/Paul Haines collaborations; similarly outstanding cast here firing on all pistons. Not for the casual listener. —John Corbett

It proudly moves forward in the art song/improv/poetry lineage that goes back to *Escalator Over The Hill*. Its strength is variety. By keeping the action varied—horn wail here, guitar freak-out there—the landscape is continuously fetching. —Jim Macnie

Eddie Henderson, *Collective Portrait*

Deep 1970s vibe here, but pure, mainstream and unfiltered, not the retro-funk version we hear too often these days. Cables quietly controls much of said vibe, from the silky Rhodes dominating the opening tracks, to his gorgeous accompaniment on "You Know I Care." —John Corbett

Henderson's burnished tone becomes more and more fetching with each passing year, but there's something a bit ho-hum about this one. Solid, of course, but not inspired. And the overt Miles echoes have to go. —Jim Macnie

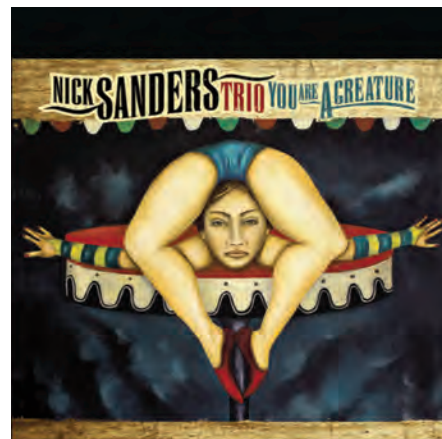
Stronger on uptempo swingers ("Gingerbread Boy," "Zoltan") than ballads ("You Know I Care"), this '70s mainstream quintet sounds less like a collective than a showcase for Henderson and George Cables, two masters who had the misfortune to rise when jazz was falling. Cables' "Morning Song" is a highlight. —Paul de Barros

Joe Sample & NDR Big Band, *Children Of The Sun*

Eleven lusty pieces, most of which begin in the rhythm section like a body blow with a piano ostinato, then gather texture and tension as the sections move in. It's music to keep a crowd moving, though "Albatross Day" offers superior writing. The NDR band gives Sample's final work a strong voice, and Landgren's trombone turns some tight corners. —John McDonough

Bright and bouncy, the music remains true to a sound that was central to the keyboardist's vision for decades. But when the dust settles, it's just a tad too chipper and a smidge too glib. —Jim Macnie

NDR arranger Jörg Achim Keller does a reasonable job of weaving Sample's riff tunes into colorful textures while avoiding sludgy overwriting, but resorts to fade-out endings far too often. Sample himself doesn't offer much, making the album a better platform for trumpeter Stötter and trombonist Landgren. —Paul de Barros



NICK SANDERS TRIO YOU ARE A CREATURE

SSC 1389 - IN STORES 2/17/2015

Pianist Nick Sanders christened his second CD, *You Are a Creature*, with a head-scratcher of a title, but his virtuosity and vision couldn't be more clear on the music within. Throughout the album's concise but idea-packed thirteen tracks, Sanders continues to hone and evolve his distinctive voice as an instrumentalist and composer as well as the unique collective identity of his trio with bassist Henry Fraser and drummer Connor Baker.

Sanders' individual approach and the strikingly singular language developed by the trio have commanded the attention of no less discerning a stylist than pianist Fred Hersch, who not only encouraged Sanders to record his 2013 debut, *Nameless Neighbors*, but offered his services as the album's producer. Hersch returned to that role on *You Are a Creature*.

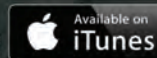
"Sanders proved to be a two-handed whiz at the keyboard. As a unit, his trio exemplified the higher virtuosity of artists who listen, think and tell stories through their music."

—The New Orleans Times-Picayune



Sunnyside

iTunes.com/NickSanders
www.sunnysiderecords.com



Resonance
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POLLY GIBBONS
Many Faces of Love

In London jazz circles, nominated for a BBC Jazz Award, jazz vocalist Polly Gibbons has been acquiring a growing chorus of champions since her emergence a decade ago. Polly Gibbons descends from a grand tradition of jazz and blues women whose singing exudes strength, defiance & sassy wit. *Many Faces of Love* is something of a song cycle, with Polly singing about different facets of love.

CD/ DVD set features:
Tamir Hendelman - Christian Howes
Anthony Wilson - Kevin Axt
Ray Brinker - Roger Kellaway (DVD)
James Pearsonn (DVD)

"They don't come along very often, but this one's a star."
- Composer Johnny Mandel

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Keith Jarrett/Charlie Haden/Paul Motian
Hamburg '72

ECM 2422

★★★★★

This landmark 1972 concert recording is a glimpse into a rare night when magic occurred, when gifted players performed brilliantly as individuals and as a collective improvising unit. Paul Motian, pre-*Conception Vessel*, is boldly creative and exploratory; Charlie Haden's enveloping tone and oceanic pulse mesmerize; Keith Jarrett, on piano, percussion and soprano saxophone, is almost holy in the ingenuity and clarity of his ideas.

In this one-night performance captured by German radio, the trio played material old and new, from "Everything That Lives Laments," from *The Mourning Of A Star*, to "Rainbow," which would appear four years later on *Byablue*, to Haden's "Song For Che," heard on his 1969 release, *Liberation Music Orchestra*. This trio goes where the spirit leads, and the spirit is generous, indeed. From Jarrett's wizard-like perambulations and Motian's spirited and riveting cymbal and drum work to Haden's sonic and emotional depth, *Hamburg '72* is a luminous recording that reveals all the magic and majesty at play between these remarkable musicians.

On "Piece For Ornette," Jarrett blows soprano saxophone as Motian and Haden race below him,

Rob Mazurek and Black Cube SP
Return The Tides: Ascension Suite And Holy Ghost

CUNEIFORM 399

★★★★½

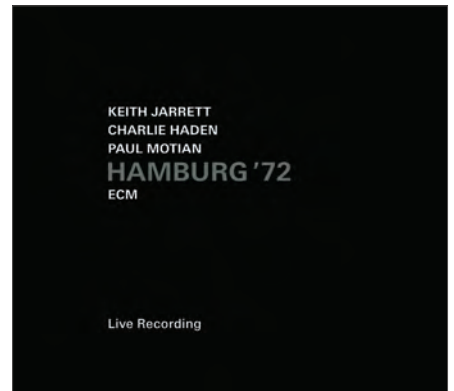
It's one thing to believe that the cycle of life and death is a beautiful thing, and quite another to try to embrace such a notion when your mother dies. These contradictory perceptions collide and combust on *Return The Tides*, which Chicago-based multi-instrumentalist Rob Mazurek recorded in São Paulo, Brazil, just two weeks after his mother's unexpected demise.

The record is divided into four pieces, each long enough to fill an LP side, but it demands to be heard in toto. The first side opens with Mazurek's idyllic cornet melody first enshrouded by primeval percussion, and then lifted up with shambolic, joyous energy by a mix of electric and Brazilian stringed instruments.

Then, beauty crumbles into noise-spiked entropy, and the ensemble recovers by bashing out a riff as violent as anything that Miles Davis essayed on records like Jack Johnson and Dark Magus.

For much of the third track the tape runs backwards, like some wish-fulfillment dream reversing time. Then it spirals into a black hole of howling voices and corrosive feedback, passing through noise-ridden hell before finding a modicum of peace.

Return The Tides is a deeply moving and wildly psychedelic artistic response to the essen-



his incendiary squalls keened to a devilish pitch. After the pastoral funk pacing of "Take Me Back," the trio performs Jarrett's "Life, Dance," a bass-and-drums duet with piano accompaniment that resonates wonderfully via Motian's shimmering ride cymbal and Haden's conversational, woody bass enunciations. Finally, a 15-minute "Song For Che" is so full of lament, lyricism, Quixote-like drum figures, chattering hand percussion and an articulate, wide-ranging bass solo, that when it comes to a close the audience erupts in ecstatic applause. You will, too.

—Ken Micallef

Hamburg '72: Rainbow; Everything That Lives Laments; Piece For Ornette; Take Me Back; Life; Dance; Song For Che. (56:44)

Personnel: Keith Jarrett, piano, flute, soprano saxophone, percussion; Charlie Haden, double bass; Paul Motian, drums, percussion.

Ordering info: ecmrecords.com



tial fact of human life, which is that ultimately everyone we love, and we ourselves, must leave it behind.

The record also draws together the disparate styles Mazurek has investigated over a career that has ranged from purist bebop to contemporary electric jazz to a myriad of electronic methodologies, and forges them into a cohesive whole.

—Bill Meyer

Return The Tides: Oh Mother (Angel's Wings); Return The Tides; Let Rain Fall Upwards; Reverse The Lightning. (68:05)

Personnel: Rob Mazurek, cornet, electronics, voice; Mauricio Takara, drums, cavaquinho, voice; Guilherme Granada, keyboards, synths, sampler, voice; Thomas Rohrer, rabeca, electronics, soprano saxophone, voice; Rogerio Martins, percussion, voice; Rodrigo Brandão, voice.

Ordering info: cuneiformrecords.bandcamp.com



New Orleans Brass Bands *Through The Streets Of The City*

SMITHSONIAN FOLKWAYS 40212

★★★★

Guided by clarinetist Dr. Michael White's curatorial hand, the Smithsonian's latest installment of its African American Legacy Recordings series features new recordings featuring the Liberty Brass Band, Treme Brass Band and Hot 8 Brass Bands that offer a comprehensive survey of today's New Orleans brass band scene.

As White points out in the disc's extensive liner notes, the bands represent traditional (Liberty), updated-traditional (Treme) and modern (Hot 8) takes on a form that dates back to the 1830s yet remains one of the city's most identifiable and popular types of music.

Selections here alternate between marches, 12-bar blues, hymns and pop-styled hits that incorporate elements of funk, jazz and r&b. Together, they open a window on how the music has both changed and stayed the same over the course of its nearly century-long development. The disc leads off with a crisply recorded rendition of the parade staple "Paul Barbarin's Second Line" by the Liberty Brass Band. On the same group's rendition of "Panama," an opening round of drum rolls combined with the tuba's slow and steady cadence recalls the music's military roots.

The jazz funeral tradition resonates in the clipped horns and plaintive clarinet wails on "Liberty Funeral March," as well as in the placement of the Hot 8's uptempo "Steamin' Blues" immediately after the march.

"Give Me My Money Back" represents the Treme Brass Band at its best, while the Hot 8's moving street hit "New Orleans (After the City)" reverberates with the kind of regional pride that's been so essential to post-Katrina rebuilding efforts over the past 10 years.

The notes, meanwhile, include White's capsule history of how and why the music changed over time the way it did—and what roles brass band icons like Doc Paulin, Oscar Papa Celestin and others played in that development.

A compilation of suggested reading and listening is included at the end of White's notes. It's

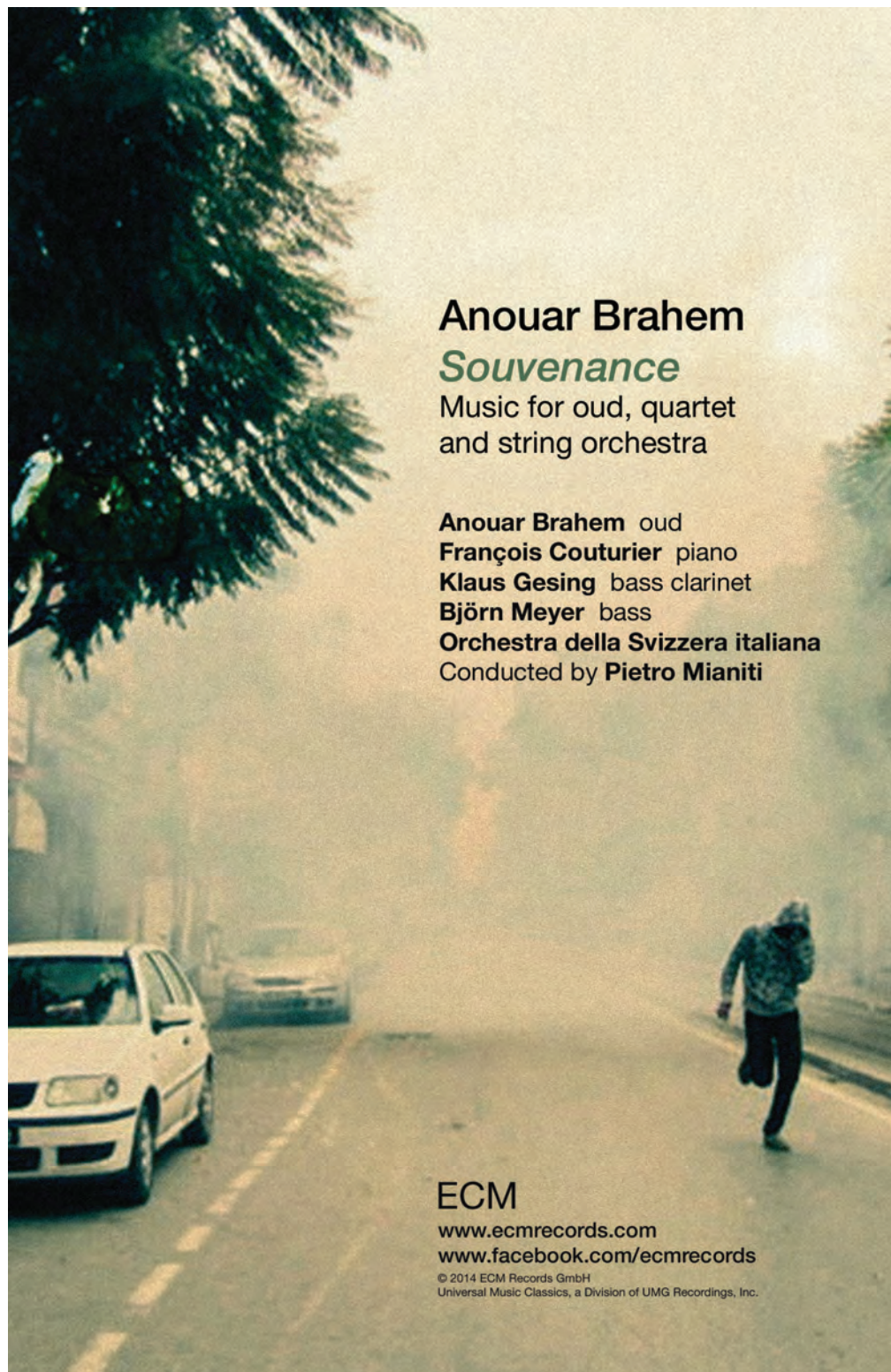
a nice touch, giving listeners a chance to further explore the music's history. —Jennifer Odell

Through The Streets Of The City: Paul Barbarin's Second Line; The Sheik Of Araby; Panama; Liberty Funeral March; Steam-in' Blues; We Shall Walk Through The Streets Of The City; Keepin' It Funky; Old Rugged Cross; Grazing In The Grass; New Orleans (After The City); Give Me My Money Back; Lily Of The Valley; Shake It And Break It. (69:37)

Personnel: Liberty Brass Band: Dr. Michael White, clarinet/leader; Gregg Stafford, trumpet; Wendell Brunious, trumpet; Dwayne Burns, trumpet; Lucien Barbarin, trombone; Maynard Chatters, trombone; David Harris, trombone (4); Roger Lewis, alto saxophone; Daniel Farrow, tenor saxophone; Dimitri Smith,

sousaphone; Kerry Lewis, baritone (1, 4); Paul Barbarin, snare drum; Cayetano Hingle, bass drum. Treme Brass Band: Benny Jones, snare drum/leader; Kenneth Terry, trumpet, vocals, tambourine; Terrance Taplin, trombone; Roger Lewis, soprano and baritone saxophones; Bruce Brackman, clarinet; Cedric Wiley, tenor saxophone; Julius McKee, sousaphone; Michael Hughes, bass drum. Hot 8 Brass Band: Bennie Pete, sousaphone/leader; Raymond Williams, trumpet; Alvarez Huntley, trumpet, vocals; Terrell Batiste, trumpet; Tyrus Chapman, trombone, vocals; Jerome Jones, trombone; Larry Brown, trombone; John Gilbert, tenor saxophone; Samuel Cyrus, snare drum; Harry Cook, bass drum, vocals.

Ordering info: folkways.si.edu/folkways-recordings/smithsonian



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Pascal Niggenkemper (double bass)
Gerald Cleaver (drums)

Jazz / BY PETER MARGASAK



Violinist Billy Bang collaborated with
William Parker on *Medicine Buddha*.

STEFANIA ZAMPARELLI

Dynamic Duos

New York cornetist **Matt Lavelle**, who recently added alto clarinet to his instrumental arsenal, has studied on and off with Ornette Coleman since 2005, and he uses that experience as a lens to interpret the indelible melodies of Thelonious Monk on a duo recording with percussionist John Pietaro called ***Harmolodic Monk (Unseen Rain 9953; 73:34 ★★½)***.

On most of the album's 10 pieces, Pietaro plays vibraphone, but true to the spirit of Coleman, neither player lets their improvisations be hamstrung by harmonic limitations; melodic generosity is the thing here, with Monk's memorable lines embroidered and elaborated upon with impressive fluidity. While Pietaro occasionally creates some nice dissonance with layers of overtones, Lavelle's technical shortcomings deliver a different kind of discord, with a rheumy tone on both cornet and clarinet that flattens the proceedings from time to time.

Ordering info: unseenrainrecords.com

The stylistically diverse multi-instrumentalist **Scott Robinson** (he's primarily a reedist, but displays some real fluency on cornet) and drummer **Jack Mouse** reveal an easygoing rapport and quicksilver interaction on ***Snakeheads & Ladybugs (Tall Grass 8282; 50:47 ★★★★★)***, a low-key series of improvised duets. There's nothing fancy about the session and there are no conceptual underpinnings—just a relaxed but alert series of musical give-and-take.

There are pieces where Robinson pushes toward an appealing abstraction, as with the circular patterns and tangled phrases he drops on "Orcan," where there seems to be an Evan Parker influence at work. But more often the point of reference is post-bop, with buoyant, slaloming lines or elliptical shapes gliding over the melodic figures of Mouse, who never lets his lyric proclivities get in the way of his timekeeping. =

Ordering info: cdbaby.com

In his liner notes for ***Medicine Buddha (No Business 71; 52:48 ★★½)*** bassist **William**

Parker expresses how important violinist **Billy Bang** was to his development as both a musician and a human. They first met in the Bronx during the early '70s, and Bang served as an early mentor for Parker. By the time the music included here was made—in New York's Rubin Museum of Art, which contained the titular piece of art, during May of 2009, a couple of years before his death—the musicians were not only on equal footing, but they had forged a deep connection palpable in the way their muscular arco lines coalesced in strokes both broad and small. But mostly broad.

Bang pushes hard into the upper register of his instrument, disrupting his singing double-stops with percussive patter and tangled pizzicato, while Parker pushes the music forward and inexorably ahead, his plucked lines hitting like drum beats and his fat, furious arco lines churning like turbines. The musicians mix up the timbre here and there, with Bang improvising on a mbira and Parker moving over the West African donso ngon and the Japanese shakuhachi, but their level of empathy and intuition never falters on instruments they were less fluent upon.

Ordering info: nobusinessrecords.com

I know the Danish pianist **Carsten Dahl** as a relatively mainstream player, a contemporary exponent of his homeland's strong embrace of American jazz with a strong streak of melancholy introspection and European tunefulness. But on the improvised opener on ***Live At SMK (ILK 229; 57:31 ★★★★★)*** the adventurous drummer **Stefan Pasborg** rattles his cage, and together they serve up some high-energy free-jazz, with glassy clusters colliding with splashy, crashing cymbals.

By the end of the first of four fully improvised pieces, the pair has moved into calmer territory, and that more meditative and lyric stance dominates this pairing, recorded live in Copenhagen in 2012. Pastor ends up being the one to dial things down in the end, but the pair hit upon a nice, ECM-ish interplay.

Ordering info: ilkmusic.com

DB



Friends & Neighbors Hymn For A Hungry Nation

CLEAN FEED 310
★★★★½

Friends & Neighbors, the young neo-free-jazz band from Norway, takes its name from Ornette Coleman's 1970 album of the same name. The spirit behind the phrase suits the quintet beautifully, and in terms of both historical stylistic precedent and a certain, strong and palpable ensemble identity—a friendly, neighborly and collective musical persona. That group-think, along with bold individualism of the parties involved, comes through loud and clear, with blissful wisps of heartwarming anarchy on *Hymn For A Hungry Nation*.

With its two-horn frontline (reedist André Roligheten and trumpeter Thomas Johansson) and loose-then-tight bass and drum backline (Jon Rune Strøm and Tollef Østvang, respectively), the core setting relates to the early Coleman quartet, but with the spare and tasteful folding-in of piano courtesy of Oscar Grönberg's feverish way at the keyboard.

There are friendly ghosts and echoes in this music, particularly of a Coleman-esque sort, and they are evident in the angular yet folkish tilt of "John's Abbey," for instance, or the flowing, vocal-like cadence of "Vocals On The Run," with sensuously murmuring drum rumble below.

"Skremmerud" splits the difference, attitudinally, between its neurotic, skittering smears and fragmentary melancholia. Ending on a reflective grace note, contrasting the hale blast of the opening title track, the group eases into the ether with the almost-waltz "Heading South."

With this potent new album, Friends & Neighbors underscores the implicit point that the language it springs out of, with tentacles going back to Ornette's revolutionary sound, is alive and thriving. In this case, a spirited quintet of Norwegian musicians have made it their own. Call it a neo-"New Thing" sensation.

—Josef Woodard

Hymn For A Hungry Nation: Hymn For A Hungry Nation; Bolehøgda; John's Abbey; Give Me Jarrison; Skremmerud; Ceramic Inside; Vocals On The Run; Heading South. (42:37)

Personnel: André Roligheten, tenor saxophone, clarinets; Jon Rune Strøm, bass; Oscar Grönberg, piano; Thomas Johansson, trumpet; Tollef Østvang, drums.

Ordering info: cleanfeed-records.com



Wooley/Rempis/ Niggenkemper/Corsano From Wolves To Whales

AEROPHONIC 007
★★★★

Fully improvised performances can be thrilling, unforgettable experiences to witness in the flesh, but it's much harder for recordings that use no preconceived ideas or tunes to bring a similar kind of thrill to the home listener. It takes special improvisers to pull that off, players who can thrive in so-called non-idiomatic settings but who don't reject their roots in jazz or other styles.

From Wolves To Whales—a first-time pairing of alto saxophonist Dave Rempis, trumpeter Nate Wooley, bassist Pascal Niggenkemper and drummer Chris Corsano—not only achieves that quality, but might be the finest free improv session I've heard in a year or two. Each member of the quartet has all of the autonomy in the world, but they

work marvelously together, shaping a truly collective endeavor.

Wooley opens "Slake" with some puckered whispers, flutters and pops—sounds befitting one of the instrument's most resourceful and imaginative practitioners these days—but those terse utterances soon elongate into elegantly curving melodic lines, intercut with rapid-fire 16th-note runs. Rempis bobs-and-weaves around him, anticipating, jabbing and, eventually, swinging around his frontline partner.

Even as the group veers toward abstraction at the end of the piece, with nicely braided upper-register long tones by the horn players and Niggenkemper's arco, the music feels seriously focused, with careful listening all around. "Serpents Tooth" is established by some impressive circular breathing by Rempis, setting a kind of shimmering hypnosis caressed by delicate cymbal work by Corsano, spare Harmon mute figures by Wooley and twangy up-and-down patterns by Niggenkemper, who gets an especially brittle sound by shoving what sounds like a drumstick between the strings and the fingerboard of his instrument. The piece eventually builds into an energetic blowout, but that extended opening section makes it all possible.

The ballad-like tenderness on the humorously titled "Swingin' Apoplexy" is not only unexpected, but also gorgeous. There's a clear rapport and intuitive excellence among these players, whether tearing things down or quietly reassembling them. I hope we get to witness it develop further.

—Peter Margasak

From Wolves To Whales: Slake; Serpents Tooth; Stand Up For Bastard; Swingin' Apoplexy; Count Me Out. (52:10)

Personnel: Nate Wooley, trumpet; Dave Rempis, alto saxophone; Pascal Niggenkemper, bass; Chris Corsano, drums.

Ordering info: aerophonicrocords.com

Playing for Keeps

Eric Bibb, *Blues People* (Stony Plain 1379; 60:05 ★★★★★)

Eric Bibb is a generous soul, so it's no surprise he's loaded up his latest release with guests. But the sheer number of guests does raise eyebrows: more than 30, a third of them "featured." Glad to say, he escapes sounding swamped. Bibb's handsome, soul-caressing voice pushes substantial, salutary songs he's composed as an overview of the black experience in America (work, play, worship, racism, more). Of all those invitees, the ones that leave the most lasting impressions are singers Guy Davis (on his own "Chocolate Man"), Harrison Kennedy, Ruthie Foster, Leyla McCalla and Canadian slide guitarist Michael Jerome Browne. They understand and share Bibb's musical vision.

Ordering info: stonyplainrecords.com



Robin Banks

GERALD LEBRUN

Magnus Berg, *Cut Me Loose* (Self Release; 44:05 ★★½)

The small pool of college-age performers worthy of the title bluesman includes Magnus Berg. Here's an 18-year-old Norwegian whose seven original songs and versions of three classics on his first album catch fire from the passion and energy of his singing and guitar playing (sometimes slide). His close involvement with lyrics and music seems genuine, not posed. He's particularly wise beyond his years evoking abject misery in "When You Leave Me." Throughout the album, Berg lays it on the line with above-average harmonica player Bjorn Tore "Daffy" Larsen, a vigorous rhythm section and several Scandinavian guests, notably vocalist Kirsten Thien on the rootsy, Appalachian "When It's Gone."

Ordering info: magnusbergmusic.com

Robin Banks, *Modern Classic* (RB Records 2014; 48:02 ★★★★★)

There's no acrid smell of cordite, no tightly wound energy to Robin Banks' smooth, classy confluence of blues and foot-tapping jazz. A fifty-something Torontonian once living in Texas and Jamaica, she sings good self-written tunes on romance with natural suavity and sublime resonance. Banks explores emotional terrain with masterful economy. Duke Robillard is on top of his tasteful game as producer-guitarist, while Roomful of Blues saxophonist Mark Earley, raised up on Sonny Stitt records, shines in his solos. Banks, who has four earlier albums to her credit, should appeal to vocal jazz fans as well as to discerning blues audiences.

Ordering info: reverbNation.com/robinbanks

Christian Bleiming, *Boogie-Woogie* (Acoustic Music 319.1531.2; 58:02 ★★★★★) Long active on the German jazz and blues scenes, Chris-

tian Bleiming revels in the boogie-woogie and blues piano verities of the 1930s and 1940s. Rather than wearing the mantle for solo saloon performers, this technically accomplished piano man spends most of his ninth album with seasoned guitarist Amandus Grund and jazz lounge vocalist Romana Dombrowski. Bleiming, whose writing is in the spirit if not the letter of Jimmy Yancey and other past masters of the 88 keys, extends his provenance to material by Sippie Wallace, Willie Dixon, Jimmy Reed and Canned Heat. Grund gets it, but Dombrowski is more style than substance.

Ordering info: acousticmusic.de

John Weeks Band, *John Weeks Band* (Self Release; 31:22 ★★)

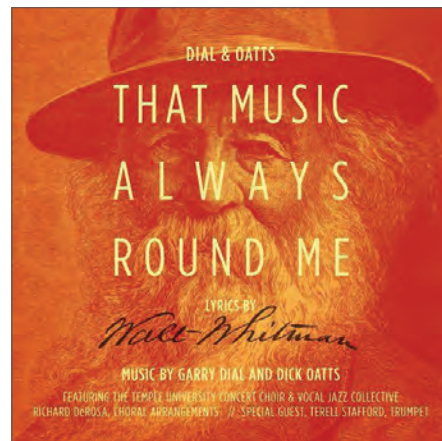
Guitarist John Weeks' band in Denver is undistinguished primarily because none of the four band members can sing. Two try anyway. They've since added a real singer. Don't count them out.

Ordering info: johnweeksband.com

Various Artists, *The Empress Of The Blues* (Reimagine Music; 49:08 ★★)

One of the strengths Bessie Smith brought to her music was a miraculous realism. Only Dinah Washington, Linda Hopkins, Carrie Smith and a couple more have come anywhere close to displaying her protean expressive powers. Certainly not this tribute album's 15 pop-folk or alt-county singer-songwriters. Only three—Whitney Monge ("Thinking Blues"), Barbara Kessler ("Preachin' The Blues") and banjo player Abigail Washburn ("Backwater Blues")—communicate believable blues feeling. Tracks by Jenny Owen Youngs, Jesca Hoop and the rest might be a better fit for a salute to, oh, Ani DiFranco or Melissa Etheridge.

Ordering info: reimaginemusic.com



Garry Dial/Dick Oatts *That Music Always Round Me*

BCM+D

★★★★

When sax player Dick Oatts and pianist Garry Dial decided to write melodies for 15 poems by Walt Whitman, they faced many challenges. Chief among them was writing music that would span the worlds of classical and pop, while flowing smoothly into the listener's ears. The task was complicated by the fact that Whitman's vocabulary was steeped in the vernacular rhythms of its day, cadences that can sound overly formal to modern audiences.

After three years of composing, the duo recorded songs they wrote for Whitman's lyrics with the Temple University Concert Choir and Vocal Collective, along with special guest soloists. The result is a genre-stretching album full of unexpected twists and turns.

Whitman as a rapper? "To A Pupil" uses a funky drum loop, chattering guitar fills and vocalese to deliver the poet's message of independence and originality.

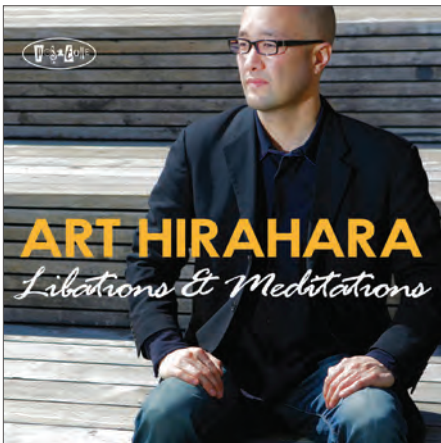
"Unfolded Out Of The Folds" is a hymn to women that celebrates feminine strength, courage and sexuality, suggesting that men would do well to emulate their mothers, sisters and daughters. Percussionist Jamey Haddad and the Boyer faculty rhythm section add subtle Afro-Cuban accents to "Old Ireland," while Dial's piano and Oatts' sax create complementary melodic lines that dance around the soaring vocals of the chorus. "O You Whom I Often And Silently Come" features a passionate vocal by Joyce Kwon, with a melisma-drenched style that's half gospel and half bluesy soul. Dial's piano and a chorus of female backing vocalists fan the sparks into flames.

—j. poet

That Music Always Round Me: Disc One: Poets To Come: Unfolded Out Of The Folds; To One Shortly To Die; Sometimes With One I Love; To Him That Was Crucified; Are You The New Person Drawn Toward Me?; To A Pupil; Old Ireland. (60:01) Disc Two: Reconciliation; The Voice Of The Rain; To A Stranger; That Music Always Round Me; To The Garden The World; To The East And To The West; O You Whom I Often And Silently Come. (43:38)

Personnel: Dick Oatts, saxophone; Garry Dial, keyboards; Paul Meyers, Alex Goodman, guitars; Jamey Haddad, percussion; Temple University Concert Choir and Vocal Collective, vocals; Terre Roche, Kyle Gordon, Peter Eldridge, Shayna Steele, Marcus Paul James, Hildegunn Gjedrem, Alison Wedding, Kevin Osborne, Hilary Kole, Jesse Nager, Celsie Henderson, Sarah Tolar, LaMarcus Miller, vocals; Richard DeRosa, vocal arrangements, conductor.

Ordering info: cdbaby.com



Art Hirahara
Libations & Meditations

POSI-TONE 8131
★★★★½

Art Hirahara plays with a kind of effortless grace as to make every song dance on your eardrums. By the time you notice that “With Two Ice Cubes” is a fast, spirited run through his version of “What Is This Thing Called Love?,” the elegant, measured “Father’s Song” has already hit your ears.

By this point you’ve already heard the 45-year-old pianist’s ease with uptempo swing, but with equal poise does he transition into a slightly funky, more interactive trio sound. Hirahara’s range of chords and single lines become and more exposed as the CD unfolds. His busy two-handed approach on “Father’s Song” is accented by Linda Oh’s single-note bass lines and supported by the gentle punches from drummer John Davis. Ditto the blues of “Be Bim Bop,” another slightly funky, swinging medium-tempo romp. Some straight-ahead uptempo swing forms the architecture for “D.A.Y.,” another taste of busywork this time handled in a rather straightforward manner (Davis’ soloing as natural as the old in-and-out).

This is very good, very listenable, in-the-pocket trio jazz. *Libations & Meditations* showcases a pianist whose style is unassumingly forceful. He’s all over this music (nine of the 11 songs are Hirahara compositions), but somehow manages to let it all breathe. No one is out of place, no clanging bells or rear-end accidents to behold. No doubt some of that naturalness comes from the production, which gives us everyone in their rightful sonic place, everyone heard up-front even as the leader clearly leads.

One of two non-Hirahara tunes here is also the spot (roughly midway through) where the trio cools it. Japanese conductor/composer Kosaku Yamada’s “Karatachi No Hana” sounds like it’s got some spiritual roots to it, the melody suggesting folk music. What it demonstrates is Hirahara’s ability to play solo piano in a measured, played-through kind of way, the balladic melody rightly a gentle, sweet one, almost weightless. Bill Evans’ rare “Only Child” is the other cover. It’s a natural followup, what with its breezy, easygoing swing and dainty melody.

By this point, it’s clear that Hirahara’s got this trio sound down pat, his approach on *Libations & Meditations* seemingly sure and time-tested. A strength, it is also a kind of weakness, because more often than not successful jazz music leans on the notion of surprise, the unexpected.

That said, the floating, dreamlike, oddly titled trio rubato tune “Dead Man Posed” has a caressive quality that can make you forget about innovation and instead simply let it carry you away. And the quirky, start-and-stop (revis-

ited) blues, now entitled “Bop Bim Be,” contains the strengths of all three members as they swerve hither and yon en route to finishing up with a medium-tempo, impressionistic, slightly raucous, swinging waltz, making for a hearty, spirited finish.

—John Ephland

Libations & Meditations: With Two Ice Cubes; Father’s Song; Be Bim Bop; D.A.Y.; Karatachi No Hana; Only Child; Dead Man Posed; Big Country; The Looking Glass; Bop Bim Be; Nereids And Naiads. (51:17)
Personnel: Art Hirahara, piano; Linda Oh, bass; John Davis, drums.
Ordering info: posi-tone.com

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Sax Gordon *In The Wee Small Hours*

DELMARK 5018

★★★★

Wild Bill Moore, Arnett Cobb, Illinois Jacquet—these are just a few of the honkers that saxophonist Sax Gordon Beadle pays tribute to on this organ trio outing recorded at the foot of the Alps in Bruino, Italy. Beadle honed his intricately manicured chops on the American blues circuit, picking up no shortage of flash, fire and fist pumps. By comparison, this recording is a modest swing through some worn-out standards, keeping the pyrotechnics to a minimum and the melody to the fore.

The album opens with “The Glory Of Love,” a tune that has lived a thousand lives from Benny Goodman to Otis Redding. Beadle starts reserved but gradually builds with help from the rest of the trio into a bombastic swinger. The Sinatra weeper that serves as the title track slows way down with drummer Alessandro Minetto gingerly working his brushes, while “Whatever Lola Wants” features organist Alberto Marsico in full snake-charmer mode, combining his drawbars for an old-school sound. “Big Top Blues,” Beadle’s writing contribution, is an uptempo workout that gives Minetto a few moments to skitter across his snare in the spotlight. This album could’ve benefitted from a lot more of Beadle’s stage craft. His fat notes ring with a true r&b education, but they never surpass the spirits he is trying to invoke.

—Sean J. O’Connell



In The Wee Small Hours: The Glory Of Love; In The Wee Small Hours Of The Morning; When I Grow Too Old To Dream; My Old Flame; Whatever Lola Wants; Blue And Sentimental; Big Top Blues; Easy Living; Bubbles. (49:53)

Personnel: Sax Gordon, tenor saxophone; Alberto Marsico, organ; Alessandro Minetto, drums.

Ordering info: delmark.com

Latham/Carniaux/Egan *Constellations*

CHALLENGE 71140

★★★★

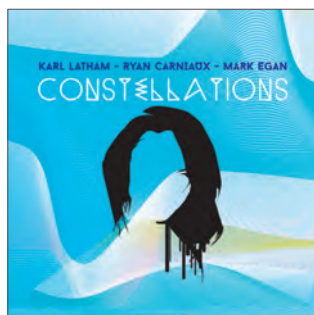
Björk, an artist not easily constrained by categories, has appealed to and collaborated with musicians and artists from diverse corners, working a cross-discipline field which has naturally intersected with jazz. With the album *Constellations*, the technically and conceptually nimble drummer Karl Latham has sought to pay forward his bounding respect for Björk’s work, specifically her groundbreaking 2007 album *Volta*. Her songbook for that important opus, including “Hope,” “Wanderlust” and “The Dull Flame Of Desire,” supplies much of the material for *Constellations*, a collaborative date with bassist Mark Egan, trumpeter Ryan Carniaux and keyboardist Nick Rolfe.

Whereas Björk tends to be painterly and regenerative, Latham and his allies are more content to set up a fusion-oriented groove or ambient mood, mixing in several original improvisations with the Björk songs. The longer tracks, “Desired Constellation” and “I See Who You Are,” emerge as quasi-micro-suites, moving between atmospheric passages, shards of melody and solo statements. Björk’s songs have intricacies of meaning and irony, but when her melodies are taken nakedly, in the pure-toned clarity of Carniaux’s trumpet, they can seem spare to a fault. Carniaux, the primary lead “voice” here, is a conspicuously gifted man with a horn, but sometimes goes adrift in echo-laden sonic excess. Generally, though, *Constellations* achieves the leader’s aim: an affectionate ode to the Icelandic art-pop queen. —Josef Woodard

Constellations: Hope; Draco Rexus; Wanderlust; Desired Constellation; Frejja; My Juvenile; The Dull Flame Of Desire; Godni; I See Who You Are; Alugsukat; Huldu Folk; Ostara. (72:15)

Personnel: Karl Latham, drums; Ryan Carniaux, trumpet; Mark Egan, electric bass; Nick Rolfe, keyboards.

Ordering info: challengerecords.com



Chad Eby Quartet *The Sweet Shel Suite*

MUSIC LAB AT JEFFERSON CENTER 1313

★★★★

Given that Shel Silverstein recorded a dozen albums during life, it would be fair to wonder whether *The Sweet Shel Suite* is based on his compositions. It is not, and we are frankly better for that; Greenboro-based saxophonist Chad Eby has taken 10 of the madcap poet’s works as inspiration for his own flights of fancy, most of which strikingly match the tone of the poems they’re based on. The two-part “Years From Now, When I’m Gone” takes the titles of two of Silverstein’s most melancholy works and gives them to a lovely, slow march. “Lester (The Wish-Waster)” cleverly takes Lester Young as a jumping-off point for a tune that grows ever more dissonant and features rhyming phrases from Eby’s sax and Brandon Lee’s trumpet.

The stripped-down quartet of sax, trumpet, bass and drums works well for this music—the top voices converse freely, sometimes mimicking the cadence of the poetry (as on “Ickle Me, Pickle Me, Tickle Me Too”). The group seems to have the most fun on the rollicking fast numbers, such as “Ourchestra,” which reflects the poem’s sense of gleeful discovery, and “Dance Of The Shoes,” which gives drummer Daniel Faust a chance to step up front.

Even at its most whimsical and breathless, *The Sweet Shel Suite* never ceases to be tuneful. Even if you’ve never read Silverstein’s poetry, there’s plenty of inspired composition here to sink your teeth into. —Joe Tangari



The Sweet Shel Suite: Lester (The Wish-Waster); The Long Haired Boy; Ourchestra; Years From Now, When I’m Gone; Ickle Me, Pickle Me, Tickle Me, Too; Masks; Falling Up; The Clock Man; The Dance Of The Shoes. (45:57)

Personnel: Chad Eby, saxophones; Brandon Lee, trumpet; Steve Haines, bass; Daniel Faust, drums.

Ordering info: chadeby.bandcamp.com

Paul Jones *Short History*

BLUJAZZ

★★★★

Saxophonist Paul Jones makes straightforward jazz songs with a certain kind of lushness. There are moments throughout *Short History*, like the swinging take on “I Could Write A Book,” that brush up lightly against post-bop conventions like a cat briefly showing interest before doing its own thing.

Jones, too, does his own thing. As a composer he isn’t afraid to show his influences or to meld them together into truly modern jazz. From the moment the album begins with “Women/Hey, It’s Me You’re Talking To,” Jones and his ensemble shift moods with throttle-forward speed, revealing so many musical possibilities right off the bat that the listener gets the impression that anything can happen.

More importantly, Jones is unafraid to let his various influences shine through. The Manhattan School of Music grad sounds much like a product of his times, playing his saxophone to service his songs without letting the tenor sax, which has a tendency of leaning too smooth, serve his compositions. The rest of this band flesh out his vision with aplomb. Jones has arranged for this group well, with songs that sound of their time and timeless all the while. The resulting album leaps about throughout the contemporary jazz genre in all the ways a modern jazz musician should. It’s not exactly conventional, and it’s not exactly unconventional—it’s just playing all the notes folks would make nowadays a few shades better than that. —Anthony Dean-Harris



Short History: Women/Hey, It’s Me You’re Talking To; Let’s Go; On The Road; Short History; The Inner Game; I Could Write A Book; Fountainhead; At The Lighthouse. (68:43)

Personnel: Paul Jones, tenor saxophone; Jimmy Macbride, drums; Johannes Felscher, bass; Sullivan Fortner, piano; Matt Davis, guitar; Alex LoRe, alto saxophone.

Ordering info: blujazz.com

Judi Silvano *My Dance*

JSL 010
★★★★½

In 1950, Ella Fitzgerald and Ellis Larkins set a very high bar for vocal-piano duets. They explored Gershwin standards with the emphasis on ballads. Fitzgerald created heartfelt interpretations of the lyrics, while Larkins was tasteful and very supportive as an accompanist. The result was haunting and definitive renditions of gems.

My Dance, a duet project by Judi Silvano and pianist Michael Abene, is a bit different. Rather than standards, they explore 11 of Silvano's compositions, seven of which do not have lyrics. The music is not dominated by ballads, and the two artists are very much equals. Abene's playing regularly challenges the singer, pushing her to stretch herself, particularly rhythmically.

Fortunately, Silvano has the vocal chops and imagination to make this challenging program succeed. Starting with "Dust," which finds her improvising off of a piano riff, she is able to create a steady stream of colorful ideas. Some of her wordless pieces, particularly the catchy "My Dance" and the soulful "KoKopelli's Dance," deserve lyrics that would permit them to catch on as future standards.

Abene is consistently inventive and unpredictable. He never feels compelled to merely state the melody or chords, and one imagines that there are stretches where he not only kept listeners guessing but Silvano guessing, too. All in all, this is an intriguing set.

—Scott Yanow

My Dance: Dust; Make It A Classic; It's So Amazing; My Dance; Samba 33; Bongainvillea; F Minor; Kokopelli's Dance; Calypso; Our World; Echo Cardio. (46:27)

Personnel: Judi Silvano, vocals; Michael Abene, piano.

Ordering info: judisilvano.com



Manu Katché *Live In Concert*

ACT 9577
★★★★½

Drummer Manu Katché busted out big time in the mid-'80s, laying down grooves for some of the decade's watershed pop/rock albums, including Peter Gabriel's *So* and Sting's *Nothing Like The Sun*. But it was his string of ECM discs as a leader that finally provided the ideal forum for his brilliant

grooves. This German release—Katché's first live disc as a leader—draws material from those previous albums. Recorded in Katché's native Paris at the New Morning club in June 2014, the disc captures a set that escalates from gently atmospheric to power peaks.

The front line is a virtual EU summit, featuring Italian trumpeter Luca Aquino, Norwegian saxophonist Tore Brunborg and soulful organist/pianist Jim Watson of the U.K. Katché's compositions favor balanced melodies, warm ensemble blends and rhythmic inner development. By mid-set, things get edgier with "Clubbing," driven by Katché's power-chops groove, superimposing fast swing with a funky rave-up. The ensemble sensitively shifts textures within tune segments, and Katché manages the same with his crisp yet flowing kit dynamics. Such attention to color and pulse allows the unit to succeed despite the absence of a bassist, though Watson covers much of that duty via his left hand.

—Jeff Potter

Live In Concert: Pieces Of Emotion; Shine And Blue; Song For Her; Loving You; Clubbing; Springtime Dancing; Walking By Your Side; Beats And Bounce; Drum Solo; Snapshot. (66:00)

Personnel: Manu Katché, drums; Luca Aquino, trumpet; Tore Brunborg, saxophones, synth bass; Jim "James" Watson, piano, Hammond B-3 organ.

Ordering info: actmusic.com



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Still from the film *Radhe Radhe: Rites Of Holi*



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Moving Pictures

Long-form jazz video remains a rare vehicle for storytelling, so the release of a pair of DVDs featuring the music of two leading contemporary pianist-composers is definitely notable.

Inspired by Fred Hersch's near-fatal illness in 2008, *My Coma Dreams* (Palmetto 2175; 87:00 ★★★★★) is primarily a film of a staged presentation of Herschel Garfein's theater piece, although some computer-generated graphics occasionally immerse the viewer in the action.

Hersch and 10 musicians are the only constants onstage, while Michael Winther occupies a number of positions, playing both Hersch and his partner Scott Morgan, and performing the lyrics to several songs, while narrative images are projected onto a large screen.

Single-performer plays present unique staging challenges. Garfein's direction largely overcomes them, creating a highly naturalistic setting with a powerful focus: There is no forgetting that that's the central character seated at the piano—serene and confident—a constant reminder of the reality of the story being told. At the play's conclusion, when Hersch rises from his piano bench to briefly play himself, the subtle shift of positioning creates a powerful moment.

While the narrative arc of Hersch's sudden onset of septic shock, his doctor's decision to place him in an induced coma and Morgan's observations of his partner's suspension between life and death form the play's frame, it is the protagonist's music that dominates. Presented as soundtracks of coma-induced dreams, the compositions range from ephemeral to swinging, communicating surreal excitement and serenity.

While Thelonious Monk is a recurring reference point—Monk's jagged, unexpected shifts of metre and harmony are ideal musical metaphors for Hersch's altered state—Hersch's ability to create beauty out of chaos is the overall theme.

Its finest expression is the poignant piano solo that accompanies the dream segment called "The Orb." It is Hersch at his best, conveying both strength and fragility, and—given Morgan's frequent references to Hersch's clenched, swollen hands—a triumphant display of rejuvenation.

Ordering info: mycomadreams.com

Filmmaker Prashant Bhargava's *Radhe Radhe: Rites Of Holi* (ECM 5507; 53:34 ★★½) also juxtaposes a single actor (Anna George as Radha, the Hindu god Krishna's mortal lover) against a collage of images and a shifting score, but the narrative is abstract and the effect as disconcerting and hallucinatory as one of Hersch's coma dreams.

Centered on the eight-day Holi festival of spring in the Indian city of Mathura, the film also celebrates the 100th anniversary of Igor Stravinsky's collaboration with Vaslav Nijinsky to stage *The Rite Of Spring*. Like Stravinsky, composer Vijay Iyer employs dissonance, tempo and movement to create tension and express euphoric release, while Bhargava's kaleidoscopic images from the streets of Mathura provide the viewer with tumultuous images.

Together, Iyer and Bhargava create some highly effective scenes. Most notable among these is the opening segment of dawn—a misty watercolor that shifts to the slow journey up Radha's naked back—accompanied by a piano solo redolent of Keith Jarrett's early '70s work.

Also memorable are Iyer's varied approaches to accompanying the riotous, ritualistic showers of turquoise and purple powders that characterize Holi. From swirling string movements to rhythmic handclaps, Iyer's score—performed by Iyer and the 11-piece International Contemporary Ensemble—conveys the confusion, quasi-hysteria and ecstatic expression of the jostling revellers.

Unfortunately, Bhargava's shots are not always as creative as Iyer's writing. While it is clear the director did not set out to create a linear narrative, he sometimes seems to be merely padding the storyline with repetitive scenes.

Some of the scenes of George's Radha character also seem superfluous, and the long, static shot of her at the beginning of the second segment, "Transcendence," seems at odds with the frantic scuffling of the Mathura throngs.

Included is a "making-of" feature that provides insights into the creative process of the director and composer. **DB**

Ordering info: ecmrecords.com



Kenny Wheeler *Songs For Quintet*

ECM 2388

★★★★½

Issued one month after what would've been his 85th birthday, *Songs For Quintet* is the late Kenny Wheeler's tender swan song in a long and distinguished career that included a slew of recordings on ECM going back to his 1975 landmark, *Gnu High*. While his chops may be diminished here (he plays exclusively flugelhorn), Wheeler's melodic imagination is fully intact in this emotive outing with tenor saxophonist Stan Sulzmann, guitarist John Parricelli, bassist Chris Laurence and drummer Martin France. Together they navigate the sly twists and turns of Wheeler's unconventional harmonies with rare interactive aplomb.

Sulzmann is an invaluable partner on the frontline and a potent soloist throughout *Songs For Quintet*, as he demonstrates in his contrapuntal playing on the opening "Seventy-Six" and "Jigsaw" and his daring improvisations on "Canter No. 1" and the tango-flavored "Sly Eyes." Wheeler's fragile showcase on his melancholy "The Long Waiting" and his solo on the darkly hued "Pretty Little Waltz" are as achingly beautiful as latter-day Billie Holiday. His playing above the fray on the edgy rubato interlude "1076," which has France creating a turbulent free-jazz undercurrent on the kit, stands as a clarion call. And though hampered by illness during this session, Wheeler holds nothing back on remakes of his bluesy "Old Time" and his intervallically challenging "Nonetheless" (from 1997's *Angel Song*).

Guitarist Parricelli, who follows in the tradition of uncommonly expressive and adventurous six-stringers like John Abercrombie and Bill Frisell, provides tasteful accompaniment throughout and also shows artful restraint in his solos on "Jigsaw," "Pretty Little Waltz," "Nonetheless" and "The Long Waiting." Bassist Laurence, prominently featured on the swinging, time-shifting "Canter No. 1," also solos brilliantly on "Sly Eyes," creating a flexible rhythm tandem with France that allows this exceptional music to breathe. A poignant ending to a magnificent career.

—Bill Milkowski

Songs For Quintet: Seventy-Six; Jigsaw; The Long Waiting; Canter No. 1; Sly Eyes; 1076; Old Time; Pretty Little Waltz; Nonetheless. (52:10)

Personnel: Kenny Wheeler, flugelhorn; Stan Sulzmann, tenor saxophone; John Parricelli, guitar; Chris Laurence, bass; Martin France, drums.

Ordering info: ecmrecords.com



Rodrigo Lima

Saga

JSR 6063/64

★★★★½

Brazilian guitarist and composer Rodrigo Lima inscribes his ambitious debut album with a quote from Gabriel Garcia Marquez about self-creation: "... human beings are not born once and for all the day their mothers give birth to them, but life obliges them over and over again to give birth to themselves."

In this two-CD set, Lima tries on a variety of musical identities with help from Brazilian jazz producer Arnaldo DeSouteiro, famous for steering albums by João Gilberto, Luiz Bonfá and Eumir Deodato. DeSouteiro has assembled an impressive group of Brazilian and American musicians to help realize Lima's cinematic visions, including legends like Hermeto Pascoal and Hubert Laws, trombone virtuoso Raul de Souza, ace vibraphonist Mike Manieri, arranger Don Sebesky, singer Ithamara Koorax and, on one memorable track, Anat Cohen on both clarinet and tenor sax.

Lima, who is also a TV and film presence in Brazil as both actor and soundtrack composer, employs a diverse palette of Brazilian traditional and jazz styles: samba, choro, bossa nova and baião. But he also surprises with forays into other South American styles: avant-garde, percussion jams, even electronica. Although Lima is a talented guitarist, the album focuses more on his versatility as a composer and the soloing talents of his formidable guests.

The dreamy "Flying Waltz," with a gorgeous string arrangement by Sebesky, becomes a canvas for Hubert Laws' breathtaking legato runs. "Novos Cariocas (Anat's Song)" begins as a choro with a band of guitar, cavaquinho, bandolim, clarinet and trombone, but changes horses in midstream, becoming a samba showcase for Cohen's Brazil-intoxicated tenor sax improvisations, accompanied by another rhythm section entirely: piano, bass, drums and guitar.

The transformation is seamless and a neat trick. It's also exciting to hear new work by Pascoal, the grand old man of Brazilian jazz; he wrote "Palinha Do Vinho" for Lima, DeSouteiro and Koorax, with whom Lima has toured.

If the album has a fault, it's a lack of concision. *Saga* is a good introduction to a serious talent; with a little more discrimination, it could have been a killer single CD instead of a meandering two-CD

set. One example is the 20-minute jazz arrangement of Brahms' Symphony #3 (Movement III) that opens Disc Two. It's a great idea, but it's too long, including a De Souza trombone solo that clocks in at just under six minutes. That's the very definition of too much of a good thing.

—Allen Morrison

Saga: Disc One: Canção Praieira; Novos Cariocas (Anat's Song); A La Vuelta (Doorways And Stairs); Brasileiro; Flying Waltz; Altinho; Vida Nova; Pilotos; Opa!; Anima 2; Palinha Do Vinho. (64:57) Disc Two: Brahms; Porta Aflora; A Velha Sozinha; Tango; Samba de Mistura; Nosso Borogodó Coió. (45:02)

Personnel: Rodrigo Lima, classical and electric guitar, viola caipira,

percussion, vocals, arranger; Arnaldo DeSouteiro, co-arranger, bells; Hermeto Pascoal, piano, melodica; Don Sebesky, string arrangement; Hubert Laws, flute, alto flute; Anat Cohen, clarinet, tenor saxophone; Raul de Souza, trombone; Hugo Fattoruso, piano, Rhodes, harpsichord, synth, accordion; Frank Herzberg, Sergio Barroso, acoustic bass; Zé Eduardo Nazário, Cesar Machado, João Palma, drums; Laudir de Oliveira, Sammy Figueroa, percussion; Jamil Joanes, electric bass; Lulu Martin, Rhodes; Luis Barcelos, cavaquinho, bandolim; Itiberê Zwarg, electric bass, cello, arrangement; Carol Panesi, violin, keyboard, flugelhorn, trumpet; Mariana Zwarg, tenor saxophone, flute, piccolo; Ajurinã Zwarg, drums, soprano saxophone; Trio Capitu (Débora Nascimento, bassoon, Janaina Perotto, oboe, Sofia Ceccato, flute); Alice Hamlet, cello; Carol Ma, violin; Gene Back, violin; Kerrick Sasaki, viola.

Ordering info: sagardrigoilima.com

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New Sounds from Old Faces

One thing that music teaches us is while its practitioners may have passed on, there may still be unexamined corners of their discographies. A forgotten movie soundtrack, a bootleg recording, a radio remote on acetate, a television kinescope or a concert board tape can be a historic revelation, more-of-the-same or anything in-between. Several recent issues from different outposts of jazz history ask us to reconsider their makers and their respective music.

The Uptown label has quietly but steadily been releasing previously unissued gems from Charlie Christian, Charlie Parker and Dizzy Gillespie, Lester Young, Lucky Thompson, Kenny Dorham, Hank Mobley and many others. Original source material gets top-notch remastering, packaging and annotation. Even within this context, Lennie Tristano's *Chicago April 1951 (Uptown 27.78/79; 55:37/48:25 ★★★★★)* is a treasure.

The visionary pianist and teacher had his A-Team at Chicago's Blue Note club in 1951: alto saxophonist Lee Konitz, tenor saxophonist Warne Marsh and the unjustly forgotten trombonist Willie Dennis. Aside from the band being in great shape, the program amounts to the Disneyland of linear improvisation. The music is joyous, multi-layered and pregnant with direction and implication: Collectively improvised choruses pre-date the New Thing by a decade. Bob Blumenthal's excellent essay decodes the tunes and their sources and nicely tips a hat to Frank Holzfeind, the club owner who recorded the engagement.

Ordering info: uptownrecords.com

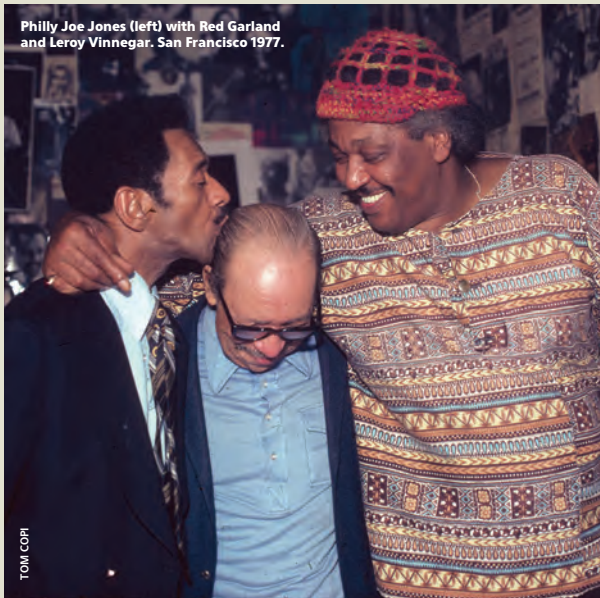
Red Garland's playing was seldom cool. Having innovated the "boxing-style" piano that characterized Miles Davis' first great quintet of the late 1950s, he stepped away from the national spotlight after the early '60s. Just before Garland enjoyed a late renaissance, he played San Francisco's Keystone Korner in December 1977, and proprietor Todd Barkan recorded the week. *Swingin' On The Korner (Elemental 5990426; 57:17/68:17 ★★★★★)* is culled from pristine board tapes and it finds the incendiary mainstream pianist in the equally explosive company of his old stable-mate, drummer Philly Joe Jones, and bassist Leroy Vinnegar.

Garland positively glides through this two-disc set of jazz standards ("Bag's Groove" and a reprise of his punching "Billy Boy" of 1958), pop tunes ("On A Clear Day" and "It's Impossible") and change-ups (Kenny Dorham's "Blues In Bebop" and "The Best Things In Life Are Free"). Garland's large repertoire, his trademark locked-hands chording, ringing

grace notes and downward glissandi make for a vibrant collection. The righteous Jones anchors the trio with inspired and nuanced percussion, echoing Red's melodic passages. By contrast, Vinnegar's four-on-the-floor plods throughout.

Ordering info: elemental-music.com

Those who loved the springy trumpet foil that



Philly Joe Jones (left) with Red Garland and Leroy Vinnegar. San Francisco 1977.

TOM COPI

Don Cherry gave Ornette Coleman will find little of that spark in the largely static *Modern Art (Mellotronen 034; 51:57 ★★½)*. Well into his "musical gypsy" phase, Cherry is heard in a Stockholm concert of January 1977, with a nine-piece ensemble that's heavy on rhythm instruments (Cherry's own donso ngoni and two tambouras) and hand percussion. The occasion places it in the vanguard of the world music genre, but Cherry and company render a pastiche: a little of this, a little of that and not a great deal of anything. His "compositions" are vamps with riff embellishments—from the trumpet, Tommy Koverhult's wood flute and Georg Wadenius' guitar. Cherry is by far the most interesting player; parsimonious trumpet work is brief but pungent and perhaps signifies the oral problems that would plague him the rest of his life.

Ordering info: mellotronen.com

In January 1986, soprano saxophonist Steve Lacy was recording on seemingly a weekly basis. *Morning Joy ... Paris Live (hatOLOGY 701; 76:10 ★★★★★½)* is a reissue, not a new find, capturing one of the great working units of the day in full cry. Lacy's compositional debt to Monk is self-evident and the tunes rock and swing. His full-bodied soprano is a model of tone; Lacy never wastes a note. Alto/soprano partner Steve Potts admirably forges originality next to a major stylist. Jean-Jacques Avenel's booming bass and the late drummer Oliver Johnson are more than enough rhythm section for the titans on the front line. **DB**

Ordering info: hathut.com



Jean-Michel Pilc *What Is This Thing Called?*

SUNNYSIDE 1349

★★★★★

To call this *The Porter Variations* wouldn't be accurate, though it encompasses that, too, as virtuoso French pianist Jean-Michel Pilc wrings changes on the famous Cole Porter tune "What Is This Thing Called Love?" Best to describe the profoundly intimate *What Is This Thing Called?* as embellishments on Porter's classic, vaulting Pilc's third solo piano album to a rarefied, unusually satisfying plane.

Recorded at Yamaha Artist Services in New York, *What Is This Thing Called?* dispatches the source material early on, ushering in improvisations spanning the appropriately glassy "Bells," the brooding, witty "Cole," the alternately taciturn and roguish "Odd" and nods to some key Pilc piano influences: Martial Solal, in the impish "Martial"; occasional collaborator Kenny Werner, in the lambent "Grace"; and Duke Ellington in "Duke," one of the bluesier forays.

In a video accompanying this Pilc-produced recording, the pianist suggests that the leisurely tempo of the project enabled him to realize his vision. The three days he had let him drop into the New York facility when the spirit moved him the right way. The work spans snippets of less than a minute to full-bodied explorations of more than six. It varies in texture and approach, but all is lyrical and kindly. Pilc's confident, playful sensibility carries.

Pilc, who has worked in numerous formats, clearly feels at home here. Not only is he bringing new magic to a classic, but he's working on a legacy instrument (granted, it's a state-of-the-art Yamaha piano) to present what in effect is a recital.

This is music to share, but it's not background for conversation. With velvet force, buoyed by Pilc's creativity, technical command and a touch that spans pinpoint and hammer, it warrants attention. Were this not such an act of love—and of surrender to the material—it might even seem arrogant.

—Carlo Wolff

What Is This Thing Called?: C Scale Warm Up; What Is This Thing Called Love?; Cole; Dawn; Walk; Run; Glide; Look; Cross; Giant; Time; Prelude; Duet; Vox; Waves; Martial; Duke; Factor; More; Swing; Odd; Grace; Float; High; Ode; Chimes; Dance; Elegy; Bells; Swing; Now You Know What Love Is. (72:07)

Personnel: Jean-Michel Pilc, piano.

Ordering info: sunnysiderecords.com

Christian Finger *Ananda*

STRIKEZONE RECORDS 8810

★★★★½

Born in Germany, drummer Christian Finger embarked upon considerable globe-hopping before eventually taking root in Brooklyn, and he cites this disc as his spiritual world “travelogue.” To his credit, this ambitious undertaking successfully aspires to exude an abstract, sprawling vibe of global connectivity.

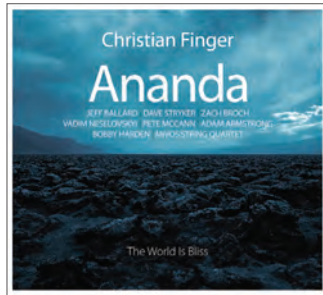
On the stirring opener, “African Skies, Linear Lives,” Finger’s African-influenced, crisp cross-stick-and-toms groove is a virtual melodic match with Zach Brock’s pizzicato violin line and Adam Armstrong’s percussive bass groove. Bad boy guitarist Pete McCann quickly contrasts that tight texture with a shredding, sharp-toothed solo. The number’s form surprisingly parachutes into a thoughtful piano cadenza—beautifully played by Vadim Neselovskyi—then fluidly morphs into a seductive jazz waltz. *Andanda* is plentiful with such moments: cinematic tableaux that somehow gracefully merge between unlikely leaps.

There are missteps within the sprawling canvas, such as the out-of-place romantic ballad “Two Faces,” with its unwieldy lost-love lyrics. Yet, the track has an on-the-sleeve honesty and that’s key: amidst the sprawl, warts and all, *Ananda* is brimming with idealism and fearless venture. —Jeff Potter

Ananda: African Skies, Linear Lives; Truth Waltzed In; Interlude; Ananda; Nights Beyond, India; Two Faces; For Now; Secret Procession I; Secret Procession II; Not Gone, Not Forgotten; African Skies, Drumming Lives, Boubacar’s Sons; In’s Weltenall 1: Into The Sky; In’s Weltenall 2: Endless Stars. (77:57)

Personnel: Christian Finger, drums; Vadim Neselovskyi, piano; Adam Armstrong, double bass; Zach Brock, violin (1, 2, 4, 5, 7, 8); Dave Stryker, guitar (2, 6, 7); Pete McCann, guitar (1, 2, 4, 5, 6, 7, 8); Jeff Ballard, drums (1); Bobby Harden, vocals (6); Mivos String Quartet: Olivia De Prato, Joshua Modney, violin, Victor Lowry, viola, Mariel Roberts, violin-cello (3, 4, 5, 6, 10, 13).

Ordering info: cdbaby.com/cd/christianfinger2



Jan Harbeck Quartet feat. Walter Smith III *Variations In Blue*

STUNT 14112

★★★★★

Taking inspiration from the tag team of tenor giants Eddie “Lockjaw” Davis and Paul Gonsalves (specifically the hard-to-find 1967 RCA release *Love Calls*), Danish saxist Jan Harbeck has put together a gorgeous set of bluesy standards, tangos and originals in sublime accord with Texan tenorist Walter Smith III (known lately for his work with trumpeter Ambrose Akinmusire). Unlike the legendary tenor battle popularized by Lockjaw and Johnny Griffin, *Variations* is less virile throwdown than platonic pas de deux. Since the tracks are all unrecorded—recorded live with no cuts or overdubs—the whole program slips down like a vintage port. Despite the familiarity of “Don’t Let The Sun ...” and “Blues In The Night,” Harbeck’s originals fit the rundown like silk stockings, slowly unfurling.

“Salvation” nods ostensibly to Gonsalves, although Copenhagen resident Ben Webster can’t be forgotten; “Nordic Echoes” fuses elements of “Solveig’s Song” from Grieg’s *Peer Gynt* and Ellington’s “Echoes Of Harlem.” Harbeck’s deft inclusion of Piazzolla’s “Oblivion” suggest a broader conceit than the surface meeting of two young fogies (Harbeck is 39, Smith 34).

Gunde steers the solemn “Oblivion” with poise alongside Holm’s mallets, flashes a little Erroll Garner on the opener and shines on the wistful closer “May Each Day.” —Michael Jackson

Variations In Blue: East St. Louis Toodle-oo; Nordic Echoes; Don’t Let The Sun Catch You Cryin’; Salvation; Blues In The Night; Oblivion; Third Time To Tango; May Each Day. (46:39)

Personnel: Jan Harbeck, Walter Smith III, tenor saxophone; Henrik Gunde, piano; Eske Norrellykke, bass; Anders Holm, drums.

Ordering info: anharbeck.com, sundance.dk



Raphael Wressnig *Soul Gumbo*

PEPPER CAKE 2094

★★★★½

Austrian organist Raphael Wressnig is a loyal student of the New Orleans sound. This album is the culmination of all his study sessions, aided by some of the best practitioners on the Gulf Coast. The problem? Too many guests. Wressnig becomes more of a curator than a bandleader, showcasing the songwriting, vocal and instrumental skills of great New Orleans talent on six out of nine tunes. Still, it all adds up to an engaging compilation of soul-jazz and adult contemporary pop.

Walter “Wolfman” Washington offers the strongest cameo with his tune “I Want To Know.” The weary slow-jazz features a classic horn riff and a guitar solo from Washington that is a master class in economy and soul. The frenetic instrumental “Mustard Greens,” one of four Wressnig originals, features searing solos from both the leader and guitarist Alex Schultz. Wressnig’s nods to Young-Holt Unlimited and Stevie Wonder exemplify his more populist approach, and pianist Jon Cleary’s inoffensive tune “Sometimes I Wonder” comes across as a little more yacht rock than Frankie Ford’s “Sea Cruise.” Wressnig has a great memento from his time in New Orleans. But after listening to this album, it is still rather difficult to define Wressnig’s own goals. —Sean J. O’Connell



Soul Gumbo: Chasing Rainbows; Soulful Strut; I Want To Know; Mustard Greens; Sometimes I Wonder; Room With A View; Slivovitz For Joe; Soul Jazz Shuffle; Nobody Special. (53:14)

Personnel: Raphael Wressnig, Hammond B-3 organ; Tad Robinson, vocals; Alex Schultz, guitars; Antonio Gambrell, trumpet; Jimmy Carpenter, tenor sax; Werner Wurm, trombone; Stanton Moore, drums; Eric Bloom, trumpet; Max the Sax, alto saxophone; Sax Gordon, tenor saxophone, baritone saxophone; Walter “Wolfman” Washington, vocals, lead guitar; George Porter Jr., bass guitar; Jon Cleary, vocals, piano, Wurflitzer, acoustic guitar; Nigel Hall, background vocals; Harry Sokal, Craig Handy, tenor saxophone; Larry Garner, vocals.

Ordering info: zyxmusic.com

Justin Kauflin *Dedication*

JAZZ VILLAGE 579003

★★★★½

Justin Kauflin’s life story is rather extraordinary—Suzuki violin student goes blind, falls for jazz piano, has a movie made about his mentoring relationship with Clark Terry, and gets signed by Quincy Jones. But there is nothing correspondingly remarkable about *Dedication*, his second album.

It can’t be faulted on technical grounds. His articulation is precise, the recording immaculate, and the backing by his rhythm section and, on eight tracks, guitarist Matt Stevens, is unfailingly supportive. If your idea of jazz is music that swings, and that executes variations on melodic and harmonic structures that leave you no doubt of the leader’s ability to play them, it is a successful jazz album.

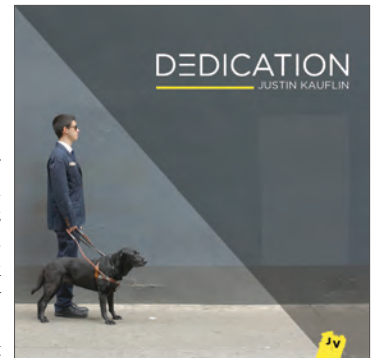
But if you expect more than that, you will come away from *Dedication* unsatisfied. Kauflin may have mastered the mechanics of his instrument and achieved competence at playing in a straight-ahead vernacular, but he conveys no artistic perspective. Only twice does the music manage not to sound like it is being kept under glass.

On “Up And Up,” his lucid execution of lines at a quick tempo builds sufficient steam to become briefly exciting. And the closer “Thank You Lord” expresses its devotional spirit strongly enough to demand notice. The rest of this album is all too easy to ignore. —Bill Meyer

Personnel: Justin Kauflin, piano, keyboards; Billy Williams, drums; Christophe Smith, bass; Matt Stevens, guitar; Etan Haziza, nylon guitar (12).

Dedication: Elusive; B Dub; For Clark; The Professor; Epiphany; Tempest; No Matter; Where Are You; Up and Up; Lasting Impression; Mother’s Song; Thank You Lord. (60:45)

Ordering info: justinkauflin.com



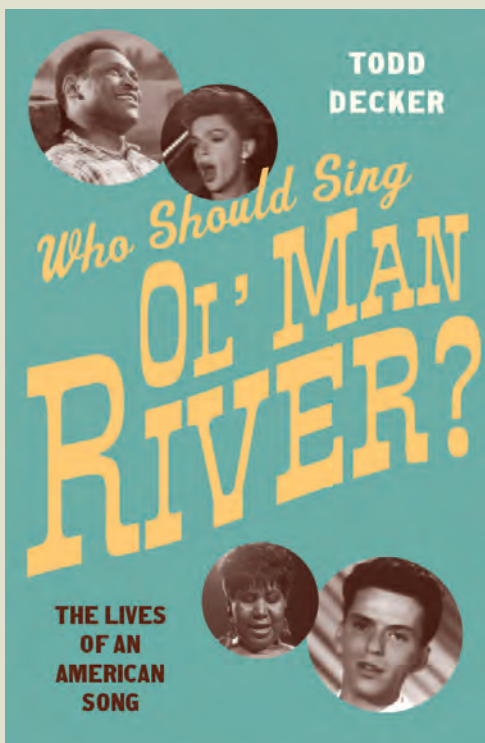
A River Runs Through It

Todd Decker asks an unexpected question in his book *Who Should Sing Ol' Man River: The Lives of an American Song* (Oxford University Press). It's unexpected because "Ol' Man River" is one of the uncontested masterpieces of the American songbook. But his answer comes swiftly in the first chapter: Nobody should sing it. "The facile claim that [this song] is a classic will be challenged at every turn," he proclaims. "A song such as this can never be a 'classic.'" Quite simply, Decker argues, "Ol' Man River" should "be consigned to oblivion."

Decker's argument is a political one in which the higher arts of music and theater have little relevance. So let's consider it in political terms. "Ol' Man River" is a song of hard labor and submission with a subtext of latent protest. It was written to be sung by a black stevedore in the 1927 production of *Show Boat*, the most influential musical in the history of American theater. The lyric, Decker writes, is by a white Jew, Oscar Hammerstein II, who "carries no natural authority to speak for African Americans" and draws on the most degrading stereotypes "slathered" in a caricature of black dialect. The first words of the original lyric were daggers: "Niggers all work on the Mississippi" Even in 1927, it stung.

This is why today the song riles sensitivities in the cultural debate over political correctness. On the far right, Fox News disputes PC as an arrogant instrument of the liberal elite against traditional American values. On the left, the "liberal elite" seeks affirmative atonement for the heritages of slavery and other "imperialisms" and would purge the culture of all offensive anachronisms. Decker argues for the left. He regards OMR as the Washington Redskins of American song. Closer to the middle, the center right and left are often equally uncomfortable with PC as a threat to intellectual freedom and the First Amendment. But the main enablers of PC may be the least ideological and those most determined to avoid debate altogether: large companies, public institutions, mass advertisers and anyone obliged to face the daily realities of diversity. Ironically, in 1958 comic Stan Freberg made OMR itself the basis of a prophetic satire on PC as "Elderly Man River." YouTube it.

"Ol' Man River" was written specifically for Paul Robeson, whose 1932 record for Brunswick (not Victor, as Decker mistakenly says) is the cornerstone performance. The great baritone was also a highly educated activist. He immediately pushed back on some of its language, causing the first of many amendments to the original lyric. The N-word was replaced by "darkies," acceptable slang in American culture until the mid-1940s. When Frank Sinatra took up the song in 1943, it was changed to the racially generic "We all work on the Mississippi" A decade ago it was one of 12 songs discussed in the book *Stardust Melodies* by Will Friedwald, who wrote that "Ol' Man River" is



"no longer just about black folks; it's about man's inhumanity to man on a much broader level."

This is precisely the argument Decker largely rejects as he takes us through nearly 90 years of performances and lyrical evolution. He carves out a few exceptions. A recital of the lyric by Henry Fonda finds favor as a song of "the workingman." He imagines possibilities with Bruce Springsteen (who "has never shied away from entering the lives of others") and praises Ray Charles' "rare and beautiful and wrenching" 1963 performance.

Two overriding notions undermine his case against "Ol' Man River." First, Decker appears to be a young man, raised in an era of the singer-songwriter when the "authenticity" of a song required that it originate in the experience of the singer and not a composer. No single idea has done greater damage to the standard of American songwriting. Professional songwriting is not about experience; it's about imagination. If a white composer has no "authority" to write about the black experience, what are we to do with Gershwin's "Summertime," Berlin's "White Christmas" or any Eric Clapton blues?

More important, if we are to "consign to oblivion" all the documents of our cultural history that embarrass us or conflict with contemporary interpretations of our past, then our history is essentially reduced to a fairy tale of "American exceptionalism." "Ol' Man River" gives us a glimpse of who we once were. I agree, it's not a pretty picture. And that's why it's to be treasured, not ignored. **DB**

Ordering info: global.oup.com



George Gee Swing Orchestra *Swing Makes You Happy!*

RONDETTE 1009

★★★

Pre-war big band swing may not be the most fashionable style on today's jazz landscape, but that hasn't depleted George Gee's passion for the music. The Count Basie disciple (Gee was mentored by the swing titan for years after meeting him in 1979) has led various incarnations of his orchestra for decades; the group maintains a busy performance schedule relying on an arsenal of Basie-era dance classics and original tunes that showcase the strengths of the group's top-notch soloists and singers.

Relentlessly energetic, Gee's first album for Rondette Records draws on repertoire from his long-running weekly gig at New York's Swing 46 Jazz & Supper Club. As such, the tracks all represent first takes, imbuing the start-to-finish listening experience with the kind of audible vitality one might expect from a live show.

Alternately woozy and tight, the horn section's collective bright tones are balanced out by vocalist John Dokes' smooth baritone on bluesier tracks like "I'd Rather Drink Muddy Water," while elements like the fleet-fingered trumpet solo Freddie Hendrix delivers on "You Say You Care" keeps the cerebral energy alive even in the more sentimental selections. Dokes and Hilary Garder's shared chemistry on "Baby Won't You Please Come Home" is another highlight.

The album's real star, however, is arguably music director and trombonist David Gibson, who contributed five originals, including "Hash Mash," which climaxes with a burning solo from Gibson.

Though the style can feel a bit repetitive, Gibson and Gee find inventive ways to move the music into new territory while staying true to its roots.

—Jennifer Odell

Swing Makes You Happy: Comin' Home; Bedrock; Lindyhopers' Delight; Sweet Pumpkin; No Moon At All; I Knows; I'd Rather Drink Muddy Water; Baby Won't You Please Come Home; Midnight In A Madhouse; The Road To Roscoe's; If I Were A Bell; It Was A Very Good Year; That's No Joke; You Say You Care; Hash Mash; Nature Boy; Evenin'; A Tribute To Someone; Blue Minor. (73:10)

Personnel: George Gee, bandleader; David Gibson, trombone; Hilary Gardner, John Dokes, vocals; Ed Pazant, alto saxophone; Michael Hashim, tenor saxophone; Anthony Lustig, baritone saxophone; Andy Gravish, Freddie Hendrix, trumpet; Steve Einerson, piano; Marcus McLaurine, bass; Willard Dyson, drums.

Ordering info: rondettejazz.com

Matana Roberts
Coin Coin Chapter Three: River Run Thee

CONSTELLATION RECORDS

★★★★

Listeners to this latest album from Matana Roberts will realize that this is no ordinary jazz record, songbook or blowing session. The *Coin Coin* series, of which this is the third work, deals with genealogy, myth, Jim Crow, slavery and the history of African Americans in the United States. Roberts weaves these themes together into a suite that exists in its own time and space.

In the back of the suite is a changing drone that sounds like a combination of Allen Ginsberg's squeezebox and the textures of Sonic Youth. The suite also possesses a hallucinatory aspect. Sounds attack and decay at different paces, and Roberts' singing voice varies from screeches to stirring, ghost-like tones. In contrast to the previous two *Coin Coin* albums, this one seems a little less defined. It takes a little more commitment from a listener, but that commitment will be rewarded as this record can appeal to the back of one's mind and one's unconscious. Also, this record is the latest in a line of politically, racially and historically conscious jazz recordings that stretch back to the great works of Charles Mingus and Max Roach. Like those recordings, this album is a passionate rendering of the deep soul and turbulent history of race in America.

—David Kunian



Coin Coin Chapter Three: River Run Thee: All Is Written; The Good Book Says; Clothed To The Land, Worn By the Sea; Dreamer Of Dreams; Always Say Your Name; Nema, Nema, Nema; A Single Man O' War; As Years Roll By; This Land Is Yours; Come Away; With Me Seek; j.p. (45:35)

Personnel: Matana Roberts, alto saxophone, Korg Monotron, Korg Monotron Delay, Korg Monotron Duo Analogue, vocals, early 1900s Archambault upright piano.

Ordering info: cstrecords.com

Manuel Valera Sr.
Recuerdos

MAVO 1107

★★★★

Remarkably, despite a distinguished career as a sideman that extends from Paquito d'Rivera back through Mario Bauza, Machito and Beny Moré, this is Manuel Valera Sr.'s debut recording as a leader. Working with traditional song forms and covers of Afro-Cuban jazz standards, he achieves a sound that's at once deep-grained rootsy and post-bop modern. He's helped in that regard by his son, pianist Manuel Jr., an accomplished leader in his own right.

Valera Sr.'s unfussy, direct approach is apparent in the opener "Si Me Comprendieras," a bolero by legendary singer and songwriter José Antonio Méndez on which the saxophonist caresses the melody in the title and the band achieves the right mood of forlorn seduction. One of the older tunes here, Manuel Corona's trovador-style "Longina," shows how ancient material can become timeless. Here and in more delicate pieces like the danzón-style "La Tarde," percussionist Mauricio Herrera provides the perfect, propulsive timbral clicks and ticks as he locks in with drummer Ludwig Alfonso. Bassist Hans Glawischnig also gives the music a lift, stepping in and around the groove.

Throughout the album, Manuel Jr. provides not only adept rhythmic and harmonic grounding with his chording, but also gliding, extended single-note solo lines. On the duo performance of Ellington's "Solitude" he cradles his father's soft, broad vibrato in quietly cycling chords before taking a solo that maintains focus even as his lines accelerate.

—Jon Garelick



Recuerdos: Si Me Comprendieras; La Rosa Roja; Alma Con Alma; La Tarde; Longina; Tres Palabras; Si Te Contara; Solamente Una Vez; Cancion De Un Festival; Solitude. (58:32)

Personnel: Manuel Valera Sr., alto and soprano saxophone; Manuel Valera Jr., piano; Hans Glawischnig, bass; Ludwig Alfonso, drums; Mucario Herrera, percussion.

Ordering info: manuelvalera.com

Polly Gibbons
Many Faces of Love

RESONANCE 1022/RDVD 1022

★★½

The British-born singer Polly Gibbons, known in her home country for her songwriting, makes her American label debut with this collection of jazz and pop covers. By the evidence here, Gibbons is more a blues and musical theater belter than jazz singer. Several of the tunes ride on a heavy backbeat, and Gibbons likes to milk them for dramatic effect with her big, powerful instrument. The voice also has a nice bluesy grain to it, and although the liner notes mention Mahalia Jackson, Donny Hathaway, Nina Simone, Marvin Gaye, Michael Jackson and D'Angelo as influences, she sounds like no one here so much as a breathy, emotive Tina Turner, scaled down from Terrordome to cabaret.

These are skillful arrangements, by pianist Tamir Hendelman, with a more than capable band that includes guitarist Anthony Wilson (of Diana Krall's group) and violinist Christian Howes. Wilson in particular shines in his solo spots, not only on the jazz-swing numbers, like Bob Haymes' "Make It Last" (from Betty Carter's 1958 *Out There*), but also on uptempo pop like Patti Austin's "That's Enough For Me."

Some listeners might like the way she punches up the emotion in "Since I Fell For You," but it's difficult not to wish she'd ease up on the gas.

—Jon Garelick



Many Faces Of Love: Please Send Me Someone To Love; Love Me Like a Song; So Good; Make It Last; That's Enough For Me; Not Like This; City Lights; After Hours; Since I Fell For You; Company; I Have The Feeling I've Been Here Before; Love Comes And Goes. (57:00)

Personnel: Tamir Hendelman, piano; Christian Howes, violin, strings; Anthony Wilson, guitar; Kevin Axt, bass; Ray Brinker, drums; James Pearson, piano (DVD); Roger Kellaway, piano (DVD).

Ordering info: resonancerecords.org

Michel Reis Quartet
Capturing This Moment

DOUBLE MOON

★★★★

Pianist Michel Reis brings a winning sense of play to his considered compositions, infusing brooding solo piano pieces and frisky Latin flavors with an engaging blend of élan and depth. He writes lovely melodies: "Corner Of The Sky" seems to prance, "Half Asleep Beneath The Stars" conjures a dreamlike, unsettled state, and "Dry Winds And Dead Sands," the austere clarinet showcase that caps the album, is haunting and patient. What consistently comes to mind is how breathable this album is. No matter the style or texture, *Capturing This Moment* feels open and natural, befitting the soundscapes Reis so seamlessly constructs. It also goes down easy, no matter how complex the tune's structure. Even "Forest Scene," a shifty, metrically tricky track, carves a path the listener wants to take, and "Fleeting Reality," the longest and most diverse cut, is a roller coaster.

Drummer Jonas Burgwinkel and bassist Robert Landfermann, simultaneously flexible and rock-steady, shift dynamic gears at will, and windman Stefan Karl Schmid exudes a calm power that lends "Pastoral" its lovely sense of regret and "Twin Lakes" its limpid yearning. The tunes flow with surprise and flair, and while each warrants appreciation on its own, the way they're sequenced makes for a cohesive portrait. The Luxembourg-born, Boston-trained Reis says he thinks as a composer first, then as an improviser. Above all, he likens himself to a photographer capturing moments.

—Carlo Wolff



Capturing This Moment: Image #4; Half Asleep Beneath The Stars; Capturing This Moment; Pastoral; Galapagos; Image #1; Forest Scene; Fleeting Reality; Twin Lakes; Image #3; Distant Constellations; Corner Of The Sky; Image #7; Dry Winds And Dead Sands. (55:10)

Personnel: Michel Reis, piano; Stefan Karl Schmid, soprano saxophone, tenor saxophone, clarinet; Robert Landfermann, bass; Jonas Burgwinkel, drums.

Ordering info: doublemoon.de, michelreis.com

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DOWNBEAT's 2015 INTERNATIONAL JAZZ CAMP GUIDE

MOVING UP

3 CAMP FEATURES

Page 80

Summer Jazz Studies at
Eastman School of Music

Page 90

Blues Kids Foundation's Blues Camps

Page 100

Summer Music Industry Program
at the University of Colorado, Denver

This guide offers detailed listings for more than 100 jazz camps, divided by geographic region. A red trumpet icon beside a camp's name indicates that there is an advertisement for that camp within this guide.



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Contact: ronibenhur@gmail.com; amy londonsings@aol.com; adventuresinjazz.com

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Description: The New Jersey Performing Arts Center (NJPAC) and jazz artist Geri Allen present a one-of-a-

kind opportunity for young women from across the country. Students participating in this one-week all-female jazz residency will receive a blend of instruction and mentorship as they are taught in the areas of improvisation, musicianship, jazz theory and more by some of the most respected female jazz musicians in the industry. The students will live on a college campus in a residence hall at Montclair State University, located in Montclair. Students will experience a live jazz performance in New York City and participate in a culminating performance on July 11.

Faculty: Geri Allen and others.

Cost: See website.

Contact: njpac.org/arts-education-1/overview-4

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Faculty: See website.

Cost: Varies per program.

Contact: berklee.edu/summer

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Sweden, Maine
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26–August 16**

This camp offers private lessons, combos, jazz bands, classes in performance, history, theory, ear training and composition, as well as a full slate of traditional camp recreational activities. Located on beautiful Stearns Pond in Sweden, Maine, the program typically serves about 120 campers ages 9–17.

Faculty: Kevin Norton, Jerome Smith, Noah Berman, Paul Jones, Will Caviness.

Cost: First session is \$4,900; second session is \$4,200.

Contact: (617) 325-1541; encore-coda.com

**Community Music
School of Springfield
Summer Jazz Camp
Springfield, Massachusetts
July 20–24**

Community Music School of Springfield will host a one-week day camp for students in grades 7–12. Camp sessions will focus on improvisation, ensemble playing and the art of effectively listening to jazz. Students will perform for the public at the end of the week at Robyn Newhouse Hall.

Faculty: Ross Novgrad, Haneef Nelson, Jonathan Chatfield, Scott Sasanecki, Wayne Roberts, Jim Messbauer, Billy Arnold.

Cost: \$400 plus a \$10 registration fee.

Contact: Christiana Racicot, (413) 732-8428; community musicschool.com

**COTA CampJazz
Delaware Water Gap,
Pennsylvania
July 27–August 2**

Located in scenic Delaware Water Gap, Pennsylvania (home of Jazz in the Poconos), CampJazz is part of the educational program of the local Celebration of the Arts (COTA). Founded by Phil Woods and Rick Chamberlain to give young musicians an opportunity to learn the art of small group improvisation, a world-renowned roster of master class educators and individual small group mentors provides participants with the tools necessary to develop a mastery of the language of jazz. Highlights of the week include master classes with Phil Woods and others, recording at Red Rock Recording, research at the Al Cohn Collection at East Stroudsburg University and a family picnic/performance.

Faculty: Dr. Matt Vashlishin, Evan Gregor, Bobby Avey, Sue Terry, Dr. Sherrie Maricle, Spencer Reed, Jay Rattman.

Cost: \$525 tuition; housing available at East Stroudsburg University for \$415.

Contact: info@campjazz.org; campjazz.org



Berklee Summer Programs:

A World of **MUSIC**

June 22–26: Berklee Global String Intensive

June 26–28: Berklee American Roots Weekend

July 11–August 14: Five-Week Summer Performance Program

For more information and to register, visit
berklee.edu/summer

Berklee
college of
music

SUMMER PROGRAMS

Eastern U.S. Music Camp at Colgate University Hamilton, New York June 28–July 25

This camp offers performance in jazz ensembles and combos of all levels, improvisation, theory, harmony, composition, arranging, conducting, vocal jazz, private lessons, guest artists, master classes, weekly concerts and recitals. Enrollment is approximately 125 students from ages 10–18.

Faculty: Professional educators, solo artists, composers and conductors.

Cost: Residential: \$2,199 (two weeks), \$3,298 (three weeks), \$4,398 (four weeks); Commuter: \$995 (two weeks), \$1,492 (three weeks), \$1,990 (four weeks).

Contact: (866) 777-7841 or (518) 877-5121; summer@easternusmusiccamp.com; easternusmusiccamp.com

Eastman@Keuka Keuka Park, New York July 12–24

Students currently in grades 6–9 will learn, perform, grow musically, experience the beauty and recreation of the Finger Lakes and form enduring friendships with students from near and far. Students choose one of five programs: brass, classical guitar, jazz, strings or voice. Each program includes master classes, ensembles and private instruction.

Faculty: Faculty members from the Eastman School of Music, the Eastman Community Music School and the Rochester Philharmonic Orchestra.

Cost: \$1,345 (\$1,975 with housing and meals).

Contact: esm.rochester.edu/summer

Hudson Jazz Workshop Hudson, New York August 6–9

The 9th Annual Hudson Jazz Workshop in upstate New York offers a focused four-day immersion in jazz improvisation and composition conducive to intensive study. Limited to 10 students who come from all over the globe, the level is high. Hudson Jazzworks grants four scholarships and is in collaboration with Manhattan School of Music, Conservatorium van Amsterdam, Rytmsk Musikonservatorium and William Paterson University. Be ready for a deeply personal and enriching experience with Catskill mountain views and a professional chef. The four days will conclude with a concert at the Hudson Opera House.

Faculty: Armen Donelian, Marc Mommaas, special guest Claudio Roditi.

Cost: \$625.

Contact: hudsonjazzworks.org; info@hudsonjazzworks.org

Jazz Academy JAM Camp Silver Spring, Maryland June 22–July 10

The Jazz Academy JAM Camp is a great place for young musicians in grades 5–12 to learn to play and perform jazz the way the professionals do. Students must have at least one year of formal training. Sessions are led by professional musicians and recording artists.

Faculty: Paul Carr, Pepe Gonzalez, Allyn Johnson, Aaron Seeber.

Cost: \$585.

Contact: (301) 871-8418; inquiry@jazzacademy.org; jazzacademy.org

Jazz Academy JAM Lab Chevy Chase, Maryland July 6–10

The Jazz Academy JAM Lab is a six-day, five-night residency instrumental and vocal jazz music camp.

It is a great opportunity for young musicians grades 6–12 to learn to solo on their instrument and with their voices. The focus of the camp is on jazz improvisation. Students learn to play and perform their own extemporaneously created solos. It is a fun way for musically inclined youth to spend time playing their instrument with professionals and their peers.

Faculty: Paul Carr, Pepe Gonzalez, Allyn Johnson, Aaron Seeber.

Cost: \$865 (extended day), \$1,285 (residency).

Contact: (301) 871-8418; inquiry@jazzacademy.org; jazzacademy.org

Jazz at Lincoln Center's Band Director Academy New York, New York June 26–29

This four-day workshop for band directors offers powerful insights into the teaching of jazz and emphasizes hands-on learning and techniques that can be immediately applied to the classroom.

Faculty: Ronald Carter, Reggie Thomas, Rodney Whitaker.

Cost: \$350. Discounts are available for 2014–'15 Essentially Ellington High School Jazz Band program members and music education students. 5 scholarships are available.

Contact: Maegan McHugh, (212) 258-9810; bda@jazz.org; academy.jazz.org/band-director-academy

Jazz at Lincoln Center's Summer Jazz Academy Castleton, Virginia July 19–August 3

This residential program will serve as a rigorous training institute for 42 of the most advanced high school jazz students. Students will participate in big bands, combos and private lessons; participate in classes in aesthetics, culture and history; and perform alongside the Jazz at Lincoln Center



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Program that NYC has to offer**

July 23 - 26
Jazz improv/composition intensive
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July 30/31 - Aug 1/2
Guitar intensive
with Kenny Wessel (30/31) & Vic Juris (1/2)

Aug 6 - 9
Vocal intensive for beginners
with Olivia Foschi and guest

Aug 13 - 16
Rhythm intensive for all instruments
with Tony Moreno & guest John O'gallagher

Aug 20 - 23
Vocal intensive for intermediate to advanced
vocalists with Fay Victor and guest

Aug 27 - 30
Composition and arranging intensive
with Doug Beavers and faculty band

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The Jazz Camp July 25-August 1, 2015
at Newport

The Jazz Camp at Newport, Salve Regina University
for students ages 14-18, with overnight option featuring:
Daily jazz combo and big band rehearsals, master classes,
jam sessions, theory courses, and sightseeing
in beautiful Newport, Rhode Island.

A partnership between
Salve Regina University and
The University of Rhode Island



THE
UNIVERSITY
OF RHODE ISLAND



The camp will conclude with a final concert and a day trip
to the **Newport Jazz Festival®** on July 31.

For more information: www.salve.edu/jazzcamp

Orchestra with Wynton Marsalis.
Faculty: Wynton Marsalis, Marcus Printup, Ted Nash, Vincent Gardner, Helen Sung, Rodney Whitaker, James Chirillo, Ali Jackson, Jazz at Lincoln Center Orchestra.
Cost: \$3,500 (full scholarships available).
Contact: Dr. Michael Albaugh, (212) 258-9816; sjainfo@jazz.org' jazz.org/summer-jazz-academy

The Jazz Camp at Newport
Newport, Rhode Island
July 25–August 1

This camp is for students aged 14–18 and has an overnight option. It is a partnership between the University of Rhode Island and Salve Regina University. It will feature daily jazz combo and big band rehearsals, master classes, jam sessions and theory courses. The camp will conclude with a final concert and a day trip to the Newport Jazz Festival.

Faculty: See website.
Cost: See website.
Contact: salve.edu/jazzcamp

Jazz House Kids Summer Workshop
Montclair, New Jersey
August 3–15

Instrumental and vocal students all



Jazz House Kids Summer Workshop

RICHARD CONDE

levels, ages 8–18, receive mentoring and top-notch instruction to develop key skills and enhance knowledge in fundamentals of music and the art of performance. Highlights include master classes, small group and big band ensembles, private lessons, history and culture, composition and film scoring. Students perform at Dizzy's Club Coca-Cola in New York, top New

Jersey jazz clubs and the Montclair Jazz Festival.

Faculty: Christian McBride (artistic chair), Ted Chubb (managing director), Mike Lee, Julius Tolentino, Freddie Hendrix, Ed Palermo, Bruce Williams, Oscar Perez, Radam Schwartz, Dave Stryker,

Vince Gardner, Josh Evans, Billy Hart, Steve Johns. Guest artists conduct master classes throughout the two weeks.

Cost: \$1,390. Residential camp options available.
Contact: (973) 744-2273; jazz.housekids.org



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JAZZ HOUSE KIDS[®] SUMMER WORKSHOP

AUGUST 3 – 15, 2015 MON-FRI 9-5PM
MONTCLAIR, NJ

Ages 8-18
All Levels

SPECIAL STUDENT PERFORMANCES

- Dizzy's Club Coca-Cola at Lincoln Center in New York
- Montclair Jazz Festival – perform for 5,000+ jazz fans!
- Top NJ jazz clubs

CURRICULUM

- Small group and big band performing ensembles
- Improvisation, theory, composition, musicianship, instrumental technique, history & culture, film scoring and vocal

MASTERCLASSES

- Past internationally renowned guest artists include Steve Wilson, Oliver Lake, Clarence Penn, Maurice Chestnut, Steve Turre, Russell Malone, Stefon Harris, Myron Walden and Anat Cohen

ACTIVITIES

- Daily community concerts, family dinner, special outings, private lessons, big band overnight

Audition Date
June 6th

CHRISTIAN McBRIDE
ARTISTIC CHAIR

TED CHUBB
MANAGING DIRECTOR

SUMMER FACULTY
LARGE ENSEMBLES
JULIUS TOLENTINO

TRUMPET
TED CHUBB
FREDDIE HENDRIX
JOSH EVANS

TROMBONE
VINCENT GARDNER

SAXOPHONE
MIKE LEE
ED PALERMO
BRUCE WILLIAMS

GUITAR
DAVE STRYKER

PIANO & COMPOSITION
OSCAR PEREZ
MICHELE ROSEWOMAN
RADAM SCHWARTZ

BASS
CHRISTIAN McBRIDE
ANDY MCKEE

DRUMS
BILLY HART
STEVE JOHNS

HISTORY & CULTURE
LOVETT HINES

Limited Housing Available



Perform at Dizzy's!

Montclair Jazz Festival!



This program is made possible through a generous grant from the ASCAP Foundation-Louis Armstrong Fund; Ronald McDonald House Charities; The Montclair Fund for Women and our many generous corporate, foundation and individual donors.

MORE INFO: jazzhousekids.org
info@jazzhousekids.org | 973.744.2273

Jazz Institute at Proctors
Schenectady, New York
August

For all ages, experience levels and instruments, this jazz institute immerses students in an atmosphere of improvisation and performance the way jazz itself was born—from heart first, then ear and finally through horn, key, drum or string. There's no sheet music, no scales, and no learning by note. Last year's camp was held at the GE Theatre at Proctors and featured special guest Jerry Weldon.

Faculty: See website.
Cost: See website.

Contact: Jessica Gelarden, (518) 382-3884 ext. 150, jgelarden@proctors.org; proctors.org

KoSA International
Percussion/Drum
Camp & Festival
Castleton, Vermont
July 21–26

This intensive music camp for players of all ages and all levels offers hands-on classes with professional world-class drummers and percussionists. More than 100 attendees work and play with their mentors, perform with the rhythm section and attend concerts featuring the stellar faculty. College credit available.

Faculty: Past faculty members have included John Riley, Dom Famularo, Dafnis Prieto, Steve Smith, Alex Acuña, Glen Velez, Jimmy Cobb, Dave Samuels, Arnie Lang, Changuito, Neal Peart, Emil Richards, Mike Mainieri, Giovanni Hidalgo, Horacio Hernandez, Memo Acevedo, Jeff Hamilton, Aldo Mazza.

Cost: Early bird double occupancy, \$1,550; single occupancy, \$1,700.

Contact: (800) 541-8401; kosamusic.com

Litchfield
Jazz Camp
New Milford, Connecticut
July 12–17, July 19–24,
July 26–31, August 2–7

Students age 12 through adult thrive in combo classes, master classes, theory, electives, jam sessions and concerts as well as swimming, basketball and running. The camp attracts students at a high level of play, but its non-competitive approach includes intermediate and beginner students as well. All students perform at the Litchfield Jazz Festival Aug. 7–9.

Faculty: Don Braden (music director), Matt Wilson, Gary Smulyan, Claire Daly, Dave Stryker, Avery Sharpe, Helen Sung, Sean Jones.

Cost: Starts at \$970.
Contact: (860) 361-6285; info@litchfieldjazzfest.com; litchfieldjazzcamp.com

Maryland Summer
Jazz Camp & Festival

Rockville, Maryland
July 11, July 22–24

This adult jazz camp helps mature musicians and high school students get to the next level. Participants play in small combos grouped by ability level and led by recording artists and university professors. The camp features intriguing electives, master classes and jam sessions appropriate for amateurs and semi-pros. There is an optional one-day preliminary class focusing on theory and analysis before camp begins.

Faculty: Past faculty members have included Jimmy Haslip, Helen Sung, Jeff Coffin, Sherrie Maricle, Ingrid Jensen, Walt Weiskopf, Zaccai Curtis, John D'earth, Steve Rochinski, Fred Lipsius, Alex Norris, Pepe Gonzalez, James King, Tom Baldwin, Tony Martucci, Wade Beach, Jeff Antoniuk (artistic director).

Cost: \$500 (early bird registration before May 1); \$590 regular; \$180 per day (auditing); \$99 one session music prep workshop.

Contact: (443) 822-6483; marylandsummerjazz.com

Middle School
Instrumental
Jazz at Eastman
School of Music
Rochester, New York
August 3–7

Eastman School of Music's one-week program is designed for students entering grades 7–10 who have a serious interest in jazz improvisation and learning the fundamentals of the jazz language. The class is performance-oriented with an emphasis on studying chords, scales and rhythms, as well as ear training and the development of coherent musical phrases and ideas.

Faculty: Faculty members from Eastman School of Music and Eastman Community Music School.

Cost: \$250.

Contact: esm.rochester.edu/summer

Music Horizons at
Eastman School
of Music
Rochester, New York
July 11–31

This program is for students currently in grades 9–12 who are seriously considering a career in music. The highly individualized program emphasizes solo performance or composition. This program is for mature students at advanced performance levels who can work well in a focused collegiate environment.

Faculty: Faculty members from Eastman School of Music, Eastman Community Music School and the Rochester Philharmonic Orchestra.

Cost: \$1,923; \$3,435 with housing and meals.

Contact: esm.rochester.edu/summer

The National Jazz Workshop
Winchester, Virginia;
Fairfax, Virginia; Pittsburgh,
Pennsylvania
June 21–26, July
12–17, July 26–31

The National Jazz Workshop faculty represents the best jazz educators and performers from Washington, D.C. Performances include The U.S. Army Blues, The Alan Baylock Jazz Orchestra, The National Jazz Workshop All-Star Jazz Orchestra, The Capitol Bones, The Airmen of Note, Afro Bop Alliance Big Band and others.

Faculty: Alan Baylock, Mike Tomaro, Matt Niess, Craig Freaderich, Darden Purcell, Graham Breedlove, Bob Larson, Shawn Purcell, Al Young, Jim Carroll, Joe Henson, Tony Nalker, Joe McCarthy, Todd Harrison, Regan Brough, Antonio Orta, Louis Hernandez, Tyler Kuebler, Wade Beach, Harold Summey, Rick Whithead.
Cost: \$425, \$675, \$750.
Contact: matt.niess@nationaljazzworkshop.org; nationaljazzworkshop.org

New England Conservatory's Jazz Lab
Boston, Massachusetts
June 21–26

Join the best young jazz musicians ages 14–18 for an immersive week in Boston. Come work with New England Conservatory faculty in one-on-one lessons, ensembles and sessions on jazz theory, improvisation and composition. Seminars also address entrepreneurship, career training and college auditions.

Faculty: Miguel Zenon, Ken Schaphorst, David Zoffer, Rick McLaughlin, Peter Moffett, Mark Zaleski, Tim Lienhard (artistic director).
Cost: Tuition is \$890 (includes lunch and dinner); housing is \$490 (includes breakfast).
Contact: jazzlab@necmusic.edu; necmusic.edu/jazz-lab

New York Jazz Academy Summer Jazz Intensives
New York, New York
June 29–August 28

New York Jazz Academy Summer Jazz Intensives offer high-quality jazz education and a fully immersive experience for instrumentalists and vocalists ages 14 through adult at beginning, intermediate and advanced levels. Highlights include daily private lessons, theory classes, ensemble rehearsals, master classes and jazz club visits.

Faculty: Aubrey Johnson, Tammy Scheffer, Javier Arau, Michael Webster, Tom Dempsey, Adam Birnbaum, Dave Ambrosio, Pete Zimmer.
Cost: Starting at \$726 per week.
Contact: (718) 426-0633; njjazzacademy.com

New York Jazz Workshop Summer Jazz Intensives
New York, New York
July 23–26, July 30–
August 2, August 6–9,
August 13–16, August
20–23, August 27–30

Join the New York Jazz Workshop Summer Jazz Intensives series to collaborate, learn and get inspired. Six workshops are offered for musicians of all levels covering improvisation, rhythm, composition, arranging, vocals and guitar.

Whether you're a beginning improviser or a seasoned pro, you'll leave with a new appreciation for jazz and a lot of material that will help you practice for years to come.

Faculty: Marc Mommaas, Tim Horner, Vic Juris, Kenny Wessel, Fay Victor, Tony Moreno, Olivia Foschi, Doug Beavers.
Cost: \$645; \$600 early bird special by April 30.
Contact: (646) 205-2800; info@newyorkjazzworkshop.com; newyorkjazzworkshop.com

New York Summer Music Festival
Oneonta, New York
July 5–18, July 19–August 1

This camp is home to an experienced and established jazz faculty and offers instruction in all areas of performance, technique, history and improvisation. The program is suited for advanced young artists seeking a focus in jazz performance and students wishing to learn about jazz for the first time.

Faculty: Pete McGuinness, Sherrie Maricle, Nathan Warner, Dan Urness, Tim Vaughn, John Yao, Alejandro Aviles, Aaron Irwin, Janelle Reichman, Jason Rigby, Robert Sabin, Jesse Lewis, Mike Baggetta, Kat Calvosa, Jesse Staken, Randy Ingram, Gernot Bernroider, Jeff Davis, Kate Gentile.
Cost: \$1,900, includes room and board.
Contact: (855) 696-9763; nysmf.org

NYU Summer Jazz Improv Workshop
New York, New York
June 22–July 3, July 6–17

This two-week workshop offers an in-depth look into jazz theory, improvisation and rhythm, geared towards the intermediate to advanced student. Cutting-edge jazz education is combined with master classes and workshops by New York jazz musicians.

Faculty: Tony Moreno, Adam Rogers, Rich Perry, Dave Pietro, Dave Schroeder, Rich Shemaria.
Cost: \$2,500.
Contact: Dr. Dave Schroeder, (212) 998-5446, ds38@nyu.edu; steinhardt.nyu.edu/music/summer/jazzimprov

July 19-25, 2015

Connect with our renowned resident faculty at the William Paterson University **SUMMER JAZZ WORKSHOP** for high school and college students. It is open to both commuter and resident participants, ages 14 and older.

Resident Faculty

Jimmy Heath, artist-in-residence; Steve La Spina; Marcus McLaurine; Jim McNeely; Tim Newman; James Weidman

Selected Previous Artists

Dr. Billy Taylor, Clark Terry, Mulgrew Miller, Slide Hampton, Lou Donaldson, Curtis Fuller, Bob Mintzer, Paquito D'Rivera, Frank Wess, Chris Potter, and the Vanguard Jazz Orchestra

Funded in part by a generous grant from the Geraldine R. Dodge Foundation

The Workshop provides:

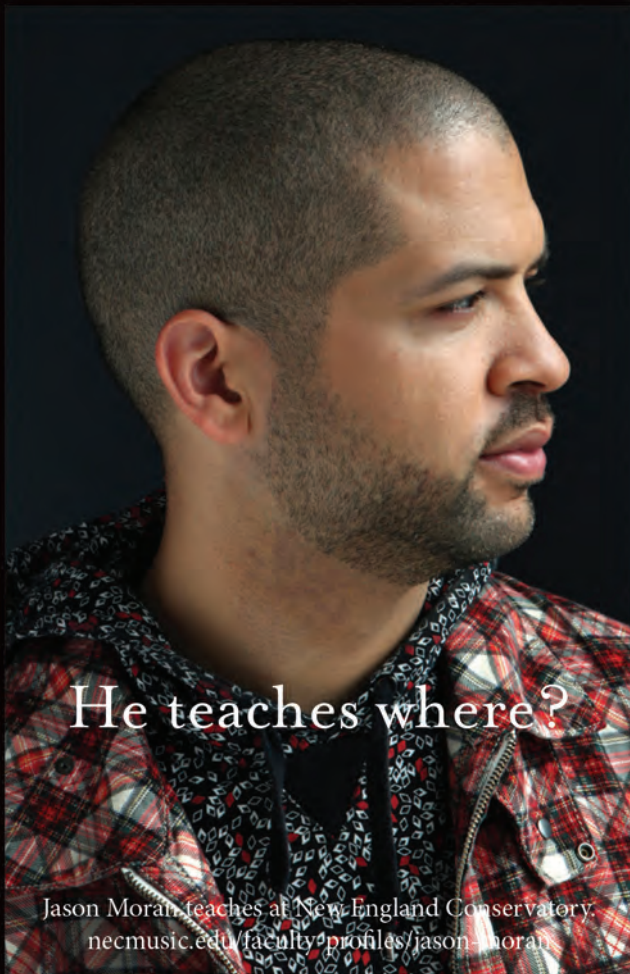
- Seven intense days of instruction and mentorship in jazz improvisation, performance, arranging, and history
- Nightly clinics and concerts, meet-the-artist sessions, and an evening at a legendary New York City jazz club
- Final concert with students and resident faculty

For a brochure, call the Center for Continuing and Professional Education at **973.720.2354**.
For online registration, visit wpunj.edu/cpe and click Summer Youth Programs 2015.



She teaches where?

Dominique Eade teaches at New England Conservatory.
necmusic.edu/faculty-profiles/dominique-eade



He teaches where?

Jason Moran teaches at New England Conservatory.
necmusic.edu/faculty-profiles/jason-moran

Rutgers Summer Jazz Institute Rutgers University, New Brunswick, New Jersey July 12–17

Students will learn and perform the music of Duke Ellington, Thelonious Monk, Charlie Parker, Dizzy Gillespie, Horace Silver, Miles Davis, John Coltrane, Herbie Hancock, Wayne Shorter and many more in a comprehensive workshop environment on the New Brunswick campus of Rutgers University. The RSJI is ideal for young musicians, ages 13–18, who are interested in improving their jazz improvisation, small group and large ensemble skills. Students will work intensively in daily rehearsals with the jazz faculty of Rutgers' Mason Gross School of the Arts. All applications from students new to the RSJI require a YouTube audition video.

Faculty: Conrad Herwig, Marc Stasio, David Miller, Ralph Bowen, Joe Magnarelli, Bill O'Connell, Vic Juris, Kenny Davis, Victor Lewis, Robby Ameen.

Cost: \$900 Residential Rate (includes room, board, meals and activities); \$575 Commuter Rate (includes lunch only); \$50 application fee (non-refundable). Financial aid is available.

Contact: (732) 932-8618; summercamp@masongross.rutgers.edu; masongross.rutgers.edu/content/summer-jazz-institute

Samba Meets Jazz Workshops

College of the Atlantic,
Bar Harbor, Maine

July 26–August 1
(Vocal & Instrumental)
August 2–8
(Instrumental Only)

These jazz, Brazilian, Latin and blues workshops give participants the chance to study, play and hang with an all-star faculty in a spectacular location overlooking Frenchman's Bay. With maximum enrollment of 30, the workshops offer personalized attention and a rigorous program for all levels: ensembles, big band, improv and harmony, clinics, percussion for vocalists, jams, student/faculty concerts, plus free time to practice, hike, bike, kayak and relax. Significant others and chaperoned high school students are welcome. Educator packages and financial aid available.

Faculty: Artistic Music Director Nilson Matta with Dave Stryker, Claudio Roditi, Steve Wilson, Matt King, Café, Fernando Saci and more.

Cost: See website.
Contact: Alice Schiller, (888) 435-4003, alice@sambameetsjazz.com; sambameetsjazz.com

Skidmore Jazz Institute Saratoga Springs, New York

June 27–July 11

The Institute provides a new generation of musicians ages 14 through adult the opportunity to mingle with and learn from gifted educators and world-class performers in an intimate, supportive environment. Previous students have successful jazz-related careers.

Faculty: Paul Bollenback, James Burton III, Bill Cunliffe, Michael Dease, Jimmy Greene, Antonio Hart, Sean Jones, Vic Juris, Dennis Mackrel, Mike Rodriguez, Doug Weiss, David Wong, Todd Coolman.

Cost: \$2,687 (tuition, room and board).

Contact: Wendy Kercull, (518) 580-5546; skidmore.edu/summerjazz

Summer Jazz Camp @ Moravian College Bethlehem, Pennsylvania July 6–10

The camp offers jam sessions, jazz history, master classes, workshops, classes in recording techniques, plus a recording session. Two tracks are offered: beginner/intermediate and advanced (by audition). Student musicians entering grades 8–12 and college are encouraged to enroll. High school juniors and older have the option to earn college credit.

Faculty: Tony Gairo, Alan Gaumer, Lou Lanza, Gary Rissmiller, Paul Rostock, David Roth, Neil Wetzel.

Cost: \$400–\$475.

Contact: (610) 861-1650; music@moravian.edu; summerjazz.moravian.edu

Summer Jazz Studies at Eastman School of Music Rochester, New York June 28–July 10

This intensive, performance-based experience for highly motivated students in grades 9–12 is ideal for those considering jazz studies at the collegiate level. Students work directly with Eastman School of Music jazz faculty during the two-week session in a rigorous program designed to enhance improvisational and ensemble skills.

Faculty: From Eastman School of Music and Eastman Community Music School.

Cost: \$1,260 (\$2,125 with housing and meals).

Contact: esm.rochester.edu/summer

Tritone Jazz at Bjorklunden Baileys Harbor, Wisconsin July 5–10

During this weeklong immersion in mainstream jazz playing for adult instrumentalists and singers, participants play in combos, big band, jam sessions and concerts. The curricu-

lum includes jazz theory and improv, master classes and rhythm study.

Faculty: Terell Stafford, Gene Bertocini, Dean Sorenson, Ike Sturm, John Harmon, Janet Planet, Tom Washatka, Zach Harmon, Rod Blumenau.

Cost: \$875 plus room and board.
Contact: Bob DeRosa, (585) 377-2222, bob@tritonejazz.com; tritonejazz.com

Tritone Jazz at Naz Rochester, New York July 19–24

At Tritone, learning and fun always intersect. During this weeklong immersion in mainstream jazz playing for adult instrumentalists and singers, participants play in combos, big band, jam sessions and concerts. The curriculum includes jazz theory and improv, master classes, and rhythm study. The camper-to-faculty ratio never exceeds 5:1.

Faculty: Gene Bertocini, Darmon Meader, Clay Jenkins, Mark Kellogg, Ike Sturm, Dariusz Terefenko, Kristen Shiner-McGuire.

Cost: \$775 plus room and board.
Contact: Bob DeRosa, (585) 377-2222, bob@tritonejazz.com; tritonejazz.com

University of the Arts Pre-College Summer Institute Music Business, Entrepreneurship & Technology Program Philadelphia, Pennsylvania July 13–August 1

High School students study the music industry and explore how new media businesses extend beyond music. Participate in on-the-job learning through simulated and real-world projects. Courses include Intro to Music Business, Digital Media & Marketing, Live Sound, Digital Audio/MIDI, Recording and Web Radio.

Faculty: Michael Johnson, Erik Sabo, Juan Parada.

Cost: \$2,838 (commuter students); \$3,775 (residential students).
Contact: Krysta Knaster, (215) 717-6430; precollege@uarts.edu; uarts.edu/summerinstitute

The University of the Arts Pre-College Summer Institute Music Program Philadelphia, Pennsylvania July 13–August 1

Perform, study and collaborate with musicians and take your sound to the next level. Work with a faculty of regularly touring and recording musicians and discover what kind of performer, composer or entrepreneur you can be. Lessons, ensembles, performances and workshops make up the curriculum of this program.

Faculty: Marc Dicciani, Micah Jones, Chris Farr.

Cost: \$2,838 (commuter students); \$3,775 (residential students).
Contact: Krysta Knaster, (215) 717-6430; precollege@uarts.edu; uarts.edu/summerinstitute

Vermont Jazz Center Summer Workshop Putney, Vermont August 9–15

Each year, the Vermont Jazz Center hosts about 40 instrumental and 20 vocal participants from around the world for a challenging, invigorating weeklong summer workshop. The program is set up so that participants can focus intensively on the music. Learning opportunities include classes in theory, composition and arranging, vocal studies, ensembles, listening, master-classes and jam sessions.

Faculty: Sheila Jordan, Ingrid Jensen, Claire Arenius, Cameron Brown, Freddie Bryant, Jay Clayton, Harvey Diamond, Jeff Galindo, Ray Gallon, Julian Gerstin, George Kaye, Marcus McLaurine, Scott Mullett, Clarence Penn, Eugene Uman.

Cost: \$1,750 (single room); \$1,495 (double room); \$1,175 (off-campus).

Contact: Eugene Uman, (802) 258-8822 or (802) 254-9088 ext. 2, eugene@vtjazz.org; vtjazz.org

Wheeler Jazz Camp Providence, Rhode Island June 15–19

One week of jazz workshops for students of all ages and all levels with some of the best New York jazz players.

Faculty: Ferenc Nemeth, Chris Cheek, Myron Walden, Corey Fonville, Francisco Pais.
Cost: \$550.

Contact: Francisco Pais, (617) 372-1297; wheelerjazzcamp.com

William Paterson University Summer Jazz Workshop Wayne, New Jersey July 19–25

These seven intense days of small-group performances and rehearsals for students age 14 and older include classes in improvisation (four levels), arranging and jazz history; master classes with daily guest artists; free admission to nightly Summer Jazz Room concerts; a free trip to a New York jazz club; and a final performance with faculty.

Faculty: NEA Jazz Master Jimmy Heath in residence, Jim McNeely, Steve LaSpina, Marcus McLaurine, James Weidman, Tim Newman.

Cost: See website.
Contact: (937) 720-2354; wpunj.edu/cpe/youthprograms



Miguel Zenon teaches at New England Conservatory.
necmusic.edu/faculty-profiles/miguel-zenon

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Want more names? Jerry Bergonzi, Donny McCaslin, Ralph Alessi, John McNeil, Luis Bonilla, Joe Morris, Brad Shepik, Ran Blake, Dave Holland, John Lockwood, Cecil McBee, Billy Hart, Rakalam Bob Moses, Dominique Eade.

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Eastman Offers Diverse Experiences

By Joe Tangari

High school musicians who are considering studying jazz in college face a huge range of options with widely varying application processes. Bassist Jeff Campbell, director of Eastman School of Music's two-week Summer Jazz Studies program for the past 15 years, understands this. Built into his program's curriculum are opportunities for Campbell and his colleagues to give youngsters guidance on how to search for a college.

"A lot of the camp faculty members are full-time at the Eastman School [of Music at the University of Rochester]," he said. "So kids who come to Rochester in the summer get a good look at what it would be like to be a student here." But there's much more to it than merely showing off the school: "We discuss the application process for college and we talk about how to choose a school. We talk frankly about how individuals might fit best at a conservatory, a liberal arts college or a university with a music department."

There is a good chance that the faculty members will learn enough about each student to offer tailored advice. Even as jazz camps have proliferated and many programs have expanded, Eastman has kept its student body size relatively small and its teaching environment intimate, with around



Eastman's Howard Potter leads a session with students

EASTMAN SCHOOL OF MUSIC

50 students attending each summer. The program has 14 faculty members, for a ratio of more than one instructor for every four students.

The faculty relates its experience both during and after classes. "Every evening, one faculty member presents a forum on a single topic,"

Campbell explained. "It could be on listening, improvisation or business." The program is performance-based and very intensive, but through the forums and addition of new classes it has broadened its scope over the decades to explore a variety of practical topics, such as navigation of

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Photo by Dale Rothenberg



the music industry and building creative relationships.

The program emphasizes self-sufficiency and trying new things: “We do networking, and we encourage them to be independent,” Campbell said. “In the music business, no one calls you first. You have to make your own path and do your own thing. So we make that part of the camp, finding people to play with.”

As at most camps, students are assigned to ensembles by audition, but open jam sessions are incorporated into the experience, too. Each evening, students are given wide latitude to play with whomever they like and discover what works for them, applying what they’ve learned and what they’ve heard. Students are exposed to a range of ensemble types; faculty concerts demonstrate a variety of configurations, from trios to large ensembles, and students gain experience playing in groups small and large.

In addition to performance, all Eastman campers are given the opportunity to have their own music performed. Campbell spoke fondly of the program’s Saturday schedule, which has proven to be immensely beneficial for many campers. “On Saturday, rather than have another full day of classes, we shut down the camp and all the kids have a full day of composition,” he said. “They write a short piece and then play it at the end of the day.” Approaching music from more than one angle and

applying the theory lessons of the week helps students become more rounded musicians.

The act of listening is also emphasized. Students at Eastman have access to the largest private music library in the United States. “The only bigger library is the Library of Congress,” Campbell said. “I know there’s a lot on YouTube these days, but this is an amazing resource. There are about 50,000 jazz records, and in their free time students can listen to things they wouldn’t be able to hear otherwise.”

The Summer Jazz Studies program has been open only to high school students since its inception in the 1970s, but Summer at Eastman recently added a second program designed for middle schoolers. Eastman at Keuka is a more traditional jazz camp that occurs on the campus of Keuka College in New York’s Finger Lakes region. “It’s still developing,” Campbell said. “Keuka is fairly off the grid—it’s a good environment for the younger kids.”

At the high school level, the program culminates with two days of student concerts given in Kilbourn Hall, a beautiful auditorium built in 1922. After two weeks of theory, forums, instrumental master classes, playing in multiple types of ensemble, composition and jamming, these final concerts offer a showcase for honed skills on a world-class stage. “That final concert is a big moment for most of the kids,” Campbell said. “It’s always a good show.” **DB**

National Jazz Workshop.ORG



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June 21-26

GEORGE MASON UNIVERSITY

July 12-17

SHENANDOAH UNIVERSITY

July 26-31

DUQUESNE UNIVERSITY

Camp participants perform at Kilbourn Hall



WWW.NATIONALJAZZWORKSHOP.ORG



Frost Young Musicians' Camp University of Miami Frost School of Music Coral Gables, Florida

June 15–July 2, July 6–17.

This program welcomes intermediate and advanced players from grades 4–12. Advanced and honors programs also accept strings and vocalists. Improv is part of everything. Electives include film writing, digital sound design (using Logic Pro 10), music business/multimedia and songwriting/composition. Experience jazz with Ira Sullivan, who played with Charlie Parker and Lester Young.

Faculty: Ira Sullivan, Chuck Bergeron, Brian Murphy, Lisanne Lyons, Ed Maina, Brian Russell.

Cost: See website.

Contact: youngmusicianscamp@gmail.com; youngmusicianscamp.com

High School Jazz Improvisation Camp University of Texas, Butler School of Music Austin, Texas

June 14–19

The High School Jazz Improvisation Camp is open to students entering grades 10–12. Young jazz musicians will have the opportunity to develop and improve their improvisational abilities. Activities include jazz combos, jazz theory, improvisation classes, jazz history, listening and instrumental master classes. This camp culminates with a required student performance.

Faculty: Jeff Hellmer, John Fremgen.

Cost: \$390 (day camp); \$540 (residential camp).



Contact: (512) 232-2080; lmc@austin.utexas.edu; lmc.music.utexas.edu

The Intersection of Jazz and Classical Music Piano Festival West Virginia University Morgantown, West Virginia June 28–July 1

Description: This camp offers outstanding artists, teachers, workshops, concerts, panel discussions and competitions. The 2015 featured guest artists are Ann Schein and Stefan Karlsson. Invited presenters from across the United States as well as WVU faculty will participate. This camp examines how both jazz and classical styles inform, inspire and enliven the art of playing the piano.

Cost: See website.

Contact: music.wvu.edu/keyboarfestival

Louis "Satchmo" Armstrong Summer Jazz Camp Loyola University New Orleans, Louisiana June 29 – July 17

Students must be between 10 and 21 years old and actively studying music in school or through private instructions. The camp offers instructions in brass and woodwind instruments, bass, piano, guitar, strings, drums, percussions, vocals, music

composition and swing dance, plus participation in big bands and large and small ensembles in traditional and contemporary jazz.

Faculty: Kidd Jordan (artistic director), Norma Miller, Roger Dickerson Sr., Germaine Bazzle, Kent Jordan, Peter Cho, Darrell Lavigne, Maynard Chatters, Marlon Jordan, Brian Quezergue.

Cost: \$1,200 (first-year, out-of-state); \$5,000 (resident student with housing).

Contact: (504) 715-9295; jazzcamp@louisarmstrongjazzcamp.com; louisarmstrongjazzcamp.com

New Orleans Trad Jazz Camp New Orleans, Louisiana June 7–12

This weeklong adult jazz camp offers individual and group classes and evening jam sessions. Play at Preservation Hall, sit in with French Quarter bands and play in a tradition second-line parade. Tuition includes five nights of housing, breakfast and lunch. There are scholarship opportunities for local high school and college students.

Faculty: Connie Jones, Ed Polcer, Ben Polcer, Dan Levinson, Tom Fischer, Ray Moore, David Boeddinghaus, Steve Pistorius, Katie Cavera, Kerry Lewis, Matt Perrine, Gerald French, Banu Gibson, Leah Chase.

Cost: \$1,850.

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Contact: Banu Gibson, (504) 895-0037; notradjazzcamp@gmail.com; neworleanstradjazzcamp.com

**University of North Carolina
Wilmington Summer
Jazz Workshop
Wilmington, North Carolina
July 12–17**

This workshop is geared toward middle and high school students, and covers virtually every aspect of jazz studies, including music theory classes and jazz history with individual lessons and evening performances. Participants have opportunities to work one-on-one with jazz faculty and guest artists.

Faculty: Frank Bongiorno, John LaCognata, Tom Davis, Jason Foureman, Michael D'Angelo, Bob Russell, Jerald Shynett, Andy Whittington.

Cost: \$495 for tuition, housing and three daily meals during the workshop.

Contact: Dr. Frank Bongiorno, (910) 962-3390; uncw.edu/music/smc/smcjazz.html

**University of North Texas
Combo Workshop
Denton, Texas
July 12–17**

Open to musicians of all levels (minimum age of 14), this program offers comprehensive studies in jazz combo playing and improvisation. The curriculum includes combo, faculty concerts, jazz history and listening, jazz theory (basic to advanced) and master class instruction on bass, drums, guitar, piano, saxophone, trombone and trumpet. Students participate in concerts and jam sessions.

Faculty: Mike Steinel (director), John Murphy, Fred Hamilton, Lynn Seaton, Ed Soph, Dan Haerle, Chris McGuire, Bob Morgan, Will Campbell, Steve Jones, Mike Drake, Jeff Eckels.

Cost: \$495 (tuition); \$140–\$190 (lodging); \$140 (meals).

Contact: (940) 565-3743; jazzworkshop@unt.edu; jazz.unt.edu/combo-workshop

**University of North
Texas Lynn Seaton Jazz
Double Bass Workshop
Denton, Texas
June 8–12**

This workshop will offer an intensive week of study and performance opportunities for the jazz bassist and is limited to 15 campers. Classes include bass line development and daily sessions on technique. Participants will have an opportunity to perform with a rhythm section and receive coaching. Nightly faculty concerts will be presented. It is open to advanced high school (age 14+), college and professional bassists. Out-of-town participants arrive Sunday and check into housing. The camp starts with registration early Monday morning and finishes with a concert by all the participants Friday evening.

Faculty: Lynn Seaton.
Cost: \$495 (tuition); \$140–\$190 (lodging); \$140 (meals).

Contact: (940) 565-3743; jazzworkshop@unt.edu; jazz.unt.edu/doublebassworkshop

**University of North Texas
Vocal Jazz Summer Workshop
Denton, Texas
June 21–26**

Participants are involved in every aspect of jazz singing during this intensive week for vocalists ages 13–73. Students study solo singing, songwriting, improvisation and theory, and educators study pedagogical topics including repertoire, rehearsal techniques and rhythm section. A final concert features solo and ensemble singing.

Faculty: Jennifer Barnes, Rosana Eckert, Greg Jasperse.

Cost: \$495 (tuition), plus room and board.
Contact: jennifer.barnes@unt.edu; jazz.unt.edu/vocaljazzworkshop

UNT Summer Jazz Workshops

The Lynn Seaton Jazz
Double Bass Workshop
June 8–12, 2015



UNT Vocal Jazz Summer Workshop
June 21–26, 2015



Jennifer Barnes
Workshop Director

UNT Jazz Combo Workshop
July 12–17, 2015



Mike Steinel
Workshop Director

For more information:
jazz.unt.edu/workshops

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University of Central Oklahoma
Jazz Lab Summer Jazz Camp

JOY NEEL

Birch Creek Music Performance Center
Egg Harbor, Wisconsin
July 12–August 8

Two-week resident jazz sessions immerse students ages 13–19 in an effective combination of performance-based experiences to help them master the fundamentals of jazz while establishing professional attributes. Includes top-flight instruction during the day, performances before live audiences and Birch Creek Jazz Orchestra instructor concerts.

Faculty: See website.
Cost: \$2,000, including room and board (scholarships available).
Contact: registrar@birchcreek.org; birchcreek.org

Columbia College Blues Kids Camp
Chicago, Illinois
July 13–17

This fun-filled week gives future blues legends the chance to create American Roots music in a welcoming environment in the heart of Chicago. The session comes to a finale with a live performance at a blues venue.

Faculty: Fernando Jones.
Cost: Free. Students must audition to receive a scholarship waiver.
Contact: (312) 369-3229; blueskids.com

Creative Strings Workshop and Festival
Columbus, Ohio
June 28–July 4

Focus on improvisational music for professional, semi-professional and teen string players with a strong interest in contemporary styles including jazz, blues, rock and world music. Ages 15–75.

Faculty: Christian Howes, Billy Contreras, Jason Anick, Alex Hargreaves, Jeremy Kittel, Greg Byers, George Delancey, Robert Anderson, Nicole Yarling.
Cost: \$451–\$900.
Contact: (614) 332-8689; chris@christianhowes.com; chris.tianhowes.com/education/creative-strings-workshop

Elmhurst College Jazz Combo Camp
Elmhurst, Illinois
June 17–19

This camp is designed to help middle school and high school students expand their knowledge of jazz. Fee includes instruction, interaction with jazz faculty, lunch and final performance at Fitz's Spare Keys in Elmhurst. Camp is non-residential.

Faculty: Doug Beach, Frank Caruso, Mark Colby, Tom Garling, Ken Haebich, Mike Pinto, Frank Portolese, Bob

Rummage, Mark Streder.
Cost: \$350.
Contact: jazzcamp@elmhurst.edu

Illinois Summer Youth Music
University of Illinois at Urbana-Champaign, Illinois
July 5–11

Illinois Summer Youth Music jazz programs focus on developing individual performance skills in combo (senior high) and big band (junior high) based settings. Classes include combo/big band rehearsals, master classes, improvisation, jazz listening, harmony and history seminars.

Faculty: Chip McNeill, Tito Carrillo, Jim Pugh, Larry Gray, Joan Hickey, Joel Spencer.
Cost: \$650 (resident); \$430 (commuter).
Contact: (217) 244-3404; isym@illinois.edu; isym.music@illinois.edu

Interlochen Arts Camp
Interlochen, Michigan
June–August

Interlochen Arts Camp is a summer arts program for artists in grades 3–12. The camp attracts students, faculty and staff from all 50 U.S. states and more than 40 countries. Student-artists learn from world-class instructors and produce hundreds of presentations in music, theatre,

creative writing, dance, film and visual arts.

Faculty: Bill Sears, Jeremy Allen, David Onderdonk, Frank Portolese, David Hardman, Luke Gillespie, Leonard Foy, Robbie Malcolm Smith.
Cost: \$1,000–\$10,000.
Contact: admission@interlochen.org; camp.interlochen.org

Jamey Aebersold's Summer Jazz Workshops
Louisville, Kentucky
June 28–July 3, July 5–10

One of the nation's most popular jazz camps includes 50 faculty, 25 concerts, 40 hours of rehearsals, classes and lectures. Ages range from 11 to 85, and participants come from all over the world. All instruments are welcome, including strings and voice. The camp welcomes players of all levels, including middle/high school students, college students, hobbyists, professional adults, and those who are retired and ready to jam.

Faculty: Jamey Aebersold, Eric Alexander, Sara Caswell, Ed Soph, Jim Snidero, Bobby Shew, Dan Haerle, Rufus Reid, Jennifer Barnes.
Cost: Tuition starts at \$595.
Contact: (812) 944-8141; summerjazzworkshops.com

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Roberto Ocasio Latin Jazz Music Camp

Jamey Aebersold's Summer Jazz Workshops
Louisville, Kentucky

June 28–July 3, July 5–10

One of the nation's most popular jazz camps includes 50 faculty, 25 concerts, 40 hours of rehearsals, classes and lectures. Ages range from 11 to 85, and participants come from all over the world. All instruments are welcome, including strings and voice. The camp welcomes players of all levels, including middle/high school students, college students, hobbyists, professional adults, and those who are retired and ready to jam.

Faculty: Jamey Aebersold, Eric Alexander, Sara Caswell, Ed Soph, Jim Snidero, Bobby Shew, Dan Haerle, Rufus Reid, Jennifer Barnes.

Cost: Tuition starts at \$595.

Contact: (812) 944-8141; summerjazzworkshops.com

Janice Borla Vocal Jazz Camp at Birch Creek
Egg Harbor, Wisconsin
August 9–15

Unique educational experience for aspiring jazz vocalists ages 13 to adult

in an intensive, one-week course of study and skills development taught by professional artists. Curriculum is designed for solo jazz vocalists and includes performance styles and techniques, jazz improvisation, performance preparation, rhythm section rehearsals, master classes and more.

Faculty: See website.

Cost: \$1,000, including room and board (scholarships available).

Contact: registrar@birchcreek.org; birchcreek.org

Kansas City, Kansas
June 1–5

At this jazz combo camp for ages 13 through 113, faculty include some of area's best performers and educators. Classes include jazz theory, jazz listening, jazz combos, master classes on brass, woodwind and rhythm section.

Faculty: Rod Fleeman, Doug Talley, Scott Prebys, Everette Devan, Mike Ning, James Albright, Jim Mair.

Cost: \$195.

Contact: Jim Mair, (913) 288-7503; kcjazz@kckcc.edu; kansascityjazz.org

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Keith Hall Summer Drum Intensive
Western Michigan University
Kalamazoo, Michigan
June 15–20 (Beginner/Intermediate),
June 22–27 (Advanced)

Students learn jazz drum set concepts and new tunes during rehearsals with various professional rhythm sections, vocalists, horn players and a drum choir. The week culminates in two performances at the local jazz club. Health, leadership and character-building are also important aspects of this one-of-a-kind camp.

Faculty: Jay Sawyer, Christian Euman, Evan Hyde, Matthew Fries, David Morgan, Phil Palombi, Matt Hughes, Logan Thomas, Sam Weber, Benje and Ashley Daneman, Max Colley III.

Tuition: \$650 (includes meals); \$775 (housing).
Contact: Keith Hall, (201) 406-5059; keithhallmusic.com

McNally Smith Summer
Jazz Workshop
St. Paul, Minnesota
June 26–July 1

McNally Smith's Summer Jazz Workshops are a unique opportunity for teens age 13 and up to get hands-on music industry experience. Jam with peers, study with expert faculty, perform on stage and record in the McNally Smith studios. Hone your jazz chops, harness your creativity and explore improvisational techniques.

Faculty: McNally Smith faculty.
Cost: \$525.

Contact: Dr. Scott Agster, (651) 361-3601, scott.agster@mcnallysmith.edu; mcnallysmith.edu/summer/workshops

New York Voices Vocal Jazz Camp
Bowling Green State University
Bowling Green, Ohio
July 27–August 2

This camp is your opportunity to work, sing with and learn from the foremost vocal jazz quartet in an intense six-day workshop setting. The camp is open to ages 14 and up: students, educators, professionals and anyone interested in expanding their knowledge of the art of vocal jazz.

Faculty: New York Voices (Kim Nazarian, Lauren Kinhan, Darmon Meader, Peter Eldridge), Greg Jasperse, Chris Buzzelli.

Cost: \$625, additional for housing and dining (scholarships are available).

Contact: info@bgsujazz.com; newyorkvoices.com/summer-camp

Northern Illinois University
Jazz Camp
DeKalb, Illinois
July 12–17

NIU's jazz camp is for enthusiastic musicians of all skill levels who want to focus on a creative approach to improvisation and ensemble playing and improve their jazz chops. Days are filled with performing, listening, rehearsals, seminars, master classes, jam sessions, sectionals and group classes. Campers are assigned to a big band, a combo or the Latin Jazz Combo.

Faculty: Geof Bradfield.

Cost: \$525 (before June 3); \$585 (after June 3).

Contact: Josh Anderson, (815) 753-1450, janderson17@niu.edu

Oakland University Jazz
Workshop with Regina Carter

Oakland University
Rochester, Michigan
June 13–14

Oakland University's jazz faculty, jazz violinist Regina Carter and the OU Jazz Quartet lead musicians ages 12 to adult through two days of combo rehearsals, listening classes, steel drum sessions and more. Non-traditional jazz instruments are also welcome.

Faculty: Regina Carter (artist-in-residence), Miles Brown, Sean Dobbins, Scott Gwinnell, Mark Stone.

Cost: \$25.

Contact: Deneen Stapleton, stapleto@oakland.edu; oakland.edu/mtd/workshops

Roberto Ocasio Latin

Jazz Music Camp
Cleveland, Ohio
July 12–17

This resident camp for music students in grades 8–12 provides a serious study of the Latin side of the jazz continuum in a big-band ensemble. Students learn Latin jazz culture, history and its relationship to all forms of American popular music. Includes theory, technical aspects of playing, composition and improvisation in the various styles in Latin jazz, analysis of Latin American rhythms, master classes, field trips, Latin dance and concert performance for the public.

Faculty: Bobby Sanabria (artistic director/artist-in-residence).

Cost: \$650 (including meals and dorm housing).

Contact: (440) 572-2048; trof@robertocasiofoundation.org; robertocasiofoundation.org



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Monday, April 6

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Audition Day: Saturday, March 7

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 Bryant Scott - Trombone
 Brad Stirtz - Vibraphone
 John McLean - Guitar
 Chris White - Piano
 Jim Cox - Bass
 Jack Mouse - Drum,
 Program Coordinator

Fine arts scholarships are available for new, incoming students interested in participating in music and theatre. For audition dates visit northcentralcollege.edu/audition.

To schedule an individual campus visit call 630-637-5800 or visit northcentralcollege.edu/admission/campus-visits

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 northcentralcollege.edu



Shell Lake Arts Center: Big Band for Adults
Shell Lake, Wisconsin
June 12–14

With more than 47 years of experience, Shell Lake Arts Center provides a premium learning experience for all students. Programs and staff are well-respected nationally with some of the longest running music programs of their kind in the United States.

Faculty: Greg Keel, Tom Luer, Scott Johnson, Jeff Gotwig, Dean Sorenson, Phil Ostrander, Dave Cooper, David Milne.

Cost: \$300 (non-credit); \$425 (one graduate credit).

Contact: (715) 468-2414; info@shelllakeartscenter.org; shelllakeartscenter.org

Shell Lake Arts Center: Extreme Strings
Shell Lake, Wisconsin
June 28–July 3

Stringed instrument players can learn the ins and outs of jazz, blues and rock performance with the help of esteemed educator Randy Sabien at this week of camp. Violin, viola, cello and bass players will explore alternate rhythms and scales outside of the old-school classical repertoire.

Faculty: Randy Sabien.
Cost: \$575 per session (early bird rate of \$530 if received by March 1).



Contact: (715) 468-2414; info@shelllakeartscenter.org; shelllakeartscenter.org

Shell Lake Arts Center: Jazz Ensemble and Combo
Shell Lake, Wisconsin
June 14–19, June 21–26

Large ensembles and small groups

are prevalent at this SLAC camp. The program, which is directed toward students in grades 6–12, targets individual improvisation and arranging, among other topics.

Faculty: Greg Keel, Mike Walk, Tom Luer, Billy Barnard, Jeff Gotwig, Dean Sorenson, Phil Ostrander, Dave Cooper, Chris White, Nick Schneider, Steve Zenz, Jason Price.

Cost: \$575 per session (early bird rate of \$530 if received by March 1).

Contact: (715) 468-2414; info@shelllakeartscenter.org; shelllakeartscenter.org

place at the Indiana University Jacobs School of Music. All campers receive four private coaching sessions and the chance to solo with a professional jazz trio. The camp covers large ensemble techniques, combo and solo singing, improvisation, jazz theory and arranging, sight reading and more.

Faculty: Steve Zegree.
Cost: See website.
Contact: (812) 855-6025; musicsp@indiana.edu; music.indiana.edu

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July 5–10

★ **Jazz at Naz**
Rochester, NY
July 19–24

Call Bob at 585-377-2222 or visit us online at: tritonejazz.com

Shell Lake Arts Center: Jazz Improvisation and Combo
Shell Lake, Wisconsin
June 28–July 3

Jazz improvisation and small groups are the focus at this SLAC camp. The program, which is directed toward students in grades 6–12, targets individual improvisation and arranging, among other topics.

Faculty: Greg Keel, Mike Walk, Tom Luer, Billy Barnard, Jeff Gotwig, Dean Sorenson, Phil Ostrander, Dave Cooper, Chris White, Nick Schneider, Steve Zenz, Jason Price.

Cost: \$575 per session (early bird rate of \$530 if received by March 1).

Contact: (715) 468-2414; info@shelllakeartscenter.org; shelllakeartscenter.org

Tri-C JazzFest Summer Jazz Camp
Cuyahoga

Community College
Cleveland, Ohio
June 29–July 10

Tri-C JazzFest Summer Camp is a two-week day camp that turns into a world-class jazz festival. From 9 a.m. to 4 p.m. daily, students work on improvisation, directed listening and big band and small ensemble playing. All camp participants receive free tickets to the festival and a chance to perform on the outdoor stage. For students 11–18 years of age.

Faculty: Steve Enos, Ernie Krivda, Dan Wilson, Dave Sterner and special guests from the JazzFest lineup.

Cost: \$300, or \$225 if registered before May 15.
Contact: (216) 987-6145 or Stephen Enos at (216) 987-4256, stephen.enos@tri-c.edu; tri-c.edu/jazzfest/tri-c-jazzfest-summer-camp.html

Steve Zegree Vocal Jazz Camp at IU
Indiana University
Bloomington, Indiana
June 27–July 3

High school students, college students, teachers and professionals are welcome at this camp, which takes

UMKC Jazz Camp

Kansas City, Missouri
June 28–July 2

Steeped in the rich jazz history of Kansas City, this camp brings world-renowned performers and jazz educators to Kansas City to

work with talented instrumentalists ages 12 and up. Jazz Camp Co-Directors Bobby Watson and Dan Thomas, along with distinguished clinicians, work with student combos in a welcoming environment.

Faculty: Bobby Watson, Dan Thomas.
Cost: \$320 (if registered before April 19); \$350 (if registered April 20 or later).
Contact: (816) 235-2741; conservatory.umkc.edu/festivals

University of Central Oklahoma Jazz Lab Summer Jazz Camp Edmond, Oklahoma July 5–10

Join the award-winning UCO jazz faculty for a jam-packed week designed to get you playing jazz. Participate daily in combos, master classes, improv and theory sessions, jazz history presentations, big band reading sessions and evening jam sessions in a fun and relaxed environment. Open to instrumentalists age 14 and up. The \$300 tuition includes a camp T-shirt and two meals.

Faculty: Brian Gorrell, Clint Rohr, Kent Kidwell, Danny Vaughan, Jeff Kidwell, Lee Rucker, David Hardman, Michael Geib, Dennis Borycki, Ryan Sharp,

Cost: \$300 tuition; on-campus housing available with rates starting at \$35 per night.
Contact: Brian Gorrell, (405) 359-7989 x 278; ucojazz.lab.com

University of Illinois at Chicago Jazz Camp Chicago, Illinois July 13–24

This two-week program develops participants' performance skills in combos under the tutelage of UIC jazz faculty. Experience includes master classes in instrument technique, theory, jazz history, improvisation and listening. There will also be interactive performances and demonstrations by professional jazz musicians.

Faculty: Drawn from UIC faculty with leading Chicago guest artists.
Cost: \$475.
Contact: (312) 996-2867; stmsummercamps@uic.edu; stmsummercamps.uic.edu

University of Missouri–St. Louis Big Band Jazz Camp St. Louis, Missouri June 7–12

Students have daily instruction with members of the Jim Widner Big Band in big band rehearsals, sectionals,

master classes on their instrument, improvisation and ear training. One of the highlights of the camp are daily concerts by the Jim Widner Big Band. Students in middle school, high school, college and adults are welcome.

Faculty: Kim Richmond, Chip McNeill, Joel Vanderheyden, Scott Whitfield, Brett Stamps, John Harner, Dave Scott, Mike Vax, Gary Hobbs, Rod Fleeman, Ken Kehner.
Cost: \$329 (early bird registration \$279 until March 10). See website for room and board.
Contact: Jennifer Clemente, (314) 516-5994, clementej@umsl.edu; umsljazzcamp.edu

University of Toledo's Summer Jazz Institute Toledo, Ohio June 14–20

This performance-based Jazz camp offers instrumental, vocal, teacher training and appreciation tracks for all levels of jazz student from middle school through college and professional. The institute provides a performance-based learning environment through lectures, master classes, jam sessions and performances. Participants work closely with established professional jazz musician/educators.
Faculty: Gunnar Mossblad, Vic Juris,

Norm Damschroder, Tad Weed, Olman Piedra.
Cost: \$500 plus optional housing fee.
Contact: summerjazz.utoledo.edu

UW–Madison Summer Music Clinic Madison, Wisconsin June 21–27 (Junior Session grades 6–8) June 28–July 3 (Senior Session grades 9–12)

Campers attend creative skill-building rehearsals in band, orchestra, choir, musical theater and jazz ensemble. Dynamic course choices polish performance poise and musical knowledge. After-class sports, recreation, evening concerts and student performances round out the camp experience. Campers stay on the UW–Madison campus, with a commuter option available for middle school participants.

Faculty: Johannes Wallmann, Richard Davis, Les Thimmig.
Cost: Junior Session: \$598/residential, \$383/commuter; Senior Session: \$648/residential.
Contact: Anne Aley, (608) 263-2242, maaley@wisc.edu; continuingstudies.wisc.edu/smc

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Fernando Jones teaches bass at one of the Blues Kids Foundation's summer Blues Camps



GLENN KAUPERT

Blues Kids Learn Life Lessons

By Aaron Cohen

When blues singer-guitarist Fernando Jones recently walked into a diner near his office at Columbia College Chicago, he clearly was the sharpest dressed man in the room. Wearing a gold-patterned suit with a white fedora matching his turtleneck, he strode in with ease, ignoring the lunchtime rush.

"I kind of dress like this all the time, but I'm in show business," Jones said. "It's better to be ready and not need it. And I'm being myself—this is what I am. I always have to be ready for anything."

Style tips are certainly not the only valuable pieces of advice that Jones doles out to students at the Blues Kids Foundation's summer Blues Camps. What started as a one-week program at Columbia College in 2010 has grown to camps in six U.S. cities, as well as camps in London and Italy, with plans to expand into Brazil. (Registration information is posted at blueskids.com.)

The students—primarily ages 12 to 18—enter

at all skill levels and on a range of instruments. They leave with stronger abilities and a deeper understanding of this musical tradition. Some overcome shyness to perform a big concert at the end of the week, and then apply that experience to other areas of their lives. All of these lessons are provided at no charge to the participants.

"We want to embrace kids," Jones said. "Where else can a kid go and study the blues in the U.S. for free under world-class musicians, meet kids just like them, form bands on their own and have lifelong friends? Nowhere."

With a personality that radiates youthful enthusiasm, Jones is very comfortable in a classroom. He has had the kind of life experiences that command students' respect, too. Jones, 51, grew up on Chicago's South Side. "How I got into the blues is that I never got into it," Jones said, "because it was always there."

That early immersion in the blues began with

in Jones' family. His parents, migrants from Mississippi, brought their music to Chicago. When Jones was 6, an uncle took him to a department store and he walked out with his first electric guitar. Two of his older brothers, guitarist Greg and vocalist Foree, had made names for themselves on the local music scene. They became his primary teachers.

"Like a lot of guitar players in Chicago, I wanted to sing a little and play a whole lot, so I didn't work on my vocal confidence," Jones recalled. "My brother was a great singer, kind of sounded like Albert King, that resonance in his voice. And he knew it. He was a bully. He wanted to be with me, but he wanted me to survive as if he were a parent."

Jones had the chance to return the favor when he showcased his brothers alongside Buddy Guy and Koko Taylor at the first blues festival at the University of Illinois at Chicago in 1985, which he organized when he was an undergraduate student.

After earning a master's degree at National Lewis University, Jones worked as a substitute teacher throughout the Chicago Public School system. He started bringing his guitar to class, leading assemblies and informally offering lessons on music. Then he established Blues Kids as a nonprofit educational organization in 1989. The following year, Jones began teaching at Columbia.

"As an educator, I had to ask, 'Where is the curriculum?' Jones explained. "Jazz has been institutionalized, it has been written down—and I say that in a respectful way. So I started creating content myself. I don't think the blues will ever die—it's part of the molecular structure of jazz, hip-hop and so much American music. But just because it won't die, doesn't mean it will be healthy. To be healthy, it has to have some sort of partnership in academia."

Columbia brought Jones on board full-time in 2005; his duties include directing the college's blues ensemble. But he has also used blues instruction as a way to show adult educators how to improve literacy. Jones was showcasing his students on a side stage at the Chicago Blues Festival when a representative from the Mary Barnes Donnelley Family Foundation approached him about helping fund the first camp, which was held in 2010.

"There were about 77 kids in the camp," Jones said. "I must have sent 500 faxes promoting it. Everywhere I saw a kid, I gave out a flier. Every guitar store, I took fliers. It was like I was running for office."

Raising revenue to keep this program free also involves constant campaigning. Jones said that he would rather build long-term relationships with potential sponsors than to just accept money outright. Funding comes from a mix of sources: Columbia College, philanthropic organizations (such as the Donnelley Foundation), corporations (including guitar accessories manufacturer Jim Dunlop) and individual donors who are reached through The Blues Kids Parent Fundraising Committees. But Jones noted that a key task in maintaining Blues Camp is not just economic.

"The challenge is, 'How do I keep kids interested in coming back?' What do you do for a student who has been coming for five years and gone from being a guitar player in grammar school to guitar player/singer/bandleader in high school? What can I do to keep him coming back for the next two years of his high school life? What can I do to keep him when he goes to college to want to come back—for me to develop a division for my adult learner students to give them a home? How do I create activities to keep them engaged that have nothing to do with music?"

Guitarist Dan Peetz attended the first Blues Camp as a student and did keep coming back. Today he is an instructor and said that one reason why he and others return is the environment that Jones and the participants create.

"With the camp, there's a sense of community from the love for the music" Peetz said. "It's a very friendly environment. Parents all love the music, too. These are people who show the same passion for the blues and keep it going."

During the past three years, Jones has expanded his weeklong summer course to California



Drummer Frank Donaldson with Blues Camp students



Jones and some campers perform in concert



(Los Angeles and Corona), the South (Miami and Hampton, Va.), and Europe (London and Italy). Jones attends all of the camps and provides a blueprint for the program. The camps offer a combination of small group and individualized lessons, as well as lectures and time for jam sessions. Skill levels are assessed through auditions.

Instructors have the freedom to bring their own personalities and emphases to a course. Jackie Scott, who has taught at the Blues Camp

in Hampton since 2013, wants to help students evolve from being instrumentalists to becoming more versatile.

"Some of the kids come with everything they need," Scott said. "The only thing they don't have is confidence. Growing up singing in church, I didn't have that confidence, either. Last year one of the challenges was to get guitar players to sing a song without their guitar. They gave me 'the stink eye' because that was their security blan-

ket. When you put your guitar down, it frees your body movement up to do other things. The next year they loved it. We're trying to teach each one to front their own band, as well as to focus on writing their own songs. We want to nurture them into the whole thing about being a musician."

Many of the instructors in the Columbia camp are veterans of the blues scene in Chicago, such as singer-guitarist Fruteland Jackson and singer Nellie Travis. Others are younger, such as Peetz and brass teacher Branford Marsalis Parker (the prominent jazz saxophonist is his godfather). Their comparative youth has its advantages.

"Since some of the kids don't have mentors, when they see someone who is playing the same instrument as them and offering guidance, they can take that and run with it," Parker said. "It doesn't just relate to music, but to life, as well."

As Jones has expanded his camps internationally, he's noticed that in such countries as England, there is a different identification with the blues tradition than in the United States. He's found that Europeans look at the music as a Chicago idiom, rather than an American one. That can work to his benefit.

"They are so reverent to the city of Chicago," Jones said. "Often, people will look at Chicago, especially when they look at blues. They look at black America, New Orleans, Harlem, Watts, as being universes unto themselves. And Chicago is home to [historic record labels] Chess, Brunswick and Curtom. It doesn't mean that the musicians are better or worse in, say, Wisconsin—we're all cousins. But when you're from Chicago, unlike any other place, the whole [history] of the blacks who migrated from the South is so interesting to them. They look at it as an exodus from one country to another. So that's maybe why they think of Chicago as its own independent thing."

Along with performing, teaching and providing educational curricula, Jones also has promoted the blues through different instructive media. His 1988 book, *I Was There When the Blues Was Red Hot*, brings together history and sociology within an autobiographical context. Jones also created a board game, *The Blues Life*.

"The board is divided into four parts," Jones said. "You start off on the chitlin' circuit, do college tours, go back around and go on a world tour. The objective of the game is that the first one to put a band together wins, or the one who collects the chips—representing money—wins. It talks about paying your dues. I want you to be in the union, pay your union dues and collect royalties. This creates dialogue: 'You mean, I have to start off in the basement, not on American Idol?'"

Jones emphasized that his belief in education goes back to his own beginnings "One of the things I'm proud of as a human being, an African American male, is that I had an opportunity to be the college-educated son of two parents from Mississippi who understood the power and importance of higher ed, the importance of the arts, and that people learn differently," Jones said. "Being obedient to my parents and not wanting to embarrass them has been the path for me to walk my life. I'm proud of being [raised by] two Mississippi folks who said, 'Boy, if you go to school, you can be anything you want to be.' That ties into every walk of my life."

DB

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Jazzschool Vocal Intensive

ROBIN KEMPSTER

88 Creative Keys Denver, Colorado

July 6–11

At 88 Creative Keys, piano students and teachers learn to balance traditional reading skills with improvisation in an upbeat and supportive atmosphere where everyone feels comfortable exploring new concepts. Immerse yourself in engaging presentations with advanced technology, hands-on instruction, piano ensembles, “off the bench” activities and optional private lessons.

Faculty: Bradley Sowash, Leila Viss.
Cost: \$450 (includes all materials, snacks and lunch each day).
Contact: 88creativekeys.com

Brubeck Institute Jazz Camp

Stockton, California
June 14–20

The Brubeck Institute Jazz Camp enrolls approximately 90 students each summer. Offerings include jazz ensemble, jazz combo, jazz history, theory/improvisation and master classes with professional musicians. Enrollment is on a first-come, first-served basis. Students completing grades 8–12 in the spring of 2015 are eligible to apply.

Faculty: See website.
Cost: \$720 (resident); \$620 (commuter).
Contact: (209) 946-2416; music

camp@pacific.edu; go.pacific.edu/musiccamp

Brubeck Institute Summer Jazz Colony Lake Tahoe, California

August 1–8

The Summer Jazz Colony is a one-week, intensive educational program in jazz performance for a very limited number of students who have just completed their freshman, sophomore or junior years in high school.

Faculty: Brubeck Institute faculty and special guest artists.
Cost: \$1,500 (scholarships are available).
Contact: (209) 946-3196; brubeckinstitute.org

California Brazil Camp Cazadero, California

August 16–22, August 23–29

A full-immersion into Brazilian music and dance for professional performers, educators and enthusiasts. Learn samba, bossa nova, batucada, Brazilian jazz, choro and more in a beautiful redwood grove in Northern California. There are more than 30 daily classes to choose from, plus evening jams and performances.

Faculty: Guinga, Jorge Alabe, Rosangela Silvestre, Michael Spiro. See website for a

complete list.
Cost: \$875.

Contact: info@calbrazilcamp.com; calbrazilcamp.com

Centrum's Jazz Port Townsend Workshop Port Townsend, Washington

July 19–26

Instrumentalists and vocalists who are high-school age and older receive daily coaching in a small-group setting from world-class faculty. Master classes, theory and special topics classes, and performances by faculty and guest performers are included. See website for audition requirements.

Faculty: John Clayton, Benny Green, Jeff Hamilton, Regina Carter, George Cables, Matt Wilson, Duduka Da Fonseca, Nilson Mata, Terell Stafford, Joe LaBarbera, Ben Wolfe, Anthony Wilson, Gary Smulyan, Steve Wilson, Dayna Stephens, Alvester Garnett, Sean Jones, Chuck Dearnorf, Randy Halberstadt, Jon Hamar, John Hansen, Eric Verlinde, Julian MacDonough, Chris Symer, Kelby MacNayr.
Cost: \$805.

Contact: Gregg Miller, gmiller@centrum.org; centrum.org

Great Basin Jazz Camp Ontario, Oregon

July 20–24

This camp features classes on improvisation, theory, big band and small group performance skills, and private lessons. It's a hands-on, fun and exciting experience for musicians of all ages with instructors for all instruments.

Faculty: Bruce Forman, Carl Saunders, Scott Whitfield.
Cost: \$500 (includes meals, lodging, all materials and tuition).
Contact: info@greatbasinjazzcamp.com; greatbasinjazzcamp.com

Idyllwild Arts Summer Program Idyllwild, California

June 28–July 11

The Idyllwild Arts Summer Program's Jazz Workshop is for students finishing grades 8–12. Courses include performances in big bands and combos, music theory, arranging, improvisational techniques and daily master classes.

Faculty: Jeffrey Tower.
Cost: \$2,950 (includes tuition, meals and housing for two weeks).
Contact: (951) 659-2171 ext. 2365; summer@idyllwildarts.org; idyllwildarts.org

Jam Camp West
La Honda, California
July 18–24

Now in its eighth season, this seven-day program is a great alternate to traditional band/orchestra programs for 10- to 15-year-olds of all skill levels. It offers instrumental ensembles, vocals, dance, beatbox, turntable, spoken word, Afro-Cuban percussion, steel drum, songwriting, beat laboratory, theory and more in a stunning redwood environment.

Faculty: Marcus Shelby, Ms. Faye Carol, Mark Rosenthal, Josiah Woodson.
Cost: \$895 (overnight camp). Scholarships available.
Contact: Stacey Hoffman, (510) 858-5313, stacey@livingjazz.org; livingjazz.org

Jazz Camp West
La Honda, California
June 20–27

Now in its 32nd season, this eight-day jazz immersion into music, dance and vocals places 250 students in the scenic Northern California redwoods for a combination of personalized instruction, faculty concerts, student performances and late-night jams. For adults and teens (ages 15 and up) of all skill levels.

Faculty: Albert "Tootie" Heath, Jovino Santos Neto, Hamir

Cost: Atwal, John Santos. See website. Scholarships available.
Contact: Stacey Hoffman, (510) 858-5313, stacey@livingjazz.org; livingjazz.org

JazzFest Jazz Camp
Sioux Falls, South Dakota
July 14–18

Incoming 7th-graders through completed 12th-graders have the chance to perform on stage at JazzFest at the conclusion of camp with Allen Vizzutti. Jazz improvisation, theory and big band and combo rehearsals are emphasized by a rotating faculty.

Faculty: Dr. Paul Schilf, Jim McKinney, Mark Isackson, Allen Vizzutti.
Cost: See website.
Contact: (605) 335-6101; jazzfest.siuksfalls.com/jazzcamp

Jazzschool Girls' Jazz & Blues Camp
Berkeley, California
August 3–7

Produced by Jazzschool faculty members Jean Fineberg and Ellen Seeling (assistant director and director of the Montclair Women's Big Band), this instrumental and vocal camp provides a supportive musical environment where girls have fun and develop self-confidence. Campers hone improvisational, technical and

ensemble skills while meeting new friends and creating music with other young musicians from the Bay Area and beyond.

Faculty: Jean Fineberg, Ellen Seeling, members of the Montclair Women's Big Band.
Cost: \$495.
Contact: (510) 845-5373; girlsncamp@cjc.edu; cjc.edu/girlscamp

Jazzschool Guitar Intensive
Berkeley, California
August 10–14

This all-day, weeklong intensive for aspiring professionals is directed by jazz guitarist and educator Mimi Fox, who has performed with Joey DeFrancesco, Branford Marsalis and Diana Krall, among many others.

Faculty: Mimi Fox. See website for guest instructors.
Cost: \$770.
Contact: Mimi Fox, (510) 845-5373, mfox@cjc.edu; cjc.edu/guitarintensive

Jazzschool High School Jazz Intensive
Berkeley, California
July 27–31

In this five-day intensive for six to eight advanced high school instrumentalists, musicians are selected to work closely with top Bay Area jazz artists for a week of rehearsals, master classes and private lessons.

Students develop improvisation and arranging/composition skills in an intensive rehearsal format. There are openings for all rhythm section instruments and horns.

Faculty: Michael Zilber.
Cost: \$795.
Contact: Erik Jekabson, erik@cjc.edu; cjc.edu/hsintensive

Jazzschool Summer Youth Program
Berkeley, California
June 15–26

This camp offers two five-day sessions that are open to instrumentalists entering grades 7–10 (and students entering 6th grade per consultation). Students participate in daily ensembles (jazz, Latin, groove), private lessons, workshops and performances with visiting guest artists, and are featured in performance at the conclusion of each session.

Faculty: Julian Pollack, Howard Wiley, Jackie Rago.
Cost: \$415 per week; \$780 for both weeks.
Contact: Rob Ewing, (510) 845-5373 ext. 14, rob@cjc.edu; cjc.edu/jsyp

Jazzschool Vocal Intensive
Berkeley, California
August 10–15

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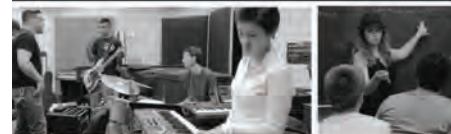
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style. This intensive emphasizes the technical, creative and spiritual aspects of singing and serves as a catalyst for artistic growth. Open to intermediate to advanced singers, the program will be limited to 10 students.

Faculty: Theo Bleckmann, Laurie Antonioli.
Cost: \$850.
Contact: Laurie Antonioli, laurie@cjc.edu; cjc.edu/vocalintensive

Jazzschool Women's Jazz & Blues Camp
Berkeley, California
March 23–27

The Jazzschool Women's Jazz and Blues Camp is a concentrated weeklong program that provides women musicians the opportunity to study and perform jazz and related styles of music. This supportive environment equips musicians with technical and artistic skills they can apply to jazz in any setting, and affords them opportunities to network with others who share their passion for music.

Faculty: Jean Fineberg, Ellen Seeling, members of the Montclair Women's Big Band.
Cost: \$475.
Contact: (510) 845-5373; women.scamp@cjc.edu; cjc.edu/womenscamp

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Cost: \$590–\$630 (scholarships available).
Contact: (925) 258-9145; lafsmw.org

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Lafayette Summer Music Workshop
Lafayette, California
August 2–8

In its 17th year, the Lafayette Summer Music Workshop provides an intimate and inspiring environment for learning and playing jazz. Master classes, improvisation workshops, combos, theory and free-choice classes are led by preeminent jazz musicians. Open to musicians ages 11 through adult, the workshop's average student-to-teacher ratio is 6-to-1.

Faculty: Bob Athayde (director), Kyle Athayde (director of curriculum), John Ellis, Dan Pratt, Anton Schwartz, Rick Condit, Guido Fazio, Mary Fettig, Zac Johnson, Kasey Knudsen, Melecio

LYNX National Arts & Media Camp
University of Colorado
Denver, Colorado
June 14–26

The LINX Summer Camps are designed to provide high school students the opportunity to experience the academic programs offered in the College of Arts & Media and CU Denver. The camps offer two-week programs in music industry, movie production, digital design, photography, digital animation and 3D design.

Faculty: CU Denver faculty members and guest instructors.
Cost: \$1,400–\$2,000.
Contact: Dave Walter, (303) 556-4797, david.walter@ucdenver.edu; cam.ucdenver.edu/lynx/summercamps

**Mel Brown Summer Jazz Workshop
Monmouth, Oregon
August 2–8**

Students perform in large and small jazz ensembles and attend seminars that span topics like theory, history, improvisation, music business and music technology. The workshop also features jam sessions and faculty performances.

Faculty: Mel Brown, Gordon Lee, Derek Sims, Stan Bock, Renato Caranto, John Nastos, Keller Coker, Robert Crowell, Clay Giberson, Carlton Jackson, Tim Gilson, Christopher Woitach, Sherry Alves.

Cost: \$710 (resident); \$590 (commuter).

Contact: (503) 838-8275; melbrownworkshop@wou.edu; melbrownjazzcamp.com

**Monterey Jazz Festival
Summer Jazz Camp
Monterey, California
June 15–26**

Monterey Jazz Festival's Summer Jazz Camp is a two-week intensive day program for instrumentalists and vocalists ages 12–18. Students develop their technique in instrument-specific master classes, perform in big bands and combos tailored to their level, play with a professional rhythm section, and work with master musicians (including the festival's annual artist-in-residence).

Faculty: Past and present faculty include Gary Meek, Virginia Mayhew, Paul Contos, Peck Allmond, Michael Galisatus, Robynn Amy, Eddie Mendenhall, Bruce Forman, Scott Steed, Vince Lateano, Julia Dollison, Kerry Marsh, Ted Nash.

Cost: \$850 (scholarships available).

Contact: Paul Contos, (831) 373-3366, pcontos@montereyjazzfestival.org; montereyjazzfestival.org

**San Jose Jazz Summer
Camp at Valley Christian
San Jose, California
June 15–26**

San Jose Jazz Summer Camp is a rigorous and fun two-week learning lab for middle school and high school students with backgrounds ranging from intermediate to pre-professional. Camp offers straightahead and Latin jazz, small and large ensembles, music theory, vocals, Latin percussion lab, ear training, improvisation, performance and sight-reading.

Faculty: Wally Schnalle.

Cost: \$750 (\$700 before May 1). San Jose Jazz members (sanjosejazz.org/member-ship) receive a \$50 discount. Multi-child discounts available.

Contact: Wally Schnalle, wallys@sanjosejazz.org; sanjosejazz.org/summercamp

**"The Shed" PSU
Summer Jazz Camp
Portland, Oregon
July 13–17**

"The Shed" Summer Jazz Camp is a one-week intensive on the campus of Portland State University designed to help students of all ages

develop specific things in their playing, such as repertoire, communication among band members, healthy practice-room habits and more. Past guest artists have included Alex Norris, Jimmy Greene and David Ephross.

Faculty: George Colligan, Ryan Meagher, Darrell Grant, David Valdez and special guests.

Cost: See website.

Contact: George Colligan, ghc@pdx.edu; pdx.edu

**Stanford Jazz
Workshop
Stanford, California**

**July 13–17 (Giant Steps Day Camp);
July 19–24, July 26–August 2 (Jazz
Camps); July 19–July 31 (2-Week
Jazz Comprehensive); August 2–7
(Jazz Institute); July 26–August
7 (2-Week Advanced Intensive);
August 2–7 (World Percussion)**

Stanford Jazz Workshop offers one- and two-week jazz immersion opportunities for middle school, high school and college students, as well as adults. Students study with some of the world's greatest jazz musicians, focusing on improv skills and combo performance. Programs are integrated with the Stanford Jazz Festival.

Faculty: Joshua Redman, Anat

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Jazz Voice Workshop: July 6 – 11
Jazz Theory, Arranging & Composing: July 6 – 18
Advanced Jazz Workshop: July 13 – 18
Latin Jazz - Argentina, Brazil & Cuba: July 20 – 25

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Summer at Cornish

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Cost: \$850-\$2,150.
Contact: (650) 736-0324; stanfordjazz.org

STJS (Sacramento Traditional Jazz Society) Adult Trad Jazz Camp Pollock Pines, California July 26-31

The Adult Trad Jazz Camp for musicians age 19 and over is focused on improvisation (both individual and group), music theory and instrument roles. Campers are assigned to bands with players of similar ability/experience with nightly performances. Campers receive private lessons and can participate in daily jam sessions. Players of all levels and experience are accepted.

Faculty: Rusty Stiers, Bria Skonberg, Anita Thomas, Terry Myers, Greg Varlotta, Curtis Brengle, Jason Wanner, Howard Alden, Ed Metz, Lee Westenhofer, Shelley Burns.
Cost: \$900 (includes lodging and meals).
Contact: Bill Dendle, bdendle@comcast.net; sacjazzcamp.org

STJS (Sacramento Traditional Jazz Society) Youth Trad Jazz Camp Pollock Pines, California August 3-9

The Youth Trad Jazz Camp for musicians age 11-18 is focused

on improvisation (both individual and group), music theory and instrument roles. Campers are assigned to bands with players of similar ability/experience with nightly performances. Throughout the week, campers receive semi-private lessons and can participate in jam sessions and a variety of camp activities, including games and nature hikes.

Faculty: Rusty Stiers, Bria Skonberg, Anita Thomas, Terry Myers, Greg Varlotta, Curtis Brengle, Jason Wanner, Nahum Zdybel, Ed Metz, Lee Westenhofer, Shelley Burns.
Cost: \$650 (includes lodging and meals).
Contact: Bill Dendle, bdendle@comcast.net; sacjazzcamp.org

Summer at Cornish Seattle, Washington June 29-August 21

Summer at Cornish hosts a variety of workshops and courses in music alongside art, design, theater and dance, as well as interdisciplinary opportunities. Housing and scholarships are available for artists age 14-18, and additional programs for children to adults (age 3-19) are available in music and dance.

Faculty: See website.
Cost: Courses vary from \$165-\$2,000 (register by May 1 to receive 10 percent discount).
Contact: (206) 726-5148; summer@cornish.edu; cornish.edu/summer

Summer Jazz Academy
University of Colorado
Boulder, Colorado
July 5-10

This one-week session is open to instrumentalists age 12-18. Students will participate in combos, master classes, improvisation classes and jam sessions with the academy's guest artist and with the CU Jazz Studies faculty. No audition is required, but space is limited.

Faculty: Brad Goode, John Gunther, Bijoux Barbosa, Jeff Jenkins, Alan Hermann, Paul Romaine, Dave Corbus.
Cost: \$400 (commuter); \$650 (including housing).
Contact: Brad Goode, brad.goode@colorado.edu; Peggy Hinton, peggy.hinton@colorado.edu; colorado.edu/music/k-12

UC San Diego
Jazz Camp
San Diego, California
June 20-26

San Diego Jazz Camp is designed for intermediate to advanced jazz musicians, age 14 to adult. Students work directly with a faculty of renowned artists, exploring styles from classic bebop to contemporary open-form. Students receive one-on-one and small-group instruction, earning three units of University of California continuing education credit.

Faculty: David Borgo, Charles McPherson, Dayna Stephens, Gilbert Castellanos, Hugh Ragin, Michael Dessen, Holly Hofmann, Larry Koonse, Peter Sprague, Anthony Davis, Geoffrey Keezer, Myra Melford, Joshua White, Mike Wofford, Mark Dresser, Rob Thorsen, Willie Jones III, Matt Wilson. Ensemble In Residence is Trio M.
Cost: \$1,000 (commuter students); \$1,500 (residential/meals and housing); \$2,000 (international/meals and housing plus health insurance).
Contact: (858) 534-6731; jazzcamp@ucsd.edu; jazzcamp.ucsd.edu

University of Northern
Colorado Jazz Camp
Greeley, Colorado
July 12-17

Develop your jazz skills during this inspirational week, where you'll work closely with nationally respected artist faculty and take part in jazz combos, big bands and vocal jazz ensembles. Campers can take part in jazz theory, history and listening classes; instrumental and vocal master classes; and special topics sessions. Performances include nightly faculty combo concerts and a Colorado Jazz Orchestra concert.

Faculty: Dana Landry, Erik Applegate, Jim White, Steve Kovalcheck, Nat Wickham, Andy Dahlke, John Adler, Kerry Marsh, Julia Dollison.
Cost: \$385 plus housing.
Contact: Amy Murphy, (970) 351-2493, amy.murphy@unco.edu



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The Electro-Acoustic Ensemble performs during the Summer Music Industry Program at the University of Colorado, Denver.



UNIVERSITY OF COLORADO, DENVER

Turning Music into Money

By Geoffrey Himes

A lot of music summer camps are preparing their students for a music industry that no longer exists. Today's students can't count on getting signed by a big orchestra or a big record company; they can't assume such an organization will take care of all the business matters while the artist concentrates on playing music. The 21st-century musician has to be as much an entrepreneur as a performer and requires training in the former as much as the latter.

The Summer Music Industry Program at the University of Colorado, Denver, is trying to address this reality by offering a two-week summer program (June 14–26 this year) that includes not only the usual performance ensembles but also workshops in songwriting, recording technology and the music business. The goal is to prepare students to sing or play an instrument very well—and also get paid for it.

“There are thousands of people who've mastered their instrument, and maybe a dozen will meet the right person at the right time who can guide them through a career,” said Peter John Stoltzman, the camp's co-director. “That's a rare story, and it's becoming rarer and rarer as the industry changes. Music is becoming an entrepreneurial career, and this program shows the kids their choices. We give them a window into what it takes to be a musician today.”

When students arrived at the Denver campus last summer for the program, they did what most summer-camp students do: They auditioned and were assigned to a performance ensemble.

It might have been the Jazz/Latin Ensemble, the Singer-Songwriter Ensemble, the Pop-Rock Ensemble or the Electro-Acoustic Ensemble (a fusion of acoustic and electric instruments with electronica). They met with a faculty member and began to work up repertoire.

“Every summer camp has [ensembles],” Stoltzman said, “but our students then go off to a music-business class taught by Chris Daniels, who's in the Colorado Music Hall of Fame. He condenses a first-year college experience into two weeks for high school kids: how to use social media, how to turn music into money, how to spot trends, how to handle streams and downloads. He explains: This is what a manager does, this is what a road manager does, this is what a publisher does, this is what a venue does. Once the kids learn that, they have a big advantage.”

The students take field trips to local recording studios and music venues. At the Walnut Room, for example, the students were able to gather around the DJ and see how he set up and operated his equipment. At the Dazzle Jazz club, the kids sat in on an afternoon rehearsal to hear how the faculty turned a one-page lead sheet into a six-minute song and then returned in the evening to hear the results.

At the Red Rocks Amphitheatre, the campers got to see how a major rock-concert venue sets up the sound, lights and stage for a show. During their second week at the camp, each student prepares not only a live performance and recording but also a detailed business plan for getting his or

her music out in the world and earning a living.

“It's all about lifting the curtain,” Stoltzman explained. “Our intention is to expose the kids to how many career paths there are. Some Denver graduates who have jobs in publishing come in and talk to the kids. It's crucial for them to realize that, gee, the music industry is a place where someone can get a job and still be creative.”

Stoltzman (son of famed clarinetist Richard Stoltzman) studied with Joanne Brackeen and Bob Brookmeyer at Berklee College of Music and went on to become a pianist-arranger who has worked not only for his dad but also for Bob Moses and Tia Fuller. Stoltzman has performed at Carnegie Hall and the Hollywood Bowl, recorded with Steve Gadd and Eddie Gomez and released four albums under his own name. A teacher at the Stanford Jazz Workshop since 1997, his approach as an educator is informed by an abundance of real-world experience.

“Young musicians who think they should only study jazz should seriously expand their horizons,” Stoltzman said. “When I got out of Berklee, I realized that all this incredible music was out here that wasn't jazz, whether it was Stevie Wonder or Earth, Wind & Fire. I moved to New York City, and the baddest cat I knew in school was making hip-hop tracks for Warner Bros. Because I knew him, I could help him. Another friend was getting big money to play weddings, and I could help him. Meanwhile, I headlined a stage at the Montreal Jazz Festival. To do all that, I had to be able to play everything and make connections everywhere.” **DB**



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International Music Camp International Peace Garden Dunseith, North Dakota July 12–18

This resident camp on the border between North Dakota and Manitoba, Canada, offers a full week session of jazz studies, including performing in a big band, jazz theory and improvisation, performing in combos, faculty master classes and optional private lessons with IMC's acclaimed artist-teachers. The program is open to students completing grades 7–12 with at least three years of playing experience.

Faculty: Greg Gatien, Michael Carter, Dr. Matt Patnode, Anna Penno, Dr. Jeremy Brekke, Andrew Littleford, Dr. Kyle Norris, Dr. Nat Dickey, Dr. Anthony Williams, Dr. Michael

Krajewski, Jesse Dietschi, John Baron, Jeff Presslaff.

Cost: \$380 (before May 1); \$395 (after May 1).
Contact: (701) 838-8472; internationalmusiccamp.com

KoSA Cuba Workshop & Havana Rhythm and Dance Festival Havana, Cuba March 1–8

The KoSA Cuba Workshop is a one-week immersion of Cuban rhythms, music and culture. Daily classes are given on conga, bongo, timbales, drumset and other instruments by some of Cuba's top artists. All instruments are supplied on site. Included in the daily schedule are sessions by Cuban ethnomusicologists, visits to museums, religious ceremonies,

local interaction with Cuban musicians and nightly concerts featuring artists such as Chucho Valdes, Klimax, Los Papines and Los Munequitos de Matanzas.

Faculty: Giraldo Piloto, Yaroldy Abreu, Adel Gonzales, Amadito Valdez, Oliver Valdes, Enrique Pla, Panga.

Cost: \$1,730 (double occupancy); \$1,835 (single occupancy). Includes seven nights of hotel, three meals per day, all classes, seminars, evening concerts, Havana visits, full-time bus and driver, translators and assistance.

Contact: Aldo Mazza, (800) 541-88401; kosamusic.com

Ottawa JazzWorks Jazz Camp and Composers' Symposium Harrington, Quebec, Canada August 18–20 (Composers' Symposium); 20–23 (Jazz Camp)

JazzWorks Jazz Camp & Composers' Symposium is an opportunity for singers and instrumentalists to learn jazz theory and technique from innovative Canadian jazz musicians and special guests. It's an intensive, adult-focused learning experience where participants of all levels immerse themselves in combo rehearsals, master classes, improvisation, jazz history, composition and arranging, with nightly jam sessions and concerts featuring faculty and participants.

Faculty: Has included Ted Nash, Donny McCaslin, John Geggie, Nick Fraser, Julie Michels, David Restivo, Christine Duncan, Rob Frayne, Kevin Barrett.

Cost: \$450 (room and board are an additional cost).

Contact: (613) 523-0316; jazzworkscanada.com



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Samba Meets Jazz Workshops

Rio de Janeiro, Brazil
February 2016 (with trip extensions TBA)

This musical exchange across cultures attracts instrumentalists and vocalists seeking to immerse themselves in Brazilian music and jazz. Participants will study, play and hang with a "who's who" of Brazilian music and jazz. In addition to participating in six hours of instruction daily (ensembles, harmony and improvisation, percussion, vocal repertoire, Brazilian rhythms, styles, phrasing) and jams, you'll visit Rio's music hotspots—from a samba school to venues featuring jazz and chorinho. And there's still time for sun, sand and guided tours of Rio. The weeklong immersion culminates in a student performance in a Rio jazz club. Private van transportation is included, and discounted airfare and hotels are available. Scholarships are based on financial need and merit. Enrollment is limited to 20–25 participants.

Faculty: Past faculty has included Nilson Matta, Pascoal Meirelles, Célia Vaz, Gilson Peranzetta, Alfredo Cardim and special guests Ivan Lins, João Bosco, Chico Pinheiro. See website.
Cost: alice@sambameetsjazz.com (English), luisa@sambameetsjazz.com

(Portuguese);
sambameetsjazz.com

Summer Jazz Workshop Chioggia, Venezia, Italy July 18–25

This workshop allows musicians of all levels and all ages (a basic knowledge and understanding of jazz is required). Students take a theory test the first day to determine their level. Theory is divided in three levels: beginning, intermediate and advanced. Students are also given a performance evaluation for placement in combos and big band. Special topics (such as ear training, rhythm and practice techniques) are selected by the student and are open to all. The workshop offers guitar, voice, double bass, piano, drums, trumpet and saxophone lessons accompanied by assistants and expert translators. The faculty consists of musicians who teach at The New School for Jazz and Contemporary Music in New York City and three teachers from Music Academy "F. Venezze" in Rovigo, Italy.
Faculty: Rory Stuart, Jeff Hirshfield, Amy London, John Ellis, Marco Tamburini, Stefano Senni, Ambrogio De Palma.
Cost: 400€ (360€ before May 1).
Contact: workshop@venetojazz.com; venetojazz.com



University of Manitoba Jazz Camp Winnipeg, Manitoba, Canada August 16–22

The University of Manitoba Jazz Camp strives to foster the growth of participants' jazz skills. Enrollment is open to junior and senior high students, university students, jazz musicians, music educators and anyone

hoping to further their performance skills. The camp strives to keep an instructor-to-student ratio of 1:10.
Faculty: Steve Kirby, Derrick Gardner, Jon Gordon, Quincy Davis, Will Bonness, Anna Lisa Kirby.
Cost: \$398 CDN + GST.
Contact: Jennifer Riddell, jennifer.riddell@umanitoba.ca, (888) 216-7011 ext. 8019; umanitoba.ca/summer/jazz

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Zen and the Art of Jazz: Part 2

And in the Beginning, God Created ... Ego!

OR SO IT SEEMS ...

Actually, most people start with a natural attraction towards music they love or identify with. There are no doubts, only joy. Young people take up an instrument and, if not corrupted by the desires of their parents, immediately head towards self-expression—that is, the music and words they need to play, sing and feel. At this point, music serves as an outlet, an escape or even a saving grace. The problem starts when they begin to call themselves “musicians.” Now, this is what they do, what they are; this is their identity.

Therein lies the spiritual dilemma, because we are certainly more than this. Perhaps fear is introduced for the first time and grafted onto the urge to make music. Once we go to music school, we have put all our eggs in one basket. Progressively fear, low self-esteem and feelings of self-worth claim a greater market share of our awareness. The simple connection we once felt heart, soul and mind seems somehow less valid. We start to measure our value as human beings by how well we play—not just how well we play in general, but how well we played that day. Our level of self-esteem becomes as volatile as the stock market. More and more, we succumb to a contracted view of ourselves and music. We become more preoccupied, not with the joy of making music but with how well we play.

Broadly identified, it is our ego that causes us to measure our value. We have the need to be thought of as highly valued by others. We want to know that we haven’t made the wrong choice, that we excel at something. We don’t want our lives to be wasted, to have lived for no purpose or for a failed cause. The need to distinguish oneself in any given area is a demand that manifests in the conscious mind, which we generally call the home address of the ego. Beyond the conscious mind lies a deeper, more vast space that transcends the feeling of separateness. In that region, we are all one. One’s joy and success is all of our joy and success. If only it were that way on earth—one man’s victory would be cause for collective celebration. (Oh, well.) The common example of someone with an ego is one who defines himself as more valuable than his peers. But ego is just self-absorption, constant preoccupation with the question “How am I doing?” Whether one values one’s self negatively or positively, that is still ego.

Ego creates fear. We fear the future or regret the past. Fear mutes us or makes us doubt our most intuitive ideas. How does this concept manifest in the world of musicians? For most, the pressure put upon themselves to excel is the sabotaging force that dooms them. For a few, it is a driving force, but for many it is the ruination of their dreams.

Ego ruins practicing. It takes us out of the moment and causes us to practice one thing while worrying about getting to the next thing. We hurry through our studies because we want to be great players by yesterday. It is a trap because as we skim through our studies, we don’t absorb anything; we don’t own anything. Therefore, we never hear the fruits of those practices. When we are introduced to new ideas, scales or rhythms and we don’t hear them manifest in our playing, that leads to the suspicion that we’re not very talented. Now the ego has us by the throat. Our impatience leads us to move too quickly from one idea to the next, never really focusing on anything. We are lost and drowning in a sea of possibilities.

The fact is that the skill of jazz is being able to play intelligent language in real time. What the jazz player in particular must realize is that even though

he knows about a given thing or has studied it, nothing can manifest in his soloing in real time unless it is learned on such a deep level that it has become muscle memory. Like walking, or using a fork, or speaking in one’s native tongue, those concepts must be so deeply owned that they surface in streams of consciousness, mindlessly, without effort. That’s true whether it relates to knowing the software you’re using or being creative in the business of music. The knowledge one acquires must be at an instinctive level. For performance, it is necessary to practice something beyond being able to play it right. For it to be accessible while playing, *it has to play itself*. The patience it takes to absorb new information in that depth is humbling. One must find the humility to practice like a monk absorbs his scriptures. Humility emerges with the submergence of ego.

I start off many of my clinics by saying, “Think about a time when it was

really important to play well. How did you play?” As the students nervously look around at each other, one will bravely say, “Lousy.” Then I say, “Now think of a time when it didn’t matter. You were just messing around with your friends, or you had a few beers, or for you older musicians, you were playing a wedding and no one was listening. How did you play then?” Their faces brighten as they say, “Better.” Then I say, “Great. Now that I’ve pointed that out to you, the clinic could be over, right? You just learned the most important lesson of your life. All this time you’ve been thinking that if you just tried harder, cared more or punished yourself a bit more severely, it would drive you to play better. But now, by your own experience, you have just realized it is the opposite. Now that you’ve realized it, you’re never going to care anymore, right?” At that point, there is nervous laughter, because even though they know it makes them play worse, they won’t be able to resist caring by about the fifth bar. They can’t help it. They’re programmed to care and to

obsess. Now they’ll need to deprogram and reprogram.

There is another situation where the student wants to play better but instead plays worse: the jury. Yes, the jury, a term used around the world to describe a student’s final exam at their instrument. How did we get that word? Jury has always implied to me the possibility of being found guilty of something. I’ve been on a one-man quest as a visitor to many universities to change the name. Why not call it an end-of-semester celebration? Instead of a row of teachers sitting at an extended table with clipboards (or, these days, iPads) looking like a tribunal, they should be dressed in Hawaiian shirts. There should be a little minibar with a grass roof. The teachers are all drinking mai tai cocktails, piña colodas, whatever. They’re talking and laughing and they barely notice that you’ve entered the room. One of them says, “Hey, come in and play a tune for us!” Then they go back to their drinking and laughing, but secretly they’re listening. On the piano, there’s a brandy snifter for tips. If they really like your performance, they put a twenty in the snifter. If they think it’s good, maybe a ten or a five. If it’s barely acceptable, they put in a one dollar bill. And if they stiff you, well, you have your grade right there.

Sometimes you hear other players, and they play better than you. Maybe they are younger than you. Maybe they had some particularly impressive acrobatics to display, and you lose sense of what you should be working on and try to do what they did. When that happens, we often lose sight of the

Ego ruins practicing. It takes us out of the moment and causes us to practice one thing while worrying about getting to the next thing. We hurry through our studies because we want to be great players by yesterday. It is a trap because as we skim through our studies, we don’t absorb anything, don’t own anything.



things we need to practice and reach far beyond what we're capable of at that moment. It's like the old fable about the dog who has a bone in his mouth. He looks in the pond and sees a dog with a bone in his mouth, and he drops his bone and jumps into the water after the other dog's bone. In other words, he drops something to chase after nothing. These are just some of the ways the mind, or the ego, can have its way with us.

Ego and fear also ruin our performance. We judge what we're playing while we're playing it. That kills the groove. We might be playing a nice

solo—simple, balanced, within our abilities—and a little voice whispers in our ear, "It's not burning enough!" or "It's not swinging enough!" or "It's not creative enough!" Whatever the little judge in our head is saying, it makes us abandon what we know to chase after nothing. We might respond well for about four bars, and then it's like the Titanic: Downward the solo goes. We overplay, start to bang or, god forbid, lose the time. Of course, this exposes that we did not have a good enough grasp of time or form. That exposes the fact that our foundation is thin, or non-

existent. Many rush through too much material and play what Bill Evans called "approximate." There is no clarity because our impatience has us wanting to be better players by yesterday. Without patience, one just skims the surface and therefore never hears the fruits of his practice. A restless mind has us practicing when we should be playing and playing when we should be practicing. We're constantly trying to answer the question, "How do I sound?" Ten minutes later, "How do I sound now?" and so on. Some players are defeated before they even start because that little devil is saying, "I'm not worthy. Those other guys are real musicians with the entitlement to express themselves. Not me." The bottom rung of this spiral is contracting what I call MSD, or "Music School Disease." MSD works on the brain like this: After being overwhelmed with too much material and having too little time to absorb it before the introduction of more material, the student becomes so used to "not finding" the stuff he has been exposed to that if he plays something that goes free and easy and that he understands well, he immediately concludes that it must be the wrong shit.

The mind is prone to habitual thinking. There is a sanskrit word for it: samskaras. Mental pathways have been dug out day after day by fears, expectations, jealousies, resentments and low self-esteem. Some of us suffer mildly; many of us suffer badly. It inhibits or even sabotages everything we do: relationships, career opportunities or simply the next solo.

The job of clearing all this away may lie outside of music, though mental work, psychiatry, psychology, bodywork, yoga, tai chi, conscious movement, spiritual work, meditation, chanting, praying or any form of surrendering the ego. The good news is that change is possible. The bad news is it's a bitch to do.

Haven't you had that moment, that sense that the music was just "happening"—then it's gone in a flash? Those moments are so important that you actually remember where you were and what gig it was. Those are the precious moments we live for. We must learn to expand those moments. That can be taught and practiced. We contemplate those experiences without "expecting" them, and make ourselves available for more of those moments. We learn to go past the conscious mind and enter the space beyond the mind. In that space, we may hear every sound as the most beautiful sound we've ever heard. That is the musician's version of enlightenment.

How do we practice making diamonds out of coal? How do we extract the pearl from the oyster shell? That is the subject of the next article. **DB**

Kenny Werner is a world-class pianist, composer, educator and author whose prolific output continues to impact audiences and musicians around the world. His groundbreaking 1996 publication *Effortless Mastery: Liberating the Master Musician Within* is a guide to distill the emotional, spiritual and psychological aspects of an artist's life. One of the most widely read books on music and improvisation, it is required reading at many universities and conservatories. Werner was recently named Artistic Director of The Performance Wellness Institute at Berklee College of Music. His new CD *Coalition* (Half Note) features Miguel Zenón, Lionel Loueke, Benjamin Koppel and Ferenc Nemeth. Visit Werner online at kennywerner.com.

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Keep Your Eye on the Prize

PERHAPS MARK TWAIN WAS WRITING about the music business when he wryly observed: “Few of us can stand prosperity. Another man’s, I mean.” Stay focused on your own muse. If you do, you’ll have no time to compare your artistic or financial success to that of others.

Almost everybody experiences some degree of envy, if not outright jealousy. Some people wallow in this destructive emotion. People are likely to feel especially deprived when they live in places or work in industries where the gap between rich and poor is the widest; there’s no business like show business to bring out covetous feelings in the best of us. In cultural paradises like New York, London, Paris and San Francisco, the competition is particularly fierce. There are usually at least 50 people who do something similar to what you do—only better—and get paid more to do it. Even if you’re a leader in your chosen field, it’s only a matter of time before a younger, brighter, faster and better-looking replacement comes to town. Word spreads quickly through the musician grapevine about who got the latest tour, record deal or TV show, and who “sounded incredible” on their last gig. Conversely, there are legions of less “gifted” musicians getting paid beaucoup bucks while their more talented colleagues languish.

Ignore it all. You will lose your mind if you pay attention to this trivial stuff. In a world where a 17-year-old pop singer of dubious talent buys a \$27 million house in Beverly Hills while the typical jazz musician struggles to pay his or her rent on time, you need to keep your eye on the prize. Just the fact that you are less hungry, and more prosperous, healthy and free than 90 percent of the world’s population should make you feel extremely lucky. Also, people with seemingly insurmountable problems, such as Harriet Tubman, Hellen Keller, Chick Webb and Stephen Hawking, made remarkable contributions to mankind—partly because they eschewed self-pity and focused on the work at hand.

Another potential distraction is the lack of respect that musicians often encounter. Have you ever heard something along the lines of, “When are you going to get a real job?” Even the most well-intentioned family member is capable of asking such a nasty question. I was lucky: My family believed in and supported my music habit. Unfortunately, many of my colleagues have experienced just the opposite. Even after they achieved some measure of success, their career choice was frowned on by those people near and dear to them. And the musicians who have yet to “make it” or never do? At minimum, they hear more than their share of “I told you so.” Perhaps more insulting is when someone sees you with an instrument



or hears you play and asks, “So, what do you do for a living?” Of course, this image of the beleaguered, unemployed musician has some truth in it: Our business is one in which the supply far outweighs the demand.

But our plight is also a result of how little our country values its artists. Among rich democracies, the United States ranks last in funding for the arts; what little we have is gradually going down the tubes, and there’s no Medici family to save us. Corporate and private funding for the arts, though substantial, is skewed towards large and already successful organizations and rarely benefits the rank-and-file musician.

In the dog-eat-dog world of the music business, it’s easy to forget the inherent good in one’s fellow man. That some of your colleagues have pronounced evil streaks is not in question. But when even the most well-intentioned musicians congregate to chew the fat, the line between “friendly gossip” and slander is often extremely thin. Rumors fly, and before you know it, some poor tuba player has a tarnished reputation. Fair and intelligent debates over someone’s musical strengths and weaknesses are one thing; speculation on and analysis of their personal lives is something else. Musicians who spread whoppers regarding other musicians should be punished by having to spend the rest of their careers schlepping equipment for a bad wedding band.

Sometimes gossip is the spawn of jealousy: Musicians spread falsehoods with the intention of taking down a rival and try to boost their own egos by celebrating other people’s misery. Other times, rumors rise from the ashes of a simple misunderstanding. But more often, the gabfest ringleader is a blabbermouth who specializes in hearsay, or just a loquacious schmuck. Don’t touch this fungus—it can eat you alive. Don’t stoop to the level of our muck-slinging politicians. Go to

the source; check the facts. Or, more simply, mind your own business.

Then there are the professional rumor mills. Though I have yet to be written up in the *National Enquirer*, I’ve been the target of enough malarkey-mongering to sympathize with the tabloid victims whose only mistake was becoming famous. Par for the course, you say? Comes with the territory? Probably so. But don’t join the falsehood-flingers, because it will come back to bite you. And if someone is spreading lies or embellished stories about you, your best defense is to do nothing, as the perpetrator will eventually slip up or earn his own bad rep and come crashing down to earth.

The root of jealousy is insecurity, and many musicians are terribly insecure despite their frequent displays of bravado. If you’re a serious musician, you don’t have time to compare your music—let alone your bank account—with anyone. If you can’t avoid being a tad jealous here and there, let this unholy feeling motivate you to practice more.

James Taylor, a multi-platinum singer-songwriter and veteran of the road who has seen his share of career ups and downs, gives us another simple blueprint for success in this quote from his 1995 commencement address at Berklee College of Music: “Keep your overhead down; avoid a major drug habit; play every day; and take it in front of other people—they need to hear it, and you need them to hear it.” Anything else is unnecessary baggage. DB

Dan Wilensky has toured and recorded with hundreds of artists, including Ray Charles, Jack McDuff, Slickaphonics, Steve Winwood, Joan Baez, Cornell Dupree, Mark Murphy, R. Kelly, Manhattan Transfer, James Brown and David Bowie. He has played on numerous jingles, film soundtracks and TV themes, and can be heard on more than 250 records. His books *Musician!* and *Advanced Sax* and his four CDs as a leader are available at danwilensky.com and other channels.



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Rudy Linka

Retrospective



Woodshed > **SOLO**
BY JIMI DURSO

Grégoire Maret's Harmonica Solo on 'Lucilla's Dream'

CHROMATIC HARMONICA IS NOT AN instrument that's normally associated with jazz, and there are very few artists performing on it in this genre. On "Lucilla's Dream," from Grégoire Maret's eponymous 2012 release on the eOne Music label, the harmonicist shows he has all the improvising skill of a jazz horn player.

First, notice his ability to play within the chord changes while navigating unusual harmonies. One clear example is at the very beginning of his solo, where Maret starts out with G major ideas for the first two bars (on the I and IV of G) but switches to a D aeolian sound when the harmony changes to Dm7 in the third bar.

At the end of the fourth measure, he plays an A altered dominant scale—a mixolydian with a ♭9, #9 and ♭13—for the A7(♭9) and resolves it to Eb, the ♭5 for the A7 but really an anticipation of the F7 in the next measure (on which it's the ♭7). This makes the chord change come out that much stronger.

Another example of strong playing over the changes occurs between bars 17 and 18. Here the harmonies are changing from Gmaj7 to Gm7, and we hear Maret play a G major scale on the major seventh and a G minor scale on the minor seventh. Similar to before, he starts his lines on tones that are not common to both chords. In bar 18 he uses the ♭3, which makes the change from major to minor very clear. In the next bar, again on Gmaj7, he starts off on F# for the same effect.

But this solo isn't just switching scales. There is also quite a bit of jazzy chromaticism. As one example, on the third and fourth eighth notes of measure 11, we have a lick that goes down two half steps and then up a full step (A-A♭-G-A). The A is the fifth of D/C, and when it arrives on

the G it is the fifth of the Cmaj7 we just resolved to. Jumping back up to the A sets up the Cmaj7 arpeggio (here just the top part, an E minor triad) that follows.

Grégoire Maret



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Godin Montreal Premiere TriplePlay

Versatility Redefined

When discussing true vision and innovation within the music industry, it would be a fairly safe bet that Fishman and Godin would be part of the conversation. Both companies have established themselves as industry leaders with a long line of groundbreaking designs and game-changing technologies that continue to set new standards among musicians.

Realizing the enormous potential in combining their talents, Godin has introduced the Montreal Premiere TriplePlay, which incorporates Fishman's wireless USB MIDI system directly into Godin's semi-hollow archtop model—producing one of the most versatile guitars on the market.

The Montreal Premiere TriplePlay is actually Godin's second guitar to include TriplePlay technology. The Session Custom TriplePlay, featuring a solid body design, was already on the market when Godin introduced the Montreal Premiere TriplePlay in 2014.

In addition to being the first semi-hollow guitar to include the TriplePlay controller, Godin has once again taken things to new level with several key advancements and design innovations that make this a pretty remarkable axe.

The Montreal Premiere was already a successful offering for Godin before it was selected for integration with the TriplePlay hardware. We were extremely impressed with this model, which was previously reviewed in the July 2013 issue

of *DownBeat*. For the TriplePlay version, Godin added one significant design change to the guitar by building the Fishman MIDI hex pickup system directly into the guitar's bridge saddles instead of mounting it externally onto the body. This makes the Montreal Premiere TriplePlay the first guitar to feature a “fully integrated” TriplePlay system.

With all components nicely hidden within the instrument, the Montreal Premiere TriplePlay looks and feels just like a standard guitar. The craftsmanship and gloss finish are immaculate, and the instrument plays like a dream, with the dual custom humbuckers offering up a great range of guitar tones. The ported spruce center block allows the guitar's body chamber to breathe and results in a nice “open” brightness.

Having the Fishman MIDI hex pickups mounted into the Graphtech ResoMax along with piezo sensors offers the Montreal Premiere TriplePlay the ability to output the analog signal from the bridge for an entirely different set of acoustic-sounding tones. The piezo output can be combined with the magnetic pickups onboard the guitar and sent as a mixed mono signal, or it can be output separately by using the stereo output jacks on the guitar for a dual-source setup. It's quite an amazing set of possibilities, and we haven't even added in the MIDI controller.

With the Fishman TriplePlay system activated, the Montreal Premiere becomes a “three

voice” guitar with magnetic, piezo and MIDI signal output. The TriplePlay controller is recessed into the back of the guitar and charged via a mini USB cable with a 20-hour battery.

The Montreal Premiere TriplePlay comes with an entire suite of Fishman bundled software, including TriplePlay controller software and a wireless USB receiver. For more details on the TriplePlay, check out our review in the December 2013 issue of *DownBeat*. The MIDI tracking is amazingly accurate on the guitar, especially if you take the time to fine-tune the individual string sensitivity in the TriplePlay app.

The Montreal Premiere TriplePlay has four knobs onboard. There are volume and tone controls for the humbuckers, and also a volume control for the piezo bridge sensors. The remaining knob controls the volume of the MIDI signal. A rotary pad is also built in, which allows for easy switching between MIDI patches.

Performing on the Montreal Premiere TriplePlay was incredible, with a seemingly limitless set of possibilities. With the magnetic signals output to a guitar amp, the piezo output to the house and MIDI routed wirelessly through SampleTank running on an iPad, I could switch between acoustic and electric guitar sounds, and even keyboard sounds, at the touch of a button. This guitar redefines versatility. —*Keith Baumann*

Ordering info: godinguitars.com

Lupifaro Platinum Series Saxophones

Your Instrument, Your Sound

A new line of professional saxophones has entered the U.S. market after their initial release overseas. Judging from a play-test session, and knowing how much expertise goes into their creation, the Lupifaro Platinum series of tenor, alto and soprano saxophones are superior-quality instruments that should be given serious consideration by serious players who want their horn customized.

Luca Cardinali, an Italian-based designer who has worked as a technician and consultant for different manufacturers (including Borgani), brings some 30 years of experience to the Lupifaro Platinum series. Cardinali based his design on an altered version of the classic Selmer Mark VI bore, with a slightly larger diameter to the tone holes and no high-F# key (no high-G key on soprano). He (or one of his technicians) anneals the bodies of the saxophones by hand, and the bell and bow joints of the Platinum series alto and tenor are hand-soldered.

The result is a vintage-sounding saxophone with a more balanced, even-sounding tone in the lower and higher ranges. Intonation on the Platinum series tenor and alto is as close to perfect as I've experienced. The response is immediate and powerful, with plenty of resonance, and the key ergonomics are fast and accurate.

Cardinali will adjust your key heights, pad types and spring tensions just the way you want them, along with numerous other setup customizations that will help you achieve the feel and sound you desire. Speaking through a translator, Cardinali explained just how much time he spends discussing customizations with the customer and then executing them in his workshop. "The saxophone is very rich in harmonics," he said, "and the player can shape the sounds exactly the way he wants."

The Platinum series offers plenty of appealing cosmetic options as well. Players have their choice of abalone, tiger's eye and obsidian key touches, and they can request a custom engraving to give their saxophone a one-of-a-kind look. The finish is a classic vintage.

Lupifaro offers other saxophones that don't necessarily receive all the personal attention the Platinum

series gets. The Silver series, designed for students and serious hobbyists, feature a high-F# key (high-G on soprano), Italian pads and white

stone key buttons. The Gold series, which targets professional players, include a high-F# key (high-G on soprano), Italian "Mypads," mother-of-pearl key touches and a hand-engraved bell. A baritone model is also available in the Gold series. Lupifaro's Bronze series is a beginner-to-intermediate range that includes a flute and clarinet.

In the accessories department, Lupifaro saxophone and clarinet reeds are cut from premium Rigotti cane that grows in the Var region in

the south of France. They're available in two profiles—a filed Classic cut and an unfiled Jazz cut.

For accomplished jazz players, Lupifaro's Platinum series is an ideal choice. These saxophones were made for jazz by Cardinali, a saxophonist himself with a love for the genre.

Look for them in U.S. saxophone and woodwind shops as this relatively new brand gains momentum and recognition.

—Ed Enright

Ordering info: lupifaro.com



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D'Addario Select Jazz Alto Sax Mouthpieces

Inspired By Sought-After Vintage Designs

D'Addario has brought a new contender into the world of hard-rubber alto saxophone mouthpieces. The Select Jazz

Mouthpiece, which draws its inspiration from the vintage feel and tone you get from a classic piece like a New York Meyer or a Selmer Soloist, is milled (not molded) using a modern manufacturing process that is so precise it requires no hand-finishing. The mouthpiece has a medium-sized chamber and a medium facing length, and it's available in three tip openings: 5 (1.86mm), 6 (1.98mm) and 7 (2.10mm).

I play-tested all three models on a vintage, French-made alto, and I loved the sound, flexibility and intonation. I had plenty of power and complex tone to work with, and I found I could brighten or darken my sound with ease. I played a small-group jazz gig using the 6 and the 7, and I was thrilled with my ability to achieve the various tonal nuances that were called for on different standards. These nicely balanced mouthpieces felt so natural to my chops, it was like I'd been playing them for years.

The Select Jazz Mouthpiece has a decent amount of sizzle in it, enough that it would make a fine lead alto mouthpiece for me; however, despite its full, fat sound and ability to cut, the mouthpiece doesn't have the *extreme* power of a Meyer, so some heavy-duty lead players might find it insufficient.

That said, at \$240, this is an incredibly good mouthpiece that serious alto players should check out. I expect it will have wide appeal. —Ed Enright

Ordering info: daddario.com/woodwinds



Roland RD-800

Rich Piano Realism

The Roland RD-800 is designed for the live performer coming from the paradigm of an acoustic pianist. But there are plenty of other sounds and features that will make this instrument work in most professional situations.

The piano sounds are the centerpiece of the instrument. Its SuperNATURAL acoustic modeling engines are derived from the flagship Roland V-Piano and power the acoustic piano, electric piano and clavinet sounds, which are some of the most realistic available today. There are a handful of varieties of the underlying sounds in each of these categories, and a number of tonal varieties for each. It is also possible to customize tuning and voicing down to the detail of the individual note, ensuring that there will be a fit for any style and anyone's personal tastes. The modeling of string resonance and damper pedal noise add to the realism. In the studio, the RD-800 provided gloriously rich and realistic pianos. The same sounds, however, didn't necessarily translate in similar live applications. Fortunately, it is easy to quickly dial up new sounds that perfectly match the venue and style of music.

A limited but broadly functioning variety of modeled Wurli and Rhodes sounds are exceptionally real-sounding and real-feeling. The modeled Clavinet features realistic traits like "release noise" that make them fun and convincing despite playing them on a heavier-than-Clav action.

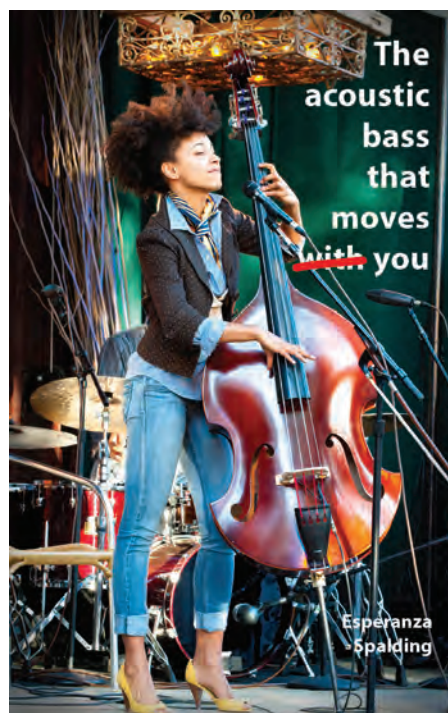
The action is major part of the instrument's appeal. The key tops feature an ivory-like feel, and the action mechanism provides simulated escapement. There is a new sensor mechanism as well for the RD line that provides over 100 times more sensitivity gradations than the typical 127 velocity points. The interaction of the above elements makes it one of the most playable and expressive pianos/electric pianos available today.

There are over 1,000 other sounds that are of high quality for general applications, but specialists in synth, orchestral or organ sounds, for example, may find some of these to be utilitarian at best.

The RD-800's sound quality and playability—particularly for the piano-oriented sounds—are outstanding, making it perfect for the player who is primarily a pianist but needs an assortment of other quality sounds.

—Vijay Tellis-Nayak

Ordering info: rolandus.com



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'Keytar' Turns 30

Korg has debuted the RK-100S synth/controller to mark the 30th anniversary of the original RK-100 "keytar." The RK-100S is equipped with a full palette of keyboard sounds from the built-in microKORG XL+ engine. In addition to a 37-note slim keyboard, a short ribbon controller on the neck and a long ribbon controller in front of the key bed are included for controlling such parameters as pitch and filter. **More info:** korg.com



Lightweight Hardshell

RBX series cases from Reunion Blues are now available for band and orchestra instruments, including clarinet, flute, trumpet and alto saxophone. The cases are designed using the RBX Protection System, which features lightweight hardshell construction and a contoured foam interior. **More info:** reunionblues.com

No Strain

Vandoren's V-Neck series saxophone neckstraps are designed to distribute the weight of the instrument with no strain on the neck. The "V" height adjuster allows for stable adjustment, and the plastic-coated steel hook holds the saxophone securely. Available in two varieties, the V-Neck and the V-Neck Deluxe come in three sizes (S, M/L, XL). The V-Neck Deluxe has a neck cushion made from shape memory foam, perforated microfiber to cool the neck and a soft leather exterior. The V-Neck Deluxe also has inserts for heavier instruments such as tenor and baritone saxophone. **More info:** dansr.com

Beat Box

LP's Black Box cajon has a Baltic birch front plate that provides clear, distinct tones, while its smooth black matte finish gives a polished appearance. The handmade cajon features fixed internal snare wires and offers plenty of projection. With a footprint of 19 by 11 by 10 1/8 inches, the Black Box cajon fits easily into any live situation. **More info:** lpmusic.com



Essential Sequences

The II-V-I Progression is a play-along book/CD set from Hal Leonard that provides detailed instruction on how to master all the variations on the most essential chord sequence in jazz. The extensive, all-purpose practice guide (by pianist-composer-educator Larry Dunlap) covers chords, scales, patterns, phrases and licks on major and minor II-V-I sequences. Play-along users have a choice of backing tracks: a full stereo rhythm section, or split tracks with bass and drums or piano and drums. **More info:** halleonard.com

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José Encarnación conducts the Lawrence University Jazz Ensemble at a May 2013 concert.

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From left: Aaron Bahr, SFJAZZ Ensemble Coordinator Erin Putnam, Ravi Coltrane and SFJAZZ Director of Education Rebeca Alea at the SFJAZZ Center on Dec. 14.

SCOTT CHERNUS

Supreme Composition: Trumpeter Aaron Bahr, an SFJAZZ High School All-Stars Alumnus (2006–'08), has received the inaugural HUT Foundation Alumni Commission Award for his original composition “Kenny’s Song.” A \$1,000 check was presented to Bahr by saxophonist Ravi Coltrane at the SFJAZZ Center on Dec. 14 during the organization’s weeklong *Love Supreme* 50th Anniversary celebration. This spring, the SFJAZZ High School All-Stars Orchestra will perform Bahr’s composition.

sfjazz.org

“Sassy” Signing: Ashleigh Smith, winner of the third annual Sarah Vaughan International Jazz Vocal Competition last fall, has signed a exclusive worldwide recording agreement with Concord Music Group. The 25-year-old Georgia native, whose first album is scheduled for release in June, was chosen following three rounds of voting by online listeners, members of the Jazz Education Network and producer Larry Rosen. The judges for the finals were musicians Christian McBride, Ann Hampton Callaway and Nnenna Freelon and WBG0’s Gary Walker and Rosen. In addition to the recording contract, Smith received a \$5,000 cash award. theashleigh.com

Tuition Assistance: McNally Smith College of Music has announced a 10 percent increase in funding for its 2015 Founders Grant—a need-based financial aid program that helps students pay for college. Qualified applicants will now be eligible to receive up to \$4,800 per semester in tuition relief. On average, qualifying students will receive \$3,000 per semester. To apply, students must submit a Federal Financial Aid Application (FAFSA) with their entrance application. Early priority deadline is March 15; priority deadline is April 18.

mcnallysmith.edu

Music & Health: University of the Pacific will launch a music therapy program at the university’s new San Francisco campus this fall. Applications are being accepted now for the Music Therapy Equivalency Program, designed for working professionals who have a bachelor’s degree in music or a related field (such as psychology or special education).

pacific.edu

Lawrence Fosters Creativity

THERE IS A HIGH PROBABILITY THAT NO one who enrolls in the Entrepreneurial Musician course at Lawrence University envisions themselves performing a call-and-response vocal routine with classmates inside a reverberant racquetball court. But for Brian Pertl, dean of the university’s music conservatory, inspiring students to do things they would not do in a classroom forms a large part of what he calls “immersive creativity.”

“Fear of failure controls so much of what we do—in business, in music, in life—that our creative impulses are stifled,” said Pertl, a trombonist who spent 16 years licensing content for Microsoft before returning to his undergraduate alma mater in 2008. “At Lawrence, we keep pushing the creative spark in students and abolishing their fear.”

In academic circles, Pertl has gained attention for espousing what he calls “dancing between disciplines,” a theory that plays out in the jazz and improvisational music department’s offering of a five-year combined bachelor of music/bachelor of arts degree at the Appleton, Wisconsin, campus.

“We believe in a focus on multi-musicality,” said Pertl, pointing to Lawrence’s five world music ensembles, which complement a jazz ensemble, big band and jazz workshop group. Students can also participate in the Improvisation Group of Lawrence University, which takes on works by composers ranging from Laurie Anderson to Frank Zappa and explores improvisational styles from various cultures.

Conservatory students are also encouraged to focus on their health, with physical therapy sessions, a performance-injury-prevention lecture series, a hearing-loss clinic and yoga classes. “We try to create a balance of the physical and the spiritual,” said José Encarnación, chair of the jazz studies department.

Balance plays an important role in the selection of students. Along with musical talent, Pertl

said intellectual curiosity is a critical characteristic, as is potential for growth. Prospective students also must be enthusiastic about participating in the local community. “It may be a small town in central Wisconsin,” said Encarnación, who studied at the Berklee College of Music and the Eastman School of Music, “but the opportunities are about the same as when I was in college. Overall, Lawrence students have a chance of participating in about 300 concerts each year.”

In addition to its cross-disciplinary approach, Lawrence seeks to attract students with its 9-to-1 student-to-teacher ratio and acclaimed faculty members like composer Patty Darling, percussionist Dane Richeson and pianist Bill Carrothers. “Our small class sizes offer opportunities for hands-on instruction and mentoring,” Encarnación said.

Personal and professional relationships have played an important role in building the Lawrence jazz program, with the late composer and educator Fred Sturm as the central figure. Both Pertl and Encarnación trace their journey to the school back to Sturm, who served a total of 26 years—during two separate stints—as director of jazz studies before succumbing to cancer last August.

Encarnación, who encountered Sturm at Eastman, called him “the best human being I’ve met.”

One way the program will remember Sturm’s legacy is by naming its annual Lawrence Jazz Weekend in his honor. Held each fall since 1981, the event provides a showcase for high school jazz ensembles and features guest artists like Kurt Elling, Peter Erskine and the Maria Schneider Orchestra.

“Since Fred’s death,” said Pertl, “we’ve been thinking of different ways of investing in his vision and carrying it forward. He encouraged us to do what we’re great at, and that’s what we’re going to continue doing.”

—James Hale

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Tyshawn Sorey

Saxophonist Steve Coleman, who does not dispense compliments lightly, once compared Tyshawn Sorey's drumkit and percussion skills to the legendary mega-virtuoso pianist Art Tatum. The 34-year-old drummer-trombonist-pianist-composer, who recently released his fourth album, *Alloy* (Pi), says his work is about "feeling the beauty of the sound of rhythm on the drum set, rather than any one particular lineage."

Wadada Leo Smith Great Lakes Quartet

"Lake Ontario" (*The Great Lakes Suites*, TUM, 2014) Smith, trumpet; Henry Threadgill, flute, bass flute; John Lindberg, bass; Jack DeJohnette, drums.

Barry Altschul has such a distinctive sound, with the flat ride cymbal and tightly tuned drum setup. It's not him? I like the economical setup, that he's dealing in the music so honestly without a lot of extended accessories. I'm thinking Pheeroan Aklaflf, too, with that big sound, which I gravitate to. The composition was beautifully played and well-executed; no matter how loud the solo, the drummer played with tremendous clarity and stayed out of the way, never bombastic. A giving way of playing, which I hear in many older drummers. 5 stars.

Steve Wilson/Lewis Nash

"Jitterbug Waltz" (*Duologue*, MCGJazz, 2014) Nash, drums; Wilson, soprano saxophone.

The time feels internalized, which I especially like. It's clear that the drummer is playing in 3/4, but it's more implied than heard. I especially appreciate that he's keeping time with the entire drumkit. The drums are clean, articulate, very well-tuned, resonant. The touch is light, but full. He's not interested in playing a whole bunch of drums; he's playing for the song. It reminds me of Lewis Nash. [after] I've listened to him extensively. One of our most valuable drummers. He has such control and mastery; he can play anything and still be there. 5 stars is not enough.

The Whammies

"The Kiss (For Maurice Ravel)" (*Play The Music Of Steve Lacy, Vol. 3: Live*, Driff, 2014) Han Bennink, drums; Jorrit Dijkstra, lyricist; Mary Oliver, violin; Jason Roebke, bass; Pandelis Karayorgis, piano; Jeb Bishop, trombone.

I'm thinking of things like Mario Davidovsky's *Synchronisms* and Milton Babbitt's works with instruments and electronics behaving together. It's gorgeous—violin, synthesizer and bass. The drummer reminds me of Han Bennink. Is this ICP? No? Wolter Wierbos on trombone? Han's playing is so dynamic and powerful, and his touch is identifiable—his brushwork and pressure techniques he applies to the snare. He incorporates everything into the music. I appreciate hearing a drummer in his seventies who still takes so many chances, is open to fostering collaborative relationships, whose goal is to bring out the best in a lot of musicians. There are times when what he does can be a little much for me. But that's my problem, not his. 5 stars.

Paul Lytton/Agustí Fernández/Barry Guy

"In Praise Of Shadows" (*Topos*, Maya, 2007) Fernández, piano; Guy, bass; Lytton, drums. Agustí Fernández, Barry Guy and Paul Lytton, who is at the forefront of contemporary drumming today. He's immediately identifiable. A lot of what he does reminds me of electronics. He gets such a clear, articulate sound, while doing many things in a non-traditional way. He sounds like a composer who is thinking of numerous sonic possibilities within the drumkit by doing different things with his hands or mounting found objects, like little cymbals that dampen the sound of the drum—and at the same time create a higher-pitch attack so that you hear a drier sound—or using brushes to get crackling sounds. Everyone moved together in terms of density, but also listened together and maximized the possibilities in each respective instrument. 5 stars.



Mike Clark

"Past Lives" (*Blueprints Of Jazz, Vol. 1*, Talking House, 2006) Clark, drums; Donald Harrison, alto saxophone; Christian Scott, trumpet; Jed Levy, tenor saxophone; Christian McBride, bass.

The drums are mixed so high, it's obvious that the drummer led the session. Bright sound. I dig that. Beautiful song. The drummer was highly active, but was also thinking compositionally, playing differently behind each soloist while maintaining the high energy and forward motion and using the entire drumkit. The tempo didn't fluctuate one bit. 5 stars.

Albert "Tootie" Heath

"It Should Have Happened A Long Time Ago" (*Tootie's Tempo*, Sunnyside, 2013) Heath, drums; Ethan Iverson, piano; Ben Street, bass; Paul Motian, composer.

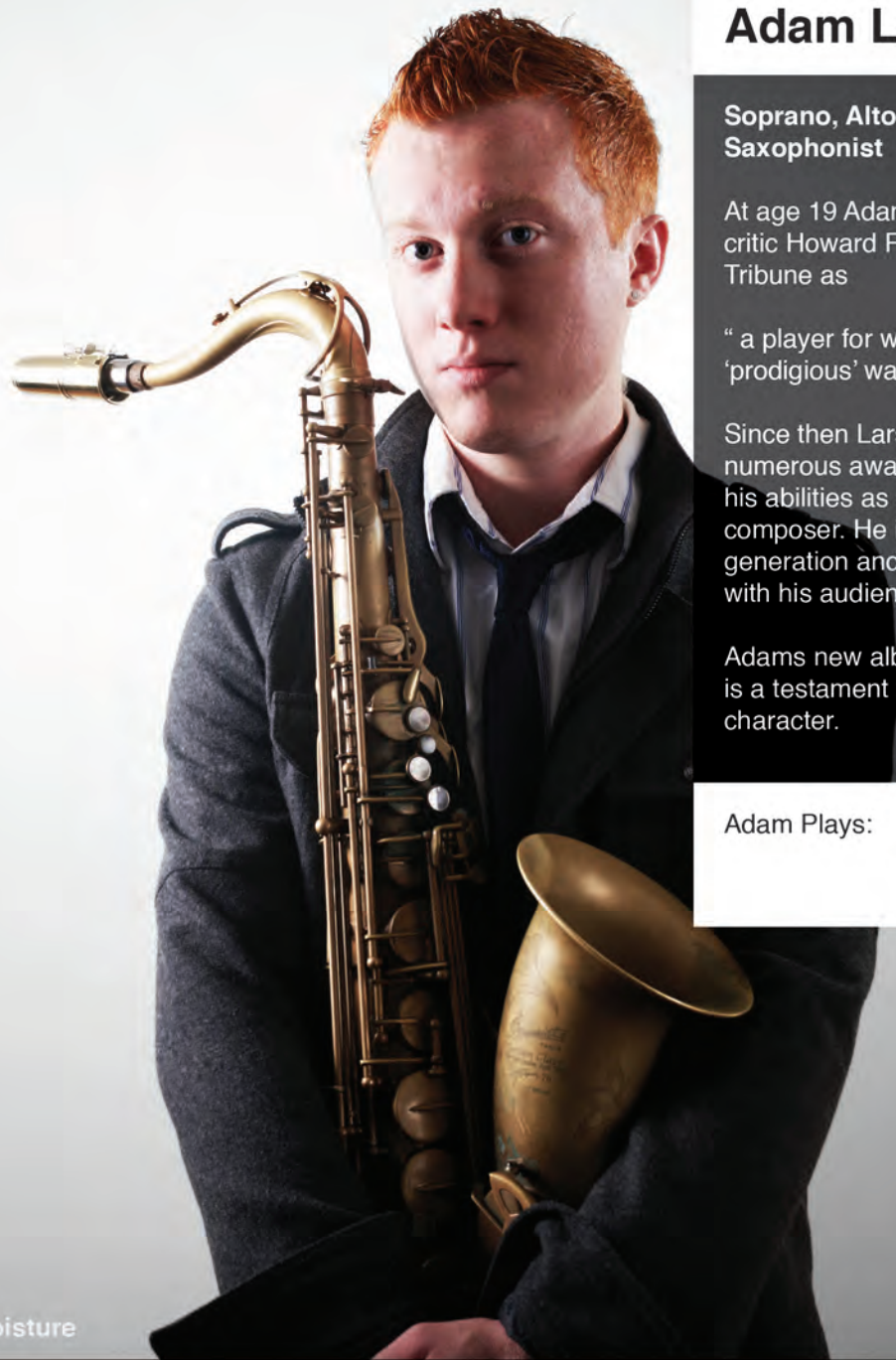
The drums are flowing, developing its own space even before the piano and bass develop all the melodic stuff—as though the two things are developing at once. I like that he barely used any cymbals. You get a sense he's working with a language in playing the groove, which feels very natural, and the way he accents the pattern is dynamic. I also like the tuning—very melodic, not drowning anything out. 5 stars. [after] That rendition conveyed the sense of flow in Paul Motian's music.

Doug Hammond

"It's Now" (*Rose: Doug Hammond Tentet Live*, Idibib, 2011) Hammond, drums; Dwight Adams, trumpet; Wendell Harrison, clarinet; Stéphane Payen, Román Filiú, alto saxophone; Jean Toussaint, tenor saxophone; Dick Griffin, trombone; Kirk Lightsey, piano; Aaron James, bass.

It's someone from an older generation, playing an accompanying role, not getting in the way of the soloists, who are strong. Is it the drummer's composition? [yes] There's a high degree of counterpoint in certain places, which is beautiful. It reminds me of Max Roach's writing. I like the use of cowbell and toms, broken up in a very nice groove. I hear it not just as a cool pattern, but a melody, a composed part that serves as an axis, the glue that holds it all together. 5 stars for the composition and 5 the drumming. [after] Doug Hammond is one of my main influences. I know his earlier things with Abdul Wadud and Steve Coleman, where he'd compose grooves as a way of determining form, not his writing for larger groups. He's responsible for much of what's happening in drumming today. **DB**

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