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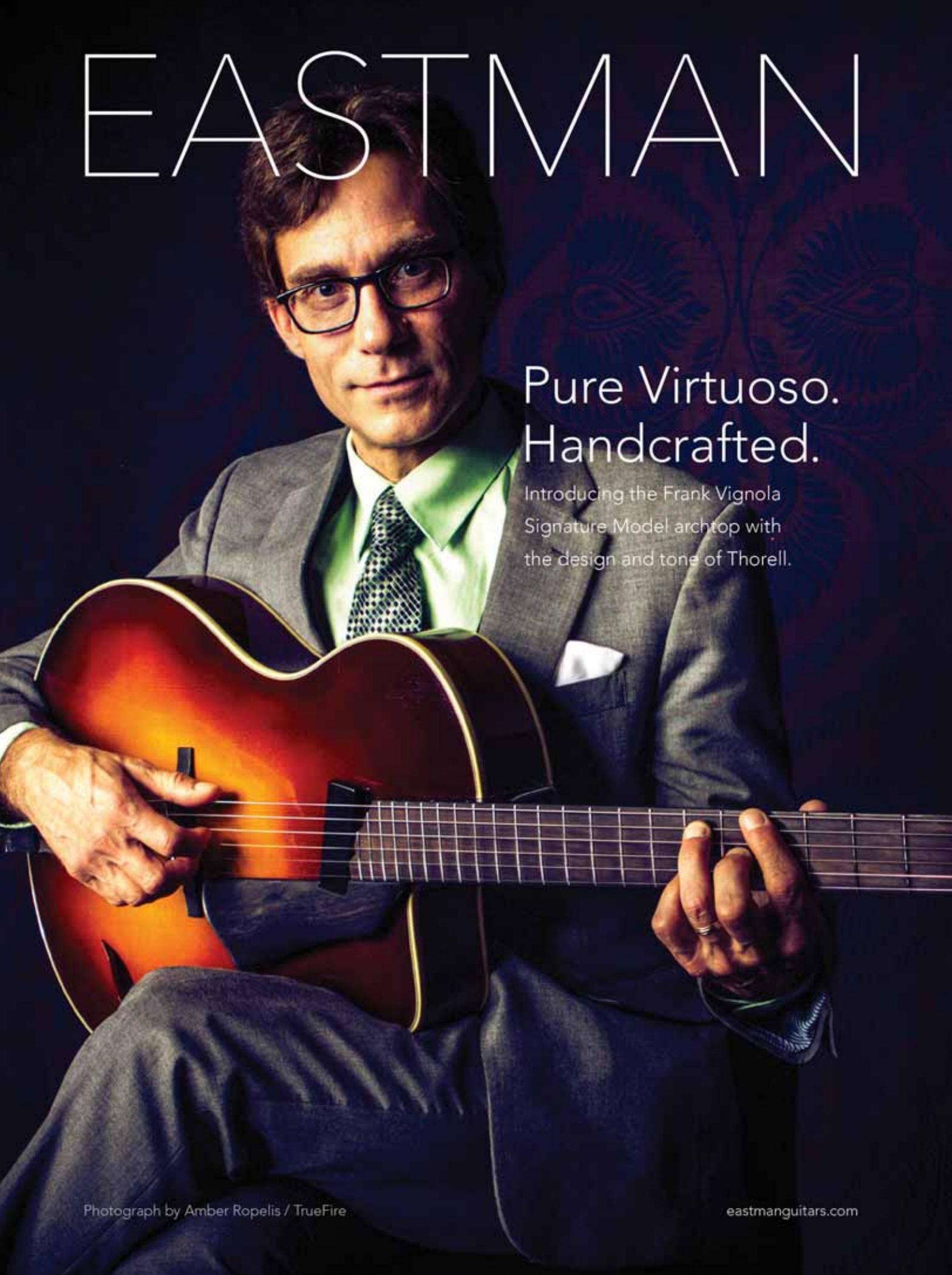
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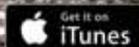
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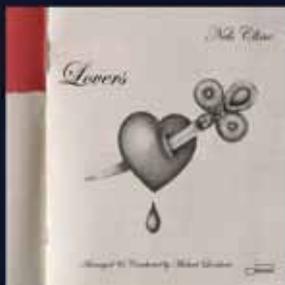
JOSÉ JAMES LOVE IN A TIME OF MADNESS

The **critically-acclaimed** vocalist makes a triumphant return, venturing deeper into modern R&B while staying true to his Jazz and Soul roots. Featuring vocalists **MAU MUSIC** and **OLETA ADAMS**, this 12 track collection takes listeners on an autobiographical exploration of the various forms of love and the places it can go.



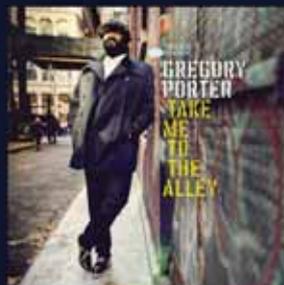
GOGO PENGUIN LIVE AT ABBEY ROAD

Mercury Prize nominated UK trio release new EP to coincide with their appearance at the **SXSW Music Festival in March. Recorded live at the legendary Abbey Road Studio** in London, the EP includes favorites from their 2016 Blue Note debut *Man Made Object*.



NELS CLINE LOVERS

The **Wilco guitarist and arranger** **MICHAEL LEONHART** assembled 23 musicians for an **expansive double-album** featuring originals, American Songbook standards and songs by **SONIC YOUTH, ARTO LINDSAY, JIMMY GIUFFRÉ** and others.



GREGORY PORTER TAKE ME TO THE ALLEY

Grammy-winning vocalist solidifies his standing as his generation's most soulful jazz singer-songwriter with the much anticipated follow-up to his **internationally acclaimed million-selling Blue Note debut *Liquid Spirit***.



KANDACE SPRINGS SOUL EYES

The singer and pianist makes her full-length debut with an album that touches upon soul and pop while channeling her jazz influences and her Nashville upbringing. Produced by Grammy-winner **LARRY KLEIN** and featuring guests including trumpeter **TERENCE BLANCHARD** and guitarist/songwriter **JESSE HARRIS**.

MARCH 2017

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ON THE COVER

26 Craig Taborn *'Go Inside the Sound'*

BY KEN MICALLEF

Craig Taborn's ever-evolving music is no less intense than the man who conceived it. Interviewing the keyboardist and composer is like viewing an equation from every possible angle, with his rich imagination dictating the sequences, designs and outcomes. But Taborn's keen intellect doesn't get in the way of his quest for beauty—one of the defining characteristics of his latest album, *Daylight Ghosts*.



Christine Jensen (right) conducts l'Orchestre national de jazz de Montréal, with trumpeter Ingrid Jensen, at the 2015 Montreal Jazz Festival.

RANDY COLE

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Cover photo of Craig Taborn shot by Jimmy and Dena Katz at The Jazz Gallery in New York City on Dec. 8. Info for this venue is at jazzgallery.nyc.

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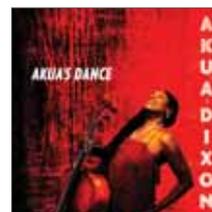
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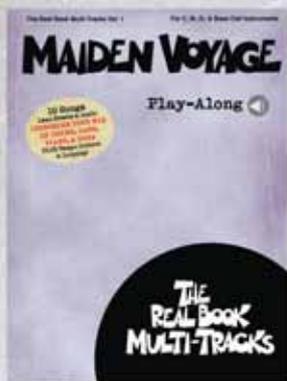
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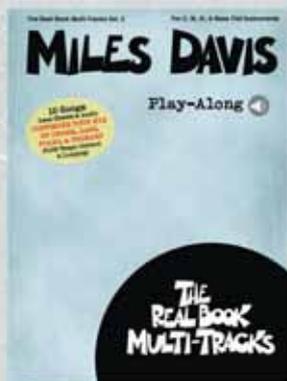


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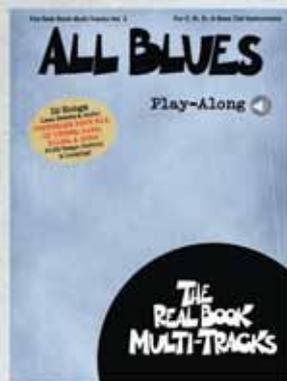


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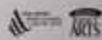
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First Take > BY BOBBY REED



Trumpeter Terence Blanchard with the Detroit Symphony Orchestra, conducted by Leonard Slatkin

LEN KATZ

Saying Goodbye

OBITUARIES ARE TOUGH. WRITING AND EDITING AN OBIT IS A challenging task, but the far more difficult task is answering this question: Who gets an obituary?

Here at DownBeat, every week, we learn of musicians from jazz, blues and Beyond who pass away. Due to the restrictions of time, editorial space and deadlines, we can't recognize all of them. Indeed, the fact that DownBeat doesn't run an obituary on an artist should never be interpreted as a sign that this editorial staff doesn't feel that the artist was *worthy* of an obituary. Every person *deserves* an obituary, but there are many stories we strive to tell our readers, and an obit is just one.

We're still reeling from all the major figures we lost in 2016: John Glenn, Muhammad Ali, Gwen Ifill and Elie Wiesel are just a few names that spring to mind. In the music world, we said goodbye to Mose Allison, Victor Bailey, Gato Barbieri, Remo Belli, Paul Bley, David Bowie, Al Caiola, Phil Chess, Leonard Cohen, Bob Cranshaw, Stanley Dural Jr. (Buckwheat Zydeco), Keith Emerson, Joey Feek, Vic Firth, Pete Fountain, Glenn Frey, Juan Gabriel, Merle Haggard, Sonny James, Sharon Jones, Paul Kanter, Greg Lake, Sir George Martin, Phife Dawg (Malik Taylor), Prince, Leon Russell, Paul Smoker, Ralph Stanley, Kay Starr, Bobby Wellins and Maurice White. That's not nearly a complete list.

The month of August was particularly difficult because the jazz world lost three major figures in a span of 10 days: Bobby Hutcherson, Toots Thielemans and Rudy Van Gelder. As an editorial staff, we marshaled our forces to produce obituaries on all three for our November issue, even though we knew we couldn't devote adequate editorial space to recount all of their significant accomplishments.

More recently, we lost innovative drummer Alphonse Mouzon on Christmas Day, and we'll include a tribute to him in the April issue.

In 2016, we also said goodbye to a couple of gifted photographers who regularly contributed to DownBeat. Jos L. Knaepen was a legend among jazz photographers, particularly in Europe.

Detroit-based photographer Len Katz was a talented artist whom we lost far too soon. Above is Len's photo of trumpeter Terence Blanchard performing with his band and the Detroit Symphony Orchestra, conducted by Leonard Slatkin. This shot is from a 2015 performance of Blanchard's *A Tale Of God's Will (A Requiem For Katrina)*.

Prior to the concert, Len had asked me if DownBeat would be interested in photos of the show. I said, "Sure, email me a few images." Instead of doing that, Len shipped me a UPS package with a thumb drive of 259 high-resolution photos. That was Len. We'll miss him dearly.

DB



Gerald Albright



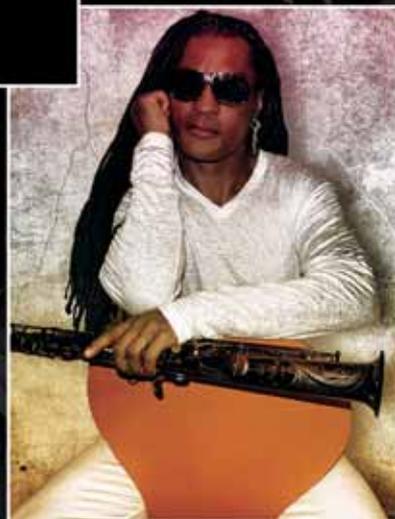
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Chords & Discords >

Keep 'Em Guessing

The Blindfold Test and the interviews are my favorite parts of DownBeat. I recall a letter published in Chords & Discords in which the writer complained about those Blindfold Test comments in which the interviewee is trying to identify the artist.

This person is missing an important point. Each jazz musician adds his unique personality and tonal character to each piece. This is inescapable; his *signature* is on display. So when another musician has the skill to identify who is playing, it demonstrates to me his knowledge of these subtleties—which most lovers of music struggle to identify. So 5 stars to those musicians who listen to each other and are able to identify each other. I love it.

LEWELLYN THOMAS
JOHANNESBURG, SOUTH AFRICA

Editor's Note: Turn to page 122 for our Blindfold Test with Greg Osby, a saxophonist who can detect those sonic signatures.



CLAY PATRICK MCBRIDE

Greg Osby

Heroes for the Hall

It's long overdue for pianist Barry Harris and alto saxophonist Charles McPherson to be elected into the DownBeat Hall of Fame.

At 87 years old, Harris still travels all over the world spreading the message of the jazz heritage in its purest and most vibrant form to those younger players who are truly sincere in continuing and developing the jazz language themselves.

Charles McPherson simply goes on year after year playing the most lyrical, swinging and passionate saxophone solos since Sonny Stitt.

Both Harris and McPherson should be inducted into the Hall of Fame not only because they have both more than earned it, but also because the jazz world needs to be more aware of their huge contributions to both jazz's survival and creative continuation in the future. They are helping to preserve its often fragile existence in a world that too quickly forgets its best and most dedicated creators.

Other musicians came to mind as underrated: If Stan Getz belongs in the Hall of Fame, then so does Hank Mobley, who was easily as strong a soloist as Getz—and a composer of some of the finest jazz originals. Mobley recorded compelling solos at all tempos and did so with grace and a natural ease. His recordings with Miles Davis, Art Blakey and Freddie Hubbard, as well as the many albums under his own name, proved him to be one of the most fluent and consistently swinging of jazz musicians.

Additionally, Sonny Clark seems to have been forgotten. His interpretation of the bebop piano message was rhythmically strong,

very melodic, creative, and completely his own. His great solo on "Sippin' At Bells" (on the 1958 LP *Cool Struttin'*) is typical of his smooth, swinging approach to a blues standard. Clark's lack of great fame belies his tremendous talent.

RAMAKUMAR JONES
FAIRFAX, CALIFORNIA

Here's Some Love

I went to the 2016 Bedford Blues & BBQ Festival in Bedford, Texas, where I caught performances by Joey Love, Pat Boyack, Dylan Bishop, Santos Puertas & The Bright Lights and Mike Morgan & The Crawl.

I thought DownBeat readers might enjoy seeing a photo from the festival.

DAVID ILZHOEFER
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Joey Love

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Beat

Film Chronicles Scott's Final Work

Director Yoon-ha Chang's documentary *I Go Back Home* is a beautifully crafted tribute to Jimmy Scott, whose vocals and life story influenced and inspired countless artists, from his early recordings with Lionel Hampton's band in 1949 up to his passing in 2014.

The film captures Scott's final recording sessions, set up largely by German producer, record label executive and composer Ralf Kemper. A diverse, impressive array of musicians gathered to lay down tracks, most of which were later adorned with Mark Jogerst's gorgeous orchestral arrangements to create a new 12-track album, credited to Scott and also titled *I Go Back Home* (Eden River Records).

Among the collaborators on the album are Kenny Barron, Dee Dee Bridgewater, Joey DeFrancesco, Peter Erskine, Grégoire Maret, Bob Mintzer, the late James Moody, Oscar Castro-Neves, Arturo Sandoval and actor Joe Pesci, a longtime friend of Scott.

The documentary was filmed in 2009, at a time when Scott was already in delicate health. Confined to a wheelchair, he seems barely able to speak when greeted at Odds On Studios in Las Vegas. And when he sings, it's obvious that his voice has weakened, too. Never a powerful belter, always slight of frame, he seems a shadow of what he used to be.

So *I Go Back Home* feels a bit exploitative at first. But as it rolls along, its impact grows more nuanced. By the end, a greater truth emerges: Artistry transcends impediments, ailments and time itself. As weak as his instrument had become, Scott's genius triumphs, first in his stunning interpretation of "The Nearness Of You," then in an astounding rendition of "Motherless Child," and in moments when, too weak to sing, he recites a lyric with heartbreaking sensitivity.

Scott's undimmed brilliance comes fully to light in the middle of the film. "I don't think Jimmy had ever recorded a 12-bar blues," said biographer David Ritz, author of *Faith in Time: The Life of Jimmy Scott* (Da Capo). "So when Ralf said, 'Let's just play the blues,' I wrote a lyric on the spot and Jimmy did it. It took me about five minutes."

"It was amazing," recalled De Francesco. "David wrote about 10 sentences, we played and Jimmy made it all fit in there, with his own melody and feeling. That's when you started to forget about how fragile he was. He came to life, man, singing and feeling better and joking. But that's what music does."

When Kemper took his first steps into this project, he had no illusions about whether it would recoup the considerable investments it would require. "He knew he'd never make his money back," DeFrancesco said. "That was never important to him. So you think there's gotta be some



Joe Pesci (left) and Jimmy Scott, during a recording session for the album *I Go Back Home*

COURTESY EDEN RIVER RECORDS

crazy motive, but there's not. He just loved Jimmy."

After meeting in 2006 at the Blue Note in Milan, Italy, Kemper and Scott agreed to work together on an album. By the time Kemper and his crew flew to Scott's home in Las Vegas three years later, they realized their plans had taken on a new level of urgency.

"This was a dream come true," Kemper said. "On the other hand, when we arrived and saw him, it was like my dream had been broken. It was a shock to see how weak he had become. I had brought Yoon-ha Chang with me just to make some footage of what we were doing. He was shooting over my shoulder. Later on he said to me, 'I thought the whole project was over before it began.' Jimmy was so weak and so in need of everything—basically, in need of love."

Still, they ended up with 750 hours of footage. The resulting 99-minute film had its world premiere at the 2016 SXSW Film Festival in Austin, Texas, and it continues making the rounds on the film fest circuit.

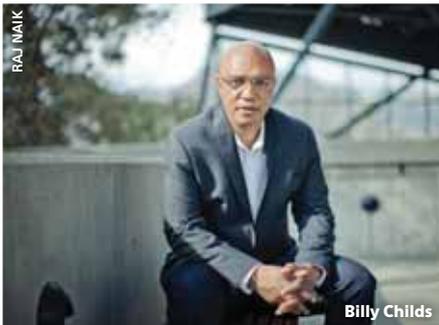
"I never wanted it to take this long to release the film, [or for] it to be after Jimmy died," Kemper said. "That was terrible. But I'm a very spiritual person. I feel like I'm in touch with him. And I'm happy that we've finally gotten this far."

Upcoming screenings will be presented at the Festival International de Programmes Audiovisuels in Biarritz, France (Jan. 24–29) and the Reel Music Festival in Portland, Oregon (Feb. 4).

—Bob Doerschuk

Riffs ›

RAJ NAIK



Billy Childs

Childs Reborn: On his Mack Avenue debut album, *Rebirth*, pianist Billy Childs leads an all-star group featuring saxophonist Steve Wilson, bassist Hans Glawischnig, drummer Eric Harland, singer Alicia Olatuja, vocalist Claudia Acuña, trombonist Ido Meshulam and percussionist Rogerio Boccato. *Rebirth* touches on the musical intimacy that Childs experienced coming up in the bands of Freddie Hubbard and J.J. Johnson and instills it into new configurations. *Rebirth*'s release date is March 24. mackavenue.com

Healing Hearts: Terence Blanchard's upcoming E-Collective album *Caravan* is a live recording from four American cities that have been impacted by racial tension. The trumpeter and composer said of his band—which includes guitarist Charles Altura, pianist Fabian Almazan, bassist David “DJ” Ginyard Jr. and drummer Oscar Seaton—“We’re five very different personalities with different visions who play together for a common goal: creating music that hopefully heals hearts and opens minds.” The recordings took place in early January in Cleveland, Dallas, New York City and St. Paul, Minnesota. terenceblanchard.com

Politically Charged: Trombonist and composer Nick Finzer captures a politically charged mood of uncertainty and divisiveness on his third album, *Hear & Now* (Outside in Music), a Feb. 17 release co-produced with Ryan Truesdell, the bandleader of the Gil Evans Project. The album's nine tracks (eight originals along with a Duke Ellington composition) depict a range of viable reactions, from the intense energy of protest to a more meditative, reflective mood. Finzer is supporting *Hear & Now* with a Feb. 7–March 22 tour to 23 U.S. cities, which include Cleveland, Detroit, Phoenix, Seattle, Los Angeles, St. Louis, Nashville and Atlanta. His sextet features saxophonist/bass clarinetist Lucas Pino, guitarist Alex Wintz, pianist Glenn Zaleski, bassist Dave Baron and drummer Jimmy Macbride. nickfinzermusic.com

STEVEN SUSSMAN



Amina Claudine Myers performs at The New School's 12th Street Auditorium on Jan. 6 during Winter Jazzfest.

Winter Jazzfest Artists Address Social Justice

FOR ALL ITS EMINENCE ON THE NEW YORK scene—the first jazz festival of the year, with more than 150 acts across a dozen venues in Manhattan's Greenwich Village and Lower East Side—until this year Winter Jazzfest hadn't put its considerable cache behind a specific cause. But for its 13th edition on Jan. 5–10, WJF embraced an expansive one: social justice. The 2010s have been a tumultuous era, witnessing the rise of movements focusing on income equality, gay rights and racial injustice—and the ferocious backlash that culminated in the election last year of Donald Trump. For a festival that prides itself on celebrating the vanguard of an American art form, it was all too much to ignore.

“There was a groundswell of proposals from artists that were specifically responding to these issues of social justice,” Brice Rosenbloom, the festival's co-founder, explained during a WJF-sponsored session. “It was our responsibility to open up our stages to those issues . . . I've been extremely emboldened, especially after the election, [by the idea] that we all need to step in and do whatever we can, right now.”

Indeed, these issues became a through-line during Winter Jazzfest's two-night (Jan. 6-7) centerpiece, which programs several hours of back-to-back 50-minute sets at each of its venues. Some of the artists wore their concerns on their sleeve: Drummer Terri Lyne Carrington, for example, debuted a band called Social Science at the Village club SOB's on Jan. 7—a trio that also employed vocalists and spoken-word artists addressing social justice issues. At Subculture on the Lower East Side, Darcy James Argue's Secret Society excerpted its multimedia project *Real Enemies*, which examines, in part, the power and politics of American paranoia.

Other artists wove their commentary more organically. Trumpeter Dave Douglas performed at Le Poisson Rouge Jan. 6 with his “electro-jazz” quartet High Risk—bassist Jonathan Maron,

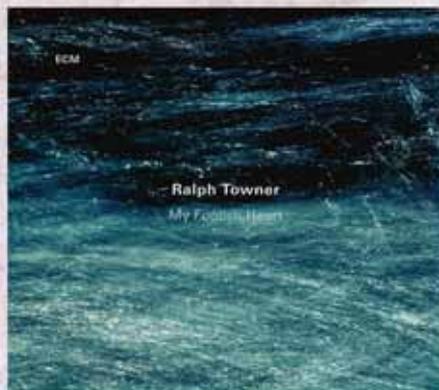
drummer Mark Guiliana and electronics maestro Zachary “Shigeto” Saginaw. Much like the band's eponymous 2015 album, their live set was dominated by heavy funk, electronic sound effects and distortion, as well as Douglas's always-virtuosic trumpet stylings. In the introduction to Douglas' tune “Cardinals,” the leader said, “This is a piece I wrote in response to what happened in Ferguson, Missouri,” referring to the police shooting of Michael Brown and the unrest that followed. “And now it's dedicated to the Black Lives Matter movement.”

Performing that same night at the Lower East Side's Nublu, drummer Kendrick Scott and his band Oracle offered a lively set, the bulk of which came from their 2015 Blue Note album *We Are The Drum*. A haunting moment occurred when he, pianist Taylor Eigsti and guitarist Mike Moreno accompanied a spoken-word recording. It combined the voice of Diamond Reynolds—the woman who live-streamed the police killing of her boyfriend, Philando Castile, last summer—and that of President Obama reciting the grim statistics that go along with confrontations between African American citizens and police officers. The accompaniment had the feeling of improvisation, dominated by Scott's drumming: pounding, as both a gun and a terrified heartbeat.

But none of these compared with the stark power of Chicago pianist Amina Claudine Myers, who performed a solo set at The New School's 12th Street Auditorium. Myers, a longtime member of Chicago's Association for the Advancement of Creative Musicians (AACM), played not the experimental music that that organization is famous for, but piano-and-vocal renditions of traditional Negro spirituals. In booking an artist like Myers, WJF demonstrated that traditional songs, played in traditional style, can be jazz's strongest messenger.

—Michael J. West

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Theo Bleckmann
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Theo Bleckmann voice
Ben Monder guitar
Shai Maestro piano
Chris Tordini double bass
John Hollenbeck drums



François Couturier
Tarkovsky Quartet
NUIT BLANCHE

François Couturier piano
Anja Lechner violoncello
Jean-Marc Larché soprano saxophone
Jean-Louis Matinier accordion

Lovano, Valdés Explore Common Language

IN LATE NOVEMBER, SAXOPHONIST JOE Lovano unveiled his new band co-led with renowned Cuban pianist Chucho Valdés and featuring a Cuban rhythm section of bassist Gastón Joya, percussionist Yaroldy Abreu Robles and drummer Francisco Mela during a weeklong engagement at New York's Birdland. Coincidentally, the night DownBeat attended (Nov. 25) was the very night that Fidel Castro had died, news of which began to spread about half an hour before the start of the late set.

Lovano explained that the idea of collaborating with Valdés has been percolating since they first met at the Havana Jazz Festival in 1986, but that it really came to fruition when they played duets together at a memorial service for the Blue Note President Bruce Lundvall in October 2015. "That's when all of this started to take form about co-leading a group and doing a tour," Lovano said.

They rehearsed in a studio near Valdés' home in Malaga, Spain, and celebrated the pianist's 75th birthday (on Oct. 9) there before embarking on a 12-city tour of Europe. "Chucho brought in a couple of new things he

had written, like the one tune he dedicated to Bruce that we played at the memorial service, which is called 'B.L.," Lovano said. "Another of his originals was a real free piece called 'The Clown,' which I play on alto flute. And then we did my tune 'Eternity,' which I wrote on the tour as we were playing because we started to get a little more open and free with the music. And I also brought in another of my originals called 'Charlie Chan,' which was the pseudonym Bird used when he played tenor. They took shape in this sound and this concept, the way we were playing together with Yaroldy, Gaston and Mela, and it just grew from there."

Regarding his affinity for these Afro-Cuban grooves he's been exploring lately with Valdés and crew, Lovano said, "I moved to New York in the mid-'70s and fell right in with the multicultural mix of things going on here. I ended up playing a handful of gigs with Machito, then I played with Mario Bauza when he had his big comeback in the '80s. I had a chance to play on that set with Potato Valdés and all kinds of cats."

And while Chucho Valdés' Cuban roots run deep, he is equally conversant in the music of



Joe Lovano (left) and Chucho Valdés have a new quintet.

Bud Powell, Thelonious Monk, McCoy Tyner, Hank Jones and Oscar Peterson. "Chucho grew up with a whole mix of influences," Lovano said. "He's basically coming from the same players that I'm coming from, the same school. You listen to his tune 'Mambo Influenciado' and it's a Bud Powell kind of minor blues, but when you play it in a mambo flavor it's got another kind of energy, another kind of drive. So it's Bud, but Chucho's deep Cuban roots and natural feelings are in there as well."

Regarding his indelible chemistry on the bandstand with Lovano, Valdés said, "Joe has worked with many Latin bands, I played with some American jazz musicians, and so we both have the experience of the different styles. Since we rehearsed the first tune, we found out that we understood each other perfectly. And for me, it was one of the greatest experiences of my career because he is an extraordinary musician."

Lovano added, "Chucho wanted to express himself in a different way in this band. I think most of the groups that he's led have had set arrangements and presentations. Whereas, in this collaboration, he and I really play together in a real organic, free way and shape each tune spontaneously from within. And he was real excited to do that because in the past he really didn't have the right chemistry with cats. Now he does. Mela is from Cuba and he's got that language and vocabulary in his DNA but he's also embraced the real spontaneous, swinging feeling of jazz drummers like Roy Haynes, Philly Joe Jones and Elvin Jones. And to put him in there with Yaroldy and Gaston ... it's like just a beautiful driving, creative force in the band."

"I think it was the perfect combination of musicians," Valdés said. —Bill Milkowski

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Kaiser Dives into Intriguing Waters

WHEN DOWNBEAT CAUGHT UP WITH GUITARIST Henry Kaiser at the Oslo Jazz Festival in August, he was in Norway for two reasons. One was to remain a secret, and the other was a performance with Norwegian bassist Arild Andersen as part of the festival. This turned out to be an ambitious multimedia presentation in which the duo performed in front of a large screen showing underwater footage, showcasing Kaiser's talents as a deep-sea diver and videographer.

Seated in one of the festival's offices, Kaiser talked about his past collaborations with Andersen. "I played with him once before, at the Y2K Looping Festival in Santa Cruz in 2007, in a trio with drummer Rick Walker," Kaiser, 64, said. "For the festival here, they've been kind enough to offer us something to do together. We're showing underwater videos that I've made of my job in Antarctica. I've had three jobs: diver first, then film, then music."

The performance was an intriguing set of sonic experimentation between two kindred spirits, who delivered a live soundtrack to a film that reflects Kaiser's concerns about climate change and its effects on the environment. His talents as filmmaker were on full display, as beautiful colors swarmed together with the sea life that exists mostly below the gradually melting ice.

Asked if there is new music coming down the pike, Kaiser said, "We do have an album we could talk about, which [will be a 2017] release. It's a new record with [trumpeter] Wadada Leo Smith, called *Ocean Of Storms*. It's been kind of crazy; I think I had 10 albums come out last year, and there's 12 or more this year. I keep thinking about things I've forgotten about. It's interesting to make so many albums in a short period of time, for somebody who's usually [released] about four albums a year. But now, it seems like the 'end times' for improvised and adventurous music to be released. The distribution system is dying, and records stores are going away. But now, you can put a lot of things out all at once, and they all sell equally well. Before, you couldn't say that."

But doesn't he feel like he's competing with himself in the marketplace? "There's a small audience that wants stuff," he said, "and I'm recording for exotic labels. But complex music that has a lot of detailed information, that kind of stuff doesn't survive in a YouTube video or a low-res MP3. It's difficult for kids to get a chance to see and hear that kind of music, because kids don't have non-commercial radio that's adventurous—like they used to. They don't have weekly newspapers covering local things."

The collaboration with Smith is certain to please longtime fans and win over new, young-



Henry Kaiser has voiced concerns about climate change.

er ones. "I've known Wadada since I first started recording and playing gigs with Eugene Chadbourne in 1976," Kaiser said. "In 1977, Wadada wrote a piece called 'Wind Crystals' for my first LP [*Ice Death*] on Eugene's Parachute label. [Then in the 1990s] we started the Yo Miles! project [playing electric Miles Davis music and then some], which released three two-CD sets, and then a little later a couple of single albums that were download-only live stuff. We've got a record coming out on the Finnish label TUM with Bill Laswell at the end of this year [2016]."

"And then we recorded *Ocean Of Storms*. All the titles refer to geographical features on the lunar surface. It's a quartet with William Winant on percussion, plus the amazing piano player Tania Chen, Wadada and myself. Wadada, Alex Varty and I have another album on the way, *Pacific Coral Reef*: two guitars and trumpet. It'll probably be out much later in 2017." Regarding the aforementioned "secret" project, Kaiser would only say that it would be an August release, recorded "with various Norwegian musicians, among others, for Rune Grammofon."

Being based in the San Francisco Bay Area has certainly been conducive to Kaiser's becoming such a prolific recording artist.

"It was my birthday, September 19, last year [2015]. And I thought, 'It'd sure be nice to make a record with Wadada's being in town.' Nowadays, to be able to afford to make an album in a big studio—like Fantasy Studios in Berkeley—it really works best, economically, to make two records in one day. So, Rova Saxophone Quartet and I recorded a version of Steve Lacy's *Saxophone Special* for saxophone, synthesizer and guitar. We recorded those two albums, back to back, in the same day. When that one finds a label someday, it'll come out somewhere."

A self-taught musician, Kaiser learned guitar by playing along to a diverse array of music. "I grew up with a wide variety of music in the stores, and listened to non-commercial radio that played Albert King next to Albert Ayler next to Albert Brooks next to Stockhausen," he recalled. "All of my heroes were people who really sounded like themselves, who sounded very different than anything else."

"I never hesitated to walk up to people like David Lindley, Richard Thompson and members of the Grateful Dead and ask if they wanted to play. I've just always done that. If I like listening to somebody and I'm fascinated by their work, I just want to work together with them."

—John Ephland

Odradek's Juried Art

NEARLY 50 CLASSICAL AND A SOLID dozen jazz albums have been released by Odradek Records since its May 2012 inception—an impressive output for an independent label in an era when release schedules are shrinking across the industry, especially in genres outside the mainstream.

Rather than rely on established recording artists or cognoscenti-approved notables to impart status on its roster, Odradek is almost entirely represented by artists and ensembles (hailing from more than 20 countries) that even the hippest music fans would have trouble recognizing. The reason for this is precisely what separates Odradek from other labels: It is an artist-controlled operation. The releases are determined solely by a unique jury system in which submitted recordings, demos and otherwise, are judged anonymously, and solely on the strength of the music.

The mastermind behind the not-for-profit Odradek Records is John Anderson, a 35-year-old classical pianist and big thinker from Lawrence, Kansas, who now resides in Pescara, Italy, a coastal city along the Adriatic Sea. Wanting to record and release a CD of his work a few years ago, Anderson said that he began “looking for solutions and becoming

more interested in the business side of music.” A close analysis of label deals versus a personal investment convinced him to issue his CD on his own, which generated “a lot of re-thinking of what a record label should be like.”

After building a small home studio and preparing to produce, market and distribute his own recording, Anderson realized that the business infrastructure he had put together could be replicated for other artists like himself. To determine who these artists should be, Anderson created a proprietary jury evaluation process called Anonymuze, modeled after the peer-review of articles for scientific and academic journals.

Odradek expanded to jazz in November 2015—“a natural fit for our model,” said Anderson, being that “jazz is the most democratic of art forms.” Different musical artists, per genre, rotate in and out of the jury. (The classical pool numbers about 75 artists, the jazz pool about 30.) Anderson said that jazz submissions tend to present more of a challenge for juries than the classical counterparts; it seems tougher to reach a consensus among the five-member jury. Therefore, many jazz submissions are rejected.

The need to assemble a viable team to prop-



Pianist Maria Chiara Argirò is one of dozens of artists who have released albums via Odradek Records.

erly record, market and distribute (physically and digitally) an array of music became apparent early on. Many Odradek team members, now spread across five European countries, approach it like moral mission. The jazz side of Odradek is handled chiefly by Enrico Moccia, a producer and recording studio owner based outside of Rome, and all the label's recordings are mastered in Paris. Altogether, there are now 22 employees, six full-time, working for Odradek, and they will be kept busy in 2017, as 23 new titles are planned for release, with six on the jazz side, along with several albums Odradek will prepare for other labels as an outside contractor.

For Odradek, the cost of production per album is roughly \$10,000, said Anderson, half of it supplied by the artist or ensemble, although not all of the money is expected up front. Revenues in excess of production costs go straight to the artist. And beside handling the marketing and publicity for the album releases, Odradek also hosts pop-up music festivals to feature its artists.

Italian pianist Maria Chiara Argirò, whose debut, *The Fall Dance*, was released in November 2016, said in an email that her album “is reaching a new audience, not only a jazz one, and for me this is a great achievement. With Odradek, the priority is obviously the music, but the presentation and aesthetic of the CD are also important.”

Echoing his label mate's satisfaction was Jonathan Levy, an Israeli bassist and guitarist now based in Brooklyn, who was scheduled to release his debut album, *Yonatan*, on Odradek in January. “The group working at Odradek loves what they do, and they certainly love the music,” Levy said. “I feel like I am in good hands.”

—Thomas Staudter

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Heida Mobeck (left) and Anja Lauvdal of the band Skrap perform in Oslo.

Studio Improv

On a chilly morning in early December about three dozen musicians, journalists and scholars gathered in a cozy performance space in Oslo's Norwegian Academy of Music. From the start, the opening session of *On the Edge 2016: Improvisation in the Studio* was marked by a collegial tension. Between the wide variety of artists who gave talks and were interviewed during the day at the school and a half-dozen evening concerts at Victoria Nasjonal Jazzscene, the conference frequently struggled to define its own terms—what was improvisation and what did it mean to use the studio in conjunction with it.

Present were members of groups like Norway's Supersilent, where keyboardist Ståle Storløkken and producer Helge Sten taciturnly described an instinctual improvisational process honed over nearly two decades together and how they edited day-long sessions into albums, while the veteran singer Sidsel Endresen made it plain that she cared only about the act of improvisation in the live setting.

On the following day, several of the U.K.'s most revered and experienced musicians, such as tabletop guitar pioneer Keith Rowe and sound artist and writer David Toop, endorsed a much broader sense of improvisation—a life practice.

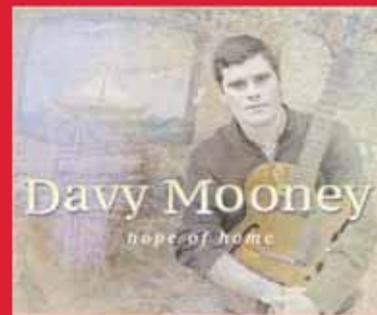
While one older attendee berated some of the participants for the shifting definitions—while embracing a more old-fashioned sensibility connected to standard jazz practice—the conflicting ideas sometimes led to lively discussions. Many participants found illumination over the two days of seminars, whether it was from composer and vocalist Maja Ratkje articulating that her improvising group Spunk performs differently when it knows it's making a recording as compared to its live performances, or saxophonist Petter Wettre—arguably

the first Norwegian saxophonist to study in the U.S. and bring back current hard-bop modes in the early '90s—discussing his decision to remake his 1996 debut album, *Pig Virus*, to mark its 20th anniversary, reconvening the original band because he felt that the players had all matured significantly and were much stronger.

In some cases the studio was merely a means to an end, a place to record improvisations, while for others post-production was a crucial tool; shaping and editing improvisations into a meticulously tailored end product. The guitarist Stian Westerhus spoke at length about his recent album *Amputation*, projecting audio software to allow attendees to see exactly how much of his spontaneous playing ended up on the virtual cutting-room floor. Unsurprisingly, most of the participants seemed to feel better and more assured when they performed, leaving behind explanations, philosophies and practices.

A young duo called Skrap, featuring keyboardist Anja Lauvdal and tuba player Heida Karine Johannesdottir Mobeck, pushed their improvised set in unexpected ways, deploying the plasticity of current mainstream pop modes—bright, shiny synthesizer tones and textures, skittering beats and terse melodies—in service to frenetically pulsing, polydirectional improv.

In one of the conference's most stunning performances, Rowe and the Norwegian video artist Kjell Bjørgeengen delivered stunning interplay with the most minimal of materials, with the output of each feeding into one another's setup. Both artists knew their machines inside and out, but the sense of surprise was palpable and breathtaking. Whether we master a definition of what improvisation and the studio might mean, there was no missing what it can yield. **DB**



DAVY MOONEY HOPE OF HOME

SSC 1463 - IN STORES NOW

His new *Hope of Home* showcases Davy Mooney's efforts to integrate his New York and New Orleans personalities in a moving, musical fashion.

It was during his time in New York that Mooney recorded *Perrier Street* his previous album. The record was performed ably, mainly by musicians with ties to New Orleans, including drummer Brian Blade, pianist Jon Cowherd and saxophonist John Ellis. For *Hope of Home*, Mooney has kept this ensemble, which also includes bassist Matt Clohesy.



GLENN ZALESKI FELLOWSHIP

SSC 1478 - IN STORES February 24

Glenn Zaleski's first trio recording for Sunnyside, *My Ideal*, came out in 2015 and was a collection of standards and cover songs performed in a highly individual and energetic manner. For *Fellowship*, Zaleski wanted to bring the same musical approach to compositions from his own pen, challenging his trio mates to new creative heights on new, unfamiliar pieces. His *Ideal* composition being one that is both tuneful and a good harmonic/rhythmic vehicle for inspired solos from him and his band mates, Dezron Douglas on bass and Craig Weinrib on drums.



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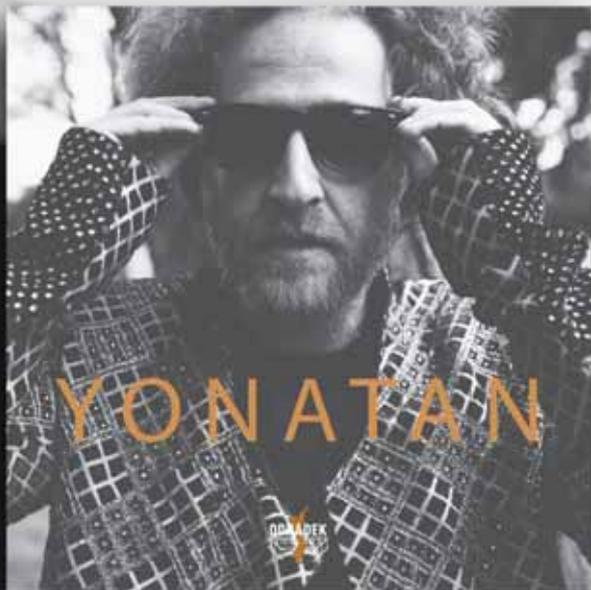
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RONALD DAVIS



Kamasi Washington performs
at SFJAZZ Center in San Francisco on Jan. 8.

Kamasi Turns Bay Residency into Party

ALTHOUGH KAMASI WASHINGTON IS A PROUD NATIVE OF South Central Los Angeles, the popular tenor saxophonist has a significant gig history with the San Francisco Bay Area. He and his bandmates played both the largest outdoor and highest-capacity indoor stages at San José Jazz Summer Fest 2015—a year before they'd play such huge gatherings such as the Coachella Valley Music and Arts Festival in Southern California, the Bonnaroo Music Festival in Tennessee and the Pitchfork Music Festival in Chicago. Prior to making that festival run, Washington and his West Coast Get Down crew played two sold-out shows for the San Francisco-based Noise Pop Festival.

After playing New Year's Eve at the famed Brooklyn Bowl, Washington's The Next Step octet jetted across the country for a residency at the SFJAZZ Center, where they headlined five shows on Jan. 6–8. At the closing night performance, what stood out was how much the group was a communal entity, albeit one under Washington's charming leadership.

With a pair of drum kits placed on risers situated toward the rear of the bandstand and a vertical design projected to its back walls, the night had a slightly bigger feel than the usual fare presented at the venue. After some warm introductory comments from Washington, drummer Ronald Bruner Jr. commenced with an unaccompanied military-like rhythm.

Soon joined by keyboardist Brandon Coleman and bassist Miles Mosely, the rhythm section established an electric mood for Washington and trombonist Ryan Porter to further pad the opening number with dense harmonies. Vocalist Patrice Quinn's atmospheric, wordless singing and drummer Tony Austin's complementary playing filled out the piece. Austin and Bruner were both independent yet interlocked, which was particularly effective when they were supporting—and enthusiastically encouraging—solos.

Flutist Ricky Washington, Kamasi's father, came onstage prior to the second number, "Askim." The tenor saxophone, trombone and flute or soprano saxophone instrumentation provided a solid front line for the collective's brand of politically conscious jazz.

Mosley's tune "Abraham," in which his powerful singing was on full display, featured a funky bridge and a dynamic call-and-response with the energized crowd. Austin and Bruner then got a "drummers only" showcase during which they played together and also individually.

By the end, the band was splicing genres within the same number and giving old and newfound fans a peak into their influences by going from electric fusion to straight-ahead jazz with a spry walking bass line to hard disco driven by Coleman's Moog keyboard. The quote from "It's A Hard Knock Life"—from the musical *Annie* as heard on Jay-Z's 1998 hit "Hard Knock Life (Ghetto Anthem)"—was clearly a shared touchstone for those on the stage and those in the audience.

—Yoshi Kato

Remembering Journalist Nat Hentoff

JOURNALIST NAT HENTOFF, WHO WROTE extensively on jazz and social issues, died Jan. 7 in his Manhattan home at age 91. Over the course of his career, which lasted more than 60 years, Hentoff contributed to dozens of publications, including *DownBeat*, *The Village Voice*, *The New Yorker* and *The Washington Post*.

Hentoff worked as *DownBeat*'s New York-based associate editor from 1953 to 1957, co-edited the periodical *Jazz Review* from 1958 to 1961 and went on to become a major voice in jazz criticism. Additionally, he was a champion of civil liberties who frequently wrote about First Amendment rights and worked tirelessly to advance appreciation and knowledge of jazz. In 2004, Hentoff was selected as the first recipient of the A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy.

Born in Boston on June 10, 1925, Hentoff adopted a rebellious attitude at a young age. After discovering the early jazz stylings of Artie Shaw and Duke Ellington, he began to embrace the more modern-leaning work of bebop artists such as Thelonious Monk and Charlie Parker. He graduated from Boston's Northeastern University in 1946.

Hentoff wrote liner notes for countless jazz albums and edited several books on jazz, including *Hear Me Talkin' to Ya: The Story of Jazz by the Men Who Made It* (1955, co-edited with Nat Shapiro). He authored several books about music, including *The Jazz Life* (1961), *Jazz Country* (1965), *Boston Boy: Growing Up with Jazz and Other Rebellious Passions* (1986) and *American Music Is* (2004). Hentoff also wrote novels for young adults and murder mysteries.

Hentoff received the National Press Foundation's lifetime achievement award in 1995. He was the subject of the 2014 film *The Pleasures of Being Out of Step*, a documentary by journalist David L. Lewis that used the story of Hentoff's life to explore the themes of liberty, identity and free expression.

In a 1995 essay that *DownBeat* commissioned Hentoff to write, he reflected on his editorial stint at the magazine: "During those years

in the 1950s when I was the New York editor of *DownBeat*, I spent nearly every night in the clubs and many afternoons at rehearsals. It didn't seem like a job because jazz at the time was indeed 'the sound of surprise.'

"One night, Oscar Pettiford was leading a combo at Cafe Bohemia in Greenwich Village. A very large young man carrying an alto saxophone—that seemed quite small against his girth—asked to sit in. Nobody knew who he was.

"Oscar motioned him to the stand and then set a startlingly fast tempo. He wasn't going to let this young man even warm up. The saxophonist flew through the tempo with stunning ease, strikingly cohesive ideas, and passion. All of us were exhilarated. Even Oscar was impressed. The young man was Julian 'Cannonball' Adderley, a college music teacher from Florida. He was signed to a record contract the next day."

DB



Journalist Nat Hentoff (left), seen here interviewing Quincy Jones

MICHAEL JACKSON

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photo by Judy Scattolon

Pianist Art Hirahara's new album is titled *Central Line*.



SARA PETTINELLA

ART HIRAHARA

Exploring Ancestry

The first time pianist Art Hirahara visited Japan was with his parents when he was 7 years old. The next time he arrived there was as an adult serving a sideman role.

He has since returned to the country as a valuable support player with numerous musicians, ranging from vocalist Erika Matsuo to drummer Akira Tana.

Brooklyn-based Hirahara grew up in Santa Clara, California, in a home steeped in Japanese heritage. (His father was second-generation Japanese American; his Japanese-American mother was born near Fukuoka, Japan.)

A graduate of the Oberlin Conservatory of Music (majoring in electronics and computer music) and the California Institute of the Arts—where his mentors included Charlie Haden and Wadada Leo Smith—Hirahara in recent years has become more conversant with his ancestry, which fuels the album *Central Line*, his third Posi-Tone release and the best outing in his still-young career.

Buoyed by his stalwart trio of bassist Linda Oh and drummer Rudy Royston and sparked with swinging and fiery gusts from guest saxophonist Donny McCaslin, the distinctively original *Central Line* serves as an eclectic identity-building journey that finds Hirahara embracing his tradition.

He eschews a virtuoso piano showcase in lieu of staying melodically and rhythmically attuned to the storyline of the composi-

tions. The title, a translation of the Chuo-Sen (“Central Line”) express railway in Tokyo, takes on a double meaning in the project.

“I’ve been going to Japan regularly in the last several years,” Hirahara said in the café at the Asia Society on Park Avenue in Manhattan. “The more I went, the more I started to explore ideas about my ancestry and its deeper connection to me. I wrote the tune ‘Central Line’ to capture the fast pace of energy in Tokyo. But metaphorically, the name works as a concept for the record—that the central line connects to my bloodline.”

After leading off the album with the rambunctious, upbeat title track, Hirahara slips into a solo piano rumination on the famous Japanese folk song “Kuroda Bushi.”

That signals the direction the rest of the roots-informed recording takes: a blues-infused swinger (“Astray”), a tender dreamscape with a rising climax (“Drawing With Light”), lyrical beauties (including Brazilian singer-songwriter Chico Buarque’s “As Minhas Meninas”), short free-improv interludes (including the quiet disruption of “The Giant Catfish”) and more tradition (the solo-piano closer “Yuyake Koyake,” a Japanese children’s song about the twilight time).

Creatively setting up a steady pulse on *Central Line*, Oh also appeared on Hirahara’s sophomore Posi-Tone outing, *Libations And Meditations* (2015). “I met Art seven years ago when he and I played on an album by [alto sax-

ophonist] Sarah Manning [2010’s *Dandelion Clock*],” she said in a phone conversation after finishing up recording in a quartet setting with Pat Metheny for his next album. “Art and I work together well. He’s open to ideas. In doing this album about Japanese culture, he’s done it in a seamless, genuine way. It’s tricky to [avoid getting] stylistically pigeonholed when touching so deeply into one’s background, but Art pulls it off by his sincerity.”

Hirahara explained that McCaslin—whom he met shortly after moving to New York in 2003—was a vital member of his dream team. With the saxophonist in mind, he wrote “Kin-Ka: Gold Coin,” based on the rhythms he learned from master drummers in Ghana while touring there with drummer Royal Hartigan. Their best collaboration, however, comes in the whimsical dance on “Little Giant.”

“Donny is amazing,” Hirahara said. “He can go anywhere, changing in the moment. He can see a chart, understand the concept and then interpret so clearly. He can be playful, yet it’s so deep.”

As for what’s around the bend for Hirahara, he explained that he wants to tour to promote *Central Line* even though his trio mates are almost constantly on the road. He’s also trying to get back to Japan: “I’d like to put together a trio so that I can start to play my own music there—finding a balance between being a sideman and telling my own story.” —Dan Ouellette



Drummer Billy Williams Jr. (left), steel pan player Victor Provost, pianist Alex Brown and bassist Zach Brown recorded *Bright Eyes*.

VICTOR PROVOST

Steel Pan Adventurer

Forging a distinguishable voice on a given instrument is a laudable yet common goal. Some musicians, however, reach higher. For them, the goal is to establish an identity that will transcend the idiomatic language of their instrument. Steel pan player and composer Victor Provost falls in the latter category.

In the jazz ecosystem, the 35-year-old, Washington, D.C.-based Provost is a rarity. Unlike traditional instrumentalists, he doesn't have many exemplars other than Andy Narell and Othello Molineaux. As evident by Provost's sublime sophomore disc, *Bright Eyes* (Paquito/Sunnyside), he's a musical unicorn even among those rare breeds, because he utilizes the harmonic language and virtuosic acumen associated with bebop.

"There are things that are idiomatic on every instrument, which dictates expectations," Provost said. "It's only by getting outside of those easy idiosyncrasies that you can really develop an original sound. I knew as I was listening to pan players like Andy and Othello—whom I respected a lot and had enjoyed their music—that I didn't want to sound anything like them." He cited tenor saxophonist Dexter Gordon, alto saxophonist Cannonball Adderley and vibraphonist Milt Jackson as his more influential touchstones.

Bright Eyes isn't a straight post-bebop album, though. The Caribbean music that Provost heard while growing up on St. John in the Virgin Islands makes its way in discreetly, as does funk, Brazilian and Afro-Cuban jazz. Powered by a core quartet consisting of pianist Alex Brown, bassist Zach Brown and drummer Billy Williams Jr., Provost demonstrates so much fluidity and inventiveness that the novelty of the steel pan being the lead instrument becomes obsolete. High-profile contributions from vibraphonist Joe Locke, alto saxophonist Paquito D'Rivera, trumpeter Etienne Charles and soprano

saxophonist Ron Blake heighten the music's intensity without overshadowing Provost as the leader.

On his 2011 self-released debut, *Her Favorite Shade Of Yellow*, Provost earned his bona fides as a jazz artist by swinging on tunes such as John Coltrane's "Moment's Notice," Herbie Hancock's "Dolphin Dance" and Miles Davis and Bill Evans' "Blue In Green." "I wanted to shatter built-in expectations by showing that you can swing on this instrument, which isn't done too often," Provost said.

"Looking back, I probably forced my hand a little bit in an effort to prove that you can play straightahead jazz on the instrument," he continued. "In the process, I sort of disconnected myself from my cultural voice. On *Bright Eyes*, I let all of those cultural influences seep back in."

Bright Eyes introduces Provost, the composer, in grander style, too. He wrote eight of the disc's 11 compositions. On the title track, Provost drums the melody atop Brown's gentle piano accompaniment before Locke and tenor saxophonist Tedd Baker join in. Soon after, Locke, Baker and Provost give iridescent solos that accentuate the comeliness of the composition.

Other standout originals on *Bright Eyes* include "Twenty," a suspenseful ballad featuring percussionist Paulo Stagnaro; "Fête Antillaise," an ebullient rendezvous involving Afro-Latin and Brazilian rhythms; and "Eastern Standard Time," which showcases Provost's funkier tendencies.

Locke, who featured Provost on his latest disc, *Love Is A Pendulum* (Motéma), is impressed by his colleague's musicianship. "He has this incredible combination of intellect, formidable technique, language and real depth of soul," Locke said. "Victor will take you to church, too. The thing that's so amazing about him is that it's not really about the instrument he plays. It's about Victor Provost, the musician." —John Murph



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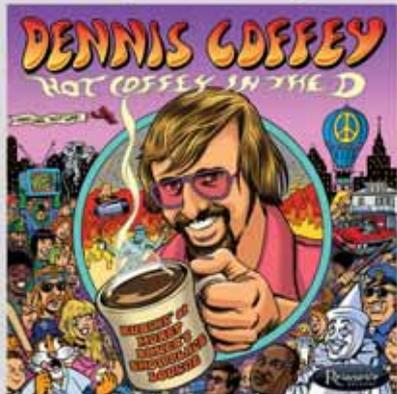
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JUSTIN LANE

Daniel Freedman's new album is titled *Imagine That*.

It's no surprise that Daniel Freedman's new Anzic CD, *Imagine That*, and its predecessor, *Bamako By Bus*, utilize a global rhythmic palette. After all, the 42-year-old drummer's c.v. includes work with Beninese singer Angélique Kidjo, Brazilian percussionist Mauro Refosco, Ethiopian composer Mulatu Astatke, poly-genre composer-arranger Michael Leonhart and pan-diasporic explorers like bassist Omer Avital, reedist Anat Cohen, trumpeter Avishai Cohen and keyboardist Jason Lindner.

Even so, both albums document a New York sensibility. Raised in Manhattan's SoHo and now based in Brooklyn, Freedman—whose father played cello with Albert Ayler during the 1960s and whose mother is a painter—absorbed his hometown's international soundtrack during his formative years. He traveled to several continents to do fieldwork on the relevant styles, and refracted the information into a singular tonal personality that one could call "one world" if the idiomatic particulars weren't so clearly on point.

"It sounds very cliché, but you are what you eat," Freedman said a week after a release party for *Imagine That* at a packed Jazz Standard. "In my neighborhood you'd have rice and beans one day, falafel the next, matzo ball soup another day. I have early memories of hearing Latin music, but I've been interested in a lot of music from everywhere. I grew up before YouTube. If you wanted to check out rumba, you couldn't go online and watch every Los Muñequitos video. You had to hunt it down—drag your VCR to someone's house in New Jersey or the Bronx, and copy the third-generation warbly tape to find a little video of them playing. Same with all the other music I was interested in."

Freedman paused, then added: "During the '90s my friends were all into that stuff; I got into a lot of things through them."

One of the aforementioned is Lindner, with whom Freedman shared a devotion to bebop when both attended LaGuardia High School of Music & Art and Performing Arts. As a teen,

Freedman established relationships with maestros Max Roach, Billy Higgins, Vernel Fournier and Jimmy Lovelace. After high school he became increasingly interested in playing hand percussion. "Playing dance classes was an amazing way to get with some of the best Haitian, Cuban and West African drummers in New York," Freedman recalled. "That taught me the relationship of the drum to the dance, which fascinates me. I started to play some ceremonies. It was real folklore, not like buying a book of 101 rhythms from Brazil, or whatever country."

Also folkloric, in Freedman's view, was his immersive experience at legendary jazz club Smalls, which opened in 1994, when he was 20. "We wanted to write and play our own music," Freedman said of the peers and groups—Lindner's big band, Avital's sextet and bassist Avishai Cohen's trio and his own units—who contributed to Smalls' '90s soundtrack. "You had the older masters, who felt us but were also critical, and the young people—everyone trying to coexist and do their thing till 5 a.m. I did a lot of late nights; it was super humbling to play after Brian Blade or Jeff Ballard or Lovelace. *Everyone* was there. You'd better deal.

"Omer, Jason and I workshopped a lot of these things together—Moroccan music, Yemenite music. But there's always the connection with jazz and improvising and the blues. We never were like, "This is something new and different."

Titling his 2012 album *Bamako By Bus* signified Freedman's extensive on-site pursuit of "the real thing." "Hearing in context is invaluable, an injection of culture and motivation," he said.

"It's the same way with jazz. I feel sorry for the younger players who can't sit next to Billy Higgins or Elvin Jones or Art Taylor all night long and feel the intensity of their sound. I come from that thing—being musical, leaving space, letting the other musicians let their music happen. Without that, my music would sound like a lot of other bands or records." —Ted Panken



In case you're wondering, yes, she is related to the famous Russian novelist Leo Tolstoy, multiple generations removed.

I first encounter gifted Swedish singer Viktoria Tolstoy performing in duo with guitarist Krister Jonsson at Stockholm's downtown club Stadsteatern during a midday show. It's the 2016 Stockholm Jazz Festival, and the program is right down the middle—Tolstoy rendering Charlie Chaplin's "Smile" with much tenderness, singing "The Way You Look Tonight" as if she were seeking out that special someone among this full and appreciative lunchtime crowd.

DownBeat caught up with her after the show. "From my father [Erik Kjellberg], who is a musician and music teacher, I have always listened to music, since I was 4," said Tolstoy, 42. "And I started to sing with him playing piano every day in my life."

When asked when she became deliberate about singing, she replied, "Maybe 8 or 9 years old." Almost entirely self-taught, her early influences included regional artists and Swedish pop groups, as well as hard-rock bands like Metallica and Def Leppard.

"It's very strange," she said, "because I didn't listen to jazz music. It was my father who put on these albums by Billie Holiday and Ella Fitzgerald. I liked it, but I didn't do it myself. [I was listening to] Alanis Morissette and Chaka Khan.

"It was the environment," she added. "Jazz is my backbone. What you heard today, that's where I started. I was quite young, 16, 17, together with my father. That was jazz standards. I still need that traditional thing, to have this solid ground."

Tolstoy's new album, *Meet Me At The Movies* (ACT), indirectly addresses this "solid ground." But she was also eager to mention an album she made for Blue Note in 1997 that was facilitated by ACT. "That album, *White Russian*, is one of my absolute favorites," she said. "I think it has all of the ingredients that I like. It's very broad, the mood, and the type of songs. It has everything that I like. It's even better today when I'm older and I understand why I do this."

Then there's her collaboration with Herbie Hancock, 2011's *Letters To Herbie* (ACT). "He's the kind of piano player who has it all, the energy and the freedom and playing," she said.

The new album was in the can at the time of our interview. "It's film music, with lyrics," she said. "Overall, the album is quite soft. There are a few diamonds that shine; they're calling you. There are two completely different styles, and that represents me, my 'schizophrenic' self." *Meet Me At The Movies* is made up of songs that have become standards from certain movies through the years—e.g., "Smile," "The Book Of Love," "As Time Goes By"—but "it's also more rock-y," Tolstoy was quick to add.

Alongside her trio of Jonsson, drummer Rasmus Kihlberg and bassist Mattias Svensson, the album includes two special guests: pianist Iiro Rantala and acclaimed trombonist Nils Landgren (who also produced the disc).

"I've always loved film," Tolstoy said. "Going to the movies is one of my favorite things. And I always listen to the music in the films. So, it was a very natural choice for me to take my favorite songs from my favorite movies."

—John Ephland



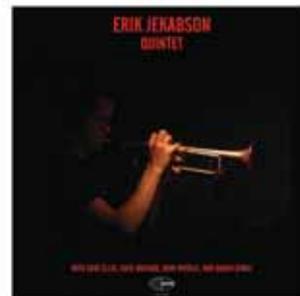
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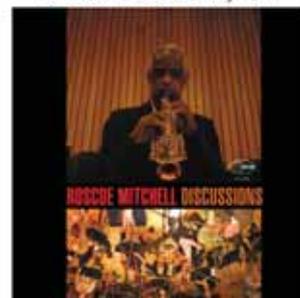
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CRAIG TABORN

'GO INSIDE THE SOUND'

BY KEN MICALLEF | PHOTO BY JIMMY & DENA KATZ

Does concept equal content? Does theory predict end results or only allude to endless possibilities? When asked what sparked the musical ideas behind his luminous new album, *Daylight Ghosts* (ECM), Craig Taborn replied in typical fashion for the 46-year-old keyboardist and composer.

If you lack ideas, you don't have to go too far outside the sound of the note to find them," Taborn said within the cozy confines of his Brooklyn apartment. "There's so much going on with one note. My students might say, 'It's just a C.' Well, you're not listening closely at all. What instrument is playing it and what does it sound like? For instance, every trumpet sounds different playing that C. Go inside that sound. When you get in there, there's overtones vibrating that create frequency ratios. There's all sorts of micro-rhythms.

And when played in a room, there are reverberations. If you go inside a sound there's a lot in there. Just start there."

Taborn's ever-evolving music is no less intense than the man who conceived it. Interviewing Craig Taborn is like viewing an equation from every possible angle, with his rich imagination dictating the sequences, designs and outcomes. Taborn examines questions from multiple positions, his answers starting and stopping mid-sentence as new thoughts and fresh information come to the surface.



Craig Taborn at The Jazz Gallery in New York City, Dec. 8



Taborn's new album is the quartet project *Daylight Ghosts*.

But that intellect doesn't get in the way of beauty. For if there is one defining characteristic to *Daylight Ghosts*, as well as Taborn's previous ECM albums—*Chants* and *Avenging Angel*—and the earlier album *Junk Magic* (Thirsty Ear), it's sheer beauty.

On the solo piano album *Avenging Angel*, its 14 tracks are deeply informed by energy, each selection a world unto itself. *Daylight Ghosts* is equally elegiac and graceful, pointed, daring and powerful, with a group concept based as much on composition as individual improvisation.

"Craig seems very much interested in group improvising and improvising freely, or over highly intricate structures, and you can adhere to these systems or not," said Bad Plus drummer Dave King, who, along with saxophonist Chris Speed and bassist Chris Lightcap, collaborated with Taborn on *Daylight Ghosts*. "Craig is unique in that you can see the grids and the academics behind what he's doing, but the spirit of what he wants to achieve is always the Number 1 goal. He wants musicians who can deal with the complicated things, but [who can] also disregard them and make some music happen. It's magical what he does."

Daylight Ghosts is, indeed, permeated by a certain magic, a tangible force equally present on his previous ECM releases. As this writer noted in a 4½-star review of *Chants* in the July 2013 issue of *DownBeat*, Taborn's music is stunning for its lack of borders, ordinary struc-

tures or typical narrative flow: "The songs are positively shimmering, immaculately detailed, prismatic and very improvisational. ... They flutter and spiral, bend and float, and constantly surprise."

Whereas *Chants* offered a swirling flow of ideas connected by a cerebral thread, *Daylight Ghosts* expands on its theme of inclusion with broader rhythms, a larger palette of melodic information and, at times, a surreal electronic/acoustic approach. A veteran of bands led by enigmatic techno producer Carl Craig, and an early proponent of the original Detroit techno school as personified by Juan Atkins, Derrick May and Kevin Saunderson, Taborn slyly mixes electronic music currency with unique jazz compositions, a natural progression given that his childhood piano lessons coincided with the purchase of a portable synthesizer.

"It's like retro-fitting," Taborn said. "I'm not interested in laptop electronica or that kind of programming. It's really about electric playing. Like my album *Junk Magic*, which is more full blown [electronic]. It's integrated, but with a lot more manipulated computer stuff. *Daylight Ghosts* is about exploring with guys who have rock as well as jazz backgrounds. I was into blending those edges and getting into electric sound but less from a fusion or jazz blowing perspective. My live *Junk Magic* band includes Dave King and Chris Speed, but that is such a different vibe. The bands have some things in common but the music is pretty different."

As teenagers roaming the streets, record stores, and shared homes of Minneapolis with future The Bad Plus members Dave King and Reid Anderson, the Taborn posse ("He was always the gatekeeper," said King) was as likely to bang heads with punk and metal kids as attend frequent performances by former Weather Report drummer Eric Gravatt, one musical passion among many for these quick-witted musical changelings. Jazz and electronic music held particular fascination for Taborn.

"I've been doing electronic music since before I could play piano," Taborn explained. "When I was 11, I started piano lessons. That same year my parents got me a Moog Minimog synthesizer for Christmas, back when they were cheap. It was 1981, so everyone was giving them away. They found one in the paper for \$100. I was a beginner pianist and I began turning knobs on the Moog. It wasn't one or the other. As I was learning scales, I was figuring out what 'oscillator' meant. 'What's this do?' I was always doing electronic music, and my friends and I were also into jazz, punk rock and metal."

For *Daylight Ghosts*, Taborn's quartet went into the studio with longstanding producer/ECM label head Manfred Eicher. Taborn explained his goal as infusing a "chamber-like palette with some of that [rock] energy." Indeed, the album's first notes are the resounding pummel of King's floor tom.

"The band as I conceptualized it—versus

how we realized the music going into the studio with Manfred—are related, but separate,” Taborn said. “The rock stuff comes out more aggressively live because Manfred is not really a rock guy. The rock energy is less about sound or playing but about choosing a more minimal or more simplified approach to things. Where the jazz perspective is ‘Let’s do more,’ this band often does less. Maybe using the same kind of information, but we dial it back.”

So how would Taborn compare the new album to its predecessor?

“*Daylight Ghosts* is really different from *Chants*,” Taborn replied. “The group concept is touched on in the recorded album, but live there’s a lot more electronics. Chris Lightcap plays acoustic and Fender Precision bass on the record and live. Dave’s playing a Roland electronic pad kit as well as his acoustic set. It’s all very integrated, which is part of the concept. We dialed up that integration and the acoustic-leaning integration in the ECM session, which blended with Manfred’s conception and the ECM sound. ‘Phantom Ratio’ is a good example. I play a little piano but it’s pretty electronic; we get into spaces like that live. Often on a dime we’re switching back and forth using Farfisa and Wurlitzer electric pianos, and a Prophet 6 analog synth, all through an amplifier. There’s nothing digital going on.”

Taborn’s approach to composition is another factor in the album’s kinetic, open-ended style.

“I’ve never seen Craig write out chord changes,” Lightcap said. “He was the first guy I met who would write songs that involved form, but it would be a system of melodies played on top of each other, contrapuntally. Even if we were dealing with a form, it would go through different harmonic areas but he wouldn’t spell them out as chord changes. He would leave it to the musicians to hear where the music wanted to go. Rather than limit note choices, you end up playing completely off the melody or off your part. The piece becomes the form. When you set up the music that way, the improvising blends organically into the composing, and vice versa.”

“The first piece he put in front of us for [the 2001 album] *Light Made Lighter* was ‘Bodies We Came Out Of,’” Lightcap recalled. “When I heard that, as much as I liked playing with him before, I had no idea that he had that a kind of crazy insight musically. He opened all these possibilities that I’d never considered before. He shaped me in a big way. When he composes, he really hears things in a very unique way. As creative and unusual and adventurous as his ideas are, they’re always very beautiful. He balances the creative part with incredible musicality and the music is always such a pleasure to play.”

“A system of melodies played on top of each other, contrapuntally,” has its precedents, of course, which Taborn is quick to point out.

“Part of that is coming from Ornette

Coleman or Miles Davis’ ’60s quintet; a lot of their later tunes were like that,” Taborn acknowledged. “Wayne Shorter’s tunes have chords, but other ones may be more open. When you play through a head with an implied sense of the harmonic shape, if you’re dealing with guys who are aware and attentive to that and have good ears ... the music is written with all of that in it, then you improvise on it. Writing out chord changes provides a platform for people who maybe don’t hear it, but it’s sort of self-evident. Ears are fast these days! Many musicians can hear what is going on, which

allows you to be freer and still get a harmonically moving result. I don’t write for changes to keep coming around because I don’t want to hear that. I want the music to keep evolving. I like more counterpoint.”

Born in Minneapolis, Taborn grew up in a musical family that included his dad’s boogie-woogie and jazz piano playing and his mother’s gregarious nature in the local jazz clubs (“She still knows more jazz musicians than I do,” Taborn chuckled). As a child, the budding pianist initially focused on classical piano, but eventually, electronic music, punk,

RUDY ROYSTON

Photo: Emra Islek

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metal and finally, jazz, took supremacy.

"Craig hasn't really changed that much from when we were kids," said King. "He was pretty advanced back then. Craig knew a lot about every kind of music. He liked metal and punk, Bad Brains; we were also diehards into Coltrane, Monk, Art Ensemble of Chicago, Last Exit, [Peter] Brötzmann. I remember watching Sonny Rollins on Craig's VCR in his basement. We didn't see walls. Craig's music now sounds similar to the things he was writing then, [but he has] evolved."

Taborn's single jazz piano instructor, Peter Murray, made him concentrate on note choice over technical proficiency.

"I studied with Peter once a week for three years, from age 14 to 17 and through college, but only to ask questions," Taborn said. "He wouldn't teach me technique. Peter taught restrictive exercises that focused on note choice and musicality. The idea of picking something and committing to it and real volitional playing, not letting technique become the focus. Peter could see that I was playing all these notes when improvising, but what did that mean? Why did you just play that? What was the musical intention? I really didn't have one. His exercises slowed me down to playing one note per bar. I had to pick the best notes and make something musical happen."

A chance Minneapolis concert further shaped Taborn's instrumental character and refined his compositional attitude.

"I saw Bill Frisell play solo at the Walker [Art Center]," Taborn said, his eyes lighting up. "He was a revelation. I got Paul Motian's [1985 album] *Jack Of Clubs* with Frisell, and other Motian records. Frisell was being deliberate in choosing notes, and that was relatable to what Peter was asking me to do. Wayne Shorter was doing that as well, and Frank Zappa—he was a big thing for me. The way he soloed, focusing on note choices and development. His playing is very compositional and he leaves a lot of space."

After a stint with Carl Craig's Innerzone Orchestra, Taborn enrolled at University of Michigan at Ann Arbor. His intent wasn't to study jazz, but English literature.

"I did take the jazz combo class and a composition class," Taborn recalled. "But I wasn't a music major. I went with the intention of working up more of my compositions then eventually applying to New England Conservatory. I wasn't thinking of a jazz degree, but thought composition would be valuable. When I was a freshman, I met [drummer] Gerald Cleaver and through him started playing in Detroit at Baker's Keyboard Lounge, Bert's on Broadway and a little place, J.J.'s Liquor Lounge. I played with Rodney Whittaker, James Carter, Marcus Belgrave, and at a restaurant gig with James and Gerald. Playing in Detroit was school. I was getting an education in jazz. At the same time I was writing. It was a good place to develop."

Taborn eventually left Ann Arbor to tour with Carter; longer, significant periods with

Roscoe Mitchell and Tim Berne followed. Taborn appeared with Mitchell's ensembles for the albums *Nine To Get Ready*, *Composition/Improvisation Nos. 1, 2 & 3* and *Far Side*. Taborn has also appeared on David Torn's *Prezens*, Evan Parker's *Boustophedon* and Ches Smith's *The Bell*, as well as Michael Formanek's *Small Places* and *The Rub And Spare Change*.

"Playing with Roscoe was about being really focused and attentive to sound," Taborn said. "He can hear it if you're not. Even in that dense environment of his larger groups, it's about a clear, focused intention of ideas. Working with Tim, playing his music—which is avant-garde but also using electronics—that was a place where I could bring those things together."

Taborn's debut as a leader, *Craig Taborn Trio* (DIW), arrived in 1994, was recorded with bassist Jaribu Shahid and drummer Tani Tabbal. 2001's *Light Made Lighter* (Thirsty Ear) featured soon-to-be fast friends, Lightcap (bass) and Cleaver (drums). The 2004 album *Junk Magic* (Thirsty Ear)—with King (drums), Aaron Stewart (tenor saxophone) and Mat Maneri (viola)—remains a singular project in Taborn's discography. Equally electronic, jazz-bent and highly improvisational, the album's atypical textures and unidentifiable sources frame it as an outlier of jazz combustion, even today.

"*Junk Magic* was about engaging the studio sound aspect and not worrying about the jazz mix aesthetic," Taborn explained. "Whatever vérité drum sound you're supposed to get,

that's often the downfall for those integrations because whatever you're trying to hold on to in terms of maintaining a live sound doesn't marry well with electronics, and usually you have to mitigate the electronics aspect sonically. You're dealing with this live stage thing against something that is totally animated. The drum sound on *Junk Magic* was never about preserving the sanctity of the kit sound: It's Dave, Dave's programmed drums, and further processing."

Twelve years later, the sense of sonic adventure is still there. The second track on *Daylight Ghosts*, "Abandoned Reminder," snakes through plaintive terrain, twilight tones plucked by Lightcap as King swirls brushes and Taborn and Speed trace a lonely melody. Eventually the performance free-for-all tumbles, destination unknown until a raspy swing pulse takes hold.

"That's one of the more scored things I've done on a record," Taborn said. "A lot is written, then there's a bass pattern, then we improvise over that. It's supposed to be static space."

"The Great Silence" features Speed's woody clarinet call, draped with what sounds like a pinging doorbell.

"The Prophet synth mixed with the piano creates those doorbell tones," Taborn explained. "Being a synth guy and a sound-design guy, and focused on orchestrations too, I'm not thinking, 'This is a piano and a synth'; I'm making composite sounds. It's almost Haas effect-related, where you can't tell where the sounds are coming from. If I hit the piano and the synth at the same time and the sounds are that different, they end up being perceived as one sound coming from one place. It's just additive elements in a larger sound that I'm trying to create. Because of intermodulation and the ways the overtones are interacting, you'll hear it as one complex, composite sound."

The album's final track, "Phantom Ratio," begins somberly, with Speed's tenor akin to a foghorn calling out of the mist. The song takes shape via chattering electronics, King's funky, New Orleans snare drum pulse and Lightcap's roving Fender Precision bass line.

"It was conceived with that vamp thing," Taborn said. "It sounds like two songs in one because of the way it was recorded. The electronic part starts abruptly. Manfred had us play the melody, then the electronic stuff starts. Where it starts is not how I would have done it! The sequence should have been more pronounced. Doing electronic stuff with Manfred is interesting."

Each Taborn release sets itself apart from his evolving discography, like new plants sprouting over yesterday's turned crops. He alluded to a possible Surround Sound installation project, writing for larger ensembles, and performing out with his as yet unrecorded solo electronic project to satisfy his inner

"synth sound designer electronic music guy." Taborn's teaching schedule is sparse, consisting of private lessons, an upcoming workshop of his material at the Paris Conservatory and a short round of lessons at Banff in the summer. Meanwhile, membership in groups led by Chris Potter and Dave Holland as well as piano duos with Vijay Iyer, Kris Davis and Cory Smythe will undoubtedly reap rewards when the next Taborn group project enters the studio.

Will a cerebral approach dictate the next record, or could flat-out blowing meet his inter-

nal focus?

"It's not all cognitive and intense design," Taborn said. "The note-choice thing is important but it really yields me paying attention to sound and then responding to that. When I improvise it's to let me focus on hearing everything that is going on right now as clearly and deeply as possible, to hear all the subtleties, which feeds the improvising and guides me to what can happen next. It's always an intense focus on being in the space. It's all about being in the moment."

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INGRID & CHRISTINE JENSEN

'Our Gift Is What We Do'

By Phillip Lutz | Photo by Mathieu Rivard

On Nov. 7—election eve in America—sisters Ingrid and Christine Jensen were hard at work half a world away, headlining the Sydney International Women's Jazz Festival in Australia. The mood at the festival was upbeat as the trumpeter and saxophonist, respectively, collaborated with groups like the 10-piece Sydney Women's Jazz Collective, leading a celebration of jazz sisterhood.

But the upbeat mood did not last. On Nov. 8, Donald Trump won the presidential election after a campaign notable for misogynistic comments. In Australia—a country where sexism has been a fiercely debated topic in national politics—the U.S. election was closely watched. So, as news outlets began rolling out the results of the election, the vibe among musicians in Sydney turned darker.

"Instantly I said, 'This is really bad,'" Ingrid recalled as she—alongside Christine—relaxed a month later in her Ossining, New York, home.

The possible implications, Ingrid said, came quickly into focus: Women could become more vulnerable ("I'm not going to pretend everything's going to be OK for my daughter when she walks down the street"). So too could the jazz business, which Ingrid ventured might suffer after benefiting from the attention lavished on the music by President Obama—a "ray of sunshine" under whom "things really picked up."

Back in Sydney, the response to the election was clear. Pointing her trumpet out the window of her hotel, Ingrid regaled Australians with renditions of "Amazing Grace" and songs by Pete Seeger. Then she determined to get to work: "Now more than ever, we have to be less afraid to be clear about who we are. Get over the mourning process and show them what's out there in culture and music and sound."

"Nasty women unite," Christine added, invoking the infamous "nasty woman" comment that Trump had uttered during a presidential debate, inadvertently creating a rallying cry/meme for Hillary Clinton's supporters.

While the Jensen sisters may be girding to fight truth to power, "nasty" in any literal sense is about as far from an apt description of them as one could imagine. For all their determination, these natives of British Columbia display an open, friendly vibe with those in their orbit as well as a deep, intimate connection with one another.

Moving about Ingrid's Hudson Valley home—a low-tech environment in which the living room is dominated not by a TV but by a small tent—they interacted easily with Ingrid's husband, drummer Jon Wikan, and their daughter, who was preparing for kindergarten.

Being artists with strong voices—Wikan, who first played with Ingrid in 1999, described her as "a force"—the sisters are sometimes at odds. "They get into it once in a while, in a subtle way," Wikan said with a laugh.





Christine (left) and Ingrid Jensen perform at the Iowa City Jazz Festival on July 4, 2014.

ANDREA CANTER

But their *simpatico* is evident, not least in their shared aesthetic. Onstage, Ingrid, 51, and Christine, 46, have appeared together in a variety of configurations around the world, their stylings a complementary mix of Canadian cool with just enough fire to warm a long, cold night.

Their rapport has extended to the studio, starting in 1995 with Ingrid's album *Vernal Fields* (Enja). On it, Ingrid—working with saxophonists Steve Wilson and George Garzone, pianist Bruce Barth, bassist Larry Grenadier and drummer Lenny White—appropriated a piece her sister wrote while still a student at McGill University in Montreal. It proved strong enough to become the title track.

The piece—a through-composed work with an intro, shifting harmonies and multiple time signatures—presaged the kaleidoscopic compositional style Christine would refine with her big band, the Christine Jensen Jazz Orchestra. In the 2016 *DownBeat* Critics Poll, the orchestra topped the category Rising Star–Big Band and Christine won for Rising Star–Arranger.

Ingrid has become a prime collaborator in Christine's big-band work, appearing as soloist on her two albums, 2010's *Treelines* and 2013's *Habitat* (both on Justin Time). Like *Vernal Fields*, both won a Juno award, the Canadian equivalent of a Grammy. And both reveal a close rapport between soloist and orchestra that surely played into the winning of the awards.

The siblings' sense of intimacy has grown more intense with their latest collaboration, *Infinitude* (Whirlwind). Their first album as co-producers, it is a work that in its paring of personnel—Wikan, guitarist Ben Monder and bassist Fraser Hollins are the only musical partners in the venture—has given greater voice to the personalities on hand, even as it subordinates

their performances to the good of the whole.

"It's not about soloing," Ingrid said of the album. "It's about a collective feeling."

Adamant about maintaining the album's collectivist sensibility, Ingrid is indifferent toward some jazz purists. "I really don't care if people love it or hate it. Just listen to it, have an experience. Then move on to whatever you think jazz is supposed to be."

Judged on its own terms, *Infinitude* puts forth a powerful symbolism. Recorded on July 3–4, 2015, the album offers silky lines woven into multihued tapestries that serve as a kind of rebuke to those who would see America as a monochromatic land—one that some political progressives fear may be closing its borders and becoming, in Christine's words, a "solitary state."

"That sounds like the opposite of infinitude," Ingrid said.

When searching for a title, Christine said, "I was looking up variations on 'infinity' and found 'infinitude'—meaning infinite possibilities, no limits in front of you."

The album explores those possibilities without preconceptions, presenting reimagined works like the album's opener, "Blue Yonder," which momentarily immerses the listener in an electronica-infused setting, preparing the way for Ingrid's kalimba and supplanting the acoustic chorale that opened the original version, a 2012 commission Christine wrote for 18-piece ensemble. The tactic was unplanned.

"Duo Space" was conceived from the get-go as a free-floating colloquy between trumpet and guitar, while "Hopes Trail" evolved in the studio from what Ingrid, its composer, called a "throw-away" to a rich creation that encompasses elements of the political and personal, drawing on both childhood memories and adult realities.

"The reason it was such a struggle to get that tune out was because I felt like it was just not moving forward," Ingrid said. "It was about hope—it was an Obama inspiration—and I started to see little flutterings of what was to come through other things around the world. And then it changed into a darker feeling of hope. It was the potential for cynicism."

"But it was also just a tribute to how fortunate I was to be out in the country by myself," she said, referring to her days riding a horse in Nanaimo, British Columbia, where she and Christine spent much of their youth. "There's a little reflection of being alone, not knowing which way things are going to go. I have these sections and I don't know how I'm going to get from one to the next. There's the country section, then the open, lyrical free thing, which is that feeling of the horse where you're jumping and don't really have control but you have to be very focused or you'll fall."

The sisters learned to forge paths for themselves early, living in a cabin in Sechelt, British Columbia. They thrived under the watchful eye of an independent mother who, following a divorce, turned a profit playing piano. For the young sisters, life consisted largely of play on a nearby beach or by the salmon-filled creek that ran in front of the cabin. Through it all, Ingrid was Christine's minder. "She made sure I didn't fall in the water or get lost in the forest and get eaten by a grizzly," Christine said.

In retrospect, Ingrid said, the activity strengthened the sisters' bonds and provided a creative spark: "The play we did [back] then absolutely makes its way into our music. Whether we are thinking of the same thing is not the point. It's more the essence of that behavior we grew up with together—which is making something out of nothing."

The idyllic existence lasted for three years before they moved to the coal-mining community of Nanaimo, where School District 68—which produced another jazz luminary, singer/pianist Diana Krall—employed teachers who pointed the girls toward a local big-band scene. Soon, they were playing dance music on Saturdays and Thad Jones charts on Wednesdays.

All of which whetted Ingrid's appetite for a music career—a prospect that, at first, did not thrill her mother. Nonetheless, after a stint in community college, Ingrid set out for Berklee College of Music in Boston. There, she met pianist Maggi Olin, who introduced the Swedish folk language into her musical vocabulary and ultimately formed a group with the sisters called Nordic Connect. The trio has toured extensively and made two albums on ArtistShare—*Flurry* (2007) and *Spirals* (2010).

Meanwhile, after graduating from Berklee in 1989, Ingrid spent a few years bouncing between New York and Europe—spending

time in Denmark, to which she traces her roots, and Austria, where she taught at a conservatory—before finally finding her footing in the Big Apple, where she studied with legendary teacher Laurie Frink (1951–2013).

As she climbed the career ladder—landing gigs with the likes of bandleaders Maria Schneider and Darcy James Argue, a fellow Canadian—Ingrid returned periodically to Nanaimo with tales of her exploits and records galore, particularly those of Thad Jones, Kenny Wheeler and Woody Shaw.

The evangelizing worked, and Christine began planning for a music career. “I had a piano teacher who just slammed down the harmonic vocabulary to me, and something clicked. I wanted to be a piano player more and more, and yet the saxophone was still there. To get into a good music school I practiced my saxophone because I wouldn’t get in on piano; I had the harmony but not the technique. My voice is through the saxophone.”

That voice began seriously to blend with Ingrid’s in the mid-1990s, when the elder sister was living in a musicians’ loft at 23rd Street and Ninth Avenue in New York. At the time, Ingrid said, she shared a manager with singer-pianist Shirley Horn. The manager had the idea of forming an all-woman band. Soon, the sisters

were opening for Horn in Japan.

“That,” Ingrid said, “was the real beginning of the exchange of ideas in rehearsals and the feeling that we own our music.”

The gigs, mercifully free of exploitation, suggested a template for how the sisters might approach their joint endeavors. “It wasn’t like, ‘Let’s pretend we’re the Adderley brothers,’” Ingrid said. “I knew Nat Adderley, Clark Terry, Ernie Wilkins. They wanted me to be *me*. The last thing I was going to do was betray them by trying to play their music.”

Christine said her career as a composer and big-band leader had not developed by design. “It came from a process of building repertoire. I just fell into it.”

Ingrid cited Christine’s versatility and adaptability as a factor in their success: “Christine can play her butt off and write tunes and play on them—and in that process be in the live composition process that feeds the charts. It’s really a gift. Sometimes we’ll play down a tune and I’ll say, ‘That’s a big band chart coming.’ You can hear the soli, you can hear the different lines, the harmonies that are going to develop.”

The meditative track “Trio: Garden Hour” reflects that adaptability. While the tune appeared on *Flurry*, the version on *Infinitude* is texturally transformed as Monder’s guitar

replaces Olin’s piano. “It’s a work in progress through my life,” Christine said. “It reminds me of Carla Bley a little bit, this universal form where you can do whatever you want with it.”

The piece has also taken on a political coloration. “If you talk about it to the audience just before the musicians play it, it kind of gives a palette to work with,” Christine said. “We did it in Australia, and I said, ‘Now Hillary gets to do some gardening.’ The gardening is the weeding—clearing the path for something beautiful to occur with the musicians, who transfer that to the audience.”

In the wake of the election, Ingrid said, something beautiful did in fact occur among the members of the women’s collective in Sydney. “They were like, ‘We got you. We’re the next generation. We’re going to be strong and powerful and lift you up.’ These are young women coming out of a great education system with a serious fire to play.

“Our gift is what we do. It’s an equalizing feeling to get together and play together—maybe for people from all sides of the political spectrum. If you do it with truth and beauty, they’re drawn together with an energy nobody can argue with. It’s not something you’re selling or coming up with as a shtick.

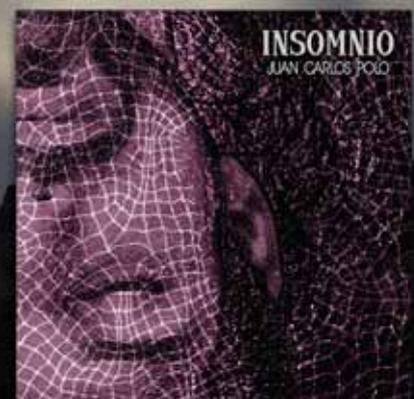
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CHARLIE

PURSUING LIBERATION

BY JOSEF WOODARD | PHOTO BY JAN PERSSON



HADEN

In the long process of assembling my book *Conversations with Charlie Haden* (Silman-James Press), drawing upon numerous interviews from our 20-year relationship, I was surprised by the number of times that his band Liberation Music Orchestra—and the compelling concept behind it—came up. Pursuing freedom (both artistic and otherwise) was key to the work of the late, great and proudly acoustic bassist. Haden lived a musical life, a full and fruitful engagement with muses from multiple directions—from the “hillbilly” music of his youth, to jazz that resulted from “inside” and “outside” and in-between approaches. The prospect of making another Liberation Music Orchestra record or tour seemed to frequently lurk in his busy, project-hungry mind.

Haden, who passed away in 2014 from late-breaking complications of the polio he had as a youth, was one of the subtlest and also one of the more recorded bassists in jazz history. He was a vital voice in bands led by Ornette Coleman (helping to formulate the new “harmolodic” language of Ornette’s groundbreaking late-’50s band) and in Keith Jarrett’s formidable ’70s quartet. Over the decades, he also had great musical rapport with a long list of players, including Pat Metheny, Paul Motian, Hank Jones, Geri Allen, Chet Baker, Joe Henderson, Egberto Gismonti and the members of his long-standing Los Angeles-based band Quartet West.

He came full circle back to his county music hearth with 2008’s *Rambling Boy*, featuring stellar country players and singers, his gifted children (the Haden triplets, and musician Josh Haden) and even his own vocals on a rare turn at the microphone.

For more than 40 years, at irregular intervals, he worked with the Liberation Music Orchestra, his greatest and most unique contribution to the jazz canon (in terms of his own leader projects). Five studio albums—plus a live recording from Haden’s historic residency at the Montreal Jazz Festival in 1989—remain of this innovative big band concept. Aside from Haden’s leadership, the music is made possible via Carla Bley’s inspired arrangements, with plenty of margin for free-spirited blowing and politically charged themes.

LMO’s bravely ventured 1970 debut became the stuff of legend, and slowly begat *Ballad Of The Fallen* (1982), *Dream Keeper* (1990), *Not In My Name* (2005) and the newly released, poignantly posthumous album *Time/Life*, a project started in 2011 that was left half-finished and was later completed by Bley, with Steve Swallow as surrogate bassist on a few of the tracks.

The following interview excerpt from *Conversations with Charlie Haden* took place on Nov. 15, 1990, at a restaurant not far from the boardwalk in the ocean city of Santa Monica, California, where he was living. We were tasked with discussing the imminent release of *Dream Keeper*, but, par for the course, the conversation took some spontaneous turns along the way.

We should start by tracing the history of the Liberation Music Orchestra—a unique project in all of jazz. What led up to that first album [1970’s *Liberation Music Orchestra*]?

What led up to that album was the state of the world—Vietnam, bombing Cambodia, Che Guevara’s murder, the [1968] Chicago Democratic Convention, where everybody was beaten and jailed by



Charlie Haden & The Liberation Music Orchestra, circa 1991

Mayor Daley’s police. I was trying to figure out a way to express my concerns in music.

I found all these songs from the Spanish Civil War which I really loved. I saw this documentary by Frédéric Rossif called the *To Die in Madrid* [Mourir à Madrid, 1963]. All these great songs were in it, and I could just picture Roswell Rudd and Don Cherry and all those guys improvising over that music—kind of like a marching band. I called Carla [Bley]. We hung out for a couple of days and talked about it.

I had written this song for Che Guevara [“Song For Che”] and a piece about the Chicago convention [“Circus ’68 ’69”]. She wrote a couple of pieces, I used some stuff from the Spanish Civil War and a song of Ornette’s called “War Orphans.” She wrote all the arrangements.

But, of course, it was really difficult to get a company interested. Every company I approached said no People were afraid to say they were against the war. So I went to Bob Thiele [at Impulse Records], who I’d known through other projects. He said, “Let’s record it.” We recorded it at Judson Hall, across from Carnegie Hall. I invited members of the Abraham Lincoln Brigade [the collective name of the several battalions of American volunteers who went to Spain to fight Franco’s fascists] and their wives. It was a real beautiful event, man.

On the last session, I think it was Don Cherry who was an hour late. Bob Thiele started screaming at everyone, saying, “You’re costing my company thousands of dollars. I don’t need any of you. We have enough music for this record. Goodbye.” I said, “Wait a minute. We’ve got to record these other two pieces.” He said, “Well, your trumpet player’s not here.” I said, “Well, we’ll do it without him.”

I had to restrain Howard Johnson from hitting the guy in the face. He really upset everyone. Cherry finally showed up and we finished the thing. Then we went to mix it and everything was real hard because we had to superimpose a lot of old soundtracks. I wanted to give the feeling of the real Spanish Civil War . . . and the United States’ role in remaining neutral and then World War II happening. Also, kind of correlating it with the aggression in Vietnam.

After we mixed all this music, I got a call from Impulse . . . saying that they had lost the second side of the disc. So we had to go and mix the whole thing over again.

Then, after that, I got a call from Bob Thiele, who said, “I’m leaving

Impulse. This is the last record I'm doing. I'm starting my own company, Flying Dutchman. I sent your test pressing to L.A." [Then] I get this call from the president of ABC Records [which owned Impulse], who said, "We can't release this record. Your liner notes are too political, the music is too political, and I don't want to have anything to do with it."

I got on a plane and went to L.A. and pleaded with the people, saying, "Please release this record." Finally, they asked me to change some stuff in the notes—I had to change Che Guevara's "murder" to "death," things like that. They wanted me to take "liberation" out of the title—that's how conservative the atmosphere was. But I didn't. I said, "You know, man, 'liberation' is a very hip word right now, and if you don't put this record out right now, some rock group is going to steal the name." Jay Lasker [president of ABC-Dunhill] said, "Hey, maybe you've got something there." So they released it and immediately did not promote it.

Immediately, it won the Grand Prix [Du Disque] Charles Cros in Paris, which is the equivalent of a Grammy in France. It won best jazz album of the year in England, it won the Gold Disc Award in Japan. It was nominated for a Grammy here. And there was no promotion, no advertisement and no distribution—you couldn't find it in the stores.

Then, Gato [Barbieri, who played saxophone on the album] did the music for *Last Tango in Paris* [1972], and they called me and wanted to reissue the record with Gato's name on the front. I said, "No good. If you want to put his name on the front, you also have to put everyone else's name who takes a solo on the record." They said, "OK." And I said, "You have to put new liner notes on it." I wrote a whole piece on Watergate; I predicted that Nixon would be impeached.

They said they would print it. But when the reissue came out, the old liner notes were on it. [Ed] Michel, who was the [Impulse] producer then, quit his job because of it: He had promised me that the new liner notes would be on there. [Note: In *The House That Trane Built: The History of Impulse Records*, Michel says that he was let go from Impulse during a regime change at the label in 1975.]

The only gig that we ever really played right after that period was a benefit for the bail bond for all the people who were arrested at the May Day demonstration in '71 [in Washington, D.C.] ... [T]housands of people were put in jail. We played and raised money.

Then, when Reagan got elected, I started thinking about doing another record. That's when work on *Ballad Of The Fallen* began, in '83.

Back in the beginning, did you have any sense



Haden with Quartet West members Ernie Watts, Alan Broadbent and Larence Marable

that the orchestra would go on this long?

Not really, but after the record came out and we did some concerts and everybody was asking me to go on tour with them in Europe, I had a feeling that we'd be together. We wanted to, but I was also involved with Ornette and Keith [Jarrett] and other people. It was real hard, because there are so many musicians involved. All of them were great and all of them were struggling to make a living. Some of them got famous and rich. As for some of them, I don't know where they are.

Were there specific world events that inspired this third Liberation Music Orchestra album?

Well, I'd been planning this album since '84. I had a recording of the African National Congress anthem ["Nkosi Sikelel' iAfrika"], and I had Sylvio Rodriguez's piece ["Rabo de Nube"]. In '85, I wrote the "Spiritual" for Martin Luther King. [Filmmaker] Deborah Shaffer asked me to do music for *Fire from the Mountain* [1987], a documentary about Nicaragua [based on the autobiography of Nicaraguan revolutionary, politician and author Omar Cabezas], and I wrote the piece "Sandino" [its title referring to Nicaraguan revolutionary Augusto César Sandino (1895–1934)].

I had gotten all this music together, and then I read this poem by Langston Hughes ["The Dream Keeper"], which completely, eloquently showed his view of what was going on. As far as racism was concerned, that poem says everything to me. I sent it to Carla, and she called me back and said, "I'm going to put this to music." So she wrote "Dream Keeper," and it made me think about the choir. I was going to get the Boys Choir of Harlem, but they were too busy and they couldn't do it. Hans Wendl, who produced my Quartet West albums and used to work at ECM, told me about the Oakland Youth Chorus.

Ruth and I were married in St. John's [on]

New Year's Eve last year, when the Orchestra was playing at the [Village] Vanguard. The Orchestra came and we had a reception at the Vanguard. They rang the bells for us.

"Dream Keeper," the title track, is an epic suite—it goes through a lot of different changes.

Yeah, man. This is the part by Carla, the next thing is El Salvador, the next thing is part two by Carla, with the choir, the next piece is from Venezuela, and the next is "Hymn Of The Anarchist Women's Movement" from the Spanish Civil War. Four things by Carla [are] woven into other pieces.

One section is really hypnotic—a two-note ostinato with fifths.

That's the Venezuelan piece ["Canto del Pilón"]. That was on [a] Maria Marquez album, where she does it with synthesizers.

Did you have an overall concept for the album?

The state the world is in now, there are a lot of other conflicts in areas that aren't Third World Latin American countries. I had so much other music, man. I would like to record the music from the Warsaw ghetto.

In essence, you're uncovering a great body of work—this musical world of revolutionary songs.

Yeah, I've got lots of stuff. People send me things, too. There's a song that used to be the "Black National Anthem of the United States," called "Lift Every Voice And Sing." It's never sung anymore.

Every now and then, there will be something that I'll borrow from and want to use it.

I'm afraid to do anything with Palestine; that's real shaky. Those people are in such pain that they can't sing anyway, if they wanted to sing.

Haden had a complicated relationship with the city of Los Angeles. His associations with L.A. involved early training and later rehabilitation, family connections, jazz education (launching the jazz program at CalArts) and tending his band Quartet West. It also entailed a negation of contemporary L.A. culture (and L.A. jazz, especially of the plugged-in variety) and a nostalgia for the Hollywood of his dreams, a “Golden Age” which was waning as he first arrived in the late '50s. He channeled this wistful fascination for the music, fashion and fatalistic film noir glamour into Quartet West projects such as *Haunted Heart* and *Always Say Goodbye*, which—like the archival sound clips in the first Liberation Music Orchestra album, but in a very different context—set the stage for his unabashed backward-glancing romancing.

Our Dec. 5, 1993, interview fittingly took place inside the historic Biltmore Hotel, the first site of the Academy Awards.

Your work with Quartet West in particular speaks to a fascination with Los Angeles and many of the films, particularly the noirs, created here in the 1930s, '40s and '50s. How did this come about for you?

That whole period of time in Los Angeles has fascinated me, and always has fascinated me. Every one of the Quartet West records has had something to do with that time. It isn't as if we're playing in that time; it's being inspired by that time and playing/creating in the present, bringing that period of time in L.A. to the attention of as many people as possible. It was so beautiful.

After I was 15, my father decided to retire from show business. I decided to play jazz, got on a Greyhound bus with my bass, and came to L.A., went to music school.

When I arrived in L.A., I was coming in right at the end of that period that was all brought about by the movie industry here—the culture was coming out of that.

It was such a rural [upbringing] for me [in Iowa and Missouri]. We were on farms, in small towns, we were traveling all the time, and I always longed for the big city.

L.A. is really deeply inside my soul—as New York is, too. But I think L.A. is neglected more. I'm inspired a lot by it.

You unabashedly pay homage to film and period jazz on *Always Say Goodbye*. Was that one of the project's goals from the outset?

I'm paying homage to film and to the history of jazz and giving people a chance to be exposed to these artists. Many people have never heard Chet Baker sing “Everything Happens To Me.” Many people have never heard Jo Stafford sing “Alone Together,” with Paul Weston's orchestra behind her.

I'm bringing this to the attention of people, to evoke all kinds of feelings inside of them, so they can touch deeper places inside their souls and remember precious moments in their lives. It's almost like taking them back to that period of time.

I wish I could have been on the set of [the 1946 film] *The Big Sleep* and at the recording

sessions of these artists. Somehow, this music almost takes me there.

Do you plan to continue with this concept?

There are so many projects going on inside my head, with Quartet West, Liberation Music Orchestra, with Ornette and Pat Metheny . . . But this band is so wonderful. Ernie Watts and Alan Broadbent and Larance Marable are all innovators on their instruments, as far as I'm concerned. Because this band is so great and so inspirational, and the music that we're playing is reaching and touching people, of course I want to continue it.

Do you share with Alan a strong interest in film noir and that era?

When I met these guys, we were all coming from the same place as far as film noir and early L.A. were concerned. Ernie Watts had been playing on the Johnny Carson show for many years and was very involved in the Los Angeles music scene.

Alan Broadbent really loves films, and he composes and orchestrates for films.

Larance Marable was playing in L.A. in the '40s and early '50s. The last time Charlie Parker visited Los Angeles, Larance Marable was his drummer, and Chet Baker was in the band.

So we're all along the same kind of playing and the same kind of level as far as the music is concerned. That's why the music always sounds so great. These guys are really dedicated to this band. Something happens when we start to play; everyone plays like they've never played with anybody else. It's a very, very special thing.

What is the significance of the album title *Always Say Goodbye*?

The title came to me from remembering times that I was leaving or someone else was leaving and we were saying goodbye, and I never quite said goodbye the way I wanted to. It's almost like you want to say, “Wait a minute, I didn't say goodbye well enough. Come here and hug me.” Or I want to say something special to them.

You didn't realize that you wouldn't ever see that person again, that relative or friend. I've always been saddened by that. I always want to remind people that when you say goodbye to someone—*really* say goodbye to them. **DB**

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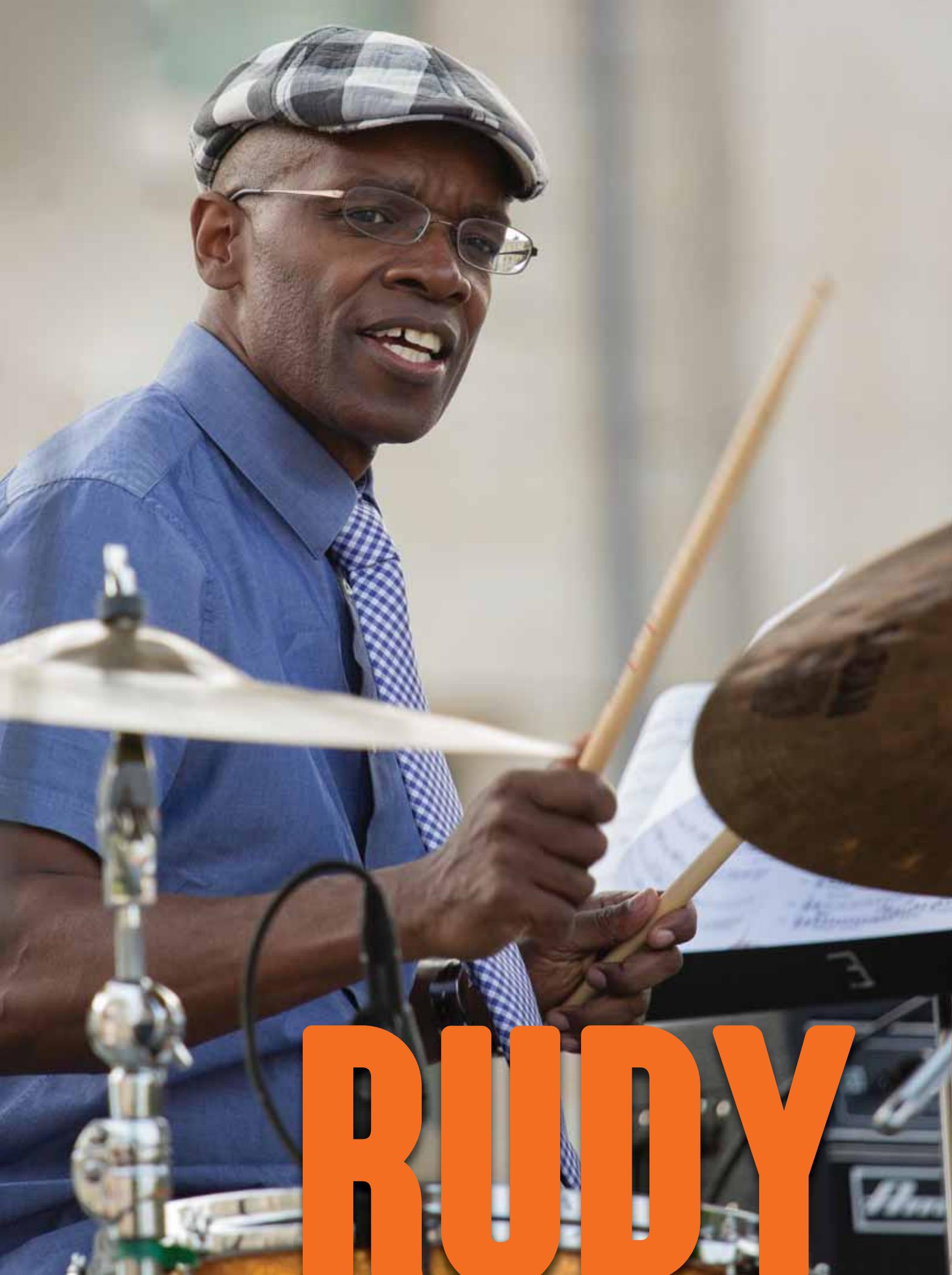
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RUDY

‘JUST PLAY’

By Dan Ouellette | Photo by Andrea Canter

THE PURSUIT OF SOMETHING TRANSCENDENT THAT IS SEEN-YET-UNSEEN: THAT’S THE THEMATIC BASIS FOR SUPERB DRUMMER RUDY ROYSTON’S COMPELLING NEW TRIO RECORDING, *RISE OF ORION*, AND IT PLACES HIM ALONGSIDE SOME IMPRESSIVE ARTISTIC COMPANY.

For example, in 1964 Belgian surrealist René Magritte painted his classic self-portrait *The Son of Man*, which depicts a dapper gentleman in an overcoat and bowler hat whose face is largely hidden by a floating green apple. The artist deciphered its meaning: “Everything we see hides another thing; we always want to see what is hidden by what we see. There is an interest in that which is hidden and which the visible does not show us.”

Royston’s sophomore Greenleaf Music album, *Rise Of Orion*, ranges stylistically from full-tilt kaleidoscopic lunges to soulful lyrical elation. “The whole record has a bunch of fire, but it also sings,” said the in-demand session ace of his intuitive romp with simpatico saxophonist Jon Irabagon and bassist Yasushi Nakamura. “It’s all built on the idea that there’s something underneath what we’re seeing. Something may be there on the surface and right in front of your face, but there’s more. The outside may look one way, but underneath there’s something else going on.”

The album is an eclectic collection of Royston originals, including one tune that could be a pop hit if it had lyrics, plus two covers: an interpretation of a classic aria and a Bill Withers composition. In Royston’s view, each song has layers of meaning that require a deeper dig. Case in point: The constellation Orion factors prominently in Royston’s compositional purview, including the existential lead-off title track, which is a tour de force voyage with the leader’s tumbling rhythms spurred by Irabagon’s driving saxophone. “Thinking about the constellation really got me inspired about the concept of the recording,” Royston said. “It’s there all the time—even if we’re not looking at it. ... There’s a lot up there in the stars and what is beyond them.”

Indeed, “Rise Of Orion” burns with combustive twists and turns, suggesting that the rest of the 12 tracks will be equally robust and uptempo. That’s certainly the case with the blast-off in the following piece, “Nautical,” with Royston’s assertive charge. “I’m playing hard on these,” he said. “I’m hearing a lot of stuff in my head when I’m playing, so there’s a density. I’m not holding anything back.”

But the mood shifts when the trio slides into the first of three blues-infused short tunes (“Alnitak,” “Alnilam,” “Mintaka”), which are interspersed throughout the 13-track

ROYSTON



Rudy Royston's new album is *Rise Of Orion*.

program and represent the bright multistars in the asterism of Orion's Belt. The first shines with saxophone fury, the second is driven by the bass and the third is a fast, polyrhythmic drum run. "We're soloing over the blues, which is the basis of the jazz we play," Royston said. "The blues is the belt that holds things together. For these short pieces, you hear each player play and then stop, each of us showing our characteristics and strengths. For each of these tunes, they fade out like there's more coming and that we're going on into the next phase of the record."

As Royston was selecting tunes to interpret on the album, melody seemed to be a greater factor than rhythm. "Dido's Lament," an aria from Henry Purcell's 17th-century opera *Dido And Aeneas*, is a moving piece steeped in sadness. "My professor in college, Paul Baird, played this to introduce us to opera," said Royston. "I was from the 'hood. Opera? But this just opened up my musical world with its incredible basso continuo and the beautiful sadness and tragedy. Again, underneath the surface, there's so much going on with these characters."

The quiet, soulful rendering of Withers' 1974 tune "Make A Smile For Me" (from the album *Justments*) came to the drummer when he was tooling around on the piano in search of new songs. Although there are no vocals in Royston's version, he drew inspiration from Withers' lyrics: "Close your eyes and dream of a sunny place to take the blues away." Again, Royston explained that the composition draws upon the notion that looks can be deceiving: "I hit a couple of notes on the piano and came up with the bass line for this song, which my older brother Richie turned me on to when I was in the fourth grade. The melody, the pace, the statement just stayed with me."

Royston's compositional prowess is showcased with the lyrical gem "Sister Mother Clara," which pays tribute to his mother. (In

the liner notes, he describes her as "beautiful, gentle, humble, a pillar of strength.") The trio paints a portrait with the drums soft and slightly grooving, Irabagon gently soaring into the upper register and Nakamura playing off the melody in a solo that had a deep impact on Royston. "Yasushi can play some of the baddest stuff and then sing in the middle of it at the same time," he said. "He's adventurous with fire, but this solo is the best on the album."

There's also a happy song, "We Had It All," which has the vibe of an old-school hit single. "I wanted that one to be real simple," Royston said. "It's really jazzy when we play it, but here I wanted it to be like a pop melody. Still, within it, there's a lot going on. Jon did a couple of things on sax that I've never heard him do before. He does a call-and-response thing with himself, playing something in a high register then answering himself in a low register. He's having a conversation with himself, which is another example of something going on underneath what you think it is."

Royston, 45, is a soft-spoken man who lives in New Jersey with his wife—pianist Shamie, a leader in her own right and a member of her sister Tia Fuller's quartet—and their two children. DownBeat caught up with him in New York at Lincoln Center's David Rubenstein Atrium. Afterward, he would drive across the Manhattan Bridge to a studio in Brooklyn to rehearse for a short December trio tour (with Thomson Kneeland subbing for Nakamura).

Mild-mannered throughout the interview, Royston jokingly expressed one of his pet peeves. "I hate rehearsing," he said. "I can't stand the fact that we're rehearsing today. I don't think we need it. My feeling is, 'Just play.' We'll make something out of whatever. We'll be fine." He paused, then added, "Still, if someone calls me for a gig, I'll rehearse with you." Then he reiterated: "But I hate rehearsing."

That philosophy reverts back to Colorado, where he played for the first time with his mentor, trumpeter Ron Miles. Royston was born in Denver, the youngest of five children, and began drumming in front of an audience at his mother's Pentecostal church—five times a week with a partner playing a Hammond B-3 organ. "In church I had to be an underground jazz musician," he said. "It wasn't until later, when we switched churches, that I was encouraged to play my music. But Ron was the first guy who told me that I should be going to New York."

Royston attributes much of the way he approaches music to Miles. "I'm a drummer, so people expect a lot of metric things from me," he said. "But that's not where I come from. I come from a place that I learned from Ron. There's such a beautiful melody in almost everything he does. It's singable. But when you play it, you realize there's a lot going on in the music. There's a 5/8 bar here and a 7/8 bar there and it goes to a 1/16 bar. But the way he writes is just to play the music. You don't have to feel like you're modulating all over the place. I learned from him to make my music beautiful, a melody, a song. You don't have to make a major endeavor; it's not a math problem. You just make a song and the math falls in where it falls. Ron would make one long melody on a big piece of staff paper with no bar lines. We'd play it, and later he'd put in the bar lines and the time signature came last. He was all about shaping and melody."

Royston was still in high school when he met Miles, checking out the trumpeter in the band The Jazz Worms. "It took me a minute to get into what Ron was doing to understand it, which didn't happen till I was in college," he said.

Miles called him for a gig at The West End Tavern in Boulder. Royston showed up at the venue with an RTC drum set with a 22-inch bass drum ("way too big for jazz," he noted) and Miles arrived in a suit and told his bandmates there was no music. "Ron said, 'Just listen and play,'" Royston recalled. "I spent the whole gig terrified about what I was playing. At the same time, I spent the whole gig listening, but I still didn't know what to do. But I learned that you should never have a lack of anything to play. Listen all around you and you can hear what to play—play off this guy or that guy. It was so freeing because up to that point it was reading music and making sure everything was right. I learned to contribute based on what you're hearing. That was a heavy thing for a young cat."

Growing up in Denver, Royston's house was full of music—mainly the hip-hop and gospel his older brothers turned him on to. He occasionally heard jazz, but it wasn't prevalent. When he heard Wynton Marsalis' *Marsalis Standard Time, Vol. 1* in 1987, he became a convert. "Wow, all those polyrhythms," he said. "So

'Tain' [drummer Jeff Watts] was my first hero. That's when I realized that jazz is about swinging and that there was a feel to this music that I needed to work on."

Royston started listening closely, first to Omar Hakim with Sting and then The Crusaders, which led to drummers such as Art Blakey, Philly Joe Jones, Elvin Jones and Max Roach. Different jazz artists on tour such as trumpeter Roy Hargrove would come through Denver, and he got to know them. Then trumpeter Sean Jones invited him to New York to do a week at the Village Vanguard, circa '97, which gave him the seed for making the move to New York.

Royston applied to the graduate program in music at Rutgers University. At the time, he and his wife both had satisfying, secure jobs as music educators in Denver. But they took a gamble on making it in the Big Apple, and moved across the country in 2006. Once at Rutgers, Royston studied with Victor Lewis.

At first the gigs were slow in coming, but one of Royston's friends from Colorado, saxophonist Javon Jackson, started keeping him busy. Additionally, Hans Wendl—manager of both Miles and Bill Frisell at the time—let the guitarist know that Royston was in town. Frisell immediately enlisted Royston for some projects. That jump-started Royston's career as a sideman with a range of musicians who have

continued to seek his nuances, textures, shapes and colors on the drum kit.

Last year alone, Royston's touring schedule was punctuated by sideman gigs with Frisell, JD Allen, Mary Halvorson, Helen Sung and Rudresh Mahanthappa. Royston has also hit the road with trumpeter Dave Douglas, who liked the drummer's music so much that he offered to release Royston's first two albums (including 2014's *303*) on his Greenleaf Music label.

Nowadays the heat is picking up for Royston's own leader dates, especially with his trio. Before forming the trio, he had worked with both Nakamura and Irabagon in other settings. The three musicians enjoy a telepathic connection; Royston brought the music for *Rise Of Orion* with him to the recording studio, and then let his collaborators fly. "When I bring in the music, we all have such large vocabularies that they hear immediately where they should go on a tune," Royston said. "I bring the charts in, and we just go."

Nakamura is impressed by the range of Royston's playing. "Rudy is a powerhouse musically but can also play really softly," the bassist said. "We're always doing the give-and-take as the bass and drums."

Nakamura said he was surprised to learn that "Sister Mother Clara" was about Royston's mother. "Rudy didn't say anything except to

play a beautiful solo," he said. And on "Make A Smile For Me," the drummer's only instruction to Nakamura was to open the piece by playing a two-minute solo. "It's totally improvised," he said.

Irabagon described the musicians' working rapport: "Each of us can take over a song. Rudy has so much energy, and I'm impressed by his sense of melodicism, which is great for a horn player and creates space to interact."

This year, Royston will continue to balance his roles as leader and accompanist. To some extent, he has suffered a bit from his own success as a road warrior. "I'm on the road so [often] that I'm not able to sit in [with other bandleaders] as much," he said. "I feel like I'm losing touch with some people, especially in Brooklyn. I like playing a lot of different stuff."

Looking ahead, Royston has a solo record in the can, a tribute of sorts to drummers like Elvin Jones and Max Roach that also includes a piece based on a Gwendolyn Brooks poem and autobiographical tunes. "Usually with drum records, you hear two tunes and that's enough," he said. "A couple of these are kind of drummy, but I wanted to make sure that what's on here is music—textures, groove, story—where people can push 'Play' and go about their day with it in the background. I'm playing the drums not as drums but *on* the drums." **DB**



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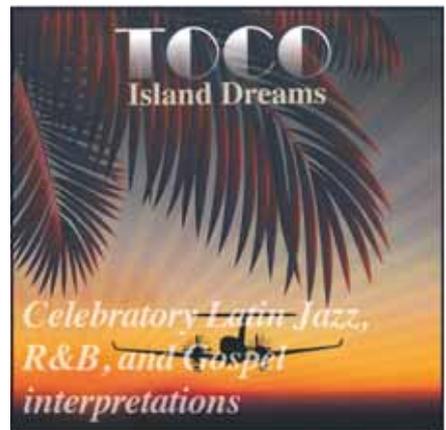
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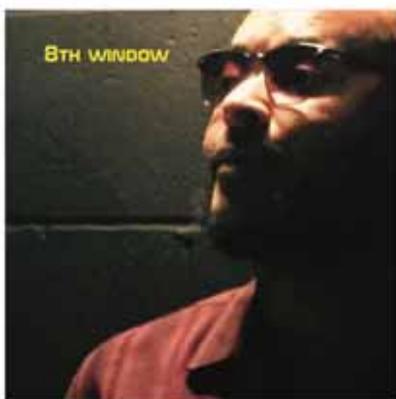
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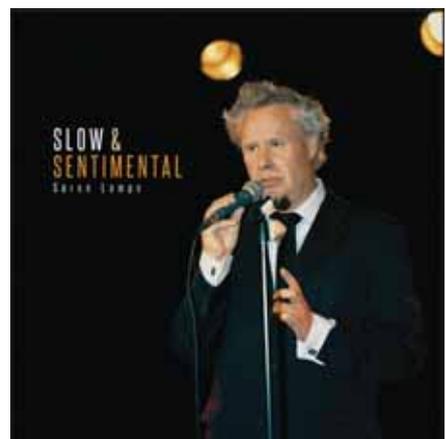
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ROBERT MILLER

'GRAND SLAM' EVOLUTION

By Dan Ouellette / Photo by Jake Wisdom

In Robert Miller's view, any of today's jazz that harks back to the 1950s is somewhat stuck in a time capsule; some of the melodic references might lack relevance for contemporary audiences. And even though the bassist/bandleader of Project Grand Slam created his group with fusion in mind, he's clearly not stuck in the '70s. In fact, Miller calls his music "post-fusion."

"We're not playing the jazz standards," he said. "And the fusion? I don't know why that has such a bad name when you think of a band like Weather Report, which packed in audiences who got what was happening with the connection of jazz into rock. But we're evolving that further to bring in Celtic folk, Afro-Cuban and Caribbean influences."

For the first 19 years of his life, Miller didn't know anything about jazz. "I'm totally the opposite of the jazz guys who were classically trained and then began to infuse the rock sound," Miller said during a conversation in Manhattan's Rockwood Music Hall, where PGS played a deep-grooved release show for its fourth album, *The Queen's Carnival* (Cakewalk Records). "I started out as a rock guy, totally comfortable in that milieu and began to infuse jazz and improvisation into that."

Case in point: the new album's catchy, jazz-infused, rock-charged leadoff track, "Beyond Forever," an homage to Return to Forever. Miller labeled it one of three "power songs" on the album. "You listen to the first tune and you know it's not going to be a traditional jazz record," he said. "It's more of an arena-rock song. When I wrote it, I was thinking of Madison Square Garden."

He chuckled as he noted that PGS had played some "totally rock" shows, which included opening for prog-rock band Yes, a gig at the Knitting Factory that featured two hard-rock bands, as well as a 2015 multi-act bill at the Gramercy Theatre with the rock bands Biters, Ten Ton Mojo and Scott Weiland & The Wildabouts.

Starting on the trumpet, Miller made the transition to bass when he was 14 and formed a cover band with friends. He was in the rock zone with influences such as Cream's Jack Bruce, Vanilla Fudge's Tim Bogert and Blood Sweat & Tears' Jim Fielder. Jazz came full force into Miller's life when he took a summer music class at Brooklyn College and ended up doing one-on-one tutorials with jazz bassist Jimmy



Bassist Robert Miller leads the band Project Grand Slam.

Garrison, whom he had never heard of. "Jimmy was the sweetest, nicest teacher," Miller said. "The first piece he taught me was 'All The Things You Are,' trying to get me to walk on bass. It was a humble beginning, but I got into the nuances of playing jazz bass."

When Miller headed to Boston, he asked Garrison whom he should look up. Garrison gave him a list, saying, "Here are the guys who will take care of you." The advice led to Miller forming a band that would eventually open shows for artists such as Gary Burton, Jaki Byard and Sonny Stitt. "It was a great experience, but that's also when I got into the fusion of what Miles [Davis] was doing, Mahavishnu Orchestra and Weather Report," Miller recalled.

When Miller returned to New York five years later, he played sporadically at clubs like Birdland and Blue Note before taking a left turn into founding a record label. Through a lawyer contact he got together with legend-

ary producer Joel Dorn and the two formed 32 Records. They bought Joe Fields' Muse catalog and began to produce reissues, with the occasional hit, such as the 1998 compilation *Jazz For A Rainy Afternoon*, which topped the Billboard Jazz Albums chart and ended up selling 1 million copies. "The good thing is that we sold [32 Records] right before Napster," Miller said with a laugh.

That move actually got Miller back into the band leadership realm. He founded Project Grand Slam about 10 years ago and formed a label, Cakewalk, to issue PGS recordings.

The ensemble is an evolving cast that Miller calls a "universal cartel" because the members hail from the Caribbean, Israel, Mexico, New Zealand, Puerto Rico and Venezuela. The musicians include Marcello Casagrandi (keyboards), Mario Castro (saxophone), Joel E. Mateo (drums), Guillermo Barron Rios (percussion), Willy Rodriguez (drums), Flavio Silva (guitar),



Miller collaborates with musicians from numerous countries.

Yasser Tejeda (guitar) and Ziarra Washington (vocals).

Mateo, a longtime member of PGS, loves being in the fusion zone. “Robert’s a great bandleader because he wants us to bring our ideas to his compositions, which gives the fusion a more funky, rock feel,” the drummer explained. “We bring our different cultures to the music to give that salty flavor.” He cited the new album’s title track, an upbeat, Latin-charged fiesta of hooks and grooves. “You can hear all our voices in that music.”

The foundation of PGS is Miller’s writing; he composes intricate songs instead of merely heads for his band to play around. “I wanted variety, not just homogeneous licks, that I present to the guys,” he said. So, on the grooving “New Folk Song” Miller brought the lead sheet and basic chords and let the band eat it up. “It’s really a simple folkish melody, but when Joel started playing march-like figures on his snare, it went into a new area that I had never thought of,” he said. “The same with ‘The Rescue,’ which I had written with Cream’s ‘Crossroads’ in mind. It stunk until my guitarist [Tejeda] started playing a funky James Brown rhythm—and that worked.”

Miller occasionally turns to classic rock for inspiration. On the previous album (2015’s *Made In New York*), the band worked up an improvisational launch into Jimi Hendrix’s “Fire,” and on *The Queen’s Carnival* they zing into The Kinks’ 1964 hit “You Really Got Me,” with Lucy Woodward handling the vocals. “Those are signature songs for me,” Miller said. “The Kinks were the forefathers of grunge, which is why

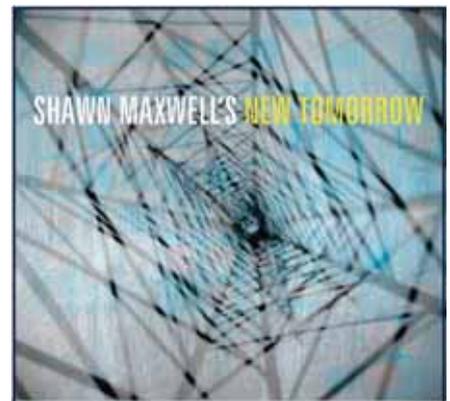
we’ve put the nasty guitar hooks in. I wanted to cover songs that people our age can relate to. That’s my bag. I’m a child of the ‘60s.”

Miller values the artistic control that has come from having his own label. “We all know the music world has changed dramatically since Napster emerged and upended the system,” he said. “The major record labels used to be the gatekeepers to the world for artists, together with radio and retail. Now with downloading, streaming and social media, it’s all different. Artists no longer need a major label to get their product out. They can do it themselves just as well.”

Miller has made PGS recordings available via streaming services such as iTunes and Amazon. He also secured a major distributor in CEN/Sony, “just to make sure that all the bases are covered.”

But he noted that in 2017 musicians don’t actually need a distributor like they did in the past because they can sell their music online. “That’s the good news,” Miller said. “But it’s also the bad news because it’s harder nowadays for an artist to break through all the clutter with everyone’s music being available online. The old record label gatekeeper system did have its benefits.”

Another bad/good news scenario for Miller with Cakewalk is that he has to front the money for recording sessions and manufacturing expenses. “That’s a drag,” he said. “But the upside is that I own all of my masters and my publishing. An outside record label would own the masters and probably require me to turn over half the publishing to them.” **DB**

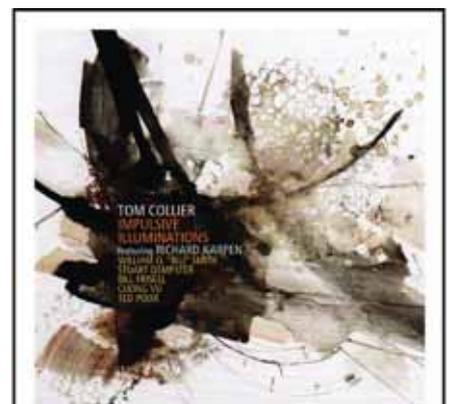


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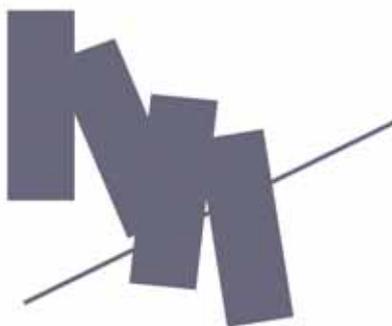
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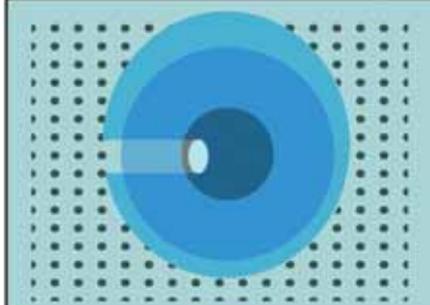
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INDIE LIFE

NICOLE SAPHOS

THE RIGHT MOVE

By Michael J. West

Bassist-vocalist Nicole Saphos' self-released album *Tiptoe* wasn't even a long-term objective when she moved to Washington, D.C., in 2013, fresh out of Temple University. The Los Angeles native knew the rules for a young bassist.

"For a long time, my goal was to be the ideal sideman: Get those chops up, play with anybody and behind anybody—work as much as [I could]," Saphos said. "Everybody needs a bass player, and if you're decent, you'll get a lot of opportunities to play."

But after spending two years freelancing, Saphos was unfulfilled. She had led a trio with guitar and drums while at Temple; also a vocalist, she'd done double duty in that band, building a sound she liked. So after a string of "mediocre, not-particularly-fun gigs as a sideman," she made the decision in early 2015 to focus on her own music.

Her former drummer, Ele Rubenstein, was now her fiancée—an easy get. Saphos also enlisted John Lee—a rock- and fusion-influenced guitarist she and Rubenstein had met at a jam session—and began leading a trio again. The band's repertoire includes her arrangements of standards and Thelonious Monk tunes, as well as also pop songs (including "Hot Knife" by Fiona Apple, one of her favorites) and Saphos' rhythmically and lyrically quirky originals.

As a composer, she prefers to keep things concise, crafting music that's accessible for jazz novices. (*Tiptoe*'s longest track, "You Don't Know What Love Is," is just 6 minutes.) She takes few solos; Lee takes the lion's share, often employing reverb and other effects, and Saphos does her improvising while interacting with the guitarist.

"John is such an amazing soloist that I prefer to just keep his momentum going," Saphos explained. "I like the way, instrumentally, we can build with John's solo and I can get into what he's playing and get really creative with the harmonies."

Still, Saphos is clearly the front person by virtue of her singing. Her voice is robust and clear (with the barest hint of gravel) and has a remarkable facility for wide leaps in range. It makes her a distinctive and warm presence, both on the bandstand and on *Tiptoe*, which the band recorded in spring 2016.

Saphos had made the conscious choice to avoid the crowded, cut-throat hustle of New York's jazz scene. But the downside of that decision was that it made the traditional music-industry apparatuses more difficult to access. So she funded *Tiptoe* on her own: "I had saved up a little bit; I had enough to get started, enough to get everything recorded," she said. "And then I did an Indiegogo campaign. I raised a little over \$5,000; that made it possible to get it actually produced."

It also allowed Saphos to hire a publicist, which helped put her music in front of press and radio professionals. But the bulk of *Tiptoe*'s distribution has been done by Saphos. She has made the album available to stream or purchase on iTunes, CD Baby, Spotify and her own website. Plus, the CD sells very well at her gigs. "One reason I wanted to make a CD [is] because for a long time people would ask about them at gigs," she said. "And now, people are buying them."

Revenue from the album, however, is just the cherry on top of what's

Bassist-vocalist Nicole Saphos has a new album, *Tiptoe*.



turned out to be a rather successful musical career. During her first few years in Washington, Saphos supplemented her freelancing with a job at a yoga studio. She quit that job around the same time she formed her current trio, and nowadays she teaches private bass and voice lessons. "I've been lucky enough to have so many gigs in the last year that I've been teaching about 30 percent and playing about 70 percent," she said. "It's good—a good balance." In a business loaded with risks, Saphos' choice to become a solo artist is starting to look like a smart one. **DB**

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CLEAN FEED

SAYING 'YES' TO THE AVANT-GARDE

By Phillip Lutz / Photo by Peter Gannushkin

During the late 1980s, Pedro Costa toiled in a record shop. But he had big plans. "I had in mind starting a label one day," he said from his home office on the seaside about 12 miles outside Lisbon, Portugal. "I always thought there was something I could do different."

That he has done. In 2001, he founded Clean Feed Records, which, under his direction, has issued some 400 releases—becoming one of the most prolific and globally oriented labels specializing in the avant-garde. And it has done so in a consistently uncompromising manner.

"Pedro has done some of the least commercial recordings I've released," said Joe Morris, the veteran guitarist from Connecticut.

Costa's uncompromising spirit has been amply reflected in Morris' releases, including 2015's audacious *Ninth Square*, with saxophonist Evan Parker and trumpeter Nate Wooley. Even more daring, perhaps, are Morris' earlier, duo efforts—prime among them 2007's *Four Improvisations*, with saxophonist Anthony Braxton.

The Braxton collaboration, a freewheeling series of duo flights, gloriously marked the label's 100th recording. "It's one of the most significant things I've ever been involved in," Morris said.

The album, he said, came about after a simple inquiry: "It was an issue of me writing to Pedro and saying, 'Braxton and I just made this recording. Are you interested in it?' He said yes, and produced a box with four CDs in it."

That process is illustrative of how Costa works, said California-based bassist Mark Dresser, another longtime Clean Feed artist and onetime Braxton collaborator. "Pedro has been very supportive and trusting of my music," he said. "I pitch things and more often than not he says yes."

Dresser's Clean Feed albums have ranged widely, from 2005's *Unveil*, a solo effort that gave unadorned voice to the bassist's singular tones and textures, to 2016's *Sedimental You*, a richly colored collaboration with Nicole Mitchell (flute), Marty Ehrlich (clarinet), David Morales Boroff (violin), Michael Dessen (trombone), Joshua White (piano) and Jim Black (drums). (In the January issue of *DownBeat*, Peter Margasak's 4-star review called it "one of [Dresser's] most ambitious, profound and satisfying recordings as a leader.")

Among the other artists who have recorded for Clean Feed are Dave Ballou, Kris Davis, Mats Gustafsson, Chris Lightcap, Joe McPhee, Evan Parker, Eve Risser, Steve Swell, Craig Taborn and Otomo Yoshihide.

Working largely with rough mixes, Costa takes a minimalist approach to shaping the music. "I like the musicians to be comfortable with the sound, with the music they write and play," he said. "Why should I interfere with them? They know more about their music than I do."

On the other hand, he takes a maximalist approach to mining lesser-known talent as he draws on the 100 or so unsolicited demo tapes he gets a month.

"He's recording a lot of people nobody's heard of," Morris said, citing Dre Hocevar, a Slovenian drummer who has begun building a reputation on the strength of *Coding Of Evidentiality* and *Transcendental Within The Sphere Of Indivisible Remainder*, both released in the past two years.



Hocevar's albums—which unite the Slovenian with musicians from Denmark, Belgium and the United States—are also emblematic of Costa's global philosophy: "I want to make the world a smaller one, where musicians can connect from different countries."

Even as he expands the label's global reach, Costa has pulled back from sponsoring festivals in New York and Chicago. At the same time, he has established a sub-label, Shhpuma, focused more on inventive Portuguese artists like Black Bombaim, a rock-oriented trio that makes noise with German saxophonist Peter Brötzmann on a self-titled album.

"The difficulty that everyone faces is how to survive," Morris said. "It's not as if anybody's getting rich off of this. But Pedro's managed to figure that out—grass roots, easy connections, very personable. The whole label represents that kind of thing."

And that kind of thing, Costa said, is nurtured away from the bright lights: "Here in Lisbon we can see the whole world. It's not like a label in New York, which would be so blinded by the strong local scene that it's hard to see what's going on in Chicago or Stockholm."

"I don't want to have a certain template for the music. There's not one way to make music. That's where I want to be."

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Michael Dease *All These Hands*

POSI-TONE 8160

★★★★★

With mass culture perpetually threatening to swamp our country's beloved particulars, it's hard overestimate the value of regionalism. The "hands" in the title of trombonist Michael Dease's latest disc harks to those who helped shape the specifics—nuance, tone, feel, etc.—of jazz's evolution, from its N'awlins origins to the myriad variations that blossomed as it took hold in other domestic locales.

The album is designed as a travelogue. The breezy "Creole County" and steamy "Delta City Crossroads" echo the strong basis that the South provided jazz. Georgia native Dease mutes his horn for the latter, a duet with guitarist Randy Napoleon, and it's just as gritty as it is fetching. Like a few of the tracks, it's a miniature that buffers ensemble pieces. Its cousin, a nod to the Midwest territory bands of the '30s, puts bassist Rodney Whittaker up front, a homage perhaps to that ancient scene's key figure, Walter Page.

The ensemble brings zest to this solid book. Renee Rosnes, Gerald Cannon, Lewis Nash and Steve Wilson form the core band, with guests steadily cropping up. From the Philly hard-bop of "Benny's Bounce" to the itchy pulse of "Chocolate City," they form a strong alliance. Both trumpeter Etienne Charles and the leader shine on the latter, a tone-poem salute to the clattering bustle of D.C. train cars. Indeed, the authority of Dease's playing resounds across the album; as an improviser, he's firing on all cylinders these days, and this robust affair is not only a fun glance at the music's diversity, but an entertaining study in blues permutations.

—Jim Macnie

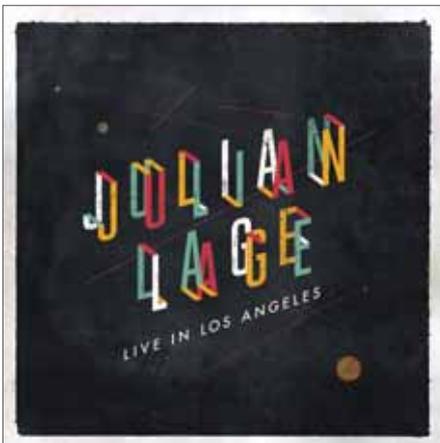
All These Hands: Creole Country; Delta City Crossroads; Good & Terrible; Territory Blues; Benny's Bounce; Black Bottom Banter; Downtown Chi-Town; Gullah Ring Shout; Chocolate City; Memphis BBQ & Fish Fry; Brooklyn; Up South Reverie. (65:55)

Personnel: Michael Dease, trombone; Renee Rosnes, piano (1, 3, 5, 7, 9, 10, 11); Gerald Cannon, bass (1, 3, 5, 7, 9); Lewis Nash, drums (1, 3, 5, 7, 9, 11); Steve Wilson, flute (1, 7), alto saxophone (5), soprano saxophone (10); Etienne Charles, flugelhorn (1), trumpet (3, 9); Randy Napoleon, guitar (2, 4, 8); Rodney Whittaker, bass (4, 6, 8, 12); Jason Hainsworth, tenor saxophone (7); Diego Rivera, tenor saxophone (7); Rufus Reid, bass (11); Dan Pratt, tenor saxophone (11).

Ordering info: posi-tone.com

Michael Dease

ALL THESE HANDS: PRESS PHOTO



Julian Lage *Live In Los Angeles*

MACK AVENUE 1124

★★★★½

It's a pleasure to watch someone grow from being constantly referred to as a prodigy into being a mature artist worth listening to irrespective of age. Julian Lage has been around the block already and at the end of his twenties, he's made a solo record and duets with some other great guitarists, and now he's hitting his stride. *If Live In Los Angeles* doesn't convince you he's the real deal, I'm not sure what you're looking for.

It's a companion record to his Mack Avenue

Frank Kimbrough *Solstice*

PIROUET 3097

★★★

The musical air is thin in this slow, ethereal drip of notes and chords that slide like dew off a leaf into a lagoon of lyrical daydreams. The ripples spread in a meandering search for something that may or may not be there. Either way, it makes little to no difference. The quest, not the destination, is the object here.

The works of Carla Bley, Paul Motion, Annette Peacock and Maria Schneider form the core of this CD. And all bear the fingerprints of Paul Bley, who first recorded many of them.

Frank Kimbrough carries forth his influence. He lingers methodically over each harmonic turn, patient and unselfconscious in the company of silence. There are no fancy arpeggios or flourishes of virtuosity to tuckpoint the open spaces. Though bassist Jay Anderson provides a soft ballast and backstop, this feels more like a solo piano recital. Given the serene contemplation of the pieces, drummer Jeff Hirshfield is often the invisible man, save for an assertive counterpoint and brief solo on "The Sunflower." Otherwise, his accompaniment is limited to graceful pirouettes on the ride cymbal.

debut with this trio, *Arclight*, and all five of its tracks are featured on the previous CD, which was a studio date. Here we have the threesome taking those pieces for an extended walk, performing in an intimate setting in L.A.—the Blue Whale.

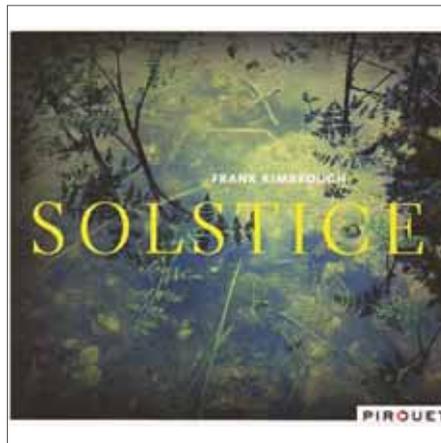
If you're a fan of the way that Keith Jarrett or Brad Mehldau play with standards, teasing the form mercilessly while keeping it intact, then you need to start paying attention to Lage. He's chosen older compositions here, ones with harmonies that allow him to move around. All alone at the start of "I'll Be Seeing You," he's insinuating the melody while nimbly tearing up the fingerboard, all accomplished with restraint and imagination.

There's a little country twang on the bitter-sweet "Nocturne," ultra laid-back, Wollesen and Colley absolutely perfect in their roles, feeding off the idea machine with the guitar in its hand, and handing over an ideal vibe for him to work with. Wollesen kicks off "Stop Go Start" with some Peking opera gong action and a simmering mallet stew, the Lage original showing that in addition to the more songbook-oriented outlook, the guitarist is firmly housed in the creative music continuum. —*John Corbett*

Live In Los Angeles: Persian Rug; I'll Be Seeing You; Nocturne; Stop Go Start; Activate. (35:15)

Personnel: Julian Lage, guitar; Scott Colley, bass; Kenny Wollesen, drums.

Ordering info: itunes.apple.com/store



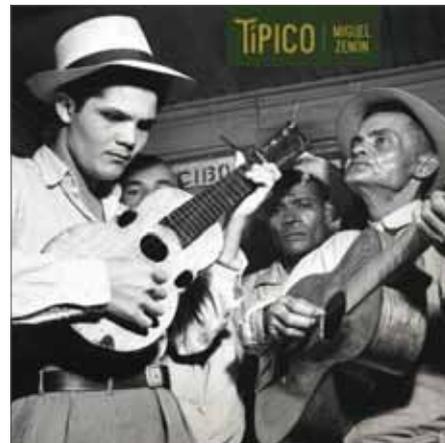
The music certainly never crowds or intrudes on the listener. The familiarity of "Here Comes The Honey Man" coaxes us in more closely with its softly hypnotic motif. But overall, the music is open and intimate, yet elusive and ultimately as tastefully vague as its stated goal: "exploring the boundaries of darkness and light" ... whatever that might mean.

—*John McDonough*

Solstice: Seven; Here Comes The Honey Man; Solstice; The Sunflower; Albert's Love Theme; Question's The Answer; From California With Love; El Cordobes; Walking By Flashlight (aka Winter Morning Walks). (56:02)

Personnel: Frank Kimbrough, piano; Jay Anderson, bass; Jeff Hirshfield, drums.

Ordering info: pirouet.com



Miguel Zenón *Típico*

MIEL MUSIC

★★★★½

It's refreshing to hear an intimate, slightly more casual album from Miguel Zenón and his well-honed quartet that isn't focused on a grand folkloric concept, the way *Esta Plena* or *Alma Adentro* were. The title is a play on a word usually used to describe folkloric genres, but in this case refers to the sound of the quartet as a sort of culture in and of itself. "Typical" can also mean "everyday," though, and some of the material here doesn't rise above that, a disappointment made more poignant by how compelling much of it is.

In the latter category falls the title tune, which takes a stately, twinkling *guajira* with a traditional cadence on a dancing, lighthearted ride in 5/4 time. "Cantor" offers a ruminative yet singing line that climaxes in a bluesy alto saxophone accelerando that recalls the intense *duende* of Guillermo Klein, to whom it is dedicated. The lyrical "Corteza" features a feathery, fluttering Zenón and a Luis Perdomo piano solo that streams through the air like a fly-caster's line, a stark contrast to the wild rumble of the free-jazz "Entre Las Raíces," which the fleet-fingered Zenón races through lickety-split, dropping in a honk and a shout from time to time.

The other tracks have their moments, to be sure: a delightfully skittering alto solo on the knotty etude "Academia" and a chanting, spiritual feel in the Coltrane vein on "Ciclo." "Sangre De Mi Sangre" projects sweet warmth, and "Las Ramas" showcases the saxophonist's rich, classical, middle-register tone. But on this cut and elsewhere, the band grasps at emotional climaxes with altissimo notes, crunching volume or obsessive repetitions that don't feel entirely earned by the development of the tunes.

—*Paul de Barros*

Típico: Academia; Cantor; Ciclo; Típico; Sangre De Mi Sangre; Corteza; Entre Las Raíces; Las Ramas. (61:35)

Personnel: Miguel Zenón, alto saxophone; Luis Perdomo, piano; Hans Glawischning, bass; Henry Cole, drums.

Ordering info: miguelzenon.com

The Hot Box

Critics	John McDonough	John Corbett	Jim Macnie	Paul de Barros
Michael Dease <i>All These Hands</i>	★★★★	★★★★½	★★★★	★★★★½
Julian Lage <i>Live In Los Angeles</i>	★★★★½	★★★★½	★★★★	★★★★
Frank Kimbrough <i>Solstice</i>	★★★	★★★★	★★★★	★★★★½
Miguel Zenón <i>Tipico</i>	★★★★½	★★★★½	★★★★	★★★★½

Critics' Comments

Michael Dease, *All These Hands*

A picturesque tour of precision tromboneology here. But Dease is most ravenous spreading out on a gluttonous blues, swooping down in a long a cappella introduction or crawling through growling plunger interludes. Duets with Napoleon and Wilson are rewarding. —*John McDonough*

The settings range from fascinating (with guitarist Napoleon) to dull ("Creole Country"), and the narrative scaffold of a jazz journey doesn't ring out to me (nor do we need another such retelling), but it's a great crew and has very strong stretches. —*John Corbett*

This soulful, swinging tour of African American styles from the Delta blues to Brooklyn bop breaks no new ground but features engaging soloists, not the least of which is gutsy, artful trombonist Dease himself, not to mention sleek trumpeter Etienne Charles. —*Paul de Barros*

Julian Lage, *Live In Los Angeles*

"Seeing You" moves from simplicity to flamboyance and back, while the compact "Nocturne" is barely longer than the 1933 original by Coleman Hawkins. Lage's main challenge is self-restraint, though his sweeping arpeggios twist and loop in jaw-dropping elegance. —*John McDonough*

They clocked a lot of tour dates this year, so from the rampage of "Stop Go Star" to the romance of "I'll Be Seeing You," everything is wonderfully tight. Secret Weapon: Scott Colley. —*Jim Macnie*

What a treat to hear Lage gambol playfully from the twang of Django to snippets of Ornette Coleman's "Theme From A Symphony." Lage can go anywhere he wants to, and does so with fearless joy. —*Paul de Barros*

Frank Kimbrough, *Solstice*

It's interesting to think of Kimbrough in relation to the selected composers—Carla Bley, Paul Motian, Annette Peacock, Andrew Hill—in terms of a play between simplicity and directness on one hand, and subtlety and depth on the other. —*John Corbett*

The song selection is insightful, which makes the program flow. Seems like there's no hard rules between balladry and groove, either. The former has edgy aspects; the latter a deeply supple character. —*Jim Macnie*

Pure and spare, this crystalline, gorgeously executed selection of unusual tunes by Carla Bley, Paul Motian, Maria Schneider and others may require a little listener decompression before yielding its considerable melodic pleasures. —*Paul de Barros*

Miguel Zenón, *Tipico*

Zenón's working quartet performs a tribute to itself and its years together in this smart lineup of individual and group showcases. Main pleasure is to hear Zenón's warm alto, never more nimble than in the Parkeresque fluidity of "Academia." —*John McDonough*

Perdomo steals my attention for much of the show, perhaps because I'm less attracted to Zenón's sound, virtuous as it is. But tracks like "Tipico" and "Etre Las Raices" are insightful, passionate, and don't sound quite like anyone else in Latin, jazz, or their hyphenate. —*John Corbett*

Zenón's appreciation for intricacy always creates sparks, but it's his buoyancy that keeps things intriguing. That balance is everywhere on one of his most engaging adventures. —*Jim Macnie*

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Miroslav Vitous *Ziljabu Nights*

INTUITION 71320

★★★★★

As bassist Miroslav Vitous says during the on-stage interview that closes out the European Jazz Legends series recording *Ziljabu Nights: Live At Theater Gutersloh*, his designs were to play his instrument as musically as possible, rendering his time-keeping rhythm-section role moot. What Vitous, now 68, has accomplished with this live album is to remind listeners of the place he occupied during the seminal early years of the 1970s, when he was a founding

member of Weather Report with keyboardist Joe Zawinul and saxophonist Wayne Shorter—and to display where he's taken it since.

Gary Campbell (tenor saxophone) and Robert Bonisolo (tenor and soprano saxophones) provide the melodic heft, while Aydin Esen the colorist on keys occasionally works in tandem with Vitous to provide what bottom end does exist to this relatively weightless music. Four Vitous compositions delight in abstraction when not lyrically swimming, and are mostly pulseless. Then there's a nearly 14-minute dance through "Stella By Starlight Variations," featuring the leader's characteristically squishy bass and arco leading the charge, and "Gloria's Step Variations," Vitous' obvious nod to major influence Scott LaFaro. On the one solo piece, "Gloria's Step," the bassist leans in and out of the song's endearing melody with a more conventional approach.

The recording quality is excellent, each member heard crisply and cleanly. Gatto's drums, in particular, sound immediate, every subtle move and crack gesture a necessary punctuation or sheen. —John Ephland

Ziljabu Nights: Ziljabu; Morning Lake; Ziljabe; Gloria's Step Variations; Miro Bop; Stella By Starlight Variations; Interview with Miroslav Vitous. (68:36)

Personnel: Miroslav Vitous, bass; Gary Campbell, tenor saxophone; Robert Bonisolo, soprano, tenor saxophone; Aydin Esen, keyboards; Roberto Gatto, drums.

Ordering info: challengerecords.com

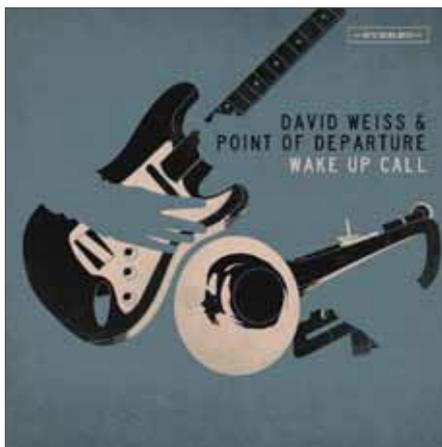
David Weiss & Point of Departure *Wake Up Call*

ROPEADOPE 328

★★★★★

Miles Davis stalks the new album by trumpeter David Weiss & Point of Departure, as a source of pleasures past and inspiration of things to come. *Wake Up Call* rings with directions in music Davis charted in the late '60s and early '70s, starting with "Sanctuary" from *Bitches Brew*, which Weiss arranges for twined electric guitars to float over oh-so-laid-back bass lines and spacious but increasingly emphatic drumming. As his own dark, penetrating trumpet is offset by Myron Walden's beseeching, grainy tenor saxophone, Weiss evokes his master while clarifying the original, somewhat murky soundscape and promotes Ben Eunson to the heroic guitar role first filled by John McLaughlin.

Big guitar statements by Eunson, Travis Reuter and Nils Felder are spotlit throughout PoD's adaptations of compositions by Wayne Shorter, Tony Williams, Joe Henderson, Charles Moore, Kenny Cox and Lelo Nazavio. But Weiss does not spare himself from grappling with the open modal forms that in their day supplanted (if they didn't eclipse) the hard-bop/post-bop structures characteristic of



another of his ensembles, The Cookers. And stretching himself as well as responding to and with his collaborators—including tenor saxophonist JD Allen—Weiss sets a high bar for today's generation of mainstream modernists.

If *Wake Up Call* doesn't posit a brand new future, it reiterates how far jazz has come, and moves confidently toward the next horizon. —Howard Mandel

Wake Up Call: Sanctuary; Two Faced; Multidirection; Noh World; Gazelle; Sojourn; Pee Wee; Sonhos Esquecidos; The Mystic Knights Of The Sea. (76:12)

Personnel: David Weiss, trumpet, Fender Rhodes (1, 5); Myron Walden (1, 5–9); JD Allen (2–4), tenor saxophone; Ben Eunson, Travis Reuter (1, 5–9), Nir Felder (2–4), guitar; Matt Clohesy, bass; Kush Adabey, drums.

Ordering info: ropeadope.com



Madeleine Peyroux *Secular Hymns*

IMPULSE/VERVE B0025437

★★★★★

Madeleine Peyroux's reputation is based on the understated passion of her singing. She doesn't have to raise her voice to express the conflicted emotions that mark the human condition. She made this album with her touring group—electric guitarist John Herington and acoustic bass player Barak Mori—in an English church built in the 12th century. The wooden roof of the small cathedral brings a warm, natural reverb to Peyroux's voice, lending these live performances a universal appeal.

Her quiet reading of "The Highway Kind," Townes Van Zandt's memo to a woman he may never meet, makes the lyric sound even more hopeless than Van Zandt's weary original. Stephen Foster's "Hard Times Come Again No More" is usually played at a tempo that alleviates its sad poetry. Not so here. Herington's guitar adds blue, sliding, sustained notes that echo the crying tone of a steel guitar to support Peyroux's somber vocal. She drops into her lower register to give the usually uplifting chorus a prickly, downward spin.

The trio includes a few uptempo numbers in the set. Mori and Herington slip into a reggae groove on Linton Kwesi Johnson's "More Time." Peyroux darts in and out of time, with Herington's bluesy noodling giving things a little boost. The guitar and bass bring some low-key funk to "Everything I Do Gonh Be Funky (From Now On)." After her sultry delivery of the verses, Peyroux steps back to let her band mates trade some buoyant licks. Rosetta Sharp's "Shout Sister Shout" is the album's most exuberant workout. A call-and-response between Peyroux and the boys underscores the song's humorous put-down of male foibles. —j. poet

Secular Hymns: Got You On My Mind; Tango Till They're Sore; The Highway Kind; Everything I Do Gonh Be Funky (From Now On); If The Sea Was Whiskey; Hard Times Come Again No More; Hello Babe; More Time; Shout Sister Shout; Trampin'. (33:37)

Personnel: Madeleine Peyroux, vocals, guitar; John Herington, electric guitar, vocals; Barak Mori, bass.

Ordering info: impulse-label.com



**George Caldwell/
Bobby LaVell**
Accord

AMERICAN SHOWPLACE MUSIC 2938
★★★★

Buffalo, New York, jazz mainstays George Caldwell, Bobby LaVell, Mike Forfia and John Bacon have crafted a spirited album effectively blending classics and originals.

While their takes on such Great American Songbook entries as “Yesterdays” and “All Of You” are comfortable, pianist Caldwell, tenor saxophonist LaVell, bassist Forfia and drummer Bacon hold their fire for originals, par-

**Jeremy Cunningham
Quartet**
re: dawn (from far)

EARS&EYES
★★★★½

Drummer Jeremy Cunningham has been a busy sideman since moving to Chicago in 2009, and his cachet rose markedly with his swinging support on recordings by rising-star local trumpeter Marquis Hill. In his debut as a leader, Cunningham keeps the Chicago pipeline flowing, rallying close comrades including bassist Matt Ulery, alto saxophonist Josh Johnson and guitarist Jeff Parker.

Cunningham has a loose, fluid touch and feel with a strong command of dynamics that, despite its “openness,” is tightly pegged in the groove. And that informs the whole band’s sound and concept.

Kicking off with “Bembé,” the band straddles an Afro-Cuban groove while Johnson unfurls solo phrases with elevating, ecstatic tension. Guest keyboardist Andrew Toombs offers a ’70s retro nod with the growl-edged bell tones of his Wurlitzer. In contrast, on the lovely ballad “far from,” the ensemble lets long tones and space speak volumes. “Constituent” is a loping, Monk-ish number that Cunningham propels with appropriate slinkiness. Parker

ticularly LaVell’s driving “My Love For John” (a sheets-of-sound homage to John Coltrane), Caldwell’s title track and LaVell’s smoking “Do You Believe.” The band also turns in nourishing versions of Monk’s “Bye-Ya”; “Elation,” an aspirational tune by Mulgrew Miller and Vincent Herring; and Herbie Hancock’s lovely “Dolphin Dance.”

While this is a traditional quartet—it’s been a long time since trading fours felt less clichéd and more exciting—it also can be edgy, eschewing tropes for drive in the originals.

The band knows how to build drama, and the more classical Caldwell and the more soulful LaVell are effective foils for each other. They’re so comfortable with each other that they know how to tell a story: “Like Someone In Love,” featuring Caldwell at his most assertive, is warm, narrative jazz. The sequencing, too, is effective, as “Elation” gives way to LaVell’s Coltrane homage and the sweep of “The Second Time Around” segues into the Porter closer.

Does this album blaze trails? No. Is it rewarding? Absolutely. *Accord* suggests a trip to Buffalo might lead to some jazz revelation.

—Carlo Wolff

Accord: Yesterdays; Double Take; Bye-Ya; Like Someone In Love; Dolphin Dance; My Love For John; Elation; Do You Believe; The Second Time Around; All Of You. (64:00)

Personnel: George Caldwell, piano; Bobby LaVell, tenor saxophone; Mike Forfia, bass; John Bacon, drums.

Ordering info: georgecaldwelljazz.com



pulls out a solo here that’s seemingly familiar but brimming with mischievous left turns.

The finale, “Visions” is purposely plodding, with Cunningham initially playing only bass drum downbeats and flammed backbeats. As the harmonies slowly expand, a fragile beauty emerges. The unit’s thoughtful soloing, rhythmic ease and attention to a rich, uncluttered ensemble sound reflects on Cunningham’s insightful leadership.

—Jeff Potter

re: dawn (from far): Bembé; Pulses; Leaves Rain; Ecliptic; far from; Constituent; Visions. (43:58)

Personnel: Jeremy Cunningham, drums; Jeff Parker, guitar; Matt Ulery, bass; Josh Johnson, alto saxophone; Dustin Laurenzi, tenor saxophone (3); Andrew Toombs, Wurlitzer (1), piano (4).

Ordering info: earsandeyesrecords.com



**Chris Thile
& Brad Mehldau**
Chris Thile & Brad Mehldau

NONESUCH 558771
★★★★

From Jethro Burns to Vassar Clements to David Grisman, bluegrass musicians have demonstrated the strong links between indigenous Southern hill music and jazz. Since their first collaboration in 2011, mandolinist Chris Thile and pianist Brad Mehldau have explored that ground, too, with Mehldau’s attraction to harmonically rich pop music providing a strong bridge between the pair’s diverse backgrounds.

At the root of their connection is their mutual love of wringing every emotion from a song. On their virtuosic reworking of Gillian Welch’s Southern Gothic “Scarlet Town,” Thile employs muted strumming, slurs and rapid picking to provide stark contrast to Mehldau’s fulsome playing. Their take on Bob Dylan’s “Don’t Think Twice It’s Alright” is reminiscent of guitarist David Bromberg’s expressive interpretations of standard blues material, with Mehldau transforming Dylan’s original guitar line into a ragtime introduction and Thile inserting some wry phrasing into his vocals. Joni Mitchell’s early song “Marcie” allows Thile to move well beyond bluegrass, with a restrained vocal and mandolin accompaniment.

Aside from the consistently high level of musicianship here, the real strength of the recording is the way Thile and Mehldau plumb the roots of American folk music without sounding either nostalgic or reductionist. In their hands, all the material—whether it’s Elliott Smith’s “Independence Day” or Ruairi Dáil Ó Catháin’s 400-year-old “Tabhair Dom Do Lámh”—sounds completely contemporary.

—James Hale

Chris Thile & Brad Mehldau: Disc One: The Old Shade Tree; Burweeds; Scarlet Town; I Cover The Waterfront; Independence Day; Noise Machine (33:53). Disc Two: The Watcher; Daughter Of Eve; Marcie; Don’t Think Twice It’s Alright; Tabhair Dom Do Lam (29:58).

Personnel: Chris Thile, mandolin, vocals; Brad Mehldau, piano, vocals.

Ordering info: nonesuch.com

Immersive Listening

Perhaps acknowledging the *Art Of The Trio* series by Brad Mehldau, Ivo Perelman's six-part **The Art Of The Improv Trio (Leo Records 771-776)** aims for a similarly comprehensive listening immersion. This Brazilian New Yorker doesn't adhere to a single lineup, though. These sessions find the prolific tenor saxophonist partnered by various invitees, although drummer Gerald Cleaver is behind the kit for all but *Volume 2*, which features Whit Dickey. Also, Joe Morris appears on two volumes, though as electric guitarist and acoustic bassist on *Volume 5* and *Volume 6*, respectively. Five volumes were recorded in 2016, and one in 2015, so this is a flash of recently documented history.

The presence of Karl Berger (piano) on **Volume 1 (58:05 ★★★)** imparts a generally introspective nature, his thoughtful and sometimes tentative explorations calming Perelman and Cleaver into a placid, spacious frame. Perelman utters feathered phrases, with a tender vibrato, aiming for a soft and low resonance. Cleaver uses all parts of his kit with equal subtlety, skins, cymbals and hi-hat interlinked as one intricate timepiece. Berger wanders through some occasionally repetitive patterns, percussive in his own gentle fashion. Perelman maintains a thorough, winding flow. A similar mood of tender, emotional detective work is maintained throughout this 58-minute improvisation, although its fifth section awakens in agitation, before the sixth finishes with a return to introversion.

Mat Maneri (viola) and Whit Dickey (drums) join Perelman on **Volume 2 (51:24 ★★★½)**, the session being divided up into 13 short sections. The rapport between Perelman and Maneri is the strongest in this entire series, their pointillist complexities working closely beside Dickey's fuller, more resonantly booming kit style. Cleaver tends to make constructions in a more detailed and contained fashion. The intuition shared between horn and strings finds Perelman and Maneri joining in slipping-and-sliding effects, closely resonating their sustained tones.

When compared to Berger, pianist Matthew Shipp favors a constantly coiled tension on **Volume 3 (49:17 ★★★)**. Perelman shoots so high that he's virtually playing the trumpet role, always mobile as he skates at an accelerated pace, issuing a ribboning cascade of bittersweet cries, or opting for a fulsome, low throatiness. He sings out with a vocal articulation, as if



conducting a highly charged conversation with Shipp and Cleaver.

Perelman adopts a meatier tone for **Volume 4 (52:22 ★★★)**, joined by William Parker (bass) and Cleaver again. This is the most "jazzy" improvisation, following after Coltrane, but with a less assertive bent. Within the five minutes of the opening section, a contorted kind of conventional jazz emerges, heralding the 40-minute core, where Perelman runs through the course of what's essentially an unceasing solo.

As with Maneri, Joe Morris encourages Perelman to push into unclear zones, choosing electric guitar for **Volume 5 (52:00 ★★★½)**. The tenorman darts around the angular Morris shapes, constantly prowling. Perelman gives rapid chase along the geometric guitar-paths, while Cleaver works at the low end, building a dark terrain. Interactions work at a faster pace, making lightning connections. Sometimes Morris possesses a needling, percussive quality, at others he's broader and fuller, providing a simultaneous bass line. Perelman and Morris also work with sustained tones, spreading pure, flat coatings of sonic color.

Another odd-one-out is **Volume 6 (47:00 ★★★)**, recorded live at The Manhattan Inn in New York. It's the best of the bunch, with Morris on upright bass, captured in a fully rumbling state. There's a potent urgency present, through having an audience lapping up the trio's energies in real time. Perelman growling roughly, but with finesse, matching gruffness with agility. Morris is brutally booming, Cleaver clipping and cutting with ferocious precision, while Perelman takes his marathon soloing to the furthest boundaries. Close to the end, a honking maelstrom develops, but the trio actually finishes with an outbreak of swinging coolness. **DB**

Ordering info: leorecords.com



Duchess *Laughing At Life*

ANZIC RECORDS 0056

★★★★

For a good time, call Duchess. On its 2014 self-titled first album, this trio of lovely New York vocalists—Amy Cervini, Hilary Gardner and Melissa Stylianou—proved it could swing “close harmony,” revive wonderful vintage tunes and crack wise without missing a beat. On this, the group's second collection, the smooth vocal blend, good humor and general joie de vivre continue as these gifted vocalists continue to mine the American Songbook.

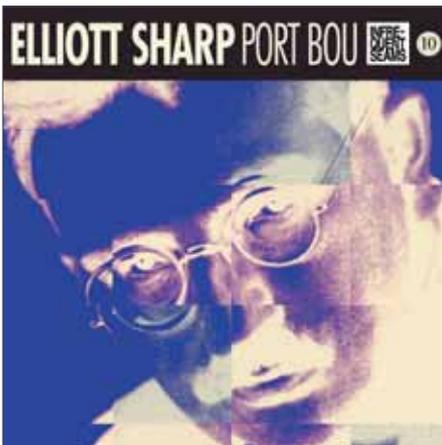
They are greatly aided by a crack band, arranged by producer Oded Lev-Ari, and special guests Anat Cohen on clarinet and Wycliffe Gordon on trombone. “Swing, Brother, Swing,” a Clarence Williams classic, is a perfect opener. The song also features an explosive tenor solo by Jeff Lederer, as the ladies exhort in three-part harmony, “Swing it, Jeffrey. ... Come on, Jeffrey!” The nostalgia quotient is high on songs like the romantic “Stars Fell On Alabama” and the World War II ballad “We'll Meet Again.”

Duchess has cited as its main inspiration the Boswell Sisters, the 1930s-era jazz-singing sisters whose uncanny blend and daring arrangements are still unsurpassed. A remake of a Boswell hit, “Everybody Loves My Baby,” one of the all-time classics of vocal jazz, is a high point here. In the song's breakneck “B” section, rather than try to copy the sisters' uniquely indecipherable version of pig Latin, the trio recites its own lyrics, sung impressively fast. I did, however, make out the words “tip our hat to the Bozzies.” —Allen Morrison

Laughing At Life: Swing Brother Swing; On The Sunny Side Of The Street; Laughing At Life; Everybody Loves My Baby; Stars Fell On Alabama; Give Him The Oo La La; Where Would You Be Without Me?; Creole Love Call; Hallelujah, I Love Her (Him) So; Ev'ry Time We Say Goodbye; Strip Polka; Here's To The Losers; We'll Meet Again; CD bonus track: Dawn. (55:17) (vinyl-only track: Goin' Home)

Personnel: Amy Cervini, Hilary Gardner, Melissa Stylianou, vocals; Michael Cabe, piano; Matt Aronoff, bass; Jared Schonig, drums; Jesse Lewis, guitar; Jeff Lederer, tenor saxophone; Anat Cohen, clarinet; Wycliffe Gordon, trombone, vocal.

Ordering info: anzicrecords.com



**Elliott Sharp Aggregat
Feat. Barry Altschul
*Dialectrical***

CLEAN FEED 386

★★★★

**Elliott Sharp
*Port Bou***

INFREQUENT SEAMS

★★½

Elliott Sharp has been an all-around avatar of downtown New York ambition for decades, as genre-shredding guitarist, leader of multiple bands and composer vaulting among avant-jazz, postmodern blues and art-house chamber music. His “Octal” series documents his freakazoid pieces for solo electric guitar, while the recent *Sharp Monk? Sharp Monk!* album of Thelonious Monk interpretations on acoustic six-string is a thought-provoking—or maddening, depending on where you’re coming from—blend of straight and far-out. For some bands, he puts down his guitar and picks up various horns; other times, he’s conducting an orchestra or designing a soundscape. You can’t pin Sharp down, except that you can bet his music will challenge one sensibility or another.

Sharp’s Aggregat is what he calls his “jazzy”

vehicle for horns, including the leader on yowling soprano and tenor saxophones as well as B-flat and bass clarinets. He defines the band’s method as mixing “composed materials with instruction sets and free improvisation, traditional solos with rhythm section, as well as free-floating cross-talk.” *Dialectrical*, the third Aggregat release, has the advantage of free-jazz veteran Barry Altschul at the drum kit. Sounding far more youthful than his mid-’70s, he adds imaginative authenticity to the kinetic hijinks at every turn, though trumpeter Taylor Ho Bynum, trombonist Terry Greene and bassist Brad Jones are also utterly at home with Aggregat’s night-at-the-circus sound.

With the passing of so many heroes over the past couple years, Sharp dedicated “BBB” to the late David Bowie, Pierre Boulez and Paul Bley, though its wild polyphony feels more like Charles Mingus in a funhouse mirror. The off-kilter hooks of “Oh See (For Ornette Coleman)” allude to its dedicatee more directly. In “Off-Objekt,” the headlong keening of the horns can take on a Doppler effect, evoking Manhattan traffic in a vintage noir movie. For those who dig out sounds of the honking variety, *Dialectrical* is an enjoyably head-spinning ride.

Port Bou, an electro-acoustic chamber opera, presents Sharp as avant-garde composer-librettist. The tale he tells is of German Jewish philosopher Walter Benjamin’s final hour in a hotel room at the border of France and Spain in 1940, the Nazis in pursuit. The minimalist orchestration—pairing just an accordionist and a pianist with Sharp’s pre-recorded menagerie of coloristic instruments and treatments—is ideally atmospheric, with the overture setting a tone that mixes tune-laced nostalgia with claustrophobic foreboding. The vocal scenes that follow feature bass-baritone Nicholas Isherwood as Benjamin, the opera’s lone character, ruminating on philosophical questions as his end looms—the stressed vibrato in his voice not inappropriate.

Like any opera, *Port Bou* would be best both seen and heard, even if the album has an undeniable aura. Leaving nearly a minute-and-a-half of applause at the end of the live recording is an egregious touch of creator ego, though, spoiling the effect of the music’s fade into silence.

—Bradley Bamberger

Dialectrical: Off-Objekt; We Control The Horizontal; Ununoctium; BBB; Oh See (For Ornette Coleman); Firm Away; Tile The Plane. (46:48)

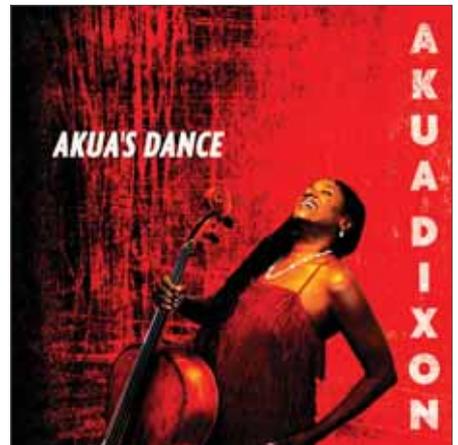
Personnel: Elliott Sharp, soprano and tenor saxophones, B-flat and bass clarinets; Taylor Ho Bynum, trumpet; Terry L. Greene II, trombone; Brad Jones, bass; Barry Altschul, drums, percussion.

Ordering info: cleanfeed-records.com

Port Bou: Overture; A Room; Sh; Words; Ajsa; Creation; Reproduction; Translation. (49:04)

Personnel: Nicholas Isherwood, bass-baritone vocal; William Schimmel, accordion; Jenny Lin, piano; Elliott Sharp, bass clarinet, trombone, viola, cello, guitar, percussion, electronics.

Ordering info: infrequentseams.com



**Akua Dixon
*Akua's Dance***

AKUA'S MUSIC

★★★★

Baritone violin is Akua Dixon’s instrument of choice for the bulk of *Akua’s Dance*, her third album as a leader.

The power Dixon projects may indeed owe something to her ax. But as she flows through repertoire that ranges from her own compositions to Abbey Lincoln’s “Throw It Away,” Sade’s “The Sweetest Taboo” and the spiritual “I’m Gonna Tell God All Of My Troubles,” it’s clear Dixon could make music from sheer depth experience if she were limited to a diddley-bo.

Two sets of accompanists frame and interact with Dixon’s noble tone and elegant pace. Fleet guitarist Freddie Bryant, solid bassist Kenny Davis and drummer Victor Lewis are members of her standing quartet; also abetted by Lewis, generously attentive guitarist Russell Malone and bassist Ron Carter are guest artists with whom she enjoys comfortable rapport. The shift from one group to the other is seamless, although Carter’s low-octave arco/pizzicato part on “Afrika! Afrika!” is supplied with unmatched aplomb.

Warmth and decorum suffuse much of *Akua’s Dance*, although the title track conveys an air of mystery and tango-like tension, too. Throughout the musicians proceed with due self-confidence, freely imaginative but never flinging themselves or their material to the winds.

In all combinations, the strings step lively to Victor Lewis’ nimble rhythms. Dixon is fortunate to have such partners, who naturally follow her lead.

—Howard Mandel

Akua’s Dance: I Dream A Dream; Dizzy’s Smile; If My Heart Could Speak To You; Orion’s Gait; Akua’s Dance; Throw It Away; Afrika! Afrika!; The Sweetest Taboo; I’m Gonna Tell God All of My Troubles; Don’t Stop. (58:59)

Personnel: Akua Dixon, baritone violin, cello, voice; Victor Lewis, drums; Freddie Bryant, guitar (1, 2, 5, 6, 8, 9, 10); Kenny Davis, bass (1, 2, 5, 6, 8, 9, 10); Russell Malone, guitar (3, 4, 7); Ron Carter, bass (3, 4, 7).

Ordering info: akua Dixon.com



Personal Strains of the Blues

Big Joe Fitz: *Shoulda Known Better* (Self Release; 42:56 ★★★★★) Neat, tidy, well-crafted and infused with quiet compassion, Big Joe Fitz's personal strain of blues emanates its allure from the meeting of his smoothly expressive vocal with his enterprising guitar and harmonica work. He probes for the warmth in other folks' songs, among them Toussaint McCall's 1967 r&b hit "Nothing Takes The Place Of You," Willie Nelson's "Funny How Times Slips Away" and two identified with Bobby Bland: "Members Only" and "I Wouldn't Treat A Dog (The Way You Treat Me)."

Ordering info: bigjoefitz.com

Ronnie Baker Brooks: *Times Have Changed* (Provogue 7509; 55:08 ★★★★★) Give Brooks credit for creativity in the Memphis and Nashville studios, working on his first album in a decade alongside guests like Steve Cropper, now-deceased Bobby Bland and rocker "Big Head" Todd Mohr. The guitarist uses the blues he sings and plays so well as a foundation for his and producer Steve Jordan's artful mixology of Joe Tex/Curtis Mayfield/Southern soul, Johnny "Guitar" Watson funk, B.B. King with strings, rap and rock.

Ordering info: mascotlabelgroup.com

John Hammond: *Mirrors* (Real Gone 0509; 39:57 ★★★) Contorting his voice to the brink of parody, Hammond recorded five albums for Vanguard in the 1960s that helped popularize his heroes Muddy Waters, T-Bone Walker and Robert Johnson. *Mirror* is the last and least known of the bunch, a collection of 13 medium-quality outtakes drawn from those prior releases.

Ordering info: realgonemusic.com

Catfish Kray Band Featuring Lady Larea: *Ripples* (Self Release; 37:06 ★★★) Denver guitarist Edd "Catfish" Kray shoots from the hip with rudimental electric blues on his second enjoyable album; his right-minded romp through "Hideaway" gives this Freddie King instrumental a new lease on life. The success of the album also rests on Lady Larea Edwards, who confronts the romantic complications of decent original tunes with a fiery fearlessness.

Ordering info: catfishkrayband.com

Cary Morin: *Cradle To The Grave* (Maple Street Music; 40:39 ★★★★★)

Drawing from the blues yet not defined by any given category, Colorado fingerstyle guitarist-singer Cary Morin is a storyteller of Crow heritage who operates at the same high artistic level as Greg Brown, Jorma Kaukonen and Chris Smither. All by himself on his fourth album, he ponders the transitory nature of life, the recent Sioux Standing Rock pipeline conflict and other matters with just the right meld of sureness and curiosity.

Ordering info: carymorin.com

Donald Ray Johnson & Gas Blues Band: *Bluesin' Around* (Self Release; 44:19 ★★★) British blues producer Mike Vernon, long ago associated with Peter Green's Fleetwood Mac and John Mayall, supervised this session in Spain starring opera-trained singer Sari Schorr. For most of this debut CD, Schorr belts out blues-rock aggressively, bludgeoning the skulls of listeners who are partial to a more nuanced approach. Sharing her oft-exaggerated excitement is U.K. guitar sensation Innes Sibun.

Ordering info: donaldray.com



Carol Bach-y-Rita *Minha Casa/My House*

ARUGULA RECORDS 888295487788

★★★★½

This sophomore release from Carol Bach-y-Rita ought to bring well-deserved recognition to the versatile Californian vocalist. A genre-spanning effort, the album reflects the singer's multinational upbringing and wide range of experience performing on four continents. Joined by a team of top-tier West Coast instrumentalists equally well versed in jazz and Brazilian music, Bach-y-Rita and company tackle the varied program of new compositions and arrangements with striking originality.

The disc's opening track, pianist Bob Cantos' "Morning Coffee," is easily one of the most infectious songs to grace a jazz album in recent memory. The swinging samba opens with drummer Mike Shapiro's brushes and Larry Koonse's guitar setting up the Brazilian rhythms on top of which Bach-y-Rita scats an energized introductory chorus before launching into the cleverly constructed lyric.

Afro-Peruvian and European Classical influences are evident in Koonse's arrangement of "You'd Be So Nice To come Home To," on which Bach-y-Rita's voice takes center stage, drawing out each line over the spare backing of guitar and bata drums. On "Night In Tunisia," arranged by the singer and bassist John Leftwich, she scats and sings the Eddie Jefferson lyric with lightning-fast articulation. Her samba-reggae take on the Joni Mitchell/Charles Mingus collaboration "The Dry Cleaner From Des Moines" is delivered with equally impressive rhythmic aplomb, while her Portuguese vocalizing on "Pra Quem Quiser Me Visitar" demonstrates her ability to cross linguistic boundaries.

—Russ Musto

Minha Casa / My House: Morning Coffee; You'd Be So Nice To Come Home To; A Night In Tunisia; 'Tis Autumn; The Dry Cleaner From Des Moines; Nature Boy; Trust; Pra Quem Quiser Me Visitar; Gardening With No Pants; Love Look Away; While My Lady Sleeps. (44:11)

Personnel: Carol Bach-y-Rita, vocals; Larry Koonse, guitar; Bill Cantos, piano; John Leftwich, bass; Mike Shapiro, drums, percussion; Dudu Fuentes, percussion (9).

Ordering info: carolbach-y-rita.com

The Jazz Evolution Continues



BassDrumBone *The Long Road*

AURICLE 16-17

★★★★★

Trombonist Ray Anderson, bassist Mark Helias and drummer Gerry Hemingway have been playing together since an impromptu gig in 1977. *The Long Road*, a double-disc released via Hemingway's label, celebrates their 40th anniversary as the trio they eventually dubbed BassDrumBone. Ranging from funky blues to the carnivalesque, the album showcases the group at its best, particularly when in league with saxophonist Joe Lovano and pianist Jason

Moran, who guest on three tracks each.

Sounding like the score to an old vaudeville revue, Anderson's "Oh Yeah" serves as a flag-waving trio opener. The trombonist has a naturally expressive sound—brassy but singing, with such a font of ideas that he rarely resorts to excessive bleating and blurring. In his indigo-hued tune "BluRay," he blends wonderfully with Lovano, who also gets in an expansive, dynamic solo. Helias owns a rich tone bolstered by ideal intonation; his earthy riffs on "Why Not?"—the album's Anderson-penned hit single, as it were—are the tune's addictive hook, with Moran supplying a solo that dances in the air. Hemingway's "Tone L" is a great noir-ish number, featuring melody-laced Anderson soloing complemented by Moran lines that glint like moonlight in a mirror.

As a coda to 11 new studio tracks, two live recordings from 2013 find the core BassDrumBone stretching out on vintage pieces, the performances brimming with a telepathy indicative of the threesome's long journey as kindred spirits. —Bradley Bambarger

The Long Road: Disc One: Oh Yeah; Bungle Low; BluRay; Kemp; Why Not?; Quomput; Tone L; At Another Time (50:53). Disc Two: Bluish; Different Cities; Cherry Pickin'; The Line Up; Land's End (49:59).

Personnel: Ray Anderson, trombone; Mark Helias, bass; Gerry Hemingway, drums; Jason Moran, piano (Disc One, tracks 2, 5, 7); Joe Lovano, tenor saxophone (Disc One, track 3; Disc Two, tracks 1, 3).

Ordering info: gerryhemingway.com

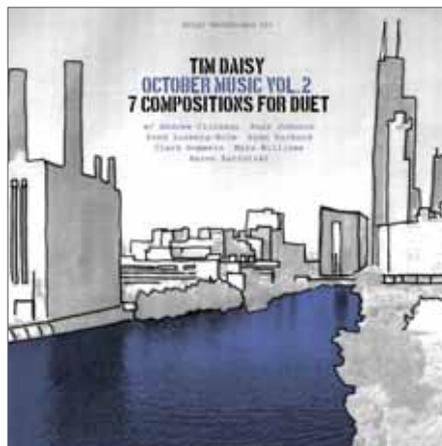
Tim Daisy *October Music Vol. 2: 7 Compositions For Duet*

RELAY RECORDINGS 015

★★★★★

In times past, a musician had to double on different instruments if they wanted to get work. Nowadays you have to be a composer, producer and label head; it doesn't hurt to be able to play a few instruments as well. Tim Daisy not only does it all, he has sustained his efforts over a couple decades of playing with a who's who of Chicago-based and European improvisers and three-and-a-half years of running Relay Recordings. He is in it for the long haul.

This album gives clues to how he remains engaged. It includes seven duets that were recorded over a couple days in June 2016. The camaraderie and energy that he brings to his encounters with old pals like cellist Fred Lonberg-Holm and saxophonist Mars Williams affirm his acute responsiveness as an improviser as well as the compositional awareness he brings to wide-open situations. But it's the encounters with newer players that best show Daisy's versatility and fearlessness. "Radiant" cuts deftly between vertiginous turntable solos, guitarist Andrew Clinkman's molten amp noise and pugilistic, rock-steeped duo



passages. "Wires And Static" further evidences Daisy's knack for managing quick changes within a piece.

The duets with newer acquaintances enable Daisy to challenge himself and what audiences expect from him without jettisoning the hard-won musical integrity that he has acquired over the years. —Bill Meyer

October Music Vol. 2: 7 Compositions For Duet: Radiant; Type M; Black Mountain; Song For Dancers; Tandem; Wires And Static; Seeing. (47:51)

Personnel: Tim Daisy, drums, marimba, percussion, metronomes, turntable; Andrew Clinkman, guitar, distortion (1); Mars Williams, soprano saxophone, percussion (2); Fred Lonberg-Holm, cello, electronics (3); Ryan Packard, drums (4); Russ Johnson, trumpet (5); Aaron Zarzautski, synthesizer, percussion; Clark Sommers, bass.

Ordering info: timdaisyrelayrecords.bandcamp.com



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Marrying Genres

The final quarter of 2016 spawned a handful of high-quality releases that flirt between the lines of hip-hop, soul, r&b and even jazz.

Jazz-rap pioneers **A Tribe Called Quest** have been marrying the genres since their debut release in 1990. On ***We Got It From Here ... Thank You 4 Your Service* (Epic/SME 88985377872; 60:18 ★★★★★)**, the group's first new album in 18 years, they don't miss a beat. With longevity that is normally reserved for jazz cats, Q-Tip, Phife Dawg and occasional-member Jarobi White blended crate-dug samples with the thought-provoking rhymes that they built their name on in the '90s. They got some help in the form of features by frequent collaborators Busta Rhymes, Consequence and Talib Kweli, along with newfound friends in Kendrick Lamar, Anderson .Paak and Andre 3000. If that doesn't sweeten the pot enough, Elton John is credited on "Solid Wall Of Sound" as well. To be clear, this isn't just a cash-grabbin' comeback album, but some of the best material in a legendary hip-hop catalogue.

Ordering info: epicrecords.com

Another staple in the conscious-minded rapper category is **Common**, who released a return-to-form record just a week before Tribe's. ***Black America Again* (ARTium/Def Jam B0025739; 56:43 ★★½)** was produced in majority by Kariem Riggins, who teamed up with Robert Glasper on a trio of tracks to give the LP an organic sound that was lacking from Common's recent full-lengths. Glasper also produced a pair of cuts himself, proving him to be equally potent as a beat-maker and as a trio leader. Common is as ferocious as ever on the title track, where he offers quality insight on America's racial relations, with a little help from Stevie Wonder, who repeats the line, "We are rewriting the black American story" as the song winds down. The Chicago MC also brought an all-star cast of jazz cats to Washington. The sessions from this terrific album birthed an NPR *Tiny Desk* program that was recorded live from the White House, which featured Glasper and Riggins along with vocalist Bilal, bassist Derrick Hodge, flutist Elena Pinderhughes and trumpeter Keyon Harrold.

Ordering info: defjam.com

John Legend, who is featured on Common's album, released his fifth studio record, ***Darkness And Light* (Columbia**



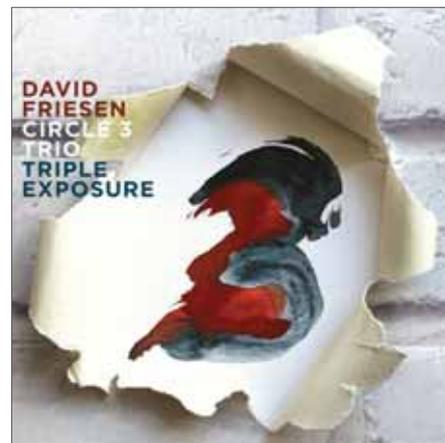
CARLOTA GUERRERO

88985379532; 45:50 ★★), on Dec. 2. Legend's voice is the star of the show, but the production and songwriting probably don't utilize it in the best possible way. On "What You Do to Me" he utilizes outdated dubstep sounds. With "Same Old Story," Legend takes a stab at Bon Iver-style auto-tuned vocal effects, but it's just not as compelling as when the Wisconsin singer-songwriter does it. It's not all bad, though. "Penthouse Floor" is low-key and groovy, with a little bit of that modern-funk D'Angelo feel. "Temporarily Painless" is a pretty good pop song. And "Right By You (for Luna)" feels emotional and free. Probably Legend just needs a little less interest in trying to score airtime on pop radio, and a little better sense of keeping it real.

Ordering info: columbiarecords.com

Someone who did a great job of that is **Solange** with her latest LP, ***A Seat At The Table* (Saint/Columbia 88985387462; 51:43 ★★★★★½)**. The sister of megastar Beyoncé Knowles did a fantastic job of stepping out of her sister's shadow with a heartfelt soul record that many are calling the album of the year. She gets help from Raphael Saadiq, who is credited with co-writing most of the album, which is a cohesive sentiment of the hardships of an African American woman from New Orleans. On "Cranes In The Sky," she reflects on ill attempts at losing her anger, before jumping into "Mad," which gets assistance from rapper Lil Wayne. Cuts like "Don't Wish Me Well" and "F.U.B.U." are about as modern as soul gets, showcasing Solange's epic pipes and earning her a spot at the top with genre-pushing contemporaries like James Blake and Frank Ocean, who is actually featured on A Seat's "Don't Touch My Hair." **DB**

Ordering info: saintheron.com



David Friesen Circle 3 Trio *Triple Exposure*

ORIGIN 782723

★★★★★

The stamp of protean bassist David Friesen is all over this resonant album, which ends too soon despite a length of nearly an hour. From the striking cover art to Friesen's 11 originals, *Triple Exposure* exemplifies individuality. At the same time, it's profoundly collaborative, a celebration of interplay rather than ego.

On tunes such as the rolling "Rainbow Song" and the wistful "Another Time, Another Place," Friesen, pianist Greg Goebel and drummer Charlie Doggett never intrude on each other, let alone the listener. Their weave draws the listener in to a unique collective consciousness.

The soundscape is as equitable as the music on an album bracketed by "Whetstone," a sparkling track propelled by the bright churn of Doggett's drums, and "Open Country," a medium-tempo showcase for Goebel's darkling pianistics and Friesen's carefully chosen notes.

Based in Portland, Oregon, the Circle 3 Trio speaks of deep respect, a joyous and thorough work ethic and a geniality that brings sunlight to even the grayer, more deliberate tracks like "Side Step" and "Right From Wrong," a tune that begins in a brooding fashion, then brightens and accelerates.

A similar kind of tension characterizes "Let It Be Known," an elegantly martial, ultimately bristling tune paced by Friesen's Hemege bass, a custom Austrian instrument that gives this group extra, unusually plummy, pop. While Friesen rarely solos, his distinctive sound is a constant.

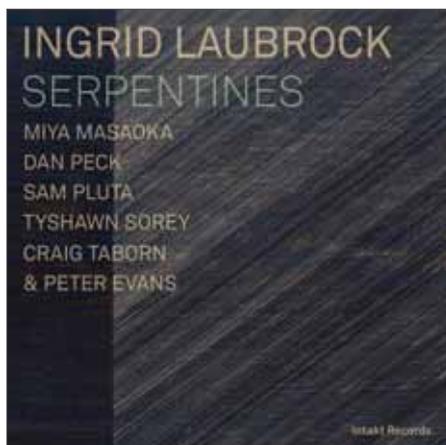
Ultimately, *Triple Exposure* is a successfully intended pun. As the members of this trio circle each other, they make the listener part of their musical family.

—Carlo Wolff

Triple Exposure: Whetstone; Turn In The Road; Bright Light Sky; Rainbow Song; Side Step; Another Time, Another Place; Right From Wrong; Let It Be Known; Soft As Silk; Everything We Are; Open Country. (59:03)

Personnel: Charlie Doggett, drums; David Friesen, Hemege bass; Greg Goebel, piano.

Ordering info: originarts.com



Ingrid Laubrock *Serpentes*

INTAKT 272

★★★★

Since arriving in New York in 2008, the German saxophonist and composer Ingrid Laubrock has demonstrated a remarkable development—forming new ensembles and developing new approaches with a consistent rigor and artistic restlessness.

Much of her work has used composition as a forceful trigger for sophisticated improvisational gambits, but she's achieved a dazzling new peak in that regard on *Serpentes*, the

debut recording from a versatile sextet featuring players that not only toggle easily between the composed and improvised musical worlds, but more often erase any lines between them.

Between the ensemble's fascinating timbre—blending the rubbery, agile low end of tuba player Dan Peck with the nimble post-traditional twang unleashed by koto experimentalist Miya Masaoka, while Sam Pluta refracts, reshapes and stretches all of the action with his electronic setup in real-time—and a score that grants each musician leeway both in following the composed material and going off script, Laubrock and her collaborators have created a staggering piece of work.

On a superficial level there's no missing the influence of Anthony Braxton—a pioneer in melding disparate methodologies—in certain passages. But *Serpentes* follows a wildly slaloming path all its own, a sonic flow inextricably linked to the strong personalities carving it.

Laubrock has created a work of remarkable density, both in terms of ideas and physical sound, and it yields greater dividends with each spin.

—Peter Margasak

Serpentes: Pothole Analytics Pt. 1; Pothole Analytics Pt. 2; Chip In Brain; Squirrels; Serpentes. (53:34)

Personnel: Ingrid Laubrock, tenor and soprano saxophones, glockenspiel; Peter Evans, piccolo trumpet, trumpet; Miya Masaoka, koto; Craig Taborn, piano; Sam Pluta, electronics; Dan Peck, tuba; Tyshawn Sorey, drums.

Ordering info: intaktrec.ch

Nikolett Pankovits *Magia*

NINWOOD MUSIC

★★★

This 10-song program by Nikolett Pankovits, a native of Budapest, Hungary, now living in New York, includes five folk songs, three interesting choices from American jazz and pop, and two originals in English. The opener, "Kis Kece Lányom," sounds hoe-downish, definitely something to twirl to on a dance floor. Other tunes have a similar rhythm and tempo until you begin to understand that in their way they are swinging—sort of.

From among 12 musicians participating in various sized groups—never all on one tune—featured here and almost every place else is marvelous violinist Zach Brock. Mix in some Latin percussion and you have some uniquely lively music. Pankovits immediately shows off a strong voice that at times resembles a bellow.

She quickly proves her voice is wide-ranging, however, on a Hungarian ballad titled "Madárka, Mardárka." Her voice still is unusually penetrating, but she manages some warmth and closes out with a nicely sustained note. That she would tackle the mournful "Gloomy Sunday" was surprising until I learned that the song was composed by Hungarian Reszo Seress.



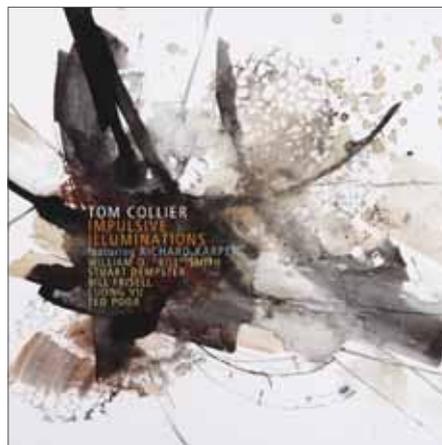
One can imagine her singing in a Hungarian bistro pouring her heart out. Pankovits seems to have an affinity for torch songs, having written a "Lush Life"-style song, "Don't Ask Me Who I Was." So she may be a bit loud at times, but she has a soft side, too.

—Bob Protzman

Magia: Kis Kece Lányom; Madárka, Madárka; Száz Panasg Eg A Dalomban; La Dama De La Muerte; Gloomy Sunday/Szomorú Vasárnap; Don't Ask Me Who I Was/Ne Kérdezd Ki Voltam; Fogadj El Engem/Accept Me; Bésame Mucho; Stop For A Moment; Where Do You Start? (40:25)

Personnel: Nikolett Pankovits, vocals, piano (1), Zach Brock, violin (1, 2, 4, 5, 8, 9); Juancho Herrera, guitar (2, 3, 5, 7, 9); Jason Lindner, piano (4, 6–8, 10); John Benitez, bass (2, 4–9); Edward Perez, bass (1); Jorge Roeder, bass (3); Yayo Serka, drums, percussion (1, 3–5, 8, 9); Adriano Santos, drums, percussion (2, 7, 8); Ferenc Németh, drums (6); Keita Ogawa, percussion (2, 7); Josh Deutsch, trumpet (4, 9); Greg Tardy, tenor saxophone (7, 10).

Ordering info: nikolettpankovits.com



Tom Collier *Impulsive Illuminations*

ORIGIN 82725

★★★

On his eighth disc for Origin, mallet man Tom Collier takes a departure with a go-for-broke set of free improvisations. Joining Collier is Richard Karpen, who lends a modern classical sensibility with his bold, cascading piano excursions. A third guest is featured on each track, resulting in diverse tableaux.

A recently retired University of Washington professor, Collier has gathered notable guests who are also faculty colleagues. The disc's interplay is complex, yet the satisfying focus is on undulating ensemble textures.

Guitarist Bill Frisell is featured on the ethereal title track, where he's right at home exploring beautiful long tones, conjuring spacey textures and even jabbing in a few cruncher chords. In contrast, drummer Ted Poor introduces aggressive rhythmic drive on "Odious Mode," sparking the disc's wildest collective moments, while clarinetist William O. Smith is pensive and searching on "Ligneous Oscillations."

On the eerie "Out Of The Cistern," featuring trombonist Stuart Dempster, deep reverb was added and programmed to decrease incrementally over the improvisation's 15 minutes. The effect is compelling. "Discontinuous Impunity" is a standout with trumpeter Cuong Vu shaping a shifting palette of squeezing, breathy tones that eventually explodes into the most "jazz"-leaning blowing of the set. His cat-and-mouse with Collier is a rush.

The extended abstract numbers are not easily accessible; that's just the nature of the beast. But Collier succeeds in finding beauty in pieces that, although "free," feature deeply listening musicians finding unity.

—Jeff Potter

Impulsive Illuminations: Impulsive Illuminations; Odious Mode; Out Of The Cistern; Ligneous Oscillations; Discontinuous Impunity. (68:49)

Personnel: Tom Collier, vibraphone, marimba; Richard Karpen, piano; Bill Frisell, guitar (1); Stuart Dempster, trombone, didgeridoo (3); William O. "Bill" Smith, clarinet (4); Cuong Vu, trumpet (5); Ted Poor, drums (2).

Ordering info: originarts.com

Boppin' Savoy Sessions

The opening page of the booklet to Mosaic's excellent new boxed set **Classic Savoy Bebop Sessions: 1945–1949** (MD8-263; 60:57/51:31/69:36/62:46/68:23/60:07/67:47/56:00/61:37/53:56 ★★★★★) contains a large photograph depicting two gentlemen seated together on a bench.

One is obese, glassy-eyed, wearing a porkpie hat, checked shirt, high-drape pants and a ring on each pinky. The other is slender, dapper, dark-haired; his eyelids droop, his right elbow rests on his companion's left thigh, his right hand supports his chin, his left hand cups a forgotten stop-watch.

The blissed-out protagonists, Teddy Reig and Alfred Lion, are listening, in studio, to Tadd Dameron and Fats Navarro on a Sept. 26, 1947, date for Blue Note Records, the boutique label that Lion and Francis Wolff—the photographer—had cultivated since 1939.

Blue Note's catalog at the time featured *creme de la creme* masters like Sidney Bechet and James P. Johnson, but Lion, 39, had recently tested the waters of bebop, launching a discography that, by decade's end, would include iconic sessions by Thelonious Monk, Bud Powell and Navarro.

In contrast, Reig, 27, had already assembled and supervised 15 of his 29 contributions to the 34 "bebop sessions" that constitute this collection. His labors began in early 1945, after Reig persuaded miserly Savoy owner Herman Lubinsky, a cigar-chomping Newark-based radio salesman, to cough up a \$100 per week retainer to make records.

"Then the little things I liked, the things I heard, and the things I wanted to do started to take place," Reig recalled. "I had to squeeze five dollars out of each dollar; I had to get the people nobody had heard, the talented ones, but no-money people."

Soon thereafter, Reig recruited Charlie Parker, with whom he made five Savoy sessions, as well as consequential "swing-to-bop" Savoy dates by Don Byas, Illinois Jacquet and Ike Quebec.

But the 216 tunes belong to a cohort of 25-and-under "no money" leaders—among them, Dexter Gordon, Stan Getz, Sonny Stitt, Eddie Lockjaw Davis, Brew Moore, J.J. Johnson, Kai Winding, Navarro, Kenny Dorham, Leo Parker, Serge Chaloff, Terry Gibbs and Milt Jackson.



Tadd Dameron

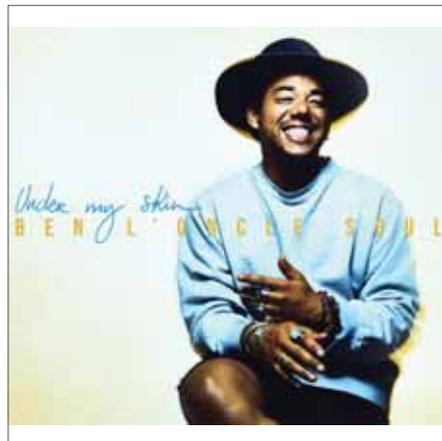
The sidemen include pianists Bud Powell, Hank Jones, Al Haig, Dameron, George Wallington, Sir Charles Thompson and John Lewis; bassists Gene Ramey, Ray Brown, Curley Russell, Al Lucas and Percy Heath; and drummers Kenny Clarke, Max Roach, Shelly Manne, Denzil Best, Shadow Wilson, Art Blakey, Stan Levey and Roy Haynes.

The playing is remarkably consistent; many pieces are now *lingua franca*, essential to understanding by what process the generation that reached their teens during the years in question learned to play.

The 10 disks are chock-a-block with iconic bebop signposts, among them Powell's "Webb City," "Bebop In Pastel" (aka "Bouncing With Bud") and "Fool's Fancy" (aka "Wail"), and Dameron-Navarro collaborations like "Nostalgia," "The Tadd Walk" and "Eb Pob," as well as the recording debuts of Getz and Rollins, both 19 at the time.

A good strategy to digest this overwhelming corpus is to savor it in small doses, as contemporaneous listeners did. Engineers Steve Marlowe and Jonathan Horwich render the tracks—retrieved from best-condition source material—with extraordinary presence, illuminating the identifying nuances of each participant's voice, not least the inexorably swinging drummers. **DB**

Ordering info: mosaicrecords.com



Ben l'Oncle Soul *Under My Skin*

BLUE NOTE 00602557226218

★★★★½

Ben l'Oncle Soul, a French soul singer, recontextualizes the Frank Sinatra songbook somewhere between a 1979 Quincy Jones production and the Dap-Tone retro-soul of the current century on this new release. No sacred stone is left unturned.

Soul tackles a setlist of Sinatra double-encores including "Witchcraft" and "I've Got You Under My Skin," infusing them with an r&b beat, electric guitars and some humming synthesizers. "My Way" emerges from a disjointed sample and a slick backbeat. "Fly Me To the Moon" exudes early '90s Philly Soul with a hint of trip-hop. A wailing saxophone howls under the clouds and all of the seduction is offset by his charming pronunciation of "Ju-pee-ter." A minimalist, reggae drum-machine vibe soaks "New York, New York" squarely in the heat of a Manhattan summer, moving like waves over a sweltering sidewalk.

The reworkings are unexpected enough to be rarely recognizable until the lyrics arrive. From song to song, Soul's voice changes, adopting a Caribbean lilt at times and a pure crooner at others. Soul pushes "The Way You Look Tonight" into a possessive creepiness, an ominous organ riding the same two chords over an industrial drumkit, the tension building with handclaps and impassioned pleas.

The folks who will enjoy this record the most will likely be people who cannot name a single Sinatra tune. Most old-school Sinatra fans will find something to grumble about, while those approaching the record without any knowledge of Ol' Blue Eyes will be seduced by the polished pop. —Sean J. O'Connell

Under My Skin: A Very Good Year; All The Way; Fly Me To The Moon; The Good Life; Moonlight Serenade; I Love Paris; My Way; New York, New York; The Way You Look Tonight; I've Got You Under My Skin; Witchcraft. (48:51)

Personnel: Ben l'Oncle Soul, vocals, keyboards; Waxx, guitar; Matthieu Joly, keyboards, programming; Moog bass; Maxime Pinto, trumpet, saxophone; Antoine Simoni, double bass.

Ordering info: bluenote.com

Ricardo Grilli

1954

TONE ROGUE RECORDS

★★★★½

On his sophomore outing, Sao Paulo-born, New York-based guitarist Ricardo Grilli is joined by pianist Aaron Parks, bassist Joe Martin and drummer Eric Harland on a program that ranges from the Latin-tinged “Breathe” to the distortion-laced opener “Arcturus” to the post-bop swinger “Pulse.”

Grilli’s considerable chops are in full effect in each setting. The guitarist also crafts appealing musical portraits on the soothing “Pogo56,” which glides along on Harland’s “Poinciana” beat, and on the Brazilian-flavored “Far Away Shores,” which has Harland playing the kit with his hands on the first half before resorting to sticks and underscoring the proceedings with a percolating, interactive groove.

The rock-tinged “Radiance” suggests the influence of Radiohead and Kurt Rosenwinkel, while the lovely and atmospheric “Rings” is a ballad for the celestial rings around the planet Saturn.

The quartet takes things up a notch on the dynamic “Vertigo,” which has Grilli wailing with aggressive abandon against Harland’s whirling activity and Parks’ dramatic comping. This is an admirable outing by a new face on the scene.

—Bill Milkowski

1954: Arcturus; Breathe; Pogo56; Radiance; Rings; Far Away Shores; Cosmonauts; Vertigo; Pulse. (53:00)

Personnel: Ricardo Grilli, guitars; Aaron Parks, piano; Joe Martin, bass; Eric Harland, drums.

Ordering info: ricardogrilli.com



Shane Parish/ Frank Rosaly

Labrys

CABIN FLOOR ESOTERICA 60

★★★★★

Shane Parish and Frank Rosaly are at home playing in a multitude of circumstances. Parish is an Asheville, North Carolina-based guitarist who plays high-energy avant-rock with Ahleuchatistas, rustic melodies and prepared instruments with acoustic trio The Library Of Babel, and free improvisation with guitarist Tashi Dorji. Rosaly is a drummer who splits his time between Chicago and Amsterdam and his attention between electro-acoustic solo recordings, backing up folk rocker Ryley Walker, jazz collaborators and traditional Puerto Rican sounds in ¡Todos De Piel

When musicians play so many things well, their first decision when they decide to make music together is what they will play. Parish restricts himself to nylon-string acoustic guitar, which he uses to pluck out intricate, pensive melodies. Rosaly, on the other hand, keeps his options wide open, moving unpredictably around the outskirts of his kit, pitching hovering bell tones, skittering barrages and coarse scrapes across the drum skins. About the only thing he doesn’t do is lay down a groove. Their improvisations thrive on contrasting tones and dynamics, but even when it seems like they are playing in parallel rather than with each other their attunement manifests in splendid complementarity. —Bill Meyer

Labrys: Evhate; Hera; Cybele; Yemaya; Inanna; Obba; Artemis; Venus Of Lausset; Nekhbet. (43:17)

Personnel: Shane Parish, acoustic guitar; Frank Rosaly, drums, percussion.

Ordering info: shaneparish.bandcamp.com



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MADE IN AMERICA

Jewish Jazz

Charles Hersch tracks Jews and jazz as outliers, chronicling their gradual integration into a new kind of music, in *Jews and Jazz: Improvising Ethnicity* (Routledge Taylor & Francis Group, 196 pages, \$44.95). A slim book effectively blending theme and chronology, it packs analysis and history, its topic the way Jews and jazz interact to expand both ethnicity and music.

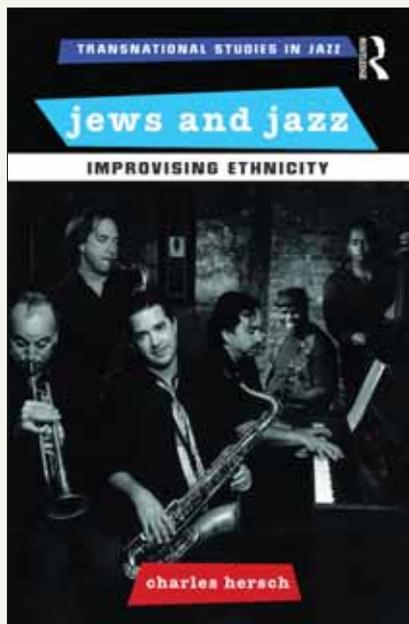
In addition to contextualizing and interpreting such historical luminaries as Benny Goodman, Artie Shaw and the “black Jew” Willie “The Lion” Smith, Hersch explores how Jewish businessmen like the Chess brothers of Chicago, Alfred Lion and Francis Wolff of Blue Note Records and Jerry Wexler of Atlantic Records influenced the recording business. He also touches on stereotypes of Jews as predatory, name-checking musical oracle Wynton Marsalis and filmmaker Spike Lee for that attitude.

Hersch is not afraid to touch on the touchy; Jews like the clarinetist Artie Shaw and producer Wexler were at best ambivalent about their Jewishness. Shaw, born Arthur Warshawsky, claimed he wanted to grow up to be a gentile, and Wexler dissed record company founder Leonard Chess for being a money grubber.

Hersch’s book bristles with good stories. He brings this history to the present day, detailing how John Zorn, Zorn’s Tzadik label and Tzadik recording artists like trumpeter Steven Bernstein and saxophonist Paul Shapiro have refined the mesh of so-called “Jewish jazz.” On the other hand, he doesn’t bring up such figures as guitarist Gary Lucas or pianist Uri Caine, composers and players who have worked in jazz—and, in Lucas’s case, avant-garde classical and rock (Lucas was a notable later member of Captain Beefheart and his Magic Band).

Achieving the mesh, which Hersch calls the “potential for ethnic dialogue,” hasn’t been easy. But progress has been steady, reflecting an increasingly liberal attitude. Here, Hersch touches on the then-nascent political affinity between Jewish and African-American jazz musicians:

“[George] Gershwin’s quest for a musical melting pot implicitly made the case for ethnic inclusion without explicitly evoking racism or anti-Semitism,” Hersch writes at the start of a chapter on black-Jewish integration in jazz between the Swing Era and the 1950s. “But at least as early as the Twenties, prominent Jews fought for civil rights for African Americans in order both to realize traditional Jewish concerns for justice and to bring America into line with its own ideals.”



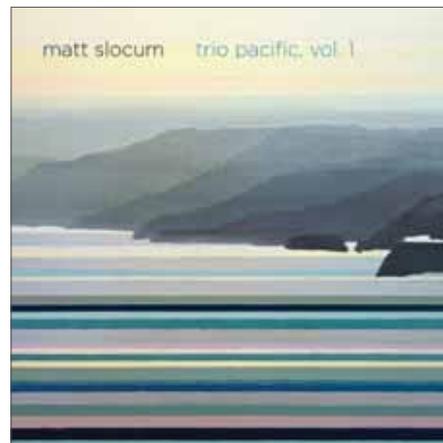
In discussing the decidedly contemporary Shapiro, Hersch references the Borscht Belt, that lost skein of Catskills resorts Jews flocked to because “they were locked out of gentile hotels.”

On Shapiro’s Tzadik albums *Midnight Minyan* and *Essen*, the composer-saxophonist “covers the entire spectrum of Jewish music from the cantorial to the secular, Yiddish-based songs of Sophie Tucker and Benny Goodman, which were influenced by black jazz and blues musicians, to Jewish-themed novelty songs made famous by African Americans like [band-leader Cab] Calloway and [guitarist-vocalist Slim] Gaillard.”

One could say that even though the topic of this book is jazz, its true focus is identity. In the 1920s and ‘30s, when Jews weren’t considered authentically American, major Jewish musical figures like Gershwin and Goodman used jazz to authenticate themselves as Americans. From the ‘30s to the ‘60s, as they became assimilated, some Jews decided they’d rather remain distinct, using jazz to “rememorize” themselves; and from the ‘60s to the present, the rise of “so-called Jewish jazz” has taken place; where African Americans have embraced the notion of “black is beautiful,” Hersch suggests, Jewish musicians are now creating distinctly Jewish jazz.

How the elements of that emerging genre came together, comfortably accommodating Jewish jazz musicians in a polyglot culture, gives Hersch’s book resonance far beyond the academic. **DB**

Ordering info: routledge.com



Matt Slocum *Trio Pacific, Vol. 1*

CHANDRA 8097

★★★★½

In drummer Matt Slocum’s trio with saxophonist Dayna Stephens and guitarist Steve Cardenas, the interplay between the three musicians is both melodic and spontaneous. The trio interprets six Slocum originals and two jazz standards here, with an emphasis on group improvising that keeps the melodic themes in mind as the individual players take turns being in the lead.

The opening “Passaic,” which musically portrays the path of the Passaic River, is a folk jazz piece that covers a few moods, beginning and ending as a picturesque ballad. The inclusion of the swing/Dixieland standard “I Can’t Believe That You’re In Love With Me” is a happy surprise, although at 3:19, it is way too brief, with the tenor solo being just one chorus. Cardenas’ unaccompanied guitar during the first half of “Yerazel” sets a peaceful and introspective mood. Charlie Parker’s “Relaxin’ At Camarillo” finds Stephens switching to alto with the group improvising reminiscent of Lee Konitz and Lennie Tristano.

The laid-back ballad “Afterglow” develops slowly with the three musicians building on each other’s ideas. “Descent” has Stephens’ most energetic and inventive tenor solo of the project. After the heartfelt ballad “For Alin,” the CD concludes with “Atlantic,” which is notable for Stephens’ soprano playing and a fine Slocum drum solo over the accompaniment of Stephens and Cardenas.

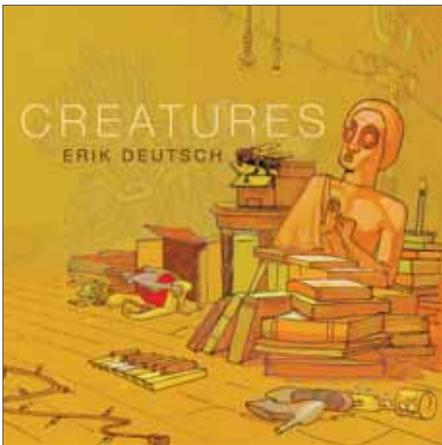
Trio Pacific, Vol. 1 is a quietly stimulating set of subtle music. While I wish that some of the performances were lengthier, the group succeeds at making every note count.

—Scott Yanow

Trio Pacific, Vol. 1: Passaic; I Can’t Believe That You’re In Love With Me; Yerazel; Relaxin’ At Camarillo; Afterglow; Descent; For Alin; Atlantic. (36:33)

Personnel: Matt Slocum, drums; Dayna Stephens, tenor, alto, soprano saxophones; Steve Cardenas, guitar.

Ordering info: chandrarecords.com



Erik Deutsch *Creatures*

IMMERSIVE RECORDS

★★★★½

After carving out a 20-year career that spans many genres and defies pigeonholing, pianist Erik Deutsch decided the time was ripe for a solo album. For the occasion, he chose to revisit and rearrange pieces that he had previously written for various ensembles, and the result has an immediate appeal and a strong focus.

Pretty melodies abound and elements of blues are often woven into the songs' fabric without being overbearing or heavy-handed.

George Burton *The Truth Of What I Am > The Narcissist*

INNER CIRCLE MUSIC

★★★★½

The Philadelphia scene has bred George Burton into one fine pianist, as evident on his band-leading debut *The Truth Of What I Am > The Narcissist*. The opening introduction and its 9-minute successor, "Song 6," are a smooth dive into the world of melodic, instrumental jazz.

The emotionally charged album is full of such catchy—but not simple—chord progressions. It's a fantastic statement of modern jazz that fits nicely aligned with the likes of Christian Scott and Derrick Hodge, who produced the album. The music isn't quite as free as Sun Ra's Arkestra, with whom Burton frequently plays, but can definitely get on the fringe of that territory in the midst of its melodic chaos.

"Ecidnac" swirls into a moment there where everyone solos at the same time, reaching a climax in the conversation while Burton breaks ahead with some bold chords before the song eases back into its groove. "Second Opinion," which features fellow Philadelphian saxophonist Tim Warfield, allows its guest ample time to settle into a solo that goes far out but stays at bay

At times, Deutsch's pieces are imbued with the same mournfulness and simplicity that inhabit Satie's piano music. In the process, they often induce a reverie state. But beneath the simplicity and directness lie a wide array of devices aimed at eschewing predictability and at creating a sense of surprise—not to mention that their sparse use increases their effectiveness. On "Firefly," he prods opposite ends of the keyboard to create a stark contrast. On "Doctor's Demon," he plays inside the instrument, plucking or manually muting the strings, hitting the frame as a percussionist. He can also sound purposefully tentative and occasionally gets carried away with a break of majestic or thunderous strokes ("Lover's Eyes" or "Incandescence").

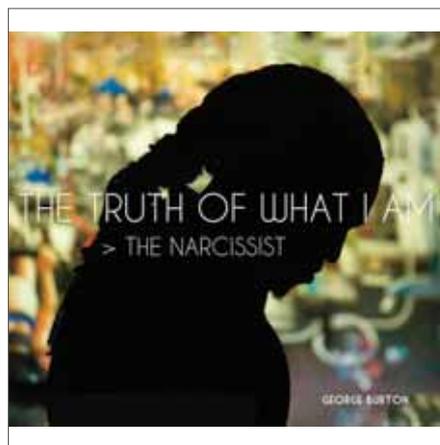
Given the various origins of the compositions, Deutsch manages to create a coherent whole with a personal sound. However, the unity that exudes from *Creatures* is somewhat threatened by the aptly titled "Outlaw Boogie," which concludes the set on an otherwise lively note. Because it is the most straightforward tune, it can be either viewed as an uplifting apex or somewhat of an incongruity depending on one's perspective.

—Alain Drouot

Creatures: Firefly; Lover's Eyes; Fish Monger; Tiny Lion; Black Flies; Incandescence; Prayer For Zimawanga; Doctor's Demon; Outlaw Boogie. (47:00)

Personnel: Erik Deutsch, piano.

Ordering info: immersiverecords.com



when Burton brings it back into the hook.

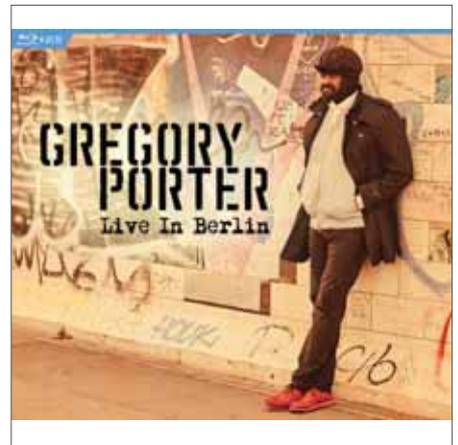
The balance of dissonance and melody is the kind of tightrope walk that George Burton is leading on his debut. If *The Truth Of What I Am* tells us anything, it's that the young pianist is capable of balancing a great roster of musicians on that fine line, with his own compositions nonetheless.

—Chris Tart

The Truth Of What I Am > The Narcissist: Brown; Song 6; First Opinion; Second Opinion; Stuck In The Crack; Bernie's; In Places; Ambition And Pride; Bernie's Tune; Ecidnac (Intro); Ecidnac; From Grace To Grass; Song Six (Trio). (64:00)

Personnel: Ilan Bar-Lavi, guitar; Chris Hemingway, alto saxophone; Jason Palmer, trumpet; Noah Jackson, bass; Wayne Smith Jr., drums; Derrick Hodge, producer; Tim Warfield, tenor/soprano saxophone; Terrell Stafford, trumpet.

Ordering info: innercirclemusic.com



Gregory Porter *Live In Berlin*

EAGLE ROCK EV307849

★★★★

Gregory Porter is a child of the '70s. Not simply in the literal sense (he was born in 1971), but also to the extent that the sound and sensibility he puts forth on *Live In Berlin* is firmly rooted in that decade's best and brightest. He pays tribute to Marvin Gaye and covers "Papa Was A Rolling Stone," but also manages to swing without ever relying on a walking bass line. Porter understands that you can embrace pop without giving up your jazz bona fides.

Perhaps the best example of this is the album's opener, "Holding On." Originally written in collaboration with the English house duo Disclosure, it was a massive and much remixed club hit in 2015. Porter's own take on the tune is low-key and acoustic but no less soulful, and the ease with which he wins over the German audience suggests that it's his singing, not the beats, that made them fans.

Still, there's a definite pop tilt to *Live In Berlin*. Although the crowd shows enthusiasm when a scat-singing Porter trades fours with saxophonist Tivon Pennicott during "Take Me To Harlem," they don't really cheer until "Musical Genocide," when pianist Chip Crawford dips into "Get Up, Stand Up," and the biggest reaction Jahmal Nichols gets during his bass solo comes when he quotes "Smoke On The Water." Perhaps that's why the video version prefaces the performance footage with interview segments that have Porter describing where in his life the songs came from, a touch that's more *Behind The Music* than *Jazz Night In America*.

—J.D. Cosidine

Live In Berlin: Disc 1: Holding On; On My Way To Harlem/What's Going On; Take Me To The Alley; Don't Lose Your Steam; Hey Laura; Liquid Spirit; Consequences Of Love. (45:24) Disc 2: Bass Solo/Papa Was A Rolling Stone; Musical Genocide; Don't Be A Fool; Work Song/Drum Solo; In Fashion; Be Good (Lion's Song); 1960 What?; Water Under Bridges; Free/Thank You (Falletinme Be Mice Elf Agin). (70:30)

Personnel: Gregory Porter, vocals; Chip Crawford, piano; Tivon Pennicott, tenor saxophone; Jahmal Nichols, double bass, electric bass; Emanuel Harrold, drums.

Ordering info: eagle-rock.com



Vitor Goncalves Vitor Goncalves Quartet

SUNNYSIDE 1462

★★★★½

This album begins slowly, graciously. And then, Brazilian pianist Vitor Goncalves moves past a moody, almost Erik Satie-like sound as the band joins him to embrace his “Sem Nome” with bassist Thomas Morgan taking the album’s first real solo. It’s an unconventional way to begin a rather unconventional album.

With drummer Dan Weiss joining in, “Sem Nome” becomes a lively affair, only to simmer down towards song’s end. By stark contrast,

Franklin Kiermyer Closer To The Sun

MOBILITY MUSIC 11016

★★★★

Drummer Franklin Kiermyer is a true believer in the Church of John Coltrane, with special reverence for the great saxophonist’s *Meditations*-era ensemble that stretched Elvin Jones, McCoy Tyner and Jimmy Garrison to their limits as Pharoah Sanders’ horn seconded Trane’s in seeking truth and transcendence through urgently physical musicality. Joining Kiermyer on his ninth album as a leader since 1992, pianist Davis Whitfield, tenor saxophonist Lawrence Clark and bassist Otto Gardner do an extraordinary job of emulating their models. Throughout *Closer To The Sun* they demonstrate the enduring relevance of Coltrane’s half-century-old expressive breakthrough, not through slavish imitation but by commitment to creative principles they’ve taken as their own.

There’s no “phoning in” the phrase-shattering solos Clark spins out of the most basic intervallic motifs here, no way to fake the mode-ripping, nearly orchestral tumult Whitfield drives to exhausting climaxes. And as for Kiermyer, he’s absorbed to the max in building his polyrhythms from the bottom up, bass to toms past snare, punctuated with frequent cym-

what follows is “Cortelyou Road,” a song that begins with Weiss’ ardent backbeat en route to a more or less lively arrangement featuring guitar and piano unison lines. Goncalves’ connection with Todd Neufeld shows most tellingly as “Cortelyou Road” unfolds, the guitarist and pianist going back and forth like two sides of a coin while Weiss continues his attack across the drums.

“Samba Do Perdao” is more intricate still between all members residing in varying time signatures, both serious and playful, the arrangement almost pinning the music to the mat with so many harmonic turns. The Brazilian Hermeto Pascoal influence remains persistent as Goncalves continues to mix genres, harmonies and time signatures with “Desleixada.”

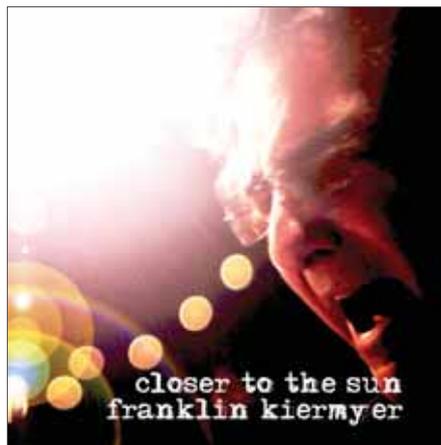
With “Se E Por Falta De Adeus” we fully relax, this rare beauty of a song by Antonio Carlos Jobim played with delicacy and warmth and a slight samba/bossa feel, while “The Touch Of Your Hand,” a solo tribute to Goncalves’ wife, brings us full-circle to what seemed to be with “Sem Nome,” prior to takeoff.

—John Ephland

Vitor Goncalves Quartet: Sem Nome; Cortelyou Road; Samba Do Perdao; Desleixada; Winter Landscapes; Se E Por Falta De Adeus; De Cazadero Ao Recife; The Touch Of Your Hand. (51:34)

Personnel: Vitor Goncalves, piano; Todd Neufeld, guitar; Thomas Morgan, bass; Dan Weiss, drums.

Ordering info: sunnysidezone.com



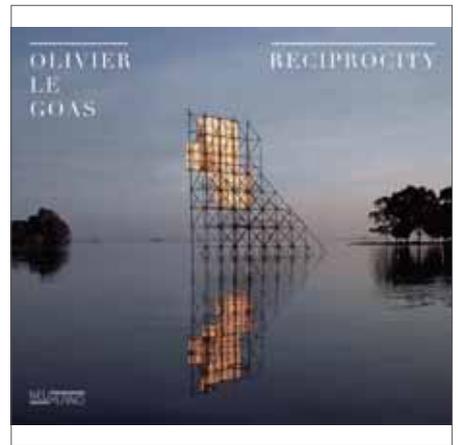
bal splashes. Thanks perhaps to producer Michael Cuscuna, compositions of overall serenity such as “Greetings To Pharoah,” “Song For My Daughters,” “For Arthur Rhames” and “Humanity” alternate with the storms of “Unified Space-Time,” “Grace,” “Heliocentric” and the title track. Kudos to Kiermyer and his quartet for keeping the faith and preaching it compellingly.

—Howard Mandel

Closer To The Sun: Greetings To Pharoah; Unified Space-Time; Ota Benga; Grace; Song For My Daughters; Heliocentric; The Soul Train; Prayer; Emancipation Proclamation; For Arthur Rhames; Mixed Blood; Closer To The Sun; Humanity. (65:08)

Personnel: Franklin Kiermyer, drums; Lawrence Clark, tenor saxophone; Davis Whitfield, piano; Otto Gardner, bass.

Ordering info: kiermyer.com



Olivier Le Goas Reciprocity

NEUKLANG

★★★★½

It’s hard not to be impressed by French drummer-composer Olivier Le Goas. His penchant for cascading harmonic movement on his eight original compositions here is matched by a crackling approach to the kit that can only be described as “creative overplaying.” Le Goas combines both aspects on his fifth recording as a leader, which features the exceptional playing of esteemed colleagues Kevin Hays on piano and guitarist Nir Felder, who forge a kind of Lyle Mays-Pat Metheny kindred hookup on the front line throughout *Reciprocity*. Together with bassist Phil Donkin they create an appealing sound that has one foot in chamber-like formalism while also exploring heightened realms of improvisation. And Le Goas underscores the proceedings with his hyperactive polyrhythms and admirable command of odd meters.

The tricky, time-shifting “Corners” kicks this collection off in spirited fashion. Felder and Hays double the melodic line in classic Mays-Metheny mode while Le Goas busily traverses the kit with polyrhythmic aplomb. Fielder’s flowing solo here is right in the Metheny zone. The drummer resorts to some gentle rubato brushwork on the delicate ECM-ish intro to “Since I Know,” which develops into another intuitive flurry on the kit alongside of Hays’ Keith Jarrett-like stretching and Felder’s legato fusillades on their respective solos. Hays and Felder also soar freely on the 10/8 romp “Curves And Colors” while Donkin gets an extended solo taste on the lyrical ballad “Day Home.” And the vibrant “Call,” another showcase for Felder’s fluid chops, recalls *Travels/Letter From Home*-era Metheny. Great writing, superb execution and inspired soloing make this one highly recommend.

—Bill Milkowski

Reciprocity: Corners; Main Street; Since I Know; Curves And Colors; Day Home; Call; Cécile; Evison. (58:00)

Personnel: Olivier Le Goas, drums, compositions; Nir Felder, guitars; Kevin Hays, piano; Phil Donkin, bass.

Ordering info: olivierlegoas.com



Curtis Stigers *One More For The Road*

CONCORD JAZZ 00011

★★★★

Genre-hopping vocalist Curtis Stigers does Frank Sinatra proud on his ninth Concord album, fronting the virtuosic Danish Radio Big Band in homage to *Sinatra At The Sands*, the similarly lively album Ol' Blue Eyes recorded with the Count Basie Orchestra 50 years ago.

Eight of the 10 songs recreate ones on the Sinatra-Basie classic, and Stigers has added "Summer Wind" and a debonair "They Can't Take That Away From Me."

São Paulo Underground *Cantos Invisíveis*

CUNEIFORM RECORDS 423

★★★★½

São Paulo Underground was born from Chicago-bred Rob Mazurek's early 2000s sojourn in Brazil, where the ever-prolific cornetist began collaborating with two natives: drummer Mauricio Takara and keyboardist Guilherme Granado. The group has now released five studio albums of otherworldly electronica, where Carnival chants and parade beats are refracted through a psychedelic prism.

The Portuguese title of the trio's latest translates as "invisible corners" or "disappearing songs," with the record bookended by two shape-shifting quarter-hour pieces: "Estrada Para o Oeste" and "Falling Down From The Sky Like Some Damned Ghost." These and shorter episodes in between are accented by tag-team vocals, tribal percussion and whirring atmospheres, with Mazurek's exclamatory fanfares and spidery lyricism spiking the swirl.

Even as all hands pitch in with electronics, São Paulo Underground often drafts an instrumental guest for extra color. When Mazurek convened his Chicago and Brazilian cohorts for an expanded edition of the project that yielded the 2013 live recording *Spiral Mercury*, avant-

Stigers is in fine, aggressive form throughout this largely uptempo selection, yet another salute to the Great American Songbook. The tunes are indelible, particularly the melodies; some also are dated. While the lyrics to the Hart-Rodgers "The Lady Is A Tramp" remain stylish, the characterization might not fly today.

Nevertheless, the album percolates smartly as Stigers squires the listener through a snazzy repertoire, bracketing this surprisingly brief outing with a boisterous "Come Fly With Me" and a boozy, smoky "One For My Baby (One More For The Road)." One highlight is "I've Got You Under My Skin," a relative barn-burner. The brass smokes, and Stigers' vocal straddles plea and declamation.

This crisply produced, swinging album effectively conjures its predecessor. It also speaks to a simpler, less technological time when flying the skies was friendly and elegant, Vegas was the latest in cool and big bands were hot.

—Carlo Wolff

One More For The Road: Come Fly With Me; I've Got You Under My Skin; Don't Worry About Me; You Make Me Feel So Young; My Kind Of Town; Fly Me To The Moon; Summer Wind; They Can't Take That Away From Me; The Lady Is A Tramp; One For My Baby (And One More For The Road). (33:31)

Personnel: Curtis Stigers, vocals; Karl-Martin Almqvist, Peter Fuglsang, Anders Gaardmand, Nicolai Schultz, Hans Ulrik, Claus Waidtlow, saxophones; Anders Gustafsson, Christer Gustafsson, Thomas Kjaergard, Mads la Cour, Gerard Presencer, trumpets; Kevin Christensen, Steen Hansen, Andre Jensen, Annette Saxe, trombones; Per Garde, guitar; Henrik Gunde, piano; Kaspar Vadsholt, bass; Soeren Frost, drums.

Ordering info: concordmusicgroup.com



sax veteran Pharoah Sanders was featured to fine effect. For *Cantos Invisíveis*, the guest colorist is Thomas Rohrer, a Swiss-born resident of Brazil who adds *rabeca* (a Brazilian fiddle), winds and more. All the sounds melt and morph as if they were fever-dream memories of a tropical street party.

—Bradley Bambarger

Cantos Invisíveis: Estrada Para o Oeste; Violent Orchid Parade; Cambodian Street Carnival; Lost Corners Bridge; Desisto II; Fire And Chime; Olhaluai; Of Golden Summer; Falling Down From The Sky Like Some Damned Ghost. (60:30)

Personnel: Rob Mazurek, cornet, Mellotron, modular synthesizer, Moog Paraphonic, OP 1, percussion, voice; Mauricio Takara, drums, cavaquinho, electronics, Moog Werkstatt, percussion, voice; Guilherme Granado, keyboards, synthesizers, sampler, percussion, voice; Thomas Rohrer, rabeca, flutes, soprano saxophone, electronics, percussion, voice.

Ordering info: cuneiformrecords.com



Yussef Kamaal *Black Focus*

BROWNSWOOD RECORDINGS

★★★★

Yussef Dayes and Kamaal Williams create improvised music influenced by jazz, hip-hop, funk, grime, dub reggae and broken beat. The sound of *Black Focus* is exceptionally free, often using two-chord vamps for extended jaunts to the outer limits. The title track opens as the word "Chango"—an invocation to the Cuban god of music and drumming—emerges from a sound collage. Dayes' sparse conga supports bursts of random melody from Williams' keys and the trumpet of Yelfris Valdes. "Strings Of Light" and "Remembrance" follow a similar path. Williams plays meandering phrases of sustained synthesizer notes, while Dayes contributes shattered rhythmic fragments on snare, toms and bass drum.

On "Lowrider," Dayes lays down a '70s-flavored funk groove, with Tom Driessler contributing a melodic bass line. Mansur Brown's reverb-drenched electric guitar suggests surf music and country twang, as Williams eases into an expansive solo full of intergalactic sci-fi textures. "Joint 17" is another old-fashioned excursion, with a rhythm suggesting a meeting of Herbie Hancock and Robert Glasper. Driessler adds a Larry Graham-style plucked bass line that dances around the irregular cadences Dayes contributes on snare and cymbals. After a brief fade, Gordon Wedderburn, host of the radio show *Jazz in the Present Tense*, tells us to "create your own reference point. That is always what jazz is about." Williams and Dayes constantly invent new reference points, which is what makes their kaleidoscopic music so unusual.

—j. poet

Black Focus: Black Focus; Strings Of Light; Remembrance; Yo Chavez; Ayla; O.G.; Lowrider; Mansurs Message; WingTai Drums; Joint 17. (66:45)

Personnel: Yussef Dayes, drums; Kamaal Williams (aka Henry Wu), piano, keyboards, drums; Tom Driessler, electric bass; Kareem Dayes, electric bass; Shabaka Hutchings, tenor saxophone; Yelfris Valdes, trumpet; Mansur Brown, electric guitar; Gordon Wedderburn, spoken word.

Ordering info: brownswoodrecordings.com



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A student performs at the LYNX Camp Music Industry Program at the University of Colorado-Denver. (Photo: Robert King Photography)

LITCHFIELD JAZZ CAMP

Fostering Artistic Growth

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SHELL LAKE ARTS CENTER

Half Century of Jazz Ed

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JAZZ CAMP WEST

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FOCUSYEAR BASEL

Real-World Training

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Hands-on training is one of the many traditions at Litchfield Jazz Camp.



The Litchfield program accepts up to 400 residential and day campers.

LITCHFIELD FOSTERS 'LIFETIME CONNECTIONS'

WHEN SHE STARTED THE LITCHFIELD JAZZ Camp in rural Connecticut in 1997, former science journalist Vita Muir had the goal of providing attendees with everything she knew music could give them. She wanted to open the world of improvised music to campers who couldn't otherwise afford a summer getaway and to those whose learning difficulties shut them out of traditional pathways to success.

Today, when she reflects on the thousands of campers who have participated in the month-long/four-session program over its 20 seasons, Muir sees an unqualified success.

"I take kids who are different, and they thrive in this environment," she said. "It's like magic."

The program accepts up to 400 residential and day campers, ranging from age 12 to adult, each year. Now staged on the campus of the Canterbury School in New Milford, the camp provides a mix of combo practice, theoretical and compositional workshops, and master classes with artists like bassist Mario Pavone and drummers George Schuller and Matt Wilson. Like non-musical summer camps, there are also recreational activities, including running, swimming, soccer and an early-morning fitness class. Students participate in regular jam sessions, perform at a session-ending concert and are invited to perform at a concert at the Litchfield Jazz Festival, which Muir created in 1996.

She began presenting music in the area in 1981, co-founding the non-profit Litchfield Performing Arts foundation to showcase classical artists.

"I was always interested in the educational

side," she said, "and we took a classical trio into the schools for a few years."

Then, in the spring of 1996, she hired trombonist Steve Davis' band to work with a group of 35 students.

"That's still the model for the camp," she said, "but unfortunately Steve wasn't available when it came time to launch the first camp. Luckily, I found Don Braden playing in New Orleans with Art Farmer, and Don's been with us as music director ever since."

Utilizing a combination of state grants and fundraising, the foundation provides about \$104,000 in aid to students who can't afford the weekly tuition of \$975 for day campers or \$1,385 for resident participants.

"I wanted to find students who probably wouldn't have a chance to be exposed to this music and the kinds of teachers we have here," said Muir.

One of those campers was saxophonist Albert Rivera, who is now an acclaimed recording/touring artist and serves as the camp's director of operations.

"Albert was 15 and very poor," she said. "He worked his way up through the ranks, and he's an amazing example of what people can accomplish if you give them the opportunity."

"Our mission is to spread joy through music and let students know that if you work hard, be kind and learn to have a good business sense, you can live your dreams," said Rivera, who has worked with Winard Harper, Sheila Jordan, René Marie and Jay Clayton.

One of the things that Muir emphasizes through the camp is continuing education.

"We have a college night each session, to

expose the high school-aged students to post-secondary recruiters. We try to steer the colleges to our most-promising campers, and we teach the campers how to get scholarships. These days, it's a patchwork quilt in the music business, and we really stress the importance of getting that piece of paper from a college. We tell them, 'Look, you're not going to be the next Wynton Marsalis; you need to put a number of things together to make a living in music.'"

Applying her science background, Muir is a stickler for collecting data on her former campers, and her ongoing surveys indicate that about half of them pursue degrees in music. About 60 percent win scholarships, and many have gone on to do well in music competitions.

"The camp is great at continuing the student/mentorship ideology years after students have come and gone to the camp," said Rivera. "Whether it's getting them on the guest list for their first experience at the Village Vanguard, personally introducing them to musicians they've always wanted to meet, or sharing the stage with them, we continue the tradition of hands-on training, regardless of whether it's the summertime or not."

Looking back over his years at the camp—as camper, student leader and faculty member—Rivera said: "I see the connections created. Strong connections. I think one of the biggest keys to our success, and the success of our campers, is the friendships and lifetime connections that are possible to create here."

"That's what music, in the right environment, can do," said Muir. —James Hale

EAST

 This trumpet denotes a corresponding ad in this guide.

All Female Jazz Residency Newark, New Jersey

July 9–15

Young women will find inspiration and experience a sense of community in this one-week jazz immersion program. Students will refine their instrumental or vocal skills and work intensely with acclaimed jazz musicians. The program includes individual lessons, small ensemble work, industry panel discussions, and a field trip to landmark jazz institutions. It culminates in a final student showcase. The program is for female students from ages 14 to 25. No audition is required. The overnight residency is at Rutgers University–Newark.

Faculty: Geri Allen and others.

Cost: \$1,400 for on-campus residents; \$1,050 for commuters.

Contact: njpac.org/arts-education-1/overview-4, artseducation@njpac.org, (973) 353-7058

Berklee College of Music Summer Programs Boston, Massachusetts

June–August

Participants study with renowned faculty who are the best at what they do. These programs provide a taste of what Berklee, Boston and college life are all about. Participants can come from middle school, high school, college or beyond. There are a total of 20 summer programs to consider. See website for specific dates.

Faculty: See website.

Cost: Varies per program.

Contact: berklee.edu/summer

Camp Encore-Coda Sweden, Maine

June 28–July 23, July 23–August 13

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 Stearns Pond, the program typically serves about 140 school-age campers finishing grades 3–11.

Faculty: See website. Instructors have included Kevin Norton, Jerome Smith, Noah Berman, Paul Jones, Will Caviness.

Cost: First session, \$4,900; second session, \$4,500; full season, \$8,000; “staccato” session for first-timers (July 9–23), \$3,550.

Contact: (207) 647-3947; encore-coda.com

Camp MSM at Manhattan School of Music New York City

July 3–29 (voice majors);

July 9–29 (instrumental majors)



Jazz House Kids Summer Workshop

RICHARD CONDE

Set on the Manhattan School of Music campus in the heart of New York City, Camp MSM provides intensive musical instruction in musical theater and instrumental music for students who have completed grades 6–11 (ages 11–17). All voice majors will have a private lesson each week with a camp faculty member. Instrumental majors will participate in various large and small ensembles, which may include orchestra, string ensemble, woodwind ensemble, percussion ensemble, jazz band, Latin jazz band, clarinet choir, flute choir, four-hand piano and an array of chamber groups. Instrumental majors will have a private lesson each week with a camp faculty member. All campers will receive theory and/or ear-training classes. Campers can also choose to take musical and non-musical elective classes including composition, improvisation, acting, art, songwriting and conducting.

Faculty: See website.

Cost: Day campers: voice, \$3,400; instrumental, \$2,740. Residential campers: voice, \$5,985; instrumental, \$4,715.

Contact: (917) 493-4475; summercamp@msmny.edu; msmny.edu

Central PA Friends of Jazz Camp Mechanicsburg, Pennsylvania

June 14–17

The 16th annual resident/commuter Central PA Friends of Jazz Camp is for students aged 10 to 21. There is no audition required to attend the camp, just a desire to learn the art of improvisation. Focusing on small ensemble performance, students of all instruments and voices are welcomed with studies in jazz history, theory, composition, jam sessions, ear training and more.

Faculty: See website. Instructors have included Steve Wilson, Stefon Harris, Wycliffe Gordon, Tim Warfield, Cyrus Chestnut, Helen Sung. (Faculty for 2017 TBA.)

Cost: Resident students (\$425), Commuting students (\$325)

Contact: Steve Rudolph, Executive Director, friends@friendsofjazz.org (717) 540-1010, friendsofjazz.org

COTA Camp Jazz Delaware Water Gap, Pennsylvania

June 25–July 2

This camp welcomes all instrumental and vocal learners from age 12 and up. Applicants can apply at the beginner, intermediate or advanced level. Campers will receive focused instruction and master classes from internationally acclaimed performers and educators. Campers can customize their experience with special electives. Highlights include a professional recording and multiple performance opportunities.

Faculty: Chris Persad, Sam Burtis, Jay Rattman, Brenda Earle, Evan Gregor, Spencer Reed, Dr. Sherrie Maricle, Kent Heckman.

Cost: Tuition (\$750) plus additional costs for housing/meals (\$450).

Contact: campjazz.org, Diane Pallitto, Administrative Director, (201) 349-5178

Eastern U.S. Music Camp at Colgate University Hamilton, New York

June 25–July 22

The camp is for all instruments and vocal performers. It offers performance in jazz ensembles and combos, bands, choirs, improvisation, theory, harmony, composition and arranging, conducting, private lessons, guest artists, master classes, weekly student concerts and recitals and recreation. Enrollment is approximately 125 students from ages 10–18.

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

Cost: Resident 2-week (\$2,249); 3-week (\$3,373); 4-week (\$4,498); Day 2-week (\$1,099); 3-week (\$1,649); 4-week (\$2,198).

Contact: summer@easternusmusiccamp.com, easternusmusiccamp.com

Eastman @ Keuka
Keuka Park, New York
 July 9–21

This is a two-week, international music camp at Keuka College for students of all instruments and voice, currently in grades 6–9, who have a passion for making music and a desire to connect with students from all over the world. Master classes and ensembles are tailored to students' individual abilities. Students also participate in classes such as theory, improvisation, chorus, and Dalcroze Eurhythmics. Other activities including hiking, swimming and campfires.

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

Cost: Tuition (\$1,515) plus room/board (\$665).

Contact: eastmanatkeuka.com, eastman.keuka@esm.rochester.edu, (585) 274-1400

Fernando Jones' Blues Camp
New York City
 June (Date TBA)

Fernando Jones' Blues Camps are held throughout the year in locations around the world. The program is designed for intermediate and advanced students between the ages of 12 to 18, and is free of charge. All candidates



JASON HFIELD

Central PA Friends of Jazz Camp

must complete an online audition at least 15 days before the start of the camp.

Faculty: Fernando Jones and other professional educators.

Cost: Free.

Contact: blueskids.com or fernandojones.com. Audition online at blueskids.com/earlybird

Hudson Jazz Workshop
Hudson, New York
 August 10–13

This workshop offers a focused 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. Special guest for this year will be guitar Freddie Bryant. Hudson Jazzworks grants six scholarships and is in collaboration with the Manhattan School of Music, the Conservatorium van Amsterdam, the Rytmisk Musikonservatorium (RMC Copenhagen), The New School and the William Paterson University. Be ready for a deeply personal and enriching experience with Catskill Mountain views and a professional chef.

Faculty: Armen Donelian, Marc Mommaas, special guest Freddie Bryant.

Cost: \$645 (includes food, room/board)

Contact: hudsonjazzworks.org, info@hudsonjazzworks.org

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Interplay Jazz & Arts Summer Intensive Woodstock, Vermont

June 25–July 1

Interplay brings together world-class mentors to foster positive musical outcomes in a diverse, intergenerational mix of vocalists and instrumentalists. Developing improvisers will explore jazz skills in other areas of life, particularly creative thinking, emotional expression and communication.

Faculty: Fred Haas, Sheila Jordan, Matt Wilson, Freddie Bryant, Miro Sprague, Gene Bertoncini, John Proulx, Dominique Eade, Armen Donelian, Karrin Allyson, John Carlson, others.

Cost: \$1,250 (before March 1); \$1,400 (after March 1). Includes tuition, lunch and dinner, admission and participation in performances and festival.

Contact: info@interplayjazzandarts.org, interplayjazzandarts.org, Sabrina Brown (802) 356-5060

Jazz Academy JAM Camp Chevy Chase, Maryland

June 26–July 14

JAM Camp is a great place for young instrumental and vocal musicians in grades 5 through 12 to learn to play and perform jazz the way the professionals do. Sessions are led by professional musicians, including

nationally renowned recording artists. Participants must have at least one year of formal music training. (Camp will be closed on July 4)

Faculty: See website.

Cost: See website.

Contact: (301) 871-8418, inquiry@jazzacademy.org, jazzacademy.org, jazzacademy.org/jam-camp

Jazz Academy JAM Lab Silver Spring, Maryland

July 9–14

JAM Lab is a great chance for young musicians grades 6 through 12 to learn to solo on their instrument and with their voices. The main focus of the Lab is on jazz improvisation. Participants must have at least one year of formal music training.

Faculty: See website.

Cost: See website.

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

Jazz at Lincoln Center's Summer Jazz Academy Annandale-on-Hudson, New York

July 17–30

This residential program at Bard College will serve as a rigorous training institute for 42 of the most advanced high school jazz students.

Students will participate in big bands, combos, private lessons and classes in aesthetics, culture, and history and perform alongside the JLCO with Wynton Marsalis on the Bard summer concert series.

Faculty: Wynton Marsalis, Marcus Printup, Ted Nash, Vincent Gardner, Helen Sung, Rodney Whitaker, James Chirillo, Ali Jackson and the Jazz at Lincoln Center Orchestra.

Cost: Tuition is free; room/board \$2,142 (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 23–29

Held on the campus of Salve Regina University, this camp is for students aged 14–18. It is a partnership between the University of Rhode Island and Salve Regina University, and features daily jazz combo and big band rehearsals, master classes, jam sessions and theory classes. There will be a final concert at the end of camp, and students will receive a ticket to the 2017 Newport Jazz Festival for Friday, Aug. 4, at Fort Adams State Park.

Faculty: Joe Parillo, Jared Sims, Dave Zinno, Mark Berney, Peter Davis.

Cost: Resident students (\$1,150); Commuters (\$650).

Contact: salve.edu/jazzcamp



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UNPARALLELED PERFORMANCE OPPORTUNITIES

- Dizzy's Club Coca-Cola at Jazz at Lincoln Center in NYC
- Montclair State University's Leshowitz Recital Hall
- Montclair Jazz Festival – perform for 8,000 jazz fans!

Early bird
deadline:
March 15

SPECIAL ACTIVITIES

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SUMMER FACULTY*

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DYLAN PRAMUK

*Faculty subject to change

Ages
12-18
All Levels

On-Campus
Housing

This program is made possible thanks to the generous support of City National Bank, Ronald McDonald House Charities of the New York Tri-State Area, Gia Maione Prima Foundation, the ASCAP Foundation, Montclair Fund for Women, Ella Fitzgerald Charitable Foundation and Variety, The Children's Charity of New York and our many generous individual supporters.



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

ROBERICK MICKENS



Rutgers Summer Jazz Institute

Jazz House Kids Summer Workshop Montclair, New Jersey July 31–August 12

This camp is held at Montclair State University and welcomes students at all levels ages 12–18. Participants will receive mentoring and instruction to develop key skills and enhance knowledge in fundamentals of music and the art of performance, for both instrumental and vocal students. Highlights include master classes, small groups and big band ensembles, private lessons, history and culture, composition and film scoring. Students perform at Dizzy's Club Coca Cola at Jazz at Lincoln Center in New York City, and at the Montclair Jazz Festival.

Faculty: Christian McBride (Artistic Chair), Ted Chubb (Managing Director) and teaching artists Josh Evans, Shamie Royston, Julius Tolentino, Nathan Eklund, Freddie Hendrix, Dave Gibson, Mike Lee, Ed Palermo, Bruce Williams, Lauren Sevian, Charlie Sigler, Oscar Perez, Michele Rosewoman, Radam Schwartz, Billy Hart, Jerome Jennings, Lovett Hines, Amy London, Dylan Pramuk and Kelly Green, plus guest artists.

Cost: Tuition (\$1,545); Housing, optional (\$1,200).

Contact: jazzhousekids.org, (973) 744-2273

Litchfield Jazz Camp New Milford, Connecticut

July 9–14, July 17–22, July 16–21, July 30–August 4

At this world-famous camp, students thrive in combo classes, master classes, theory, jam sessions and electives including swimming, basketball and running. The camp attracts students at a high level of play, but its non-competitive approach includes intermediate and beginners as well. Students will perform at the Litchfield Jazz Festival on Aug. 5–6. No audition is required. This camp embraces all learners: students of all ages from 12 years up: beginners, intermediate learners, advanced players, students with learning disabilities.

Faculty: Don Braden (Music Director), Matt Wilson, Jimmy Greene, Gary Smulyan, Dave Stryker, Helen Sung, Mario Pavone, Claire Daly and others.

Cost: Starts at \$975. See website.

Contact: (860)361-6285, info@litchfieldjazzfest.com, litchfieldjazzcamp.com

Litchfield Jazz Camp Kids New Milford, Connecticut

July 10–14

Jazz Camp Kids is a brand-new day camp program for children from 8–11 years old, held at Washington Montessori School and produced by Litchfield Jazz Festival. This camp is for beginners, early learners and students with some musical experience.

Faculty: Experienced instructors from Litchfield Jazz Camp including

experienced performers, teachers and recording artists.

Cost: Visit website.

Contact: (860) 361-6285,
litchfieldjazzfest.com/jazz-camp/
about-litchfield-jazz-camp/ljc-kids

Marshall University Jazz-MU-Tazz Summer Camp Huntington, West Virginia

June 12–17

This camp is designed for high school students of all levels; from beginners who do not have jazz in their schools to more advanced students who play jazz regularly at school and/or gig with their own jazz combos. Campers perform in big bands and combos while learning about jazz improvisation, history and theory—all in a fun environment. Each 12-hour day includes big band and combo rehearsals, special topic sessions, recreation time, jam sessions and evening concerts by guest artists and Marshall University jazz faculty. A concert at Pullman Square in downtown Huntington caps off the week.

Faculty: Dr. Martin Saunders, Jeff Wolfe, Jesse Nolan, Dr. Ed Bingham, Dr. Michael Stroehrer, Duane Fleischer, Danny Cecil.

Cost: \$200 Tuition plus optional meals & housing.

Contact: Jesse Nolan, (304) 696-3104,
nolanj@marshall.edu,
marshall.edu/music/jazz

Maryland Summer Jazz Camp & Festival Rockville, Maryland

July 26–28

Adult and high school musicians participate in educational sessions, performances, jam sessions and concerts. (We also have a "Music Theory and Prep Session" held on July 8.)

Participants learn and play in small combos with top recording artists, Grammy winners and university professors. Exciting electives round out the jazz camp experience.

Faculty: Jeff Antoniuk, Leonardo Lucini, Max Murray, Dr. Shawn Purcell, Ali Ryerson, Tim Stanley, Wayne Wilentz, Warren Wolf.

Cost: MSJ Early Bird tuition (received before May 1): \$555; MSJ Regular tuition (received after May 1): \$630.

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

Middle School Instrumental Jazz at Eastman School of Music Rochester, New York

July 24–28

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 the Eastman School of Music, the Eastman Community Music School and the Rochester Philharmonic Orchestra.

Cost: \$265

Contact: summer.esm.rochester.edu

Mountaineer Music Performance Academy Morgantown, West Virginia

June 21–24

At this program held at West Virginia University, students will work on jazz

improvisation with respect to sound, style, articulation and phrasing. Additionally, students will learn jazz repertoire and the basic theory used to improvise and write music. This camp is for students in grades 9–12 and will be offered in partnership with the wide variety of ensembles WVU has to offer: Concert Band, Chorus, and Harp Ensemble.

Faculty: Dr. Jared Sims, others.

Cost: See website.

Contact: jared.sims@mail.wvu.edu,
music.wvu.edu/summer-programs/
mountaineer-music-academy

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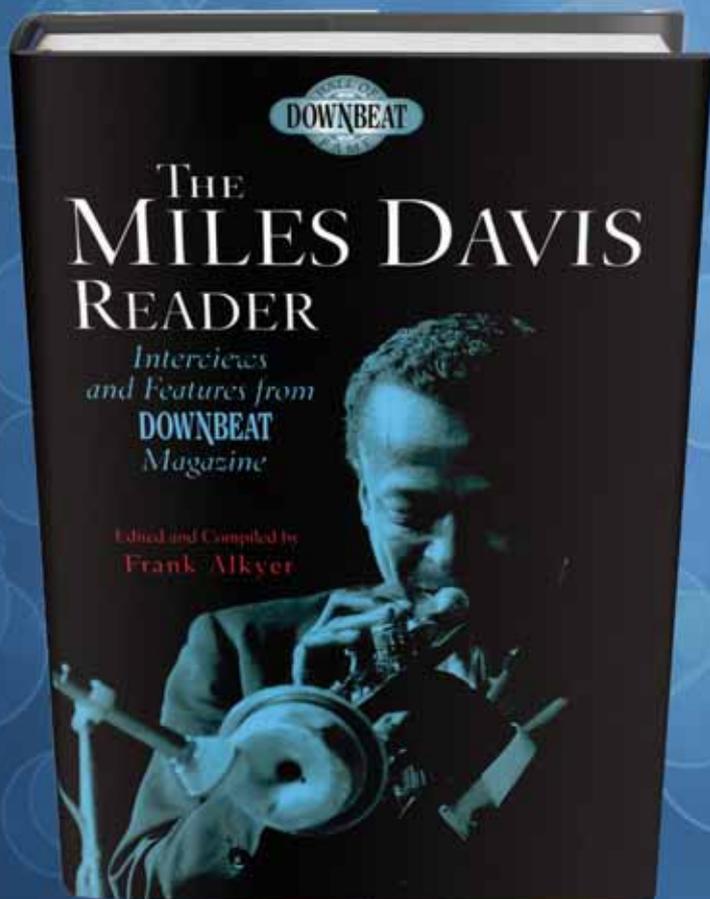
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Music Horizons at Eastman School of Music Rochester, New York

July 8–28

Held at Eastman School of Music, this internationally acclaimed program is for academically inquisitive performers, conductors and composers currently in grades 9–12 who are seriously considering a career in music. This highly individualized program emphasizes solo performance (strings, winds, brass, piano, organ, voice, classical guitar, harp, conducting, and composition). This program is for mature students of advanced performance levels who can work well in a focused collegiate-type environment.

Faculty: Spencer Phillips, Christopher Haritatos, Kathleen Murphy Kemp, Andrew Brown, Rachel Lauber, Jan Angus, Sophia Gibbs, Matthew Ardizzone, Irina Lupines, Chisato Eda Marling, Jeffrey Gray, Herbert Smith, Craig Sutherland, Elizabeth Seka, Wilfredo Deglans, Janet Milnes, Andrea Folan, Cecile Saine, Maria Cristina Fava, Alice Carli, Glenn West, Paul Coleman, William Cahn, Stephanie Venturino.

Cost: \$1,980 (Tuition); \$1,617 (housing & meals only); \$3,597 (Total for tuition, housing & meals).

Contact: summer.esm.rochester.edu,
community@esm.rochester.edu,
(585) 274-1400



Artists Jay Clayton (left), Marcus McLaurine and Ingrid Jensen at Vermont Jazz Center

The National Jazz Workshop at Shenandoah University

Fairfax, Virginia; Winchester, Virginia;
Pittsburg, Pennsylvania

June 25–30; July 9–14; July 23–28

Students will receive instruction and coaching that is focused on raising the level of performance of each participant. The main goal of the workshop is to provide participants with the resources and

direction to further develop and expand their individual skills throughout the year.

Faculty: Dr. Darden Purcell, Dr. Robert Larson, Mike Tomaro, Alan Baylock, Terell Stafford, Matt Niess, Craig Fraedrich, others.

Cost: See website.

Contact: nationaljazzworkshop.org,
matt.niess@nationaljazzworkshop.org

Summer
EASTMAN
2017



Summer Jazz Studies

July 2-14, 2017

Jeff Campbell, director

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

- Instrumental Master Classes
- Jazz Performance Workshops
- Large Jazz Ensembles
- Jazz Forum
- Jazz Theory
- Jazz Composition

summer.esm.rochester.edu
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(585) 274-1400
or toll-free (800) 246-4706



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New England Conservatory's Jazz Lab

Boston, Massachusetts

June 25–30

Jazz Lab 2017 will feature special guest artist Ethan Iverson of The Bad Plus. The program includes daily small ensembles, jazz styles courses, improv/theory, jam sessions and guest artists master classes, plus guest artist concerts each evening, including a performance by Iverson on June 29. Students aged 14 to 18 welcome.

Faculty: Ethan Iverson, Jason Palmer, Alex Brown, Ken Schaphorst, David Zoffer, Rick McLaughlin, Tim Lienhard, Peter Moffett, Michael Thomas, Liz Tobias others.

Cost: Tuition (\$945), Housing (\$545).

Contact: jazzlab@necmusic.edu, necmusic.edu/jazz-lab

New York Jazz Academy Summer Jazz Intensives

New York City

June 26–September 1 (choose from 1-10 weeks)

Students may choose from one to 10 weeks at Summer Jazz Intensives, which offer high-quality jazz education and a fully immersive NYC experience. Highlights include daily private lessons, theory classes, ensemble rehearsals, master classes and jazz club visits. The programs are for ages 14 through adults (open to instrumentalists and vocalists at the

beginning, intermediate, advanced levels).

Faculty: Aubrey Johnson, Tammy Scheffer, Javier Arau, Michael Webster, Tom Dempsey, Adam Birnbaum, Ron McClure, Pete Zimmer, others.

Cost: Starting at \$726/week. See website.

Contact: (718) 426-0633, nyjazzacademy.com

New York Jazz Workshop Summer Jazz Intensive Series

New York City

July 20–September 3

This series offers 14 two-, three- and four-day intensives. Since 2009 this program has drawn

musicians from all over the globe. Attendees will participate in an intense jazz workshop right in the heart of Manhattan.

Faculty: Marc Mommaas, Mark Sherman, Vic Juris, Kenny Wessel, Fay Victor, Jocelyn Medina, Tony Moreno, Ari Honig, Olivia Foschi, Frank Kimbrough, Jacob Sacks, Amina Figarova, others.

Cost: \$295 to \$645; details on website.

Contact: newyorkjazzworkshop.com

New York Voices Vocal Jazz Camp

Ithaca, New York

July 31–August 6



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June 24–July 8, 2017

Two-week institute
Directed by Todd Coolman
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This camp provides an opportunity to work, sing with, and learn from the members of one of the most acclaimed vocal jazz quartets in the world in an intense six-day workshop setting. The camp is open to ages 14 and up. It has drawn students, educators and professionals.

Faculty: New York Voices, Greg Jasperse, Chris Buzzelli, other faculty TBA.
Cost: See website.
Contact: newyorkvoices.com/summer-camp, nyvcamps@newyorkvoices.com

NYU Summer Jazz Improv Workshop New York City

Session I, June 26–July 7

Session II, July 10–July 21

This two-week workshop offers daily ensembles, workshops and performance opportunities along with an in-depth look into jazz theory and improv classes geared toward the intermediate to advanced student. Students interact with some of the finest jazz musicians in New York City.

Faculty: Billy Drummond, Tony Moreno, Adam Rogers, Wayne Krantz, Rich Perry, Dave Pietro, Alex Sipiagin.
Cost: \$2,500 (tuition).
Contact: Dr. David Schroeder, NYU Steinhardt (212) 998-5446, ds38@nyu.edu, steinhardt.nyu.edu/music/summer/jazzimprov

Rutgers Summer Jazz Institute New Brunswick, New Jersey

July 16–21

The camp will allow students (ages 11 to 18) to learn and perform the work of jazz masters. The institute, taught by faculty in the nationally recognized Mason Gross jazz program, is ideal for those interested in improving their improvisation, small-group and large-ensemble skills. Advanced students will have the opportunity to perform together and be challenged by leading jazz artists. Middle school students can participate as commuters.

Faculty: Conrad Herwig, Marc Stasio, Dave Miller.
Cost: \$950, residential rate; \$725, commuter rate; 10 percent off tuition before March 1.
Contact: (848) 932-8618, summercamp@mgsa.rutgers.edu or mgedsummerjazz.wordpress.com/

Samba Meets Jazz Beverly, Massachusetts July 29–August 4

Participants will study, hang, play and sing with masters of jazz and Brazilian jazz on Endicott College's oceanfront campus. Areas of study at the Vocal Camp include one-on-one coaching, interpretation, phrasing, technique, scatting, charting, theory, percussion accompaniment and Portuguese pronunciation (optional). The Instrumental Camp includes ensembles, harmony, big band, improvisation, arranging, Brazilian rhythms, styles, phrasing

and more. (Partial scholarships and work/study available based on financial need and merit.)

Faculty: Nilson Matta (Artistic/Music Director), Dominique Eade, Fernando Saci, Matt King, others.
Cost: See website.
Contact: Alice Schiller (917) 620-8872, alice@sambameetsjazz.com or sambameetsjazz.com

Samba Meets Jazz Instrumental Week Bar Harbor, Maine

August 6–12

Located on Frenchman's Bay (College of the Atlantic), this week offers jazz, Brazilian jazz,

Afro-Cuban and even tango. Adult participants of all levels and musical backgrounds benefit from personalized attention (maximum of 36). The program includes ensembles, big band, improvisation, phrasing and instrument-specific study, arranging, plus jams and performances. Guests and chaperoned high school students are welcome. (Partial scholarships and work/study available.)

Faculty: Nilson Matta (Artistic/Music Director), Dave Stryker, Jay Ashby, Dario Eskenazi, Fernando Saci, others.
Cost: See website.
Contact: Alice Schiller (917) 620-8872, alice@sambameetsjazz.com or sambameetsjazz.com

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 Matt King | Fernando Saci

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Skidmore Jazz Institute Saratoga Springs, New York June 24–July 8

The Institute provides musicians ages 14 and up the opportunity to mingle with and learn from gifted educators and world-class performers in an intimate, supportive environment. Approximately 65 students from around the country are accepted each year (international students have attended as well). The Institute has established strong ties to the New Orleans Center for Creative Arts, Houston's High School for the Performing and Visual Arts, and New York's Fiorello H. LaGuardia High School of Music & Art and Performing Arts, which send students to the Institute each summer.

Faculty: Todd Coolman, John Nazarenko, Bob Halek, Mark Beaubriand, Peter Bernstein, Bill Cunliffe, Michael Dease, John Faddis, Jimmy Greene, Vic Juris, Brandon Lee, Dennis Mackrel, Dick Oatts, Rufus Reid, John Riley, David Wong.

Cost: \$1,940 (room/board on campus is \$826).

Contact: (518) 580-5447, skidmore.edu/summerjazz

Summer Jazz Studies at Eastman School of Music Rochester, New York

July 2–14

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

Faculty: Doug Stone, Bill Tiberio, Clay Jenkins, Mike Kaupa, Mark Kellogg, Bob Sneider, Dariusz Terefenko, Paul Hofmann, Jeff Campbell, Rich Thompson, Dave Rivello.

Cost: \$1,320 (Tuition), (\$924) housing &

meals only); \$2,244 (Total for tuition, housing & meals).

Contact: summer.esm.rochester.edu, community@esm.rochester.edu, (585) 274-1400.

Tritone Jazz at Naz Rochester, New York July 23–28

This camp is centered on playing, learning and keeping it all fun. The curriculum is focused on adult learners (no one under 21 admitted) of all experience levels and includes participation in small combos, big bands, guided improvisation/theory classes, instrument instruction and jam sessions. There is a 5-to-1 camper/faculty ratio.

Faculty: Gene Bertoncini, Darmon Meader, Mark Ferber, Clay Jenkins, Mark Kellogg, Dariusz Terefenko, Ike Sturm, Kristen Shiner-McGuire, Doug Stone.

Cost: Tuition (\$845) plus room/board (\$1,450).

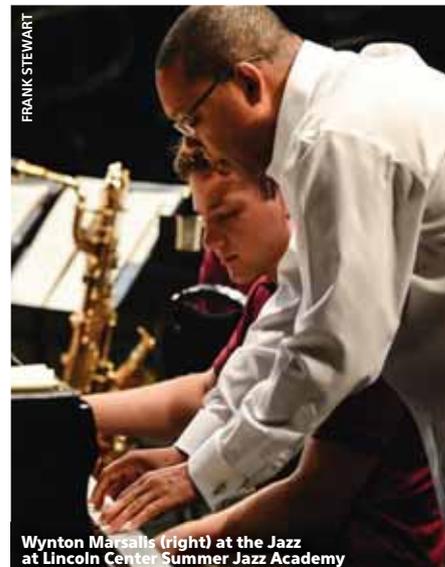
Contact: Bob DeRosa, (585) 377-2222, bob@tritonejazz.com, tritonejazz.com

UMass Fine Arts Center Jazz in July Amherst, Massachusetts July 10–21

Jazz in July is a concentrated two-week program, where jazz vocalists and instrumentalists study improvisation with some of the nation's best jazz artists and educators. The program includes master classes, group clinics, jazz theory and improvisation training, ensemble coaching, jam sessions and style explorations. Live performance is critical to the program. Students perform before a live audience in community settings. Jazz in July is a multi-generational program with participants for ages 15 and up.

Faculty: Jeff Holmes, Sheila Jordan, Steve Davis, Christian Sands, Avery Sharpe, Earl MacDonald, Steve Johns, Felipe Salles, Winard Harper.

Cost: Participants who register before March 1 receive 20 percent off



Wynton Marsalis (right) at the Jazz at Lincoln Center Summer Jazz Academy

tuition only. Tuition and fees: Commuting students: 1 week (\$625); 2 weeks (\$1,250). Residential students (with room/board): 1 week: (\$960); 2 weeks (\$2,035).

Contact: jazzinJuly.com, (413) 545-3530, jazzinJuly@acad.umass.edu

University of the Arts Pre-College Summer Institute Music Business, Entrepreneurship & Technology Program Philadelphia, Pennsylvania July 10–28

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

Faculty: See website. Instructors have included Michael Johnson, Johnpaul Beattie, Matt Manhire, Juan Parada, Erik Sabo.

Cost: See website.

Contact: (215) 717-6430, uarts.edu/academics/pre-college-programs/summer-institute-music-business-entrepreneurship-technology

University of the Arts Pre-College Summer Institute Music Program Philadelphia, Pennsylvania July 10–21

Participants will perform, study and collaborate with acclaimed musicians. Participants work with a faculty of touring and recording musicians. Lessons, ensembles and performances and workshops are all part of this program.

Faculty: See website. Instructors have included Marc Diccaini, Micah Jones, Chris Farr.

Cost: See website.

Contact: (215) 717-6430, uarts.edu/academics/pre-college-programs/summer-institute-music



Interplay Jazz and Arts Summer Intensive

Vermont Jazz Center Summer Jazz Workshop Putney, Vermont

August 6–12

VJC hosts about 40 instrumental and 20 vocal participants from around the world for a challenging, invigorating 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, listening, master classes and jam sessions.

Faculty: Sheila Jordan, Cameron Brown, Brian Adler, Claire Arenius, Freddie Bryant, Jay Clayton, Harvey Diamond, Jeff Galindo, Ray Gallon, Julian Gerstin, George Kaye, Marcus McLaurine, Scott Mullett, Michael Zsoldos, Francisco Mela, Eugene Uman.

Cost: \$1,495

Contact: (802) 254-9088 ext 2; ginger@vtjazz.org, vtjazz.org.

William Paterson University Summer Jazz Workshop Wayne, New Jersey

July 16–22

This program offers seven intense days of performances and rehearsals for students age 14 and up. The workshop includes classes in improvisation, performance, arranging and jazz history; master classes with guest artists; nightly concerts; a free trip to a New York City jazz club; and a final performance with faculty. The workshop is open to commuters and residents. (Tuition scholarships are available.)

Faculty: Jimmy Heath (Artist-in-Residence), Steve La Spina, Marcus McLaurine, Cecil Bridgewater, Tim Newman, James Weidman.

Cost: See website.

Contact: (937) 720-2354, wpunj.edu/summerjazzworkshop

Wheeler Jazz Camp Providence, Rhode Island

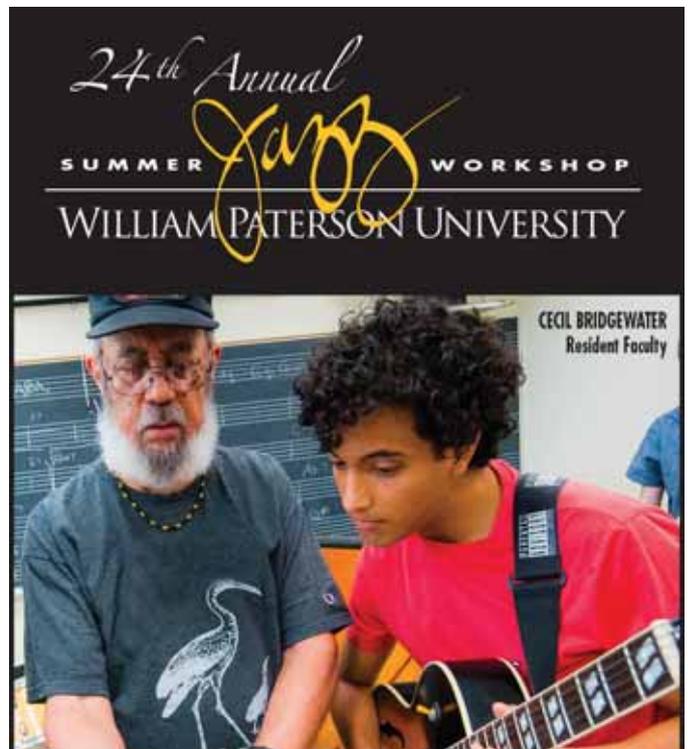
June 26–30

Founded in 2003, this camp provides a fun, focused and supportive environment where young musicians study and play with motivated peers under the direction of world class jazz artists. Housed in the Gilder Center for the Arts on the Providence campus of The Wheeler School, students join visiting faculty for instrumental improvisation and rhythm instruction (saxophone, guitar, piano, bass, and drums). Students are immersed in jazz, rock, blues and funk and learn from instructors who are passionate about music and teaching. The camp is open to players of all abilities entering grades 6 through 12, with students grouped by skill and interest.

Faculty: Godwin Louis, Ferenc Nemeth, Francisco Pais, Myron Walden, Kurt Rosenwinkel, Chris Cheek, Corey Fonville.

Cost: \$525

Contact: Director Francisco Pais (617) 372-1297, franciscopais@gmail.com, franciscopais.com



July 16-22, 2017

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;
Cecil Bridgewater; Tim Newman; James Weidman

Selected Previous Artists

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- Final concert with students and resident faculty

For information and online registration go to
wpunj.edu/summerjazzworkshop



Fernando Jones' Blues Camps are held at locations in the United States and abroad.



Lynn Seaton (center) teaches the Jazz Double Bass Workshop at the University of North Texas.

SOUTH

This trumpet denotes a corresponding ad in this guide.

Fernando Jones' Blues Camp **Atlanta, Georgia**

April 13–16

Fernando Jones' Blues Camps are held throughout the year in locations around the world. Additional camps are scheduled in April at the Stax Music Academy in Memphis, June in St. Louis at the National Blues Museum and at Martin University in Indianapolis and July in Nashville at Tennessee State University. The program is designed for intermediate and advanced students between the ages of 12 to 18, and is free of charge. All candidates must complete an online audition at least 15 days before the start of the camp.

Faculty: Fernando Jones and other professional educators.
Cost: Free
Contact: blueskids.com or fernandojones.com, Audition online at blueskids.com/earlybird

Frost Young Musicians' Camp **Coral Gables, Florida**

June 19–30

July 3–14

The Intermediate Jazz Camp for students in grades 5–8 runs June 19–30. The Advanced and Honors Jazz Camp and Frost Summer Music Institute in Contemporary Songwriting runs July 3–14. See website for descriptions. Courses and areas of study include Blues Ensemble, Latin Jazz Ensemble, Swing Jazz Ensemble, Jazz Vocal Ensemble, Guitar Ensemble, Theory and Improvisation, Performance Practices in Jazz Styles, Digital Sound Design, Songwriting, Music Biz and Rhythm Section Workshop. Ira Sullivan played with Charlie Parker and many other artists. Chuck Bergeron is on the faculty at the University of Miami's Frost School of Music.

Faculty: Ira Sullivan, Chuck Bergeron, Brian Murphy, Ed Maina, others.
Cost: See website.
Contact: Sarah Neham Salz, Director, youngmusicianscamp@gmail.com, youngmusicianscamp.com

High School Jazz Improvisation Camp

Austin, Texas

June 11–16

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 and areas of study 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: See website.
Contact: 512-232-2080; lmc@austin.utexas.edu; lmc.music.utexas.edu/

Louis "Satchmo" Armstrong Summer Jazz Camp at Loyola University

New Orleans, Louisiana

June 26–July 14

This jazz camp is for to students aged from 10 to 21. Instruction is offered in brass and woodwind instruments, acoustic and electric bass, strings, piano, drums and percussion, large and small ensembles, vocals, swing dance and music composition. An online or in-person audition is required.

Faculty: Artistic Director Kidd Jordan, Norma Miller (returning dance artist-in-residence), an annual national artist-in-residence, others.
Cost: Various levels of sliding scale fees.
Contact: (504) 715-9295, jazzcamp@louisarmstrongjazzcamp.com, louisarmstrongjazzcamp.com

Loyola University Summer Jazz Camp **New Orleans, Louisiana**

June 12–15

Activities and areas of study include combos, improvisation, music theory, ear training, music appreciation, faculty performances, individual lessons and master classes. This camp

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12-15 JUNE 2017

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LOYOLA UNIVERSITY NEW ORLEANS

is for non-beginners who have completed the 7th, 8th, 9th, 10th, 11th or 12th grades, and play brass, woodwind or string instruments, piano, bass, guitar, or drum set.

- Faculty:** Gordon Towell, Tony Dagradi, Don Vappie, Nick Volz, Matt Lemmler, Ed Wise, Wayne Maureau.
- Cost:** Tuition is \$250. (Students are welcome to commute to the camp, or stay in the dorm). Room & Board: \$325 (double occupancy). Age requirement: Must be 14 years of age or older to stay in the dorm. Bring your own linens.
- Contact:** cmfa.loyno.edu/music/summer-jazz-band-camp, Gordon Towell gtowell@loyno.edu, (504) 865-2164

New Orleans Trad Jazz Camp New Orleans, Louisiana

June 10–16

The New Orleans Trad Jazz Camp is for adults. Campers will learn from the top traditional jazz musicians in daily ensemble performances. Campers will participate in a traditional New Orleans second line, play at Preservation Hall, and perform in a final concert. There are opportunities to jam nightly, as well as various guest speakers every morning.

- Faculty:** See neworleanstradjazzcamp.com
- Cost:** \$2,100 covers tuition, housing, and breakfast and lunch (campers are on their own for dinner). There is additional cost for room nights outside the camp week.
- Contact:** Banu Gibson, Executive Director, notradjazzcamp@gmail.com, neworleanstradjazzcamp.com

University of North Carolina– Wilmington Summer Jazz Workshop Wilmington, North Carolina

July 9–14

This jazz workshop is geared for middle and high school students, and covers virtually every aspect of jazz studies, with small and large jazz ensemble performance opportunities, music theory classes, jazz history, individual lessons and evening performances. This workshop also features opportunities to work one-on-one with jazz faculty and guest artists.

- Faculty:** Frank Bongiorno, John LaCognata, Tom Davis, Natalie Boeyink, Michael D'Angelo, Justin Hoke, Jerald Shynett, Mike Waddell, 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 9–14

This workshop is open to musicians of all levels (but the minimum age is 14 years old). It offers comprehensive studies in jazz combo

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Questions:
info@VocalJazzSummerCamp.com

Enrollment at
www.VocalJazzSummerCamp.com

Meet Vocal Jazz Online founder/vocal jazz musician Lenora Helm Hammonds at www.LenoraHelm.com

UNT SUMMER JAZZ WORKSHOPS

jazz.unt.edu/workshops



The Lynn Seaton Jazz Double Bass Workshop
June 12-16, 2017



UNT Vocal Jazz Summer Workshop
June 18-23, 2017
UNT Vocal Jazz Educator Seminar
June 15-17, 2017
Jennifer Barnes, Director



UNT Jazz Combo Workshop
July 9-14, 2017
Mike Steinel, Director



University of North Carolina–Wilmington Summer Jazz Workshop

playing and improvisation. The curriculum includes combo, faculty concerts, jazz history and listening, jazz theory (basic to advanced), student concerts, jam sessions and master class instruction on bass, drums, guitar, piano, saxophone, trombone and trumpet.

Faculty: Mike Steinel, John Murphy, Ed Soph, Fred Hamilton, Lynn Seaton, Pat Coil, Rodney Booth, Tony Baker, Chris McGuire, Mike Drake, Bob Morgan, Will Campbell, Steve Jones, Richard McClure, Jeffry Eckels, Jim Riggs, and more.

Cost: Tuition \$570, extra cost for lodging (see website).

Contact: jazz.unt.edu/workshops, jazzworkshop@unt.edu (940) 565-3743

University of North Texas–Lynn Seaton Jazz Double Bass Workshop Denton, Texas

June 12–16

This intimate workshop is limited to 15. It is open to advanced high school, college, and professional bassists. The workshop will offer an intensive week of study and performance opportunities for the upright jazz bassist. Classes include bass line development, bass ensembles and daily sessions on technique. Also, participants will have an opportunity to perform with a rhythm section and receive coaching. Concerts will be presented throughout the week. Most 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. Families and friends are encouraged to attend the concert.

Faculty: Lynn Seaton.

Cost: \$570 plus room and board.

Contact: jazz.unt.edu/workshops.

University of North Texas–Vocal Jazz Educator Seminar Denton, Texas

June 15–17

This seminar is full of content relevant to high school and college-level teachers who either are already teaching or are considering starting vocal jazz. Topics to include working with

rhythm sections, repertoire, sound equipment, rehearsal techniques, warm-ups and exercises to improve your ensemble's musicianship. CEUs available.

Faculty: Jennifer Barnes, Michael Molloy.

Cost: Early bird tuition cost of \$250 good until 3/1; \$300 after that. \$15 for Continuing Education Unit Certificate.

Contact: jazz.unt.edu/vocaljazzseminar

University of North Texas–Vocal Jazz Summer Workshop Denton, Texas

June 18–23

This workshop is open to vocalists age 14 and up. For one intense week, participants are involved in every aspect of vocal jazz, from solo and ensemble performance to improvisation, pedagogy, songwriting and jazz theory. Educators attend a daily class devoted to vocal jazz directing, programming, and rhythm section.

Faculty: Jennifer Barnes, Rosana Eckert, Greg Jasperse.

Cost: \$570 for full participants (plus room and board; see website).

Contact: jazz.unt.edu/vocaljazzworkshop

Vocal Jazz Summer Camp Durham, North Carolina **July 31–August 4**

At this vocal jazz camp, singers can participate face-to-face, online via webinar or a combination of two. All activities are recorded and archived in modules participants can access online. Participants will sing in solo and group settings, learn jazz concepts, music theory, improvisation, and songwriting. All ages and levels are welcome. Participants perform with instrumentalists and other singers. There are daily guest lecturer webinars with live Q&A by music industry veterans in vocal pedagogy, music business, getting gigs, setting up your online presence and more. The camp runs from 10 a.m. to 5 p.m. each day at Sharp Nine Gallery/Durham Jazz Workshop (4608 Industry Lane).

Cost: \$399.

Contact: Lenora Helm Hammonds, lenorahelm.com, info@vocaljazzsummercamp.com, vocaljazzsummercamp.com

Godin
GUITARS

RETHINK YOUR TONE





50 YEARS OF JAZZ



Greg Keel at Shell Lake Arts Center

SHELL LAKE, WISCONSIN, MAY NOT BE A BIG TOWN, BUT IN TERMS OF JAZZ education, it is one of the nation's most historic cities. In June, the Shell Lake Arts Center will celebrate 50 years of presenting summer jazz camps. Located about 60 miles north of Eau Claire and 90 miles east of Minneapolis, the first jazz camp at Shell Lake opened its doors in 1967 under the leadership of the late Darrell Aderman, who was the music director at Shell Lake High School.

According to Greg Keel, the current jazz program director at the Shell Lake Arts Center, Aderman's inspiration for starting a jazz camp involved a combination of factors.

"As a music educator, he was familiar with the jazz clinics that Stan Kenton began in 1959 at Indiana University," Keel said during a recent phone conversation from his home in the Minneapolis area, where he teaches during the school year at the MacPhail Center for Music. "At the time, Mr. Aderman was also finishing his master's degree at the University of Wisconsin in Madison during the summers.

"Back then, the University of Wisconsin was working to establish satellite campuses around the state, and also build an extension system to reach out into smaller communities. So when he proposed the idea of a summer music camp using the classrooms and cafeteria at the old Shell Lake High School—with the camp courses accredited by various university campuses around the state—the university quickly agreed."

The only proviso requested by the university administrators was the need for dormitories for the camp. Aderman worked to build support for the summer camp in his hometown, and the community embraced the concept, forming the Shell Lake Development Corporation to fund the construction of the dorms.

The camp opened under the name Indianhead Arts Center, and was renamed the



CAMPS AT SHELL LAKE

BY TERRY PERKINS

Shell Lake Arts Center a few years afterward. The Arts Center and camps eventually established their independence from the University of Wisconsin extension system and evolved into what is now the longest-running jazz camp in the country (Kenton's jazz clinics, held in partnership with National Jazz Camps, ended in 1979 after Kenton's passing).

"One of the key talking points for the jazz camp and the Arts Center is that it's been going continuously since it opened," Keel said. "But I think what's really made the camp a destination over the years has been the continued commitment to quality, attention to the art form—and especially to following the core philosophy of Mr. Adelman. He believed that every music student in middle school or high school deserved the opportunity to work with a master teacher."

Over the past five decades, Shell Lake Arts Center has expanded its course offerings from a Jazz Ensemble and Combo camp with a focus on big band, to include a Jazz Improvisation and Combo Camp; instrument-specific workshops

for trombone, trumpet, saxophone, guitar and bass; as well as an Extreme Strings camp. There's also a Big Band for Adults workshop.

Keel has seen many of these changes at Shell Lake firsthand. In addition to working as the jazz director at the camp since 2010, he has also experienced Shell Lake as a student, a counselor and an instructor.

"I first went to Shell Lake in 1975 during the summer after my sophomore year in college," Keel recalled. "One of my instructors at the University of Wisconsin-Eau Claire, Dominic Spera, who was on the faculty at Shell Lake and stayed for many decades, convinced me to take an adult workshop with a lot of band directors. I studied pedagogy and learned to write charts and arrange. But most importantly, I met my future saxophone teacher, Harry Miedema. It was a life-changing summer, and I came back the following year to study improvisation, and then became a counselor for several years.

"After a couple years playing music on the road, I returned as a regular faculty member,

and pretty much have been here ever since. My career was really born at Shell Arts Center because of the superb instruction I received from all the great teachers there. It's really shaped my life."

The jazz camps at Shell Lake have also shaped the lives of many students over the years, including some who have gone on to become world-renowned professional musicians.

Trumpeter Byron Stripling, saxophonist Bill Evans and piano/keyboard players Lyle Mays, Ethan Iverson and Geoffrey Keezer all attended Shell Lake jazz camps, and the Shell Lake website features quotes from several of them about their camp experience.

Here's an excerpt of Evans' comments: "My first real experience learning about jazz and meeting great jazz teachers and players came about at the summer jazz camps in Shell Lake, Wisconsin, when I was 13 years old! I didn't know it at the time, but Shell Lake jazz camp set the tone for me becoming a jazz musician. It was a relaxed but serious environment where I was

shown the tools needed to pursue a career as a 'player' in the field of jazz."

These types of alumni success stories certainly are part of the heritage of many fine jazz camps. But there is a definite positive "vibe" at Shell Lake, one that's clearly carrying through several generations of students—and teachers.

"Mr. Adelman's worked hard to get the best music educators he could to come to Shell Lake," Keel explained. "But the bottom line was to always make sure the student comes first. The goal is to find out what level each student is at with his playing, place them in the right bands and ensembles for their playing, and work with them individually as much as possible to bring

out their talent."

Saxophonist Sue Orfield, who attended Shell Lake in the mid-1980s as a student and has returned to teach at the camp over the last few years, underscored the importance of the student-teacher relationship at the camp in shaping her own musical path.

"I came to Shell Lake after the eighth grade for several years," she said during a separate phone interview. "There was lots of improvising, and teachers like Dominic Spera and Bill Sears made quite an impression on me. I couldn't get enough!"

Orfield went on to become a professional musician in the Seattle area for more than a

decade, working with everyone from Dizzy Gillespie and Bobby McFerrin to her own bands before returning to Wisconsin. Keel asked her to join the faculty at Shell Lake, and although she wasn't sure her one-on-one teaching background would be a fit at a camp, she soon changed her mind.

"It's been really cool to come back to Shell Lake and see it from the view of a teacher instead of a student," she said. "It's been inspiring to watch these kids grow musically, especially being a woman and working with the female students. It's an example for the girls in the camp to think, 'Hey, I can do this, too!' It's just been a great experience."

In a recent conversation, Jack Knowlton, a 17-year-old high school senior in Eau Claire who has attended Shell Lake every summer since the seventh grade, commented on his experience.

"When I first started camp," Knowlton recalled, "I hadn't really gotten into jazz much. So it's amazing to me how these world-class musicians and teachers had a passion for teaching me even though I hadn't played much jazz yet. And continuing through my five years, my level of playing grew because of the teaching. That kept me coming back.

"And I've met other students there that I've really bonded with musically. It's really cool to meet people by playing music with them for a week at camp. Jamming and sharing ideas is just awesome. Even though we live in different states, we make a point to see each other and keep in touch. I consider them my closest friends. It wouldn't have happened without Shell Lake and the intimate feel you get there."

The camp staff is developing plans to mark Shell Lake's 50th anniversary, as well as to lay the foundation for significant improvements in the facilities at the camp over the next few years.

"Every year we do a big fundraising concert at the end of June to kick off the camp activities for the summer," Keel explained. "To celebrate the anniversary this year, we're going to bring in some special guests. We're still working out all the details, but the concert will be June 28 at Shell Lake's Darrell Aderman Auditorium."

Shell Lake will also kick off a fundraising capital campaign this year. Called "Composing a Legacy," the effort will raise funds to expand and renovate the Arts Center by rebuilding the dining facilities and constructing a new student and faculty housing addition.

"Students have loved coming to Shell Lake, including me," Keel said. "And the community's support over the years has been amazing. For our students and teachers, there's been a special energy and magic here. And we want to keep that alive and growing. That's what we work for—even if it's a young student trying to learn to make the changes on a B-flat blues. By the time they leave the camp, they're making those changes. And that's beautiful." **DB**

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MIDWEST

 This trumpet denotes a corresponding ad in this guide.

Birch Creek Music Performance Center Adult Band Camp Egg Harbor, Wisconsin

August 19–22

Recognized internationally for its summer music academy for aspiring young musicians, Birch Creek now offers the Adult Band Camp, which will serve adult learners. With a full daily schedule of full band rehearsals, sectionals and master classes, participants will have time to enjoy area attractions in the evenings.

Faculty: Jim Stombres, Steve Sveum, Charles "Chip" Staley.

Cost: \$300.

Contact: (920) 868-3763, mainoffice@birchcreek.org, birchcreek.org

Creative Strings Workshop Columbus, Ohio

July 2–9

With a focus on bowed string instruments (violin, viola, cello, mandolin, bass) for professionals and amateurs ages 14 and up, Creative Strings Workshop offers small ensemble coaching, clinics, master classes, jams and concerts spanning jazz, world music, fiddle styles and rock. No previous jazz strings experience required.

Faculty: Christian Howes, Alex Hargreaves, Jason Anick, Greg Byers, Mike Forfia, Cedric Easton, more.

Cost: Tuition packages start at \$995.

Contact: Christian Howes, chris@christianhowes.com, (614) 332-8689, christianhowes.com

Elmhurst College Jazz Combo Camp Elmhurst, Illinois

June 20–22

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 a final performance at Fitz's Spare Keys in Elmhurst. Camp is non-residential.

Faculty: Doug Beach, Frank Caruso, Mark Colby, Tom Garling, Kirk Garrison, Ken Haebich, Mike Pinto, Frank Portolese, Bob Rummage, Mark Stredler.

Cost: \$350

Contact: jazzcamp@elmhurst.edu

Fernando Jones' Blues Camp Chicago, Illinois

June 9–11, July 10–14

Fernando Jones' Blues Camps are held throughout the year in locations around the world. The Chicago camp is held annually at Columbia College. The program is designed for intermediate and advanced students between the ages of 12 to 18, and is free of charge. All



candidates must complete an online audition at least 15 days before the start of the camp. Audition online at blueskids.com/earlybird.

Faculty: Fernando Jones and other professional educators.

Cost: Free

Contact: blueskids.com, fernandojones.com

Hoagy's Workshop at the Elkhart Jazz Fest Elkhart, Indiana

June 20–22

Students will develop solo and ensemble skills in a fun environment. The program emphasizes improvisation, and students will play with the All-Stars on the main stage during the festival. This workshop is geared toward middle school and high school ages.

Faculty: Elkhart Jazz Fest All-Stars, including Randy Reinhart, Terry Myers, John Allred, Terry Lower, Howard Alden, Eddie Metz Jr., Edye Evans-Hyde, Frank Tate.

Cost: \$20 per student (some scholarships available).

Contact: Van Young, (574) 529-1455, vjyoung1959@gmail.com, elkhartjazzfest.com/workshop

Illinois Summer Youth Music Urbana-Champaign, Illinois

July 16–22

The program offers Senior Jazz (current grades 8–12) and Junior Jazz (grades 6–8) one-week residential programs on the University of Illinois campus. Senior Jazz focuses on improvisation in a combo setting, while the Junior Jazz program offers big band experience with combo possibilities. It includes rehearsals, improvisation, master classes, a listening seminar and study of individual instrument technique.

Faculty: Chip McNeill, Tito Carrillo, Joel Spencer, Joan Hickey, Larry Gray, Jim Pugh.

Cost: \$650 (\$430 for commuters), all inclusive.

Contact: (217) 244-3404, isym.music.illinois.edu, isym@illinois.edu

Interlochen Arts Camp Interlochen, Michigan

June–August

This summer arts program for grades 3–12

attracts students, faculty and staff from all over the world. Student-artists learn from world-class instructors and produce presentations in music, theatre, creative writing, dance, film and visual arts. See website for specific dates.

Faculty: Instructors have included Bill Sears, Jeremy Allen, David Onderdonk, Frank Portolese, David Hardman, Luke Gillespie, Leonard Foy, Robbie Malcolm Smith.

Cost: See website.

Contact: admission@interlochen.org, camp.interlochen.org

Jamey Aebersold's Summer Jazz Workshops Louisville, Kentucky

July 2–7, July 9–14

This world-famous camp for learning jazz improvisation offers instruction in jazz theory, master classes and participation in combos and jam sessions. Campers can attend more than 20 concerts, many of them featuring special guest artists. All ages, all abilities and all instruments are welcome.

Faculty: Rufus Reid, David Friesen, John Goldsby, Tyrone Wheeler, Chris Fitzgerald, Rich Armandi, Bob Sinicrope, J.B. Dyas, Jason Tiemann, Steve Barnes, Colby Inzer, Jonathan Higgins, Corey Christiansen, Mike Di Liddo, Pat Lentz, Dave Stryker, Zvonimir Tot, Craig Wagner, Phil DeGreg, Steve Allee, Chris Fitzgerald, Bobby Floyd, Dan Haerle, Todd Hildreth, Andy Laverne, Jamey Aebersold, Eric Alexander, Jim Snidero, Hunt Butler, Jim Carroll, David Kana, Randy Salaman, Jerry Tolson, Mike Tracy, Tom Walsh, Jack Wilkins, Shelley Yoelin, Sara Caswell, Rick Simerly, Steve Davis, Tim Coffman, Ansyn Banks, Pat Harbison, Jim Ketch, Bobby Shew, Jim Rotondi, Dick Sisto.

Cost: Two-day sessions are \$100–\$150, and weeklong sessions are \$595 (additional cost for housing/meals).

Contact: Jason Lindsey, workshop administrator, jason@jazzbooks.com, (812) 944-8141, summerjazzworkshops.com

Kansas City Jazz Camp

Kansas City, Kansas

June 5–9

This jazz combo camp also features an all-star big band selected from camp participants. Age range is 13 to adult. Faculty concerts, master classes and jazz theory classes take place daily.

Faculty: Jim Mair, Doug Talley, Mike Pagan, James Albright, Rod Fleeman, Steve Molloy, Ray Demarchi.

Cost: \$225, includes lunch and T-shirt.

Contact: Jim Mair, (913) 288-7503, kansascityjazz.org

Keith Hall Summer Drum Intensive

Kalamazoo, Michigan

June 19–25, June 26–July 1

This one-of-a-kind jazz drum camp offers valuable experience through master classes, jam sessions, rehearsals with professional rhythm sections and a drum choir. The week culminates in two performances at a jazz club..

Faculty: Has included Jay Sawyer, Christian Euman, Evan Hyde, Jeremy Siskind, Matthew Fries, Rob Clearfield, Phil Palombi, with guests Billy Hart, Carl Allen, Matt Wilson, Tommy Igoo, Will Kennedy, Donny McCaslin, Andrew Rathbun and others.

Cost: Tuition and meals are \$679; housing is \$160.

Contact: (201) 406-5059, keithhallmusic.com

KU Jazz Workshop at the University of Kansas

Lawrence, Kansas

July 9–14

This workshop offers a week of instruction in all aspects of jazz, with special emphasis on small group performance. Personal instruction is offered in jazz improvisation, combos, big band, jazz history and jazz theory. Student and faculty concerts and jam sessions offer students at all levels the chance to perform and grow in improvisational, small group and ensemble playing. The workshop is open to students entering grade 9 through students who have graduated grade 12.

Faculty: Dan Gailey, Matt Otto, Steve Owen, Steve Leisring, Fred Mullholland, Marcus Lewis, Eddie Moore, Danny Embrey, Jeff Harshbarger, Brandon Draper.

Cost: See website.

Contact: Dan Gailey, (785) 864-3367, dgailey@ku.edu, music.ku.edu/mmc/jazzworkshop

McNally Smith Summer Jazz Workshop

St. Paul, Minnesota

June 23–29

These workshops are a unique opportunity for teens age 13 and up to get hands-on music industry experience. Participants jam with peers, study with expert faculty, perform on stage and record in the McNally Smith studios. There are workshops in vocals, guitar, jazz, hip-hop, music production, audio engineering

and songwriting.

Faculty: McNally Smith faculty.

Cost: See website.

Contact: Dr. Scott Agster, (651) 361-3601, scott.agster@mcnallysmith.edu; mcnallysmith.edu/summer/workshops

Northern Illinois University Jazz Camp

DeKalb, Illinois

July 9–14

This camp is for enthusiastic jazz musicians

who have completed grades 8–12, of all skill levels, who want to focus on a creative approach to improvisation and ensemble playing. Campers here are young musicians who want to improve their understanding and performance of the jazz tradition. Campers attend rehearsals, seminars, master classes, jam sessions, sectionals and group classes, all taught by NIU jazz faculty, alumni and students. Concerts, optional private lessons and recreational activities fill the evening hours. Campers participate in classes on jazz improvisation and jazz theory and attend instrument master classes that focus on specific techniques for performing jazz and related music.



Ensembles at North Central College

- ▶ Instrumental Ensembles: Concert Winds, Symphony Band, Chamber Players, Chamber String Ensemble; Brass, Wind and Percussion Ensembles
- ▶ Athletic Bands: Cardinal Marching Band, Basketball Pep Band
- ▶ Choral Ensembles: Chamber Singers, Concert Choir, Women's Chorale, Cardinal Chorus, Opera Workshop, Naperville Chorus
- ▶ Jazz Ensembles: Big Band, Jazz Combos, Vocal Jazz Ensemble

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- ▶ Music Education (Choral or Instrumental)
- ▶ Music Performance (Vocal, Piano, Instrumental, String)
- ▶ Music Composition
- ▶ Jazz Studies
- ▶ Music (liberal arts track)

Jazz Faculty

Janice Borla - Voice	John McLean - Guitar
Mitch Paliga - Saxophone	Chris White - Piano
Art Davis - Trumpet	Kelly Sill - Bass
Tim Coffman - Trombone	Jack Mouse - Drum Set and Program Coordinator
Brad Stiirtz - Vibraphone	

Freshman Visit Days:

Friday, March 3
Friday, April 14

Transfer Information Sessions:

Monday, March 13
Thursday, March 23
Friday, April 7
Thursday, April 20
Monday, May 22

Audition Day:

Saturday, March 4

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Faculty: Geof Bradfield (camp director), Nicholas Roach, Kimberly Branch, Bryan Carter (head counselor), Ryan Chamberlain, Quentin Coaxum, Mark Dahl, Art Davis, Collin Clauson, Marybeth Kurnat, Bernard Long Jr., Christopher McBride, Scott Mertens, Brian Quinlan, Marlene Rosenberg.

Cost: Early bird registration (postmarked June 1 or earlier) is \$555; regular registration (postmarked June 2 or later) is \$615.

Contact: (815) 753-1450, Kristin Sherman, ksherman2@niu.edu, niu.edu/extprograms/summer-camps/jazz.shtml

Roberto Ocasio Foundation Latin Jazz Music Camp
 Cleveland, Ohio

June 25-30

This is a resident camp specializing in the Latin side of the jazz continuum for grades 8-12. It offers eight to 10 hours per day of instruction/interaction with renowned Latin jazz artist, educator and Grammy nominee Bobby Sanabria. The camp includes lessons on technical aspects of performance, composition, improvisation in various styles of Latin jazz, and analysis of Latin American rhythms. Plus, there are rehearsals, jam sessions, presentations, Latin dance, field trips and a public concert. Participants study Latin-jazz culture and history and their relationship to all forms of American popular music.

Faculty: Bobby Sanabria (artistic director/artist-in-residence), Paul Ferguson, Jackie Warren, Peter Dominguez, Dave Kasper, Scott McKee.

Cost: \$700 (\$650 if enrolled by April 1).

Contact: (440) 572-2048, trof@robertoocasiofoundation.org, robertoocasiofoundation.org

University of Central Oklahoma Jazz Lab

2017 SUMMER JAZZ CAMP



June 25-30 • \$300 Tuition On-Campus Housing Starting at \$35/night

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 jam sessions in a fun and relaxed environment. Open to instrumentalists age 14 and up.

Contact Brian Gorrell, Director of Jazz Studies
 bgorrell@uco.edu • www.ucojazzlab.com

UCO School of Music | UNIVERSITY OF CENTRAL OKLAHOMA COLLEGE OF FINE ARTS AND DESIGN

Shell Lake Arts Center: Big Band for Adults
 Shell Lake, Wisconsin

June 16-18

Perform jazz ensemble big band under the guidance of Shell Lake Arts Center's nationally recognized teaching artist faculty. This workshop for adults is open to all levels of experience, whether you're perfecting your jazz skills or need to polish the dust off your instrument.

Faculty: See website.

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

July 2-7

Stringed instrument players can learn about 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

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outside of the old-school classical repertory.

Faculty: Randy Sabien.
Cost: \$595 per session (\$565 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 18–23, June 25–30

Large ensembles and 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: See website.
Cost: \$595 per session (\$565 if received by March 1).
Contact: (715) 468-2414, info@shelllakeartscenter.org, shelllakeartscenter.org

Shell Lake Arts Center: Jazz Improvisation and Combo Shell Lake, Wisconsin

July 2–7

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: See website.
Cost: \$595 per session (\$565 if received by March 1).
Contact: (715) 468-2414, info@shelllakeartscenter.org, shelllakeartscenter.org

Tri-C JazzFest Jazz Camp Cleveland, Ohio

June 12–23

This two-week intensive jazz camp for students ages 11–18 culminates in a performance at the Tri-C JazzFest Cleveland.

Faculty: Sam Blakeslee, Theron Brown, Chris Coles and special festival guests such as Dominick Farinacci.
Cost: \$375.
Contact: karah.vance@tri-c.edu, (216) 987-6415

Tritone Cool on the Lake Baileys Harbor, Wisconsin

July 9–14

Tritone is all about playing and learning and keeping it all fun. Curriculum is focused on adult learners (no one under 21 admitted) of all experience levels and includes participation in small combos, big bands, guided improvisation/theory classes, instrument instruction and jam sessions. Personal attention, with a 5-to-1 camper/faculty ratio.

Faculty: Terell Stafford, Gene Bertoncini, Janet Planet, Misty Sturm, John

Harmon, Rod Blumenau, Dean Sorenson, Tom Washatka, Zach Harmon, Ike Sturm.

Cost: Tuition is \$875, and openings are available. Lodging is sold out for 2017, but there are plenty of motels and B&Bs located nearby.

Contact: Bob DeRosa, (585) 377-2222, bob@tritonejazz.com, tritonejazz.com

UMKC Jazz Camp Kansas City, Missouri

June 25–29

The UMKC Jazz Camp brings world-renowned performers and jazz educators to Kansas City to work with talented young instrumentalists ages 12 and up. Jazz Camp co-directors Bobby Watson and Dan Thomas and distinguished clinicians provide insight and inspiration to student combos in a welcoming environment. Activities and areas of study include combo rehearsals, coaching sessions, daily master classes, theory and improvisation classes, and frequent faculty performances. All instruments are welcome. The camp concludes with a public performance by the student combos.

Faculty: Bobby Watson, Dan Thomas, other UMKC faculty members.

Cost: \$320 if registered before April 23; \$350 if registered April 24 or later.

Contact: conservatory.umkc.edu/festivals, info.umkc.edu/cmda-jazz, (816) 235-2931, (816) 235-2741

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**University of Central Oklahoma
Jazz Lab Summer Jazz Camp
Edmond, Oklahoma**

June 25–30

Campers participate in combos, master classes, improv and theory sessions, jazz history presentations, big band reading sessions and evening jam sessions, led by UCO jazz faculty. This camp is open to instrumentalists ages 14 and up.

Faculty: Brian Gorrell, Lee Rucker, Jeff Kidwell, Clint Rohr, Kent Kidwell, Michael Geib, Danny Vaughan, Dennis Borycki, David Hardman, Ryan Sharp, Zac Lee and special guests.

Cost: \$300 tuition includes a camp T-shirt and two meals. On-campus housing is available with rates starting around \$35 per night, double occupancy.

Contact: Brian Gorrell, (405) 974-5285, briangorrell@ucojazzlab.com, ucojazzlab.com

**University of Michigan
MPulse Jazz Institute
Ann Arbor, Michigan**

July 23–29

The MPulse Jazz Institute is open to students in grades 9–12. All instruments are welcome. Class offerings include improvisation skills, jazz history, applied instrument training, musicianship and small group (combo) performance.

Faculty: Andrew Bishop.
Cost: \$1,050. (Need and merit-based scholarships are available.)
Contact: (866) 936-2660, music.umich.edu/mpulse, mpulse@umich.edu

**University of Michigan
The Art of the Duo (Vocal & Piano)
Ann Arbor, Michigan**

June 25–July 1

This workshop is devoted to the craft of duo performances by jazz vocalists and pianists. Vocalists and pianists of all levels are welcome. The workshop offers one-on-one instruction as well as coaching for duos. Participants will explore performance techniques, improvisation, theory and arranging with their duo partners.

Faculty: Ellen Rowe with Artist-in-Residence Sunny Wilkinson

Cost: See website.
Contact: (866) 936-2660, music.umich.edu/jazz-duo, smtd-youthandadult@umich.edu

**University of Toledo Summer
Jazz Institute
Toledo, Ohio**

June 11–16

This curriculum is designed to provide fundamental, intermediate and advanced jazz experiences for interested students from middle school through high school, undergraduate

and graduate college students, as well as teachers. The institute offers lectures, master classes, jam sessions, performances and a recording experience. Participants immerse themselves in improvisation, performance, arranging and pedagogy with established professional jazz musician/educators.

Faculty: Vic Juris, Gunnar Mossblad, Ben Wolkins, Tad Weed, Norm Damschroder, Olman Piedra, plus special guests.

Cost: \$500 (plus hotel cost).

Contact: utsummerjazz.utoledo.edu

**UW–Madison Summer Music Clinic
Madison, Wisconsin**

June 18–24, June 25–30

Campers participate in skill-building rehearsals in band, orchestra, choir, musical theater and jazz ensemble. The Junior Session (June 18–24) is for students completing grades 6–8, and the Senior Session (June 25–30) is for students completing grades 9–12. Campers stay on the UW–Madison campus and a commuter option is available for Junior Session participants.

Faculty: UW–Madison music professors and renowned artists and educators.

Cost: Junior Session, \$648/residential, \$418/commuter; Senior Session, \$702/residential.

Contact: Anne Aley, (608) 263-2242, anne.aley@wisc.edu, continuingstudies.wisc.edu/smc

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MPulse Jazz Institute
July 23-29, 2017
Faculty: Andrew Bishop
MPulse 2017 is a one-week camp for high school students in grades 9-12. The Jazz Institute will carry students to new levels of excellence, addressing improvisation skills, jazz history, applied instrument training, musicianship and small combo work. All instruments are welcome to apply.
Cost: \$1,050, need and merit-based scholarships available
Contact: mpulse@umich.edu
866-936-2660
www.music.umich.edu/mpulse

The Art of the Duo:
a workshop for jazz vocalists & pianists
June 25 - July 1, 2017
Faculty: Ellen Rowe
Artist in Residence: Sunny Wilkinson
A workshop exploring the intimate musical relationship between jazz pianist and jazz vocalist. Students will receive one-on-one instruction as well as duo coaching and the opportunity to perform with their duo partner, explore improvisation, theory and arranging. Vocalists and pianists of all levels are encouraged to attend and immerse themselves in this jazz experience.
Contact: smtd-youthandadult@umich.edu
866-936-2660
www.music.umich.edu/jazz-duo



Marcus Shelby (left) instructs campers at Jazz Camp West in California.

ROSAURA SANDOVAL PHOTOGRAPHY

UNPLUGGING AT JAZZ CAMP WEST

WHEN MAKING SUMMER PLANS, CON-vening with nature and studying jazz are typically two separate options. With Jazz Camp West (JCW) in La Honda, California, attendees enjoy both.

Over eight days in late June (through July 1 this year), the overnight vocal, instrumental and dance camp is held at the YMCA's Camp Jones Gulch in the Santa Cruz Mountains. Forty-eight locally and nationally sourced educators teach three courses a day, and students tailor their daily schedule to choose six of those classes out of a total of 125 options.

There's no mobile phone coverage or Wi-Fi, and students, faculty and staff are all housed in the ground's communal cabins or tents. So campers, from age 15 through adult, and faculty and staff members interact with one another while enjoying the picturesque surroundings.

"It changes everything: People actually have to talk to each other," said JCW Artistic Director Madeline Eastman with a chuckle. "It's like a huge family with about 300 forced to connect while living together."

"The nature aspect of Jazz Camp West is breathtaking," said trombonist/vocalist Natalie Cressman. "I also think the fact that we're unplugged and off the grid forces everyone to be really present and really engaged in real life—which I think is getting more and more difficult in social and professional environments."

A vocalist and educator based in San Francisco, Eastman is completing her 25th and final year as artistic director. She met JCW Executive Director Stacey Hoffman when she was first brought aboard to teach and now runs the program with her.

Cressman is a JCW lifer: She's the first person to have transitioned from a faculty family camper—starting at age 3 when both her parents, Jeff (trombone, audio engineering) and Sandy (vocals) Cressman, worked at JCW—to student and now to full-fledged teacher.

Another JCW hallmark is its diversity. In addition to straight-ahead jazz, Latin, Afro-Cuban and Brazilian genres, it also covers blues, funk, gospel and contemporary instrumental styles. There's also a dance program that features jazz, hip-hop, salsa, Rueda and modern styles.

Each community member also participates in the all-camp gospel choir led by Terrance Kelly, the founder and artistic director of the famed 55-member Oakland Interfaith Gospel Choir (OIGC). Both the 34-year-old JCW and the 31-year-old JCW-spawned OIGC are products of the Oakland-based Living Jazz nonprofit organization, which was founded in 1984.

"The multi-disciplinary and multi-genre aspects of the camp make it super unique," Cressman said. "Encouraging everyone in the camp to sing together also fosters this real sense of community."

Evening entertainment and musical activities are scheduled on the campground. (It's a 20-minute car ride to town.) In addition to faculty concerts presented at the on-site amphitheater, there are also jam sessions and a "Cinematic Fresco" outdoor jazz film series.

JCW includes 10 combos for which one needs to audition, regardless of level. In addition to instrument-specific instruction, there are also theory, ear training and performance workshops, plus jazz and Latin big bands.

Vocalists can focus on improvisation and scatting, repertoire and singing in both trio and ensemble settings.

A few years into her run as JCW artistic director, Eastman introduced an artist-in-residence with bassist Rufus Reid. Others to have held the role are pianists George Cables and Benny Green and drummer Matt Wilson.

"The job [of the artist-in-residence] is to interact with everybody—not just people on their instrument," Eastman explained. "They teach whatever their instrument is. But we've also designed a class that's overarching and for everyone, on topics like 'How To Live a Life in Music.' And they're teaching out in the woods, which is this soulful thing."

This year's faculty includes trumpeter Peck Almond, pianists Jovino Santos Neto and Randy Porter, drummer Mike Clark and percussionist John Santos (a faculty veteran whose family also spent summers at JCW). Drummer Allison Miller, a former artist-in-residence and current faculty member, will be taking over as artistic director next year.

"I hired Allison as an artist-in-residence, and she was so enamored with the camp that she said she'd come back as a teacher," Eastman recalled. "Stacey and I spent a long time trying to figure out what it would look like after I move on from my position, and it's all beautiful."

"Allison loves camp. She understands it, and she's a fantastic player who has a great love of music. I'm so excited about what kinds of things can happen under her direction." —Yoshi Kato



PAULA HARDING

Idyllwild Arts' Jazz Instrumental Intensive

WEST

 This trumpet denotes a corresponding ad in this guide.

88 Creative Keys Lakewood, Colorado

July 19–21

Leading pedagogues teach teachers to improvise, integrate technology, lead off-bench activities, direct group teaching and acquire updated business skills at this creativity workshop, which takes place at Colorado Christian University near Denver. Tomorrow's pianists need to be capable of performing written music, improvising in a jazz ensemble, worship team or pop band, and composing.

Faculty: Bradley Sowash, Leila Viss, guest speaker Tim Topham.

Cost: \$450.

Contact: 88creativekeys.com

Brubeck Institute Jazz Camp Stockton, California

June 25–July 1

Designed for students in grades 9–12, opportunities include five big bands, five jazz combos, improvisation classes, jazz history and master classes with professional musicians. Attendance averages 100 students.

Faculty: TBA.

Cost: \$775 overnight, \$675 commuter.

Contact: Steve Perdicaris,
musiccamp@pacific.edu,
(209) 946-2416,
go.pacific.edu/musiccamp

Brubeck Institute Summer Jazz Colony Stockton, California

August 5–12

Held at University of the Pacific, home of the Brubeck Institute, the Brubeck Summer Jazz Colony is a one-week, intensive educational program for students who are entering their sophomore, junior or senior years in high school. Students will study with Brubeck Institute faculty and guest artists, in combo rehearsals, master classes, classes in jazz theory and advanced jazz improvisation, and seminars on the music of Dave Brubeck and other topics.

Faculty: Stefon Harris.

Cost: \$1,700.

Contact: Melissa Riley, (209) 946-3196,
brubeckinstitute.org

Centrum Jazz Port Townsend Port Townsend, Washington

July 23–30

Open to instrumentalists and singers of high-school age to adult, more than 200 participants divide into ensembles to focus on improvisational skills. Participants also attend master classes and performances given by more than 35 world-class musicians, all

hand-picked by Artistic Director John Clayton. The week culminates in a series of faculty and participant concerts. Auditions are required.

Faculty: Jeff Hamilton, Wycliffe Gordon, Hubert Laws, Terell Stafford, Cedric Dent, Kendrick Scott, Tia Fuller, Sullivan Fortner, Sean Jones, George Cables, Joe La Barbera and 20 more.

Cost: Tuition: \$835. Room and board fees: \$610 for dorm and all meals, or \$525 for dorm with lunch and dinner only. Meal plans: \$225–\$310.

Contact: Gregg Miller, program manager,
gmiller@centrum.org,
(360) 385-3102 ext. 109,
centrum.org/jazz

Cornish College of the Arts Advanced Jazz Seattle, Washington

July 17–22

The Advanced Jazz Workshop affords talented high school and college students an opportunity to take their jazz improvisation skills to the next level with a week of both formal and informal tutoring. The Advanced Jazz Workshop has been designed for aspiring young musicians already playing with their school's jazz band or orchestra who wish to further develop their improvisational skills under the guidance of seasoned professional jazz musicians. It gives students the opportunity to focus on three distinctly different jazz styles: Latin, hard-bop and contemporary jazz.

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- Big Bands: Learn phrasing, blend, rhythm section techniques in a large jazz ensemble
- Combos: Develop improvisational skills in a group tailored to you
- Master classes: Focus on instrument-specific technique, theory and jazz language
- Vocal workshops: Explore ensemble blend, interpretation, scat singing and more
- High School clinics: Featuring MJF's 2017 Artists-In-Residence, John Clayton, Jeff Hamilton, and Gerald Clayton
- Jam sessions: Fun and relaxed time with students and faculty
- Performances: Share what you've learned with family and friends



- Free time: Enjoy the stunning Pebble Beach campus, sport facilities and pool

LEARN MORE: ReNae Jackson / Education Coordinator
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montereyjazzfestival.org



ROSAURA SANDOVAL PHOTOGRAPHY

Jazz drummer/bandleader Allison Miller (left) works with a camper at Jazz Camp West.

Faculty: Cornish College of the Arts music faculty.

Cost: See website.

Contact: cornish.edu/summer

Cornish College of the Arts Intermediate Jazz Seattle, Washington

July 17–22

The Intermediate Jazz Program affords talented middle and high school students an opportunity to develop their jazz improvisation skills with the Cornish College of the Arts jazz faculty and special guest artists. Students will play in ensembles with other talented students, and will benefit from both formal and informal tutoring by the faculty.

Faculty: Cornish College of the Arts music faculty.

Cost: See website.

Contact: cornish.edu/summer

Idyllwild Arts Summer Program Jazz Instrumental Intensive Idyllwild, California

June 25–July 8

Up your jazz playing this summer by learning from a generation of greats. High school-age students perform and rehearse daily in big bands and combos in addition to getting specialized coaching on their instrument. Daily curriculum will include music theory, arranging, improvisational techniques, the business of music and master classes.

Faculty: Jeff Tower, Lee Gause, Dan Radlauer, Tom Hynes, Marshall Hawkins, Markus Burger, Charles Richard, Jeff Jarvis.

Cost: \$3,165 (includes tuition, meals and

housing for two weeks).

Contact: idyllwildarts.org/summer, (951) 468-7265, summer@idyllwildarts.org

Jam Camp West Loma Mar, California

July 22–28

Jam Camp West is a creative and fun seven-day (six-night) music, dance and vocal program held in the beautiful redwoods of Loma Mar in Northern California. Designed for 10- to 15-year-olds, Jam Camp exposes kids to contemporary musical trends along with the cultural underpinnings of jazz. In addition, fun outdoor activities and creative adventures are held each day.

Faculty: Marcus Shelby, Faye Carol, Terrence Brewer, more.

Cost: \$945.

Contact: livingjazz.org, info@livingjazz.org

Jazz Camp West La Honda, California

June 24–July 1

Jazz Camp West is an eight-day jazz immersion program for instrumentalists, vocalists and dancers of all skill levels held in the redwoods of La Honda in Northern California. The combination of workshops, personalized instruction, student performances, faculty concerts, late-night jams and beautiful surroundings with new friends and mentors creates an inspiring and memorable week. Open to adults and teens age 15 and up.

Faculty: 49 all-star faculty including Madeline Eastman, John Santos, Allison Miller, Art Lande and more.

Cost: \$1,300–\$1,600 depending on

accommodation.

Contact: livingjazz.org, info@livingjazz.org

Jazzschool Girls' Jazz & Blues Camp Berkeley, California

July 31–August 4

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 and members of the Montclair Women's Big Band.

Cost: \$495.

Contact: (510) 845-5373, girlscamp@cj.edu, cj.edu/girlscamp

Jazzschool High School Jazz Intensive Berkeley, California

July 24–28

A five-day intensive for six to eight advanced high school jazz 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: led by Artistic Director Michael Zilber.

Cost: \$795.

Contact: Young Musicians Program

Director Erik Jekabson,
erik@cjc.edu, cjc.edu/hsintensive

Jazzschool Summer Youth Program Berkeley, California

June 19–30

Jazzschool Summer Youth Program offers two five-day sessions that are open to instrumentalists entering grades 7, 8, 9 and 10 for all instruments. (The program is also open to students entering grade 6 per consultation.) All students participate in daily ensembles, theory classes, private lessons, workshops and performances with visiting guest artists, and are featured in performance at the conclusion of each five-day session.

Faculty: see cjc.edu.

Cost: \$495 per session, or \$900 for both sessions.

Contact: Jazzschool Summer Youth Program
Director Rob Ewing, (510) 845-5373
ext. 14, rob@cjc.edu, cjc.edu/jsyp

Jazzschool Vocal Intensive Berkeley, California

August 7–11

This weeklong program is designed to help singers define, create and perform in a distinctive and authentic style. Jazz singing is like a tree that can grow branches in many genres; with roots firmly grounded, this unique intensive emphasizes the technical, creative and spiritual aspects of singing and serves as a catalyst for artistic growth no matter where your path leads. Open to intermediate to advanced singers. Limit: 10 students.

Faculty: Theo Bleckmann, Laurie Antonioli.

Cost: \$850.

Contact: Vocal Program Director
Laurie Antonioli, laurie@cjc.edu,
cjc.edu/vocalintensive

Jazzschool Women's Jazz & Blues Camp Berkeley, California

March 20–24

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 and members of the Montclair Women's Big Band.

Cost: \$495.

Contact: (510) 845-5373,
womenscamp@cjc.edu,
cjc.edu/womenscamp

Lafayette Summer Music Workshop Lafayette, California

July 30–August 4

In its 19th year, the Lafayette Summer Music Workshop provides an intimate and inspiring environment for learning and playing jazz. Master classes, improvisation workshops,



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INFORMATION AND ONLINE APPLICATION
AT CENTRUM.ORG/JAZZ

combos, theory and free-choice classes are led by acclaimed jazz musicians. Average student-to-teacher ratio is 6-to-1. Student age is 11 through adult.

Faculty: Bob Athayde (director), Kyle Athayde (director of curriculum); Dan Pratt, Anton Schwartz, Rick Condit, Matt Zebley, Guido Fazio, Mary Fettig, Zac Johnson, Kasey Knudsen, Melecio Magdaluyo, Bruce Mishkit, Alex Murzyn, Colin Wenhardt, Dann Zinn, James Mahone, John Daversa, Erik Jakobson, Steffen Kuehn, Todd Minson, Alan Ferber, Wayne Wallace, Dave Martell, Jeanne Geiger, Jon Hatamiya, Sullivan Fortner, Joan Cifarelli, Frank Martin, Victoria Theodore, Tammy Hall, Kyle Athayde, Brian Pardo, Mike Dana, Mike Williams, Robb Fisher, Peter Barshay, Dan Parenti, Eliana Athayde, Mark Ferber, Alan Hall, Dave Meade, Sean Lowecki, John Santos, Michaelle Goerlitz.

Cost: \$590–\$630 (scholarships available).

Contact: (925) 258-9145, lafsmw.org

Latin Jazz: Beyond the Clave Fresno, California

June 29–July 9

Unravel the mysteries of Afro-Caribbean rhythms in this intensive two-week workshop featuring some of the world's leading performers and teachers of Latin Jazz. Through master classes, group lessons, lectures and ensembles, students will learn how various Afro-Caribbean rhythms and styles are applied to their instrument(s), and will explore the rhythmic, harmonic and melodic materials of improvising, composing and arranging in a Latin jazz style. Held on the Fresno State University campus, the workshop will culminate in a performance by student ensembles.

Faculty: David Sánchez, Carlitos Medrano, Miguel de Armas, Ernesto Mazar Kindelán, Colin Douglas, Kendrick Freeman, Doug Leibinger.

Cost: California residents, \$1,611 tuition and \$662.50 housing; pricing varies for graduate students and non-residents.



Drummer and faculty member Kendrick Scott (right) works with a student at Centrum Jazz Port Townsend.

Contact: Doug Leibinger, douglas.leibinger@sonoma.edu, (573) 823-8084, facebook.com/groups/beyondtheclave, blogs.calstate.edu/summerarts/courses/latin-jazz

LYNX Camp Music Industry Program, University of Colorado Denver Denver, Colorado

June 18–30

This camp provides high school students with a snapshot of what it's like to have a career in the modern music industry. Students get a preview of the contemporary-focused CU Denver college music programs including the areas of singer/songwriter, music business, recording arts and performance/ensembles.

Faculty: Peter Stoltzman, Owen Kortz, Todd Reid, Peter Ellingson, Benom Plumb, Storm Gloor, Lorne Bregitzer, Megan Burt, Owen Trujillo, Angie Stevens, Lukas Vesely, Curtis Madigan.

Cost: \$1,100 for commuter students, \$2,100 for residential students.

Contact: Katryn Bowdle, katryn.bowdle@ucdenver.edu, (303) 556-5604, cam.ucdenver.edu/summercamps

Mel Brown Summer Jazz Workshop Monmouth, Oregon

July 30–August 5

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 and others. Faculty appointments may shift based on camp numbers and/or availability. Educators could include Gordon Lee, Stan Bock, John Nastos, Robert Crowell, Clay Giberson, Carlton Jackson, Derek Sims, Tim Gilson, Shawn Thornhill, Sherry Alves.

Cost: See website.

Contact: (503) 838-8275; melbrownworkshop@wou.edu; melbrownjazzcamp.com

Monterey Jazz Festival Summer Jazz Camp Pebble Beach, California

June 11–16 (Middle School Students)

June 18–23 (High School Students)

This fun and immersive summer jazz camp, held on the beautiful Pebble Beach campus of Stevenson School, offers both day and residency options for all students. Play with talented and motivated students just like you, and study with world-class artists and educators, with classes and rehearsals for big bands, small ensembles, vocal performance, instrumental master classes and daily workshops. The Monterey Jazz Festival's 2017 Artist-In-Residence works with students during week two.

Faculty: Past and present faculty include Paul Contos, Virginia Mayhew, Peck Allmond, Michael Galisatus, Robynn Amy,

The Jazz Camp July 23-29, 2017
at Newport, RI

This camp is for students ages 14 -18, and features daily jazz combo and big band rehearsals, master classes, jam sessions and theory classes.

Salve Regina University THE UNIVERSITY OF RHODE ISLAND A partnership between Salve Regina University and The University of Rhode Island

There will be a final concert at the end of camp, and students will receive a ticket to the 2017 Newport Jazz Festival® on Friday, August 4 at Fort Adams State Park.

For more information:
www.salve.edu/jazzcamp

Vince Lateano, Scott Steed, Bruce Forman, Eddie Mendenhall, Julia Dollison and Kerry Marsh.

Cost: \$900 per session (residency camp), \$475 per session (day camp). Scholarships available.

Contact: ReNae Jackson, education coordinator, (831) 373-8843, renae@montereyjazzfestival.org, montereyjazzfestival.org

Sacramento Traditional Jazz Society Teagarden Jazz Camp Pollock Pines, California

July 23–29, July 31–August 6

Open to musicians ages 12–18, on trumpet/cornet, clarinet, saxophone, trombone, piano, banjo/guitar, bass/tuba, drums and vocals. Emphasis is on learning to improvise in solo and ensemble contexts, with appropriate theory instruction and instrumental lessons. This is the camp's 32nd year helping young musicians experience the joys of traditional jazz, and an additional week has been added to accommodate all who are interested.

Faculty: Rusty Stiers, Bria Skonberg, Jeff Kreis, Greg Varlotta, Terry Myers, Anita Thomas, Jason Wanner, Curtis Brengle, Matt Perrine, Howard Alden (week one), Nahum Zdybel (week two), Ed Metz Jr., Shelley Burns.

Cost: \$675.

Contact: Bill Dendle, camp director, bdendle@comcast.net, (916) 927-5222, sacjazzcamp.org

San Jose Jazz Summer Camp at Valley Christian San Jose, California

June 19–30

This camp is designed for middle and high school students. Each student participates in both a small ensemble and big band, and one advanced ensemble will be chosen to play on the Main Stage of the San Jose Jazz Summer Fest. Activities and areas of study include big band, combos, vocal groups and solos, Latin percussion lab, music theory, ear training, improvisation, sight reading, arranging, composing, in a variety of styles, including straightahead, Latin jazz and fusion.

Faculty: Wally Schnalle, Gary Ortega, Hristo Vitchev, David Flores, Kat Parra, Dr. Marcus Wolfe, John Worley, Jimmy Biala, Saúl Sierra, Joel Behrman, Brian Ho, Nichole Boaz, Oscar Pangilinan.

Cost: \$750.

Contact: Wally Schnalle, wallys@sanjosejazz.org or sanjosejazz.org/summercamp

Stanford Jazz Workshop Stanford, California July 10–August 4

Stanford Jazz Workshop offers three jazz immersion opportunities for young players: Giant Steps Day Camp for middle school students; Jazz Camp, a residential program for ages



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12–17; and Jazz Institute, which puts advanced young players together with some of the greatest jazz musicians in the world, focusing on improv skills and combo performance. Students can attend our two-week programs, the Giant Steps Package, the Jazz Camp Package or the Advanced Package, which combine two weeks of jazz immersion into a continuous program. Adult jazzers will enjoy the Jazz Institute. Jazz Camp and Jazz Institute are integrated with the Stanford Jazz Festival.

Faculty: Approximately 80 faculty members, which in 2016 included Ambrose Akinmusire, Billy Hart, Ethan Iverson, Allison Miller, Linda Oh, Julian Lage, Mark Turner, Taylor Eigsti, Dayna Stephens and others.

Cost: \$1,175–\$2,590 per week, depending on program and housing choices.

Contact: Janel Thysen, registrar, registrar@stanfordjazz.org, stanfordjazz.org, (650) 736-0324

University of California San Diego Jazz Camp La Jolla, California June 25–30

A program of the University of California San Diego, this five-day workshop is designed for intermediate to advanced level jazz musicians, ages 14–adult. Enrollment is limited to a maximum of 60 students, who work directly with a faculty of internationally renowned jazz artists,

exploring styles ranging from classic bebop to contemporary free improvisation. Students receive one-on-one and small group instruction, earning three units of University of California continuing education credit.

Faculty: Charles McPherson, Geoffrey Keezer, Willie Jones III, Anthony Davis, Mark Dresser, Larry Koonse, Peter Sprague, Holly Hofmann, Gilbert Castellanos, Michael Dessen, more.

Cost: \$1,500 (includes tuition, room and board), \$1,000 (tuition only).

Contact: jazzcamp@ucsd.edu, jazzcamp.ucsd.edu, (858) 534-6731

University of Colorado–Boulder Summer Jazz Academy Boulder, Colorado

July 16–21

This program is open to graduates of grades 7, 8, 9, 10, 11 and 12. It offers an opportunity for a select number of talented music students from Colorado and around the country to receive world-class jazz instruction. The selected participants will be placed into jazz combo settings, and students will also be divided up into one of many improvisation classes. Students will also participate in instrumental master classes and seminar sessions with the camp's nationally renowned guest artist and with the CU Thompson Jazz Studies faculty. Every evening there will be student performances and a jam session featuring the guest artist and the faculty in which students will participate. Students will perform at a final concert for their parents



JEFFREY DEAN

and fellow campers.

Faculty: Brad Goode, Dr. John Gunther, Dr. Joshua Quinlan, Jeff Jenkins, Dave Corbus, Bijoux Barbosa, Paul Romaine, others.

Cost: \$650 residential; \$400 commuter.

Contact: colorado.edu/music/summer-college-music/summer-music-academy/summer-jazz-academy

University of Northern Colorado Jazz Camp

Greeley, Colorado

July 9–14

Designed to be intensive, challenging and inspiring, the UNC Jazz Camp is led by faculty from the University of Northern Colorado and special guests. Be part of student big bands, combos, vocal jazz ensembles, master classes, jazz theory and improvisation classes, student jam sessions and nightly faculty concerts.

Faculty: Dana Landry, Kerry Marsh, Julia Dollison, Jim White, Erik Applegate, Steve Kovalcheck, Andy Dahlke, Don Aliquo, Nat Wickham, Paul McKee, John Adler, David Caffey.

Cost: Tuition is \$385, room and board is \$280.

Contact: arts.unco.edu/jazz-camp

Vail Jazz Workshop Vail, Colorado

August 26–September 4

This 10-day jazz intensive features a curriculum of musical and professional development, focused on learning music "by ear" and culminating in several performance opportunities alongside professional jazz musicians. Each year 12 of the nation's most gifted high school age musicians (ages 15–18; piano, bass, drums, sax, trumpet or trombone) are selected to participate, with a 2-to-1 ratio between students and the world-class faculty.

Faculty: John Clayton (director of education), Wycliffe Gordon, Terrell Stafford, Lewis Nash, Bill Cunliffe, Dick Oatts.

Cost: \$2,280. Vail Jazz provides needs-based financial assistance, up to a full scholarship.

Contact: workshop@vailjazz.org, vailjazz.org, (970) 479-6146



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Mark Turner is on the faculty at Focusyear Basel.

FOCUSYEAR BASEL GOES DEEP

HOW DO YOU DESCRIBE A YEARLONG, all-expenses-paid jazz program taught by world-class artists in a famed medieval Swiss city? Austrian guitarist Wolfgang Muthspiel, who co-founded Focusyear Basel, which launches in September, compares it to a monastic experience.

"I am looking for musicians who are ready to dedicate themselves fully to the ensemble and their personal growth for one year," he wrote in an email two months before auditions began to fill the nine available positions. "You have to be ready to go deep. I am looking for people who want to explore and share."

Underwritten by the Basel, Switzerland-based Levedo Foundation and staged at the Musik Akademie Basel, Focusyear provides free tuition in addition to living expenses of about \$1,900 per month. Students are responsible for their own transportation. There are no age restrictions, but students must speak English and be musically proficient enough to work directly with faculty members, who include Muthspiel, Kurt Rosenwinkel, Joshua Redman, Mark Turner, Steve Swallow, Theo Bleckmann, Larry Grenadier, Jeff Ballard and Guillermo Klein.

"It's one of the great presents of this work that so many great musicians are willing to take part as coaches," said Muthspiel. "I simply asked some of my favorite musicians who make an important contribution to our music. The faculty will change every year."

Students can apply to specialize in saxophone, clarinet, flute, trombone, trumpet, horn,

piano, guitar, bass, cello, violin, vibes, drums, percussion or vocals. In addition, producers and engineers are also eligible to apply, and will record the band throughout the year, handle the live sound at concerts and help create film and audio material of the entire process.

"Focusyear is a great opportunity for musicians who want to develop their craft in a complete way, individually and as an active part of a group," said Klein, who has taught at the Basel academy for seven years. "The facilities are awesome. There are always practice rooms available and eager, talented musicians to play with."

Founded in 1867, the academy became affiliated with the University of Applied Sciences and Arts Northwestern Switzerland in 2008 and has about 600 students at its campus in Basel. The JazzCampus was opened in 2014 and won Switzerland's prestigious ARC Award for architectural design.

"The Jazz Campus in Basel is a unique building," said Muthspiel. "It was made specifically for this kind of music. There are two performance spaces, a club and two studios."

"The school is a beautiful woodshed," said Ballard, who is the drum set professor at the academy. "The practice rooms feel good. The instruments, equipment and recording studios are all high quality."

Muthspiel, whose 2016 album *Rising Grace* (ECM) features Grenadier, said that his own musical training fueled the inspiration for Focusyear.

"I was thinking of the kind of education I

would have loved when I was getting serious about jazz," the guitarist said. "There are certain dynamics of schools and their credit systems that don't always lead to deep learning. I wanted to strip away everything that does not have to do with the actual music, the actual sound and the interaction in a band."

For additional inspiration, Muthspiel turned to a couple of U.S. institutions: the World Music Institute at the Berklee College of Music and the Thelonious Monk Institute of Jazz.

For Focusyear participants, rehearsals and individual coaching will take place five days a week between September and July. Master classes will be staged every second week for four consecutive days. At three points in the year, the ensemble will go into the studio to work on an album. Students will also be called on to teach to those enrolled in the music academy.

During the spring of 2018, the ensemble will hit the road, playing clubs in Europe, and in the summer it will be featured at some of Europe's jazz festivals.

Ballard summarized his interest in participating in Focusyear by returning to the concept of an ascetic experience: "It provides the type of environment that allows the student to focus completely on music—without any distractions, such as having to make money to pay for a place to sleep or food to eat."

More information is posted at the program's website (focusyearbasel.com). The deadline for applications for the second session of Focusyear will be in January 2018. —James Hale



KoSA Cuba program in Havana

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INTERNATIONAL

 This trumpet denotes a corresponding ad in this guide.

Fernando Jones' Blues Camp Tokyo, Japan

July 24–29

Fernando Jones' Blues Camps are held throughout the year in locations around the world. Additional camps are scheduled in May in Milano, Italy; August in London, England, and Havana, Cuba, and in the fall in Toronto, Canada, and in Argentina. The program is designed for intermediate and advanced students between the ages of 12 to 18, and is free of charge. All candidates must complete an online audition at least 15 days before the start of the camp.

Faculty: Fernando Jones and other professional educators.

Cost: Free.

Contact: blueskids.com or fernandojones.com, Audition online at blueskids.com/earlybird

International Music Camp at International Peace Garden International Peace Garden, North Dakota

July 16–22

This resident camp on the border between

North Dakota and Manitoba 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 acclaimed artist-teachers. This program is open to students completing grades 7–12 with at least three years of playing experience.

Faculty: Dr. Greg Gatién, Brian Hanegan, Jenelle Orcheron, Anna Penno, Dr. Jeremy Brekke, Dean McNeill, Dr. Kyle Norris, Dr. Nat Dickey, Dr. Russell Ballenger, Graydon Cramer, Keith Price, Mark Godfrey, Jeff Presslaff, Michelle Mailhot, Helen White, Jonathan Alexiuk

Cost: \$400 USD (before May 1);
\$425 USD (after May 1).

Contact: internationalmusiccamp.com,
info@internationalmusiccamp.com,
(204) 269-8468 (Canada),
(701) 838-8472 (U.S.A.)

KoSA Cuba One-Week Study Program & Festival Havana, Cuba

March 5–12

Campers can participate in a study program that includes performance opportunities and concerts at the Havana Rhythm & Dance Festival (Fiesta del Tambor). Legal travel is possible from the U.S.A. The intensive

hands-on training includes classes with major Cuban artists, as well as concerts, lectures and historical visits. Daily classes are given on conga, bongo, timbales, drum set and other instruments. All instruments are supplied on site. Havana is renowned for the richness of its Afro-Cuban folklore and music. Seminars in the history and development of Cuban music are led by renowned ethnomusicologist Dr. Olavo Rodríguez. Transferable university credits are offered through Castleton University. Guest artists who will give clinics and participate in the festival include Will Calhoun, Dafnis Prieto, Mark Guiliana and Arnie Lang.

Faculty: Giraldo Piloto, Yaroldy Abreu, Adel Gonzales, Amadito Valdez, Oliver Valdez, Rodney Barreto, Enrique Pla, Panga and others.

Cost: See kosamusic.com.

Contact: Aldo Mazza (Director and KoSA founder), (800) 541-8401,
(514) 482-5554, kosamusic.com

Langnau Jazz Nights Jazz Workshop Langnau, Switzerland

July 24–30

This workshop offers theoretical and practical classes with experienced teachers. Campers can meet and play music with jazz musicians from all over Switzerland and the world. The goal is to bring musicians together.

Faculty: Greg Osby, Matt Brewer,

Marquis Hill, John Chin,
Joanna Pascale, Naima Acuna.

Cost: CHF 680 / CHF 350 for students of
a university of music (includes
festival pass).

Contact: jazz-nights.ch or
workshops@jazz-nights.ch

Langnau Jazz Nights Junior Jazz Workshop Langnau, Switzerland

July 24–30

This workshop is for musicians from 10 to 18 years of age. Beside classes (which take into consideration age and skill level), the participants also can join the instrumental classes of the Jazz Workshop and special workshops of the performing bands.

Faculty: Christoph Siegenthaler, Ivo Prato,
Niculin Christen, Greg Osby,
Matt Brewer, Marquis Hill,
John Chin, others.

Cost: CHF 250 (includes festival pass)

Contact: jazz-nights.ch or
workshops@jazz-nights.ch

Langnau Jazz Nights Master Class for Jazz Piano Langnau, Switzerland

July 24–30

The third edition of this master class for jazz piano is offered in collaboration with the Lucerne University of Applied Science and Arts. There will be six to eight participants (selected by a jury). They will have the opportunity to work with John Escreet. The program includes individual lessons, workshops and theory classes.

Faculty: John Escreet.

Cost: CHF 680 / CHF 350 for students of
a university of music (includes
festival pass).

Contact: jazz-nights.ch or
workshops@jazz-nights.ch

MacEwan University Summer Jazz Workshop Edmonton, Alberta, Canada

August (Dates TBA)

This workshop offers musicians the opportunity to study and perform in both big band and combo formats. Improvisation, technique and performance skills are developed in a fun and friendly rehearsal setting. The workshop is open to standard big band instrumentalists age 13 and up.

Faculty: MacEwan University faculty
members and guest clinicians.

Cost: See website.

Contact: (780) 633-3725;
conservatory@macewan.ca;
macewan.ca/conservatory

Ottawa JazzWorks Jazz Workshop and Composers' Symposium

Harrington, Québec, Canada

August 14–17, August 17–20

This camp and Composers' Symposium

provide an opportunity for singers and instrumentalists to learn jazz theory and technique from innovative Canadian jazz musicians and international 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. The Composers' Symposium runs from August 14–17, and the JazzWorks Jazz Camp runs from August 17–20.

Faculty: Past faculty members include
Ted Nash, Donny McCaslin,
Don Braden, Alex Samaras,
Nick Fraser, Julie Michels,
David Restivo, William Carn,
Rob Frayne, Kevin Barrett,
Alyssa Falk and Lorne Lofsky.

Cost: \$475 (plus room and board)

Contact: (613) 523-0316,
jazzworkscanada.com

Samba Meets Jazz Workshop Ferrara, Italy April 16–21

This musical exchange across cultures attracts vocalists and instrumentalists of all levels and musical backgrounds. The program encompasses both straightahead and Brazilian jazz. Activities and areas of study include ensembles, harmony and improvisation, vocal repertoire and technique, scatting, Brazilian rhythms, phrasing and styles. The schedule provides ample time for participants to take advantage of the rich cultural heritage of Ferrara. Instruction and student/faculty performances are held at Jazz Club Ferrara. The workshop is located short train rides away from Bologna, Venice and Florence. Grant-funded discounts for European participants, and partial scholarships are available.

Faculty: Nilson Matta (Artistic/Music
Director), Jay Clayton,
Chico Pinheiro, John Snauwaert.

Cost: See website.

Contact: alice@sambameetsjazz.com
(888) 435-4003, (917) 620-8872,
sambameetsjazz.com

University of Manitoba Jazz Camp Winnipeg, Manitoba, Canada August (Dates TBA)

This 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.

Faculty: In the past, instructors have
included Steve Kirby,
Derrick Gardner, Jon Gordon,
Quincy Davis, Will Bonness,
Anna Lisa Kirby.

Cost: See website.

Contact: umanitoba.ca/summer/jazz or
umanitoba.ca/faculties/music/
prospective/summer/summer.html

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Past faculty members include Ted Nash, Donny McCaslin, Don Braden, Alex Samaras, Nick Fraser, Julie Michels, David Restivo, William Carn, Rob Frayne, Kevin Barrett, Alyssa Falk and Lorne Lofsky.



For details visit:
www.jazzworkscanada.com

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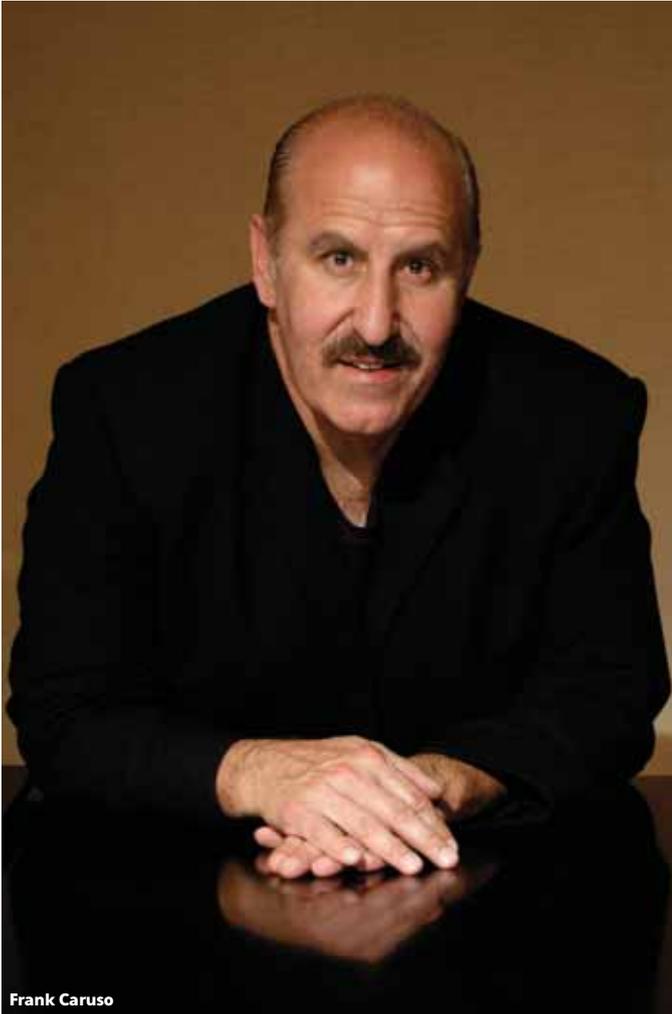
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The Main Harmonic Movement Principles Used in Jazz Composition



Frank Caruso

In my experience of memorizing and learning to play over changes, I have found that basic organizing principles make the mastery of tunes much clearer, thus allowing for the establishment of an “intuitive vocabulary.” Whether composing or playing, a strong intuitive vocabulary is a characteristic found in every great jazz musician’s path of expression.

A common concept is the fact that improvisation is composing in real time. I agree with this concept wholeheartedly. There are, in fact, several factors that contribute to the composing/playing of great solos and the composition of outstanding tunes.

In this article I am going to focus on what I consider to be the main harmonic movement principles used in jazz composition. Please keep in mind that these are, by no means, the *only* principles. But I think you will find that they do cover and clarify most of the harmonic paths of many jazz compositions.

Why are some songs more memorable than others? One of the main

components that result in trademark tunes is the “harmonic movement” principle used to host the rhythmic and melodic elements of compositions.

Often it is difficult to discern whether it is the rhythmic motifs or the melodic/harmonic principles that define a tune and give it its characteristics. My feeling is that, for the general public, rhythmic motifs hold the greater identifying influence. However, you cannot entirely rule out great melodic/harmonic movement. So there is a gray area of understanding as to why certain compositions stay in people’s minds forever.

Improvisational players must have an intellectual and intuitive understanding of compositions if they are to construct solos having substance and movement. We have all heard solos by various artists that made a lasting impression on us.

My contention is that outstanding solos must contain a concise understanding of how the harmonies are moving in relation to each other in any given composition.

Many times you can sense that certain musicians seem to have a strong intuitive understanding of any tune they are playing. I have found that a fundamental understanding of harmonic principles used in composing tunes helps unlock that part of the mind that seems to already know how we want our solos to sound.

With this in mind, I have compiled a list of simple principles that free me up as a soloist. This list is also helpful in the memorization and transposition of tunes.

HARMONIC PRINCIPLES

- 1) Ascending or descending thirds (major or minor).
- 2) Ascending or descending fourths.
- 3) Relative minor movement (actually a permutation of descending minor third).
- 4) Major to minor mode shift (example: Cmaj7 to Cm7 in the same harmonic phrase; or vice-versa, Cm7 to Cmaj7 in same harmonic phrase).
- 5) Whole-tone progressions (ascending or descending).
- 6) Tritone movement (usually in the form of tritone substitution) creating chromaticism in harmony.
- 7) Use of various chord tone patterns for the purpose of root progression (example: ascending or descending diminished chord tones as tonal/harmonic centers arriving at a point of resolution).

‘HUMPTY DUMPTY’ ANALYSIS

Chick Corea’s “Humpty Dumpty” is an example of a composition utilizing five of the seven principles noted in my list of harmonic principles. See Figure 1.

Measures 1–4 are two harmonic phrases (each with a different tonal center), a use of Principle 6.

Measures 1 and 3 are tritone subs of the V7s of the following chords/resolutions: E_bmaj7 (tritone of A) to Dmaj7–G_bma7 (tritone of C) to Fmaj7.

Measure 5 is a permutation of Principle 6 (use of chromaticism in harmony) from a half step below rather than a half step above. It can also be construed as Principle 7, in which case it would be a manipulation of F7/A using the bass note of that chord but changing the chord to an A7.

Figure 1

The image shows a handwritten musical score for the jazz composition "Humpty Dumpty" by Chick Corea. The score is written in treble clef with a 7/8 time signature. It consists of five staves of music. Above the first staff, the following chords are written: Ebmaj7, Dmaj7, Gbmaj7, and Fmaj7. Below the first staff, the chords are: A7, Bbmaj7, and Bbm7. Below the second staff, the chords are: Dm11 and Bm11. Below the third staff, the chords are: Abm11, Fm11, and Abm7. Below the fourth staff, the chords are: Gbmaj7 and Bb7. The fifth staff shows a single note on the F line of the treble clef, with the number 17 written below it. The score is annotated with various harmonic principles and chromaticism.

Some of my students accept this approach and some choose to reject it. Whichever way you choose to view it, it still hits the mark for analytical purposes.

Measures 6 through 10 are an example of Principle 4, shifting from major to minor mode in the same tonal center. Michel LeGrand is a proponent of this; my favorite use of this principle is in his composition "His Eyes, Her Eyes."

The phrase represented in measures 11 through 16 reveals perfect examples of Principles 1 and 7. In this phrase, Corea uses a descending pattern on a Fdim7, which places the harmony one half step below the G \flat maj7 in measure 17 (Principle 6, use of chromaticism in harmony).

Corea then decides to extend it by moving up a minor third, which puts him a whole step above the G \flat ma7 in measure 17 (Principle 5). It is also good to note that "Humpty Dumpty" is an 18-bar form, which interestingly adds to its complexity.

It is my hope that this harmonic analysis of "Humpty Dumpty" will give you a better understanding of how to approach your improvisational structuring of a composition of this sort.

It is fairly easy to sense when as a soloist navigates through the different "harmonic phrases" of a composition and when the soloist is "isolating" each change. This is not to suggest that playing each change is necessarily inferior.



Chick Corea's composition "Humpty Dumpty" utilizes multiple harmonic principles.

To my way of thinking, it is best to do both in an appropriate balance.

Understanding these analytical principles will give you insight into how Corea constructed "Humpty Dumpty." It is my hope that these principles will give you an understanding of why the various phrases sound the way they do. They should also be helpful in giving you a way of establishing organizational principles in your playing and writing.

This information may be common knowledge to some and may be a revelation, to one degree or another, to others. I have long benefited from these types of observations, leading me to become a better player.

DB

Pianist Frank Caruso is a jazz educator and recording artist in the Chicago area. He currently serves on the Jazz Studies faculty at Elmhurst College under the direction of Doug Beach. Caruso has performed and/or recorded with Henry Mancini, Louie Bellson, Maynard Ferguson, Dave Douglas, Randy Brecker, Mark Colby and the Count Basie Orchestra.



Dan Wilensky

A Note on the Big Picture

The other day one of my colleagues quipped, “Selling out is when you show up at the gig for the prime rib.” Another added, “The word *sellout* isn’t in my vocabulary.” I think many of us feel the same way.

The word *sellout* is misused, overused and rarely applicable in the music business, which is—like all businesses—a commercial endeavor. I suppose that you’re a sellout if you purposely abandon the principles you hold dear just to make money. However, you’re in the minority if you have the ability to dupe your audience into buying something that you don’t believe in. The general public can be fooled only temporarily—they eventually uncover and reject most fakers. Right now you’re proba-

bly thinking of all the successful performers you can’t stand, and preparing your rebuttal. But I challenge you to name one successful artist who’s not at least thoroughly committed to their “product.”

This word *product* bothers many musicians. Maybe if you just play for your friends and family—and don’t charge them—you can avoid being labeled “commercial.” But the second you’re paid to play, you’re selling a product: you. And commerce knows no artistic boundaries. “Esoteric” or “high” art can be just as commercial as the Top 10—sometimes more so. It’s all about the ballyhoo. Many musicians subsidize their less accessible music with music that’s easier to sell. Is that selling out? I don’t think so. Bach served under the patronage of royalty and

the church; today, musicians have more numerous potential patrons, such as advertising agencies, film and TV producers, touring superstars, nonprofit corporations and government sponsors such as the National Endowment for the Arts.

It's great if you can make a decent living as a musician. If you can manage to make a living composing and playing *only* the music you love, you're doubly blessed. Concentrate on making the best music you can possibly make. If you believe in your work, you will usually have an easier time selling it. Whether you're playing or selling, people appreciate your sincerity.

So you are here to make great music. Let historians, sociologists and music critics quarrel about their personal preferences, artistic standards and the historical and social contexts of music. It's difficult enough to learn how to play and write music, sustain a career in the music business and live your life without having to analyze whether every song you play is politically correct, or how your music will be remembered. Many protest songs are written by people who could stand to learn more about both music and politics. It certainly doesn't hurt to try your hand at this art; the world needs all the positive vibes you can muster. Just don't make "message" music your sole mission unless you know you have a calling.

You can do little to combat prejudice, which is only one of the many faces of ignorance. However, as both a citizen and as a musician you do have to deal with the hydra of sex, race and age discrimination. The music business is a stomping ground for this monster. Until very recently, female musicians—no matter how talented—were not welcome in the testosterone-filled club and studio fraternities, even when the singer or songwriter was female. In 1901, the AFM showed its true colors by trying to ban ragtime and all other manifestations of "The Negro School." Even today, women and minorities are systematically excluded from the plum jobs at entertainment companies.

While all serious jazz musicians pay homage to white composers like Jerome Kern, Vernon Duke, Richard Rodgers, Harold Arlen, Irving Berlin, Cole Porter and George Gershwin—as well as white performers like Bunny Berigan, Frank Sinatra, Artie Shaw, Paul Desmond, Stan Getz, Bill Evans, Pat Metheny and countless others—many jazz critics and some jazz musicians attempt to portray jazz as an exclusively African American art form. Many hip-hop and country impresarios don't practice equal opportunity employment. And, of course, the music industry is brutal for anyone over 29: Age-related "attrition" is rampant in our business; most performers in the Top 40 are barely out of high school. In summary, all chauvinists were created equal.

Though you probably won't be the hero that slays the monster, there are a few things you can do.

First, be great: There's no revenge like artistic success.

Second, be bold: Report labor law violations to the proper authorities.

Then, set a good example: Don't hire or work for bigots; reject discrimination; treat your employees well; support the arts, your union and other worthy causes; play at benefits, churches and hospitals in neglected neighborhoods; educate your children; vote. In other words, walk the walk.

And never lose the faith that music heals the spirit, transcends hatred and brings people together; if you're "only" an accomplished musician, composer or entertainer, you are already contributing to the benefit of mankind.

But remember that there are only two types of musicians in the world: good and bad (though they come in every size, sex, age, color, religion and, yes, political affiliation). Hire, work for and be the former. Then write some protest songs.

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. Wilensky's popular book *Musician!* and his five albums as a leader are available at danwilensky.com and iTunes.

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Allan Holdsworth's Guitar Solo on 'Land Of The Bag Snake'

Before he became a guitar deity, Allan Holdsworth paid his dues as a journeyman in other projects. In 1975 he recorded one album with the English fusion group Soft Machine, *Bundles* (Harvest), which included his own song "Land Of The Bag Snake." It is in essence a format for him to show off what were already impressive skills, but it also allows us to view his playing at an earlier stage in his musical development.

The song is basically a study in dorian scales. It's constructed of four minor chords, each lasting four measures, set up to have minimal harmonic connection to each other. Holdsworth plays through the progression three-and-a-half times (presented here) with an overdriven sound, and then the rhythm section drops the energy and the guitar switches to a clean sound.

There are three things that stand out about this solo. The first is that, although Holdsworth is known for having a highly chromatic style, this improvisation exhibits very little chromaticism. Holdsworth sticks fairly strictly to the dorian scale for the majority of the solo. As stated before, the scales are set up with very little relationship to each other (other than B to C# dorian, the notes in common between each pair of scales are three or fewer), so staying within the scales creates a sharp contrast when the harmonies change.

Something else interesting about Holdsworth's scale choices is that instead of just running dorian scales, he on occasion reduces his playing to the related minor pentatonic scales. Examples are bars 1–4, the second half of bar 34/first half of bar 36 (C# minor pentatonic), bars 5–8, bar 21 through the first beat of bar 22 (A minor pentatonic), bars 9–11 (F minor pentatonic) and bars 45–48 (B minor pentatonic). Juxtaposing the pentatonic against the dorian makes the solo sound less like he's just running scales. There is also a more unusual choice in bar 15, where Holdsworth plays an F# minor pentatonic on the Bm chord. Doing this brings out the ninth of the key while omitting the third. (It's a technique we saw in Erik Friedlander's cello solo back in the January 2017 issue.)

Another aspect of Holdsworth's improvisation worth noting is the construction, especially in regard to other aspects of music such as range and rhythmic density. Notice the ebb and flow, starting with long tones, with 16ths and eighths just used to decorate the half notes in the first five bars, and a general lack of syncopation. Measure 6 is where the action starts, with some 16th-note syncopation that brings us through bar 10. In bar 11 Holdsworth starts incorporating runs of 16ths, stirring up more energy with the rhythm. He combines this change in rhythm with a change in range. Having played the long tones in the extreme high range of the guitar, he comes down about an octave for the increase in rhythmic energy. This is quite interesting, because he's juxtaposing a rhythmic shift that creates more tension with a register shift that *dissipates* tension.

Measures 16–18 slow down a bit, reintroducing long tones, while also bringing the register down further. But this is a short reprieve before bringing the energy back to 16th-note runs, syncopation and the middle register for about 10 bars. In the middle of this section (measure 24), Holdsworth plays some chromatic 32nd notes, hinting at what's coming. He also starts to blur the distinction between ranges. Earlier there were clear sections in specific ranges, but now he's starting to move more quickly between registers of the guitar. In the next section we hear



Holdsworth start to travel quickly from low to high in shorter spans. This adds to the frenetic energy created by his rhythmic choices.

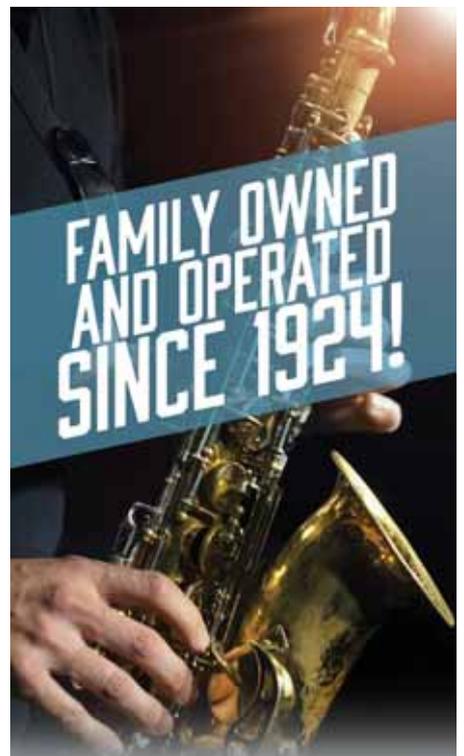
At measure 30 Holdsworth goes full out, not just incorporating 32nd notes, but playing long strings of them. He keeps this up for more than three measures, ratchets it back down to 16ths for a couple of bars and then brings us back up to 16ths. Notice that both transitions to 32nds used a sextuplet as an intermediate step to bring the energy up (measures 29 and 35). It's subtle, but very effective.

This latest run of 32nds lasts another three bars, and Holdsworth uses the next two bars to gently bring it down, transitioning to 16ths but still throwing in some 32nds. He stays with 16ths for most of the rest of this section of the tune, but uses two very strategically placed long tones (measures 41 and 53–54). The first one comes right as he's dropping the energy down from the 32nds, and acts as a kind of false ending, especially because it occurs on the downbeat of a chord change. That pause just gives us a rest before the remaining material, but also gives the actual ending some context.

DB

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

C#m11
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 51 Am11



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Korg monologue

Fat-Sounding Little Beast

The Korg monologue represents another foray into affordable (\$299.99) analog synths. My first impression upon unboxing the unit was a little underwhelming, but spending a short time with this synth proved to me just how *wrong* I was initially.

The monologue is very small and includes the miniature keys that Korg has grown fond of lately, but these are slightly longer than standard mini-keys, and I found them very playable. It is a two-octave keyboard, from E to E, which makes it great for playing bass lines. There are 100 onboard sounds—80 great factory presets and 20 user-programmable—all of them editable. There is a small OLED display that shows parameters as you edit them and also functions as an oscilloscope, allowing you to see how changes you make affect the waveform in real time. There is also an array of 16 buttons that control the step sequencer, and a pitch stick (which can also be assigned to other parameters).

The monologue is very light and portable. It can run on six AA batteries, or you can get the optional 9-volt adapter. The back panel has standard headphones-out and line-out (mono, of course) as well as an input to route signals through the monologue's filter, modulation and drive sections. You can do some crazy things to a guitar through this jack, which I highly recommend trying. There are also a pair of 1/8-inch sync jacks (so it's easy to sync up with your rhythm box of choice), MIDI I/O and a USB Type B jack.

The voice architecture is two-oscillator, with sync and ring modulation available. VCO1 has three basic shapes: saw, triangle and square, plus a Shape knob that can change the complexity of each of these waveforms considerably. VCO2 loses the square wave, but adds noise, and has its own octave control. I was surprised at how well these two oscillators could deliver a wide range of timbres.

The filter section is a simple 2-Pole filter, but it is *fat* sounding. Add the new Drive circuit to this, and this thing can sound positively beastly. You get knobs for cutoff, resonance and intensity, and that's it, but I was amazed (again) at how Korg had been able to cram such a great-sounding circuit into such an affordable box. The EG is also deceptive in its simplicity, featuring only Attack, Decay and Intensity controls—but it offers three different modes that make it surprisingly flexible. You can target overall pitch, VCO2 pitch only, or cutoff.

The LFO can be set to saw, triangle or square wave shape, but it also has hi and low frequency modes, as well as a "one shot" mode that allows you to use it as sort of an additional envelope with a preset shape, controlled by the



rate knob. This is another example of Korg's ability to incorporate tremendous versatility into this synth. The LFO can target pitch, shape and cutoff, so there are lots of options there, too.

The sequencer is easy to get the hang of, and a ton of fun, but extremely deep. Not only can you sequence pitches, but you can also sequence parameter moves—up to four in a single sequence. This makes for some amazingly complex motion-based sounds, and each program can save its own sequence. There is also a mode called "slide" on the sequencer, and this allows for ties and glides to be sequenced and turned on and off. And you can use all these modes in conjunction in a single sequence.

As you would expect from most analog synths, this is a one-knob-equals-one-parameter setup for most things. However, there is also an edit mode, accessed through a menu system, that allows for further tweaking of everything from user scales to velocity curves and dozens of other parameter tweaks and utilities. These are not performance controls, though, so the extra step is sensible because it keeps the panel uncluttered.

Right on the heels of the popular minilogue, Korg has done it again with the monologue. This synth is not just a mono version of its big brother; the monologue has a personality and sound all its own. It has incredible depth, and it's an absolute blast to play.

The Korg monologue is available in five cool colors: silver, blue, red, gold and black.

—Chris Neville

korg.com

Steinberg Dorico

New Way To Engrave

The journey of Dorico, the highly anticipated professional music engraving software from Steinberg Media Technologies, began some four years ago when Avid shuttered its London office that housed the Sibelius team. Soon after, those core members were brought on by Steinberg to create a next-generation engraving package. Dorico officially launched late last year and has already seen a steady pace of incremental updates.

One thing Dorico has in its favor is being able to start from scratch while also being able to use all the wisdom that has been pioneered by Finale and Sibelius. Maintaining legacy code while trying to keep up with the demands of users is always a delicate balancing act and one Dorico shouldn't have to worry about for a while. Another plus is that it was built

with playback in mind from the start, whereas the others had to add on more advanced playback over the years as computing power came up to speed. Dorico is built on top of Steinberg's Cubase audio engine, which has 192kHz, 32-bit floating point clarity and quality.

The work in Dorico is divided into five main sections: Setup, Write, Engrave, Play and Print. All the tools are contextual, meaning the setup tools are in the setup mode, etc. While all engraving programs do this to a certain degree, some feel a bit "added on after the fact," while Dorico has a consistent feel and user interface going from mode to mode.

The Write section is where you will be doing all of your note input. There are a few ways to enter notes, but using the computer keyboard is the most efficient. While this requires most users to learn some new key com-

mands, I found them to be pretty intuitive. I could see how if you mastered them, you could be entering large sections of notes and articulations without taking your hands off the keyboard.

The Play section has a piano scroll for every track, with MIDI notes on the track representing the engraved notes. Minimal editing like start and end times can be done on the MIDI notes themselves to smooth out playback. I would expect more advanced controller and velocity editing features will be added in the future.

Dorico ships with the HALion VST sampler and HALion Symphonic Orchestra, which is a \$99 library that covers most basic instruments and articulations for playback. I was impressed with the playback quality for a sampled orchestra at that price. It's a big step up from the included sample libraries I've heard with other products.

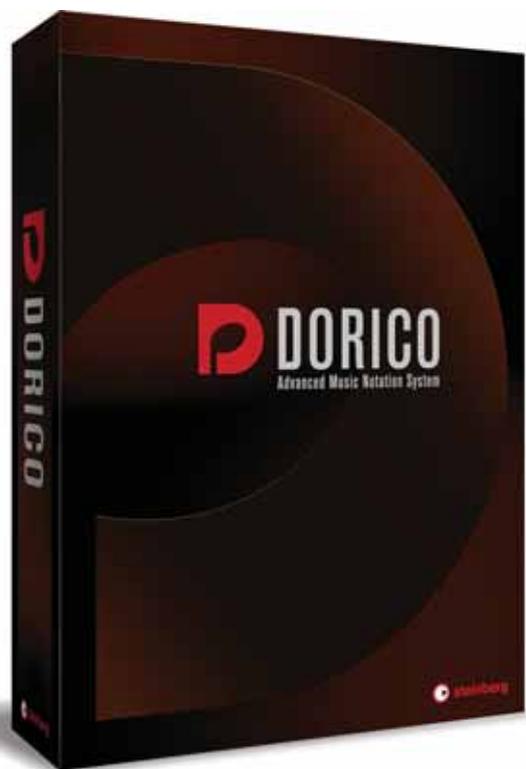
All the templates that Dorico ships with have a corresponding HALion template that is loaded with it. This means you should be able to get a very good playback representation of what you are writing, right out of the box.

When I first started Dorico, I was able to dig into a few online how-to videos. Within an hour, I had 12 measures of a string quintet piece that I wrote on the fly, a bounced version of the audio in .WAV format that sounded really nice, a printed score and printed individual parts that looked very clean. If you are open to learning a new way, Dorico has many possibilities in store for you.

Version 1 was obviously aimed at the orchestral crowd, and while this initial release is missing some important elements such as chord symbols, rhythm slashes and other jazz articulations, these are all listed as being included in future updates at no cost. There are still many elements to add, but Steinberg has made a very strong case for anyone who is interested in the future of music engraving to get excited about this product.

—Matt Kern

steinberg.net



Guild DeArmond Rhythm Chief Reissue Pickups

Cloning a Classic

When jazz guitarists discuss pickups, you can bet that the DeArmond Rhythm Chief will be part of the conversation. Considered to be among the best guitar pickups ever produced, these vintage beauties can cost you some serious cash. Fortunately, Guild has brought these legendary pickups back to life and is now offering exact reproductions of the Rhythm Chief 1000 and Rhythm Chief 1100 models at an extremely attractive price.

Harry DeArmond designed his first pickup in the 1930s. He saw the need for a pickup that could be easily mounted onto an archtop guitar without requiring any permanent modification to the instrument. In 1939 he premiered the FH "Guitar Mike," the world's first attachable guitar pickup. DeArmond devised a "pressure rod" system that used a metal rod running through the pickups secured to the guitar via a clamp mounted onto the strings behind the tailpiece. Later models featured a rod that attached to the side of the neck using two small screws. In 1948 DeArmond introduced the Rhythm Chief 1000, featuring several advancements over the FH, including a sleeker profile and individual pole piece design. The Rhythm Chief 1100 followed in 1953 and was DeArmond's most advanced version, with adjustable poles that allowed for fine-tuning balance across the strings.

As DeArmond's Rhythm Chief pickups gained popularity, numerous guitar companies began to feature them on their instruments. Among them was Guild, which in 1953 began utilizing the Rhythm Chiefs on select models. In 2013 Guild offered a reissue of its A-150 as part of its Newark St. Collection sporting a Rhythm Chief 1000 floating pickup. Guild is the current owner of the DeArmond brand, and the company recreated the out-of-production pickups by reverse-engineering authentic vintage units from their vault. "We took every part of the pickup's construction into account, including the wire type and thickness, number of winds, wind pattern, magnet type, etc.," said Brandon Schmidt, Guild product manager. Guild created exact replicas of the Rhythm Chief 1000 and 1100 models, and although they were originally available only on Guild guitars, now the company has decided to offer these pickups directly to customers.

Both Rhythm Chief Reissue models mount onto the guitar utilizing the pressure rod screwed into the base of the neck. This does require putting two tiny holes into your beloved axe, but it is a fairly minor modification. The pickup can be slid along the bar to fine-tune placement, but right up against the fingerboard seems to be the best option for playing jazz.

The main difference in the two models is that the 1100 has the adjustable pole pieces and can be dialed in to compensate for neck radius and string gauge. Both pickups will perform with phosphor bronze strings as well. Without actually having a vintage pickup to compare them to, it is hard to comment on how exactly they match the originals, but I can safely say that these reissues do sound strikingly similar in overall tone and character to the old ones, producing a warm, fat sound with clear highs and plenty of gain.

Obviously no one can replicate a vintage pickup that will sound exactly the same as the original, considering the effects of aging on wires and magnets plus the specifics of materials that are no longer available today. However, Guild has done an outstanding job with the Rhythm Chief Reissues, and at an MSRP of \$135 for the 1000 and \$185 for the 1100, you really cannot lose.

—Keith Baumann

guildguitars.com



1. Pedalboard 'Solution'

NEXI Industries has created a plug-and-play system that connects up to eight effects pedals in one resilient, splash-proof pedalboard. Named "The Solution," it features a two-channel switch, a three-step booster (7dB, 12dB and 20dB), a built-in tuner, power supply and two charging docks for tablet or smartphone. nexi.eu

1



2. Drum App

Drum School is an educational app for iPhone, iPad, Mac computers and Android devices that contains more than 400 grooves in multiple styles. The app includes 12 video demonstrations of basic drum techniques for hands and feet by world-renowned drummer Ferenc Nemeth. Drum School's practice section includes 133 drum exercises written in standard notation and accompanied by high-quality audio. drumschoolapp.com

2



3. Snare Power

Remo's Powerstroke 77 Coated Top Clear Dot snare drumhead consists of two free-floating plies of 7-mil film with a 7-mil inlay ring and a 5-mil top clear dot. This combination gives the drumhead excellent response and projection combined with warm, full tones. The inlay ring reduces overtones, and the top clear dot adds durability. Sizes include 10, 12, 13 and 14 inches. remo.com

3



4. String Changers

Music Nomad has released two new string-changing tools. The Grip Peg Winder covers the outside and inside of the peg winder head with a specially designed rubber gripper that smoothly and silently slips over your tuning pegs for scratch- and noise-free operation. Its contoured design fits virtually all sizes of tuning pegs. The Grip Bit Winder is a drill bit that attaches to any power drill or cordless screwdriver. It has the same peg winding head as the Grip Peg Winder. musicnomadcare.com

4



5. Compressor Emulation

Universal Audio's API 2500 Bus Compressor plug-in for UAD-2 hardware and Apollo interfaces is a spot-on emulation of the iconic compressor, capturing its all-discrete circuit path with Thrust circuitry and featuring a detailed modeling of API's custom transformers and 2510 and 2520 Op amps. Using schematics made available by API, UA's DSP experts analyzed two classic API 2500s—rackmount and in-console—to ensure a definitive representation. uaudio.com

5





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Vibraphonist Stefon Harris will become associate dean and director of the jazz arts program at the Manhattan School of Music.

MSM Hires Harris for Jazz Program

AT POST-SECONDARY INSTITUTIONS

throughout North America, the guard is changing among the leadership of jazz programs. The pioneers who shaped and led jazz education are moving into retirement and a younger generation of educators—many of them also well-known performers—are stepping forward.

One of the highest-profile of these changes—both in terms of the institution, the Manhattan School of Music, and the retiring education pioneer, Justin DiCioccio—sees 43-year-old vibraphonist Stefon Harris step into the roles of associate dean and director of MSM’s jazz arts program. He will assume his role in July.

At an emotional tribute to DiCioccio in early November, members of the MSM Jazz Orchestra occasionally broke into chants of “JD, JD,” and guest soloist and MSM artist-in-residence Dave Liebman praised the departing department chair for his leadership.

In a media release announcing the change, MSM President James Gandre noted DiCioccio’s 45 years of employment at the institution and 15 years at the helm of the program. “Although we will miss Justin a great deal,” he said, “the enormous contributions he made to MSM over the years will provide a firm foundation upon which Stefon can build, evolving the jazz program to even bigger and better things, and propelling us into our second century.”

MSM was founded as the Neighborhood Music School by pianist Janet Schenck in 1917. In 1984, MSM introduced its jazz degree program, becoming one of the first conservatories to do so. During DiCioccio’s term as chair, the school established a jazz DMA program and

broadly increased its outreach activities.

Harris, who earned an undergraduate degree from MSM as a classical musician, studied jazz performance as a graduate student. He said he views his appointment as the next step in fulfilling his passion for music education.

“This is not a divergent path for me,” said Harris, who has released seven albums under his own name and appeared on more than 15 others with artists ranging from Kenny Barron to Ry Cooder. In addition to leading his band, Blackout, Harris joined the SF JAZZ Collective in 2007. Despite that intense performance schedule, Harris said: “I’ve never really left education. This is my art, as much as performing or making a CD.”

He led curriculum development at the Brubeck Institute, served as artistic director of jazz education at the New Jersey Performing Arts Center and was a visiting professor at Rutgers University, and has been on the faculty at New York University for the past decade.

Reflecting on his own time at MSM, Harris said what he remembered most fondly was the school’s sense of community: “Although I was a classical undergraduate, I was able to hang out and play jazz. It was all about creativity and sharing ideas.”

Harris plans to extend that tradition during his tenure. “I see my job as helping to empower students to amplify our community,” he said. Harris also wants to continue MSM’s links to the broader music community through distance education using the school’s state-of-the-art broadband network, which has extended master classes by artists like Vijay Iyer and Jason Moran to remote audiences. —James Hale



COURTESY OF KO SA MUSIC

Marcus Santos (left) and Stacy Kovács (right), directing the FogoAzul NYC bateria, conduct a clinic at the KoSA NY Percussion Day.

Percussion Day: On Nov. 19, New York’s Lehman College and the Pacheco Jazz Festival hosted the KoSA NY annual Percussion Day, which included a variety of master classes and clinics by internationally renowned artists and culminated in a finale concert featuring Duo Clavis (Marcello Casagrande and Mateus Gonsales) from Brazil, Marcus Santos, The FogoAzul NYC bateria directed by Stacy Kovács, Aldo Mazza, Allan Molnar and Nanny Assis, among others. A highlight from the event was the surprise award given to KoSA Music (percussionist Aldo Mazza and his wife, Dr. Jolán Kovács), which was bestowed by Lehman College and the Pacheco Latin Music and Jazz Festival for their dedication to global percussion education. kosamusic.com

Wynton’s Works: Juilliard Jazz will present “The Extended Works of Wynton Marsalis” featuring Juilliard Jazz Ensembles on Jan. 31 at 7:30 p.m. in Paul Hall. Juilliard faculty member Andy Farber is the coach for the concert; ensemble coaches are Elio Villafranca and Bruce Williams. Marsalis, a Pulitzer Prize winner known for his dedication to jazz education, holds the title of Jazz Director at Juilliard. events.juilliard.edu

YoungArts Finalists: On Jan. 9, the National YoungArts Foundation introduced 21 up-and-coming young classical, pop and jazz singers and singer-songwriters to audiences at New World Center in Miami. The artists were named 2017 YoungArts Finalists, a prestigious award for aspiring artists ages 15 to 18, and came to Miami from across the country to participate in National YoungArts Week, where they had opportunities to learn from esteemed mentors and share their work with the public. youngarts.org

Sound Spatialization: The Curtis R. Priem Experimental Media and Performing Arts Center (EMPAC) at Rensselaer Polytechnic Institute in Troy, New York, has announced its spring 2017 season. On Feb. 16–18, EMPAC music curator Argeo Ascani and audio engineers Todd Vos and Jeff Svatek will lead a series of demonstrations using EMPAC’s Wave Field Synthesis audio system. The 496-channel system is capable of very precise sound spatialization and is an emerging platform for electronic composition. empac.rpi.edu



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Greg Osby

Throughout a 30-plus-year career documented on 19 albums as a leader, as well as collaborative and sideman projects with the likes of Steve Coleman, Jack DeJohnette, Jim Hall and Andrew Hill, saxophonist-composer Greg Osby has made it his business, as he once put it, “to affirm my foothold in the realm of unpredictability.”

Will Vinson

“The Clock Killer” (*Perfectly Out Of Place*, 5Passion, 2016) Vinson, alto saxophone; Mike Moreno, guitar; Gonzalo Rubalcaba, piano, synthesizer; Matt Penman, bass; Jeff Ballard, drums.

Every element of that track was great. The composition is complete and well-structured. They interacted like musicians who play together a lot. The drummer didn’t reduce himself to that gorilla style that’s so common amongst young drummers, where they bring all the attention to themselves. I like the tasteful use of guitar and keyboard synth, and the saxophonist’s fleet, nimble articulation—great execution and tone, full-bodied sound. Miguel Zenón? It’s hard to identify younger guys unless you know them personally or hear them frequently, because they’ve absorbed so much information and logic and play on such a high level. 5 stars.

Jeff Watts

“uh-UH!!” (*Blue, Vol. 2, Dark Key*, 2016) Watts, drums; Steve Coleman, alto saxophone; Robert Hurst, bass.

I’d prefer to enjoy this music live. It’s not mood music or functional music. It requires your full attention. I prefer to hear other options expressed—more harmony and color and dimension. They played great together, but I don’t want to hear a whole recording of it, no matter who it is. Of course, it’s Coleman. I recognize him from one note because of the personal characteristics in his sound, tone, articulation and execution. 5 stars because he’s stayed on course, stuck to his convictions and influenced so many people.

Trio 3 + Geri Allen

“Long Melody” (*At This Time*, Intakt, 2008) Allen, piano; Oliver Lake, alto saxophone; Reggie Workman, bass; Andrew Cyrille, drums.

I enjoyed how mutually respectful they sounded, like they know each other very well. The saxophonist has a very personal tone. Didn’t make references to anyone. That’s exactly what I like—identity; people who get their chisel and ax and negotiate their own path. My best guess is Oliver Lake, Reggie Workman and Andrew Cyrille. I think the guest pianist is Geri Allen. She didn’t play any of her Geri-isms. She fit in, and complemented. 5 stars.

Rudresh Mahanthappa

“I’ll See You When I Get There” (*Mauger*, Clean Feed, 2008) Mahanthappa, alto saxophone; Mark Dresser, bass; Gerry Hemingway, drums.

Especially as a saxophone player, I know how demanding it is to play like that. It’s obviously Rudresh. He’s one of my favorites, someone who is committed to making personal statements. His output is well thought-out and he has distinctive markers. His sound is wide. Sometimes it doesn’t even sound like a saxophone, but a bowed instrument. I loved it.

Heads of State

“Soulstice” (*Search For Peace, SmokeSessions*, 2015) Gary Bartz, alto saxophone; Larry Willis, piano; Buster Williams, bass; Al Foster, drums.

The way they played together reminded me of a night at Bradley’s or Sweet Basil. The lapses and lags indicate they were separated in the studio—maybe without visible sightlines, or in rooms with headphones on. Sonically, the pianist’s left hand was too loud in the balance with the right. Piano sounded like Larry Willis, and it has to be Gary Bartz. He



doesn’t tongue a lot. His phrasing is smooth and legato. His personality oozed out of the speakers. I didn’t care for the song itself. Too much repetition. I wanted them to get away from that melody as quickly as possible!

Tim Berne

“Scanners” (*Snakeoil*, ECM, 2012) Berne, alto saxophone; Oscar Noriega, clarinet; Matt Mitchell, piano; Ches Smith, drums.

The reverb is excessive, but the composition is amazing, well balanced between the alto, clarinet and piano. I love some of the devices the clarinetist uses, how he weaves around the lines. Great independence. Voice leading. Logic. The solos related to the piece as opposed to catapulting into an arena that has nothing to do with what preceded it.

Greg Ward

“Daybreak” (*Touch My Beloved’s Thought*, Greenleaf, 2016) Ward, alto saxophone; Tim Haldeman, Keefe Jackson, tenor saxophones; Ben LaMar Gay, cornet; Russ Johnson, trumpet; Norman Palm, trombone; Christopher Davis, bass trombone; Dennis Luxion, piano; Jason Roebke, bass; Marcus Evans, drums.

The alto player’s sound has a singing quality; it soared and sailed over the ensemble. That’s hard to do—the big band’s power can obscure you, especially live. Songs with a lot of repetition aren’t my favorite, but I liked the interpretation, the execution, the phrasing, the intonation—everything.

Bunky Green

“It Could Happen To You” (*Another Place*, Label Bleu, 2004) Green, alto saxophone; Jason Moran, piano; Lonnie Plaxico, bass; Nasheet Waits, drums.

I don’t know enough adjectives to properly define or describe Bunky Green’s overwhelming influence on me and generations of saxophone players. 5,000 stars for Bunky Green and people like him, who have dared to be different, and dared to say it and have it your own way. **DB**

The “Blindfold Test” is a listening test that challenges the featured artist to discuss and identify the music and musicians who performed on selected recordings. The artist is then asked to rate each tune using a 5-star system. No information is given to the artist prior to the test.

GREG OSBY

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