GREGORY PORTER | PETER BERNSTEIN

DOWNBEAT

Jazz, Blues &

MARCUS STRICKLAND

MATT WILSON

39TH ANNUAL STUDENT MUSIC AWARDS

DeJOHNETTE, COLTRANE & GARRISON

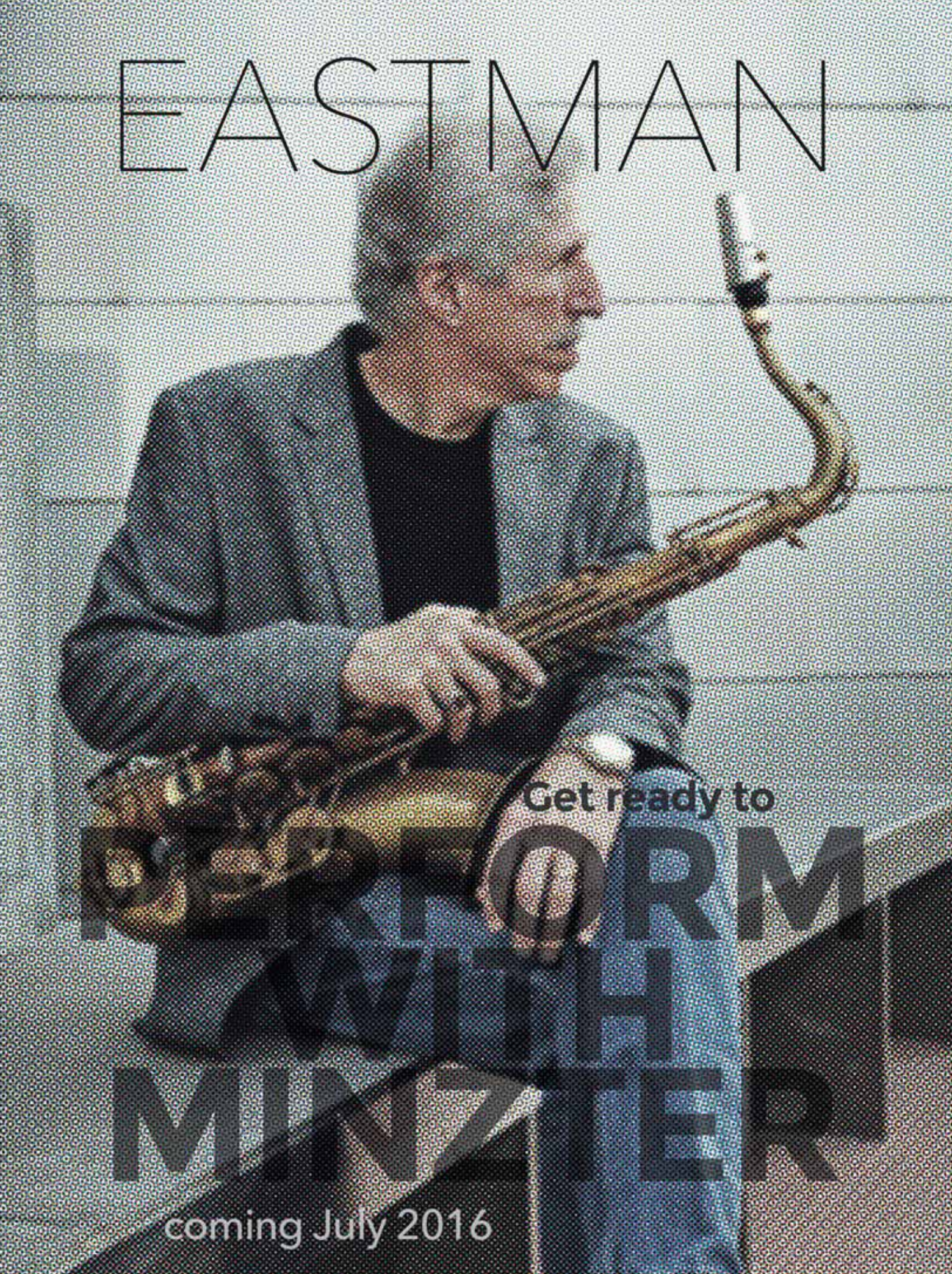
'Searching for the Light'

JUNE 2016 U.K. £3.50

$5.99US $5.99CAN 06

0 74808 01493 4

DOWNBEAT.COM


EASTMAN
Get ready to
@RM
MINTER
coming July 2016

WE ARE

Vandoren®

PARIS

TRADITIONAL

WHAT COLOR IS YOUR SOUND?
#myvandorencolor

DOWNBEAT

JUNE 2016

VOLUME 83 / NUMBER 6

OFFICES

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

CUSTOMER SERVICE

877-904-5299 / service@downbeat.com

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

DOWNBEAT (issn 0012-5768) **Volume 83, Number 6** is published monthly by Maher Publications, 102 N. Haven, Elmhurst, IL 60126-2970. Periodicals postage paid at Elmhurst, IL and at additional mailing offices. Subscription rates: $34.95 for one year, $59.95 for two years. Foreign subscriptions rates: $56.95 for one year, $103.95 for two years.

POSTMASTER: Send change of address to: DownBeat, P.O. Box 11688, St. Paul, MN 55111–0688. **CABLE ADDRESS:** DownBeat (on sale **May 17, 2016**) Magazine Publishers Association.

MPA

PRINTED IN U.S.A.

Gerald Albright at the 2016 Légère NAMM Jazz Jam

FREEDOM *to* PERFORM

"I trust Légère reeds completely, in any situation. All I have to do is play."

- Gerald Albright

legere.com/freedom

Légère™ REEDS LTD.

JUNE 2016

inside

ON THE COVER

FEATURES

SPECIAL SECTION

David Baker (1931–2016) delivers a speech at the White House on Sept. 18, 1998, as President Clinton, Hillary Clinton and Marian McPartland (far right) listen.

Cover photo of Matthew Garrison (left), Jack DeJohnette and Ravi Coltrane shot by Bill Douthart at ShapeShifter Lab in Brooklyn, New York, October 2015.

DEPARTMENTS

BLUE NOTE®

GOGO PENGUIN
MAN MADE OBJECT

Mercury Prize nominated UK trio GoGo Penguin's Blue Note debut turns the piano-bass-drums format on its head with their mash-up of minimalist piano themes, propulsive bass lines and electronica-inspired drums.

CHARLES LLOYD & THE MARVELS
I LONG TO SEE YOU

The legendary **NEA Jazz Master** presents a new band with guitarist **BILL FRISELL**, pedal steel guitarist **GREG LEISZ**, bassist **REUBEN ROGERS** and drummer **ERIC HARLAND** along with guest vocalists **WILLIE NELSON** and **NORAH JONES**.

DR. LONNIE SMITH
EVOLUTION

Hammond B3 organ legend returns for **first Blue Note album since 1970** featuring pianist **ROBERT GLASPER**, saxophonist **JOE LOVANO** with reedist **JOHN ELLIS**, trumpeters **KEYON HARROLD** and **MAURICE BROWN**, guitarist **JONATHAN KREISBERG** and drummers **JOE DYSON** and **JOHNATHAN BLAKE.**

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**.

GREGORY PORTER
TAKE ME TO THE ALLEY

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

MARCUS STRICKLAND'S TWI-LIFE
NIHIL NOVI

The saxophonist teams with **producer MESHELL NDEGEOCELLO** and draws upon a world of music from Fela to Dilla to Mingus for his Blue Note/ Revive debut featuring singer **JEAN BAYLOR,** bassist **PINO PALLADINO**, drummer **CHRIS DAVE**, and pianist **ROBERT GLASPER.**

BlueNote.com

twitter.com/bluenote
facebook.com/bluenote
instagram - @bluenoterecords


BILL DOUTHART

Ravi Coltrane (left), Jack DeJohnette and Matthew Garrison at ShapeShifter Lab in Brooklyn, October 2015.

Inescapable Shadows

SOME ARTISTS CAST A SHADOW SO ENORMOUS THAT IT'S simply inescapable. This was true of David Baker, who passed away on March 26 at the age of 84. Baker will be remembered as a gifted composer and bandleader, certainly, but his greatest impact came in his role as a jazz educator. "Teaching is such a sacred act," Baker once said—a comment that reflected his selflessness and dedication.

Educators around the world are indebted to Baker, one of the key architects responsible for making jazz education what it is today.

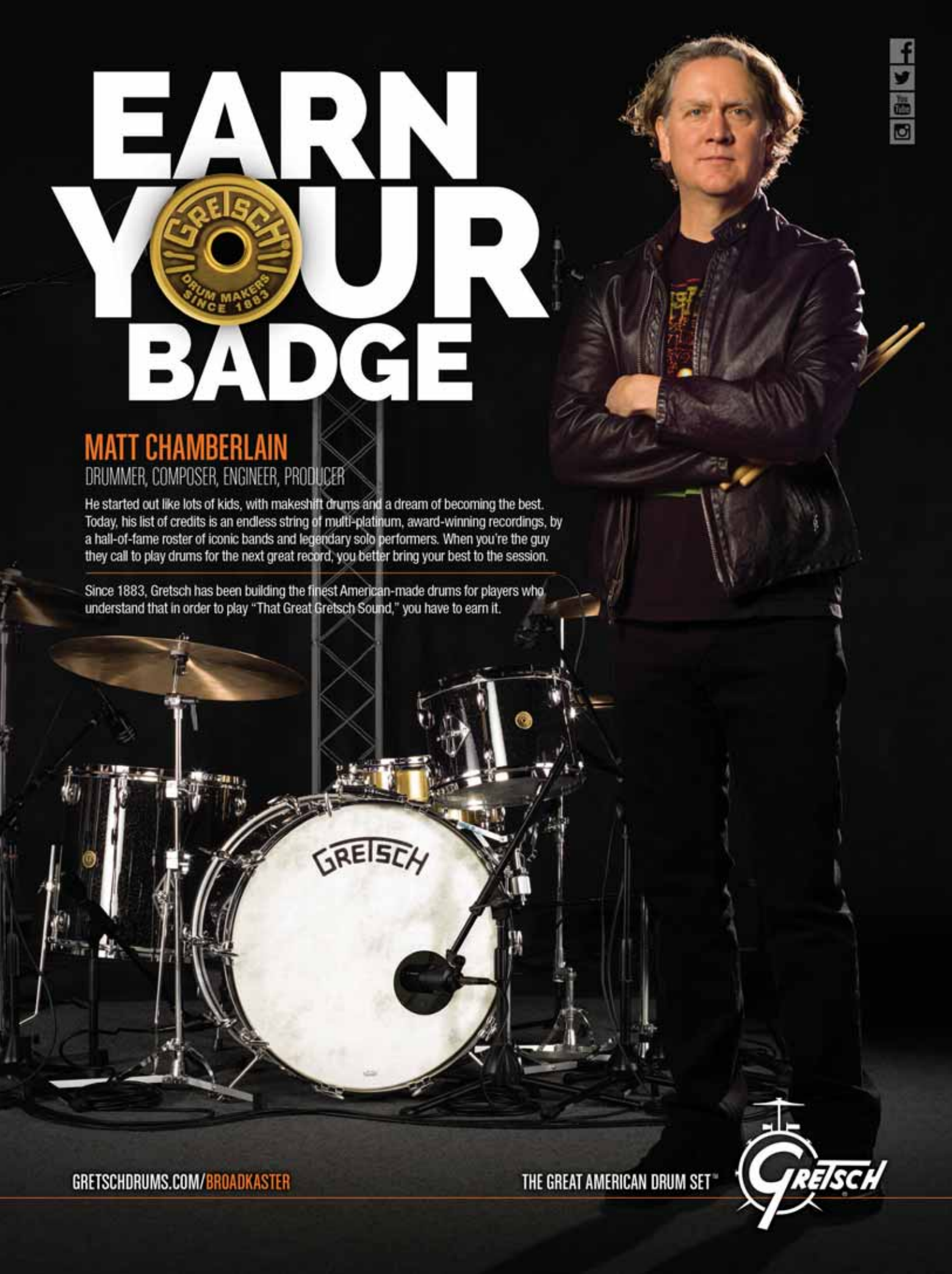
DownBeat is proud to present two tributes to Baker in this issue, on pages 98 and 100 of our Student Music Awards section.

Another artist who cast an enormous shadow on all who would follow his path is saxophonist John Coltrane. In 2014, when our staff learned that Impulse and Resonance would collaborate on a previously unreleased live Coltrane album recorded in 1966—*Offering: Live At Temple University*—we put the iconic artist on the cover of our September issue. Our readers' response was quite enthusiastic. Nearly half a century after his death, jazz musicians and fans of all stripes remain studiously obsessed with Coltrane's oeuvre—and for good reason, of course. His innovations still astound.

Three brilliant musicians who have deep connections to John Coltrane are on our cover this month. Drummer Jack DeJohnette, saxophonist Ravi Coltrane and bassist Matthew Garrison have recorded an adventurous, mind-expanding trio album for ECM titled *In Movement.* Our cover story presents fly-on-the-wall insight into the collaborative process of recording and mixing this album, one of the most anticipated discs of the year.

Matthew's father, Jimmy Garrison, played on numerous classic John Coltrane tracks in the '60s. As a young man, DeJohnette performed with Trane. And Ravi? Well, he has the most famous surname in jazz. Ravi has built a remarkable career as a reedist with a unique voice, while also navigating a jazz world populated with fans and critics who would unfairly compare his artistry to that of his father—but also to the wondrous music of his mother, Alice Coltrane. He's handled it with extraordinary grace. Ravi is his own man.

In Movement includes an amazing version of the John Coltrane composition "Alabama." Garrison's sprawling bass work evokes an air of solemnity, while DeJohnette's drumming, full of fervor, creates a sense of brooding unrest. Ravi's stirring melody traces the contours of his father's influence, but the warmth and intelligence within those nimble lines are entirely his. These three musicians have managed to tip their hats to John Coltrane while generating their own unforgettable, original sound. Bravo. **DB**


EARN YOUR BADGE
GRETSCH DRUM MAKERS SINCE 1883
MATT CHAMBERLAIN
DRUMMER, COMPOSER, ENGINEER, PRODUCER
He started out like lots of kids, with makeshift drums and a dream of becoming the best. Today, his list of credits is an endless string of multi-platinum, award-winning recordings, by a hall-of-fame roster of iconic bands and legendary solo performers. When you're the guy they call to play drums for the next great record, you better bring your best to the session.
Since 1883, Gretsch has been building the finest American-made drums for players who understand that in order to play "That Great Gretsch Sound," you have to earn it.
GRETSCH
GRETSCHDRUMS.COM/BROADKASTER
THE GREAT AMERICAN DRUM SET™
GRETSCH

Chords & Discords

Why Hate on Hiromi?

I see that the DownBeat Hot Box critics continue to hate on the work of Hiromi Uehara and her Trio Project (see the May 2016 and August 2014 issues). It's interesting that people like Chick Corea, Ahmad Jamal and John McLaughlin hear her brilliance, her emotion and the advanced telepathy she shares with her astounding bandmates, while DownBeat reviewers seem to be able to hear only empty athleticism in her work.

Album after album, Hiromi demonstrates a commitment to writing memorable and challenging compositions, performed with push-the-envelope improvisational skill that blurs the lines that separate melody and rhythm. Her bandmates Anthony Jackson and Simon Phillips are both legends in their own right, and they match Hiromi's skill, passion and commitment to excellence.

DownBeat critics routinely throw stars at jazz albums of considerably less reach and grasp. I'm not sure what accounts for your reviewers' ears of tin when it comes to Hiromi's music.


MUGA MIYAHARA
Hiromi

ALAN EDWARDS
EDMONTON, ALBERTA
CANADA

Drinkin' Wine Spo-Dee-O-Dee

Hey, does anybody remember Lambert, Hendricks & Ross' "Gimme That Wine?" It was no pretense, all swingin' and it even made you a little thirsty.

Kurt Rosenwinkel may manifest hip, but in your May issue, that Blindfold/Winefold Test with him just made me envision Frasier and Niles Crane (from the TV show *Frasier*) in full snob mode, making wine-lover noises in a jazz club during a ballad.

Please lose that wine jive.

PAUL VILLANI
MENANDS, NEW YORK

Reviewing Your Reviews

I look forward to the arrival of DownBeat every month. There's always a number of great articles, the Blindfold Tests are fascinating, and, as an amateur musician, the Woodshed pieces are often wonderfully instructive. The section I find the most disappointing is the one that dominates your pages, and the one that should be most useful: Reviews.

I would like to believe that the goal of your Reviews section is not to generate controversy, but to support the music and musicians and to assist your readers in making buying decisions. But you are not succeeding—certainly not nearly as often as you could.

The number of reviews seems to have exploded over the years, and your reviewers' opinions are as diverse as your readers'. This explains why the reviews generate so many Discord letters, but also why it is difficult for readers like me to find much value when looking for buying guidance.

An online DownBeat review database—that is sortable by reviewer and artist—would help me identify the reviewers whose opinions I am most likely to share, and it would encourage buying decisions, even for artists whose work I may not know.

J. CARDIS
JCARDIS@COMCAST.NET

Survival of the Fittest?

In the April issue of DownBeat I saw Ramakumar Jones' letter talking about artists such as Miles Davis and Herbie Hancock selling out to commercial audiences due to personal insecurities and financial instabilities. Jones continued to rant about the failures of the jazz fusion and "funky jazz" subgenres. I want to humbly (yet angrily) disagree with that.

It ails me to see jazz purists continue to bash creativity today. We saw the same tirades from purists hating on the styles of Bird when he emerged, and of avant-garde experimentation in the 1960s, and we saw people hating on fusion in the '70s. Those purists pretended to have always loved bebop first. And those purists are exactly what's killing innovation in jazz right now.

Thank God some contemporary jazz artists continue to explore and innovate. But you'll always have those musicians who play like they're an Oscar Peterson record that is scratched and keeps repeating the same pretentious lines everyone's sick of hearing.

Jazz survives because of innovation.

ETHAN BLACKBURN
ETHANB037@GMAIL.COM

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

TriplePlay is the Wireless MIDI Guitar Controller from Fishman

"TriplePlay is a mind-blowing thing. I have access to any sound a keyboard player has access to. Over 140 factory presets, and you can also control any MIDI synth or download VST sounds to your computer…It even controls sounds on iOS devices. The possibilities are endless."

– Jennifer Batten, Performer, author, collaborator with Jeff Beck, Michael Jackson and more.

For more information visit fishman.com/tripleplay

TriplePlay FC-1 Controller
Control your synths and other modules directly with the optional TriplePlay FC-1 Controller. Players can use their favorite MIDI synths and sound modules without the need for a computer at the gig.

FISHMAN®
Inspired Performance Technology™

DCJAZZFESTIVAL

JUNE 10–19, 2016

2016 DC JazzFest celebrates the International Language of Jazz

A citywide festival presenting 90+ bands, 300 artists, 60+ venues including Yards Park, The Kennedy Center, The Hamilton Live, area clubs and restaurants, and National Parks venues.

Kamasi Washington • Cécile McLorin Salvant • Maceo Parker • Regina Carter • Igmar Thomas & The Revive Big Band with Talib Kweli, Bilal and Ravi Coltrane • Eddie Palmieri Latin Jazz Septet • Steve Coleman and Five Elements • Kurt Elling • Makaya McCraven & the Marquis Hill Blacktet • Harold Mabern w/Eric Alexander Steve Turre • Etienne Charles • Joey DeFrancesco • Greg Osby • Cory Henry & The Funk Apostles Fred Foss • Ben Williams • Ernest Ranglin • Cyrus Chestnut • Benny Golson • Orrin Evans Michele Rosewoman & New Yor-uba • The Chuck Brown Band • Matthew Shipp/Bill Cole Smithsonian Jazz Masterworks Orchestra • Laurent Coq & Walter Smith III "The Lafayette Suite" • Allyn Johnson Nasar Abadey • Lena Seikaly • E.J. Strickland & Transient Beings Cissa Paz • DCJazzPrix Finalists! • and many more

For tickets, artists and events, visit DCJAZZFEST.ORG

Special discounts on Amtrak: www.amtrak.com/visitdc

PLATINUM & GOLD SPONSORS

The Beat

Inside

National Blues Museum Opens

On April 2 at 10 a.m., the National Blues Museum in downtown St. Louis opened its doors to the public with a ribbon-cutting ceremony that featured speeches by local dignitaries, a performance by blues legend Bobby Rush, a high-stepping high school marching band strutting through the streets and hundreds of eager music fans lined up to get inside the state-of-the-art, 23,000-square-foot facility.

A blues museum in St. Louis? Some cultural historians would argue such an institution should be located in Memphis, Chicago or the Mississippi Delta.

But Rush, speaking to DownBeat at a preview party held at the museum, believes the choice of St. Louis fits well with both the history and geography of blues music.

"St. Louis has been downplayed as a blues town compared to places like Chicago," Rush said. "But St. Louis blues is the real deal. For musicians like myself who started in the South and wanted to get somewhere, this town was part of that path.

"You worked your way to Memphis, then your next stop was St. Louis—and East St. Louis, with musicians like Ike Turner and Albert King. When you got good enough, you came across the river to play in St. Louis, and knew you were somebody. You were in heaven, and making enough money to head to Chicago or Detroit."

The effort to build the National Blues Museum (NBM) goes back almost six years, and has its roots in a music festival designed by area music professionals to showcase the talent of local blues musicians as headliners.

That Bluesweek Festival debuted in August 2010, and immediately found synchronicity with a downtown redevelopment group, Spinnaker, looking for a unique attraction to anchor a historic downtown building. The space was made available for a potential blues museum, and fundraising efforts began.

In December 2012, Pinnacle Entertainment Inc. donated $6 million to the project, and it became clear the NBM would become a reality. Bob Santelli, executive director of the GRAMMY museum in Los Angeles, came onboard as an advisor, and work began in earnest to design and build the museum.

NBM Executive Director Dion Brown, recruited from his role as director of the B.B. King Museum in Indianola, Mississippi, came onboard late last year to oversee the final buildout.

BILL MOTCHAN

An exhibit at the National Blues Museum in St. Louis incorporates vintage suitcases to illustrate how jazz and blues musicians of an earlier era migrated north in search of greater opportunities.

Brown conducted a personal tour of the museum for DownBeat days before the opening. Passing a display filled with ancient suitcases and photos of blues musicians who migrated north from the Delta, he emphasized the versatility of the space. He also pointed out the many interactive elements woven throughout the museum, including stations that allow visitors to choose the name of their own blues persona, create lyrics for a song and add recordings of individual instruments—such as harmonica, guitar and piano—before creating the final mix of a blues song at the end of the tour.

"We're in the age of social media, and these interactive elements like the mix tape are a great way to involve kids in the blues," he said.

In addition to two rotating gallery spaces—one for touring exhibits and a smaller area focused on St. Louis blues history—the museum contains a live performance area. With a seating capacity of 180, the intimate club will present live music Thursday through Saturday of each week, showcasing local bands and national acts.

The venue is equipped with five video cameras and high-tech recording equipment, which will enable the NBM to broadcast music on its own Internet radio station and post videos on a dedicated YouTube channel.

"When people ask me why St. Louis, I compare it to the Rock and Roll Hall of Fame in Cleveland," said Rob Endicott, chairman of the board of directors for the NBM. "They decided to do it, and they made it happen. We never take the view that St. Louis was the only place for the National Blues Museum. But we're the ones who got it done. We want visitors who come here to get excited enough to visit other great blues locales, like Chicago, Memphis the Delta. That's the goal."

—Terry Perkins

Riffs

Gato Barbieri (1932–2016)

DOWNBEAT ARCHIVES

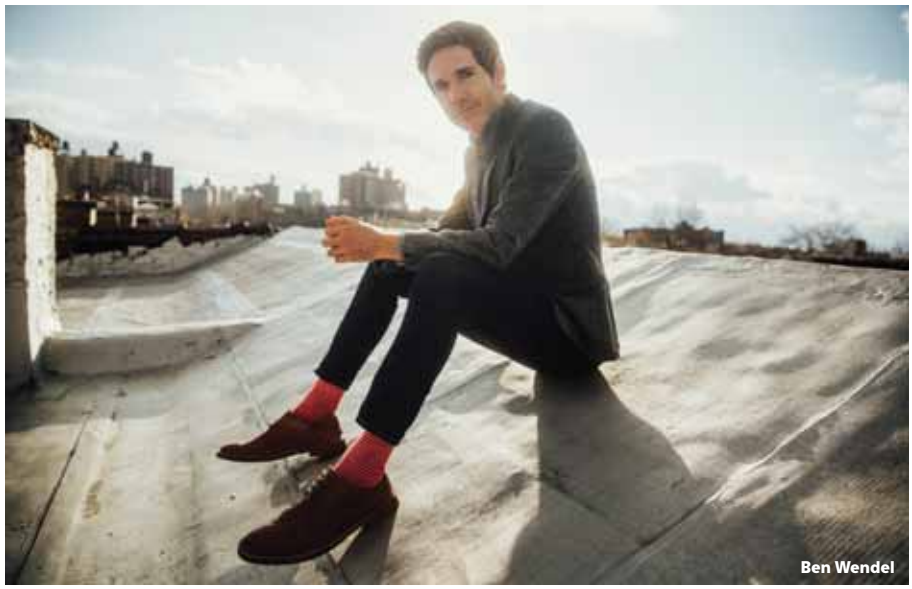
Final Bar: Saxophonist **Leandro "Gato" Barbieri**, the influential Latin bandleader who composed the Grammy-winning music for the 1972 film *Last Tango in Paris*, died of pneumonia April 2 in New York. He was 83. Born in Argentina, Barbieri apprenticed under pianist/composer Lalo Schifrin and as a young man earned the nickname "Gato" (Spanish for cat) for the way he would hurry from club to club between gigs. Though his early recordings tended to emulate the free-jazz style of the '60s, Barbieri eventually developed a more lyrical Latin-jazz sound that broadened his public appeal. ... Vocalist and actor **Bill Henderson**, who performed with Dizzy Gillespie, Count Basie, Oscar Peterson, Horace Silver, Charlie Haden and other top names in jazz, died April 3 in Los Angeles. He was 90. Henderson, who was born in Chicago and later relocated to Hollywood, appeared in dozens of films and TV shows.

'Gator @ 45: *The Alligator Records 45th Anniversary Collection*, a two-CD set featuring performances from blues royalty past and present, includes tracks from newer voices such as Selwyn Birchwood, Toronzo Cannon, Shemekia Copeland, Moreland & Arbuckle and Jarekus Singleton programmed alongside established artists like Joe Louis Walker, Delbert McClinton, Anders Osborne, Curtis Salgado, The Holmes Brothers and Roomful Of Blues. On June 10, the day of the album's release, the City of Chicago will celebrate the independent label's 45th anniversary during the 33rd Annual Chicago Blues Festival.

More info: alligator.com

Jazz Museum Moves: On March 29, the National Jazz Museum in Harlem hosted an opening celebration for its new home at 58 W. 129th St. Attendees enjoyed performances by pianist Marc Cary, vocalist Terri Davis, tenor saxophonist Bill Saxton, drummer Russell Carter and bassist Rahsaan Carter, and were among the first to experience *Vibrations*, an exhibit featuring more than 100 years of Harlem history.

More info: jazzmuseuminharlem.org



Ben Wendel

Wendel Envisions 'Weird New Cyborg'

ONE OF THE MOST TALKED-ABOUT albums of the year, *Kneedelus* (Brainfeeder), is the brainchild of saxophonist-bassoonist Ben Wendel. The project gestated in 2009, when the Jazz à Vienne festival in France proposed that Kneebody—the quintet that Wendel co-founded in 2001 with trumpeter Shane Endsley, keyboardist Adam Benjamin, electric bassist Kaveh Rastegar and drummer Nate Wood—do a concert with a collaborator of their choice.

Wendel's thoughts turned to the eminent electronica DJ/producer Daedelus, born Alfred Darlington, a friend since both attended Santa Monica High School in Southern California. Their friendship lasted, even as Darlington attended USC and Wendel headed off to New York state to attend Eastman School of Music.

"I didn't have a place to practice, because neighbors would complain," Wendel recalled in late March, on the cusp of a trip to São Paolo for two Kneedelus concerts. "Alfred let me use a room at his parents' home. Often he'd ask me to play on a track. Just from shedding there, I ended up on his first five or six album."

The protagonists had "zero preparation" for the Jazz à Vienne encounter. "We came up with material at soundcheck, and much of it was improvised," Wendel said. "I realized that maybe we could do a project together."

Toward this end, Wendel applied for and received his second New Works Grant from Chamber Music America in 2011 "to write a series of pieces exploring the idea of man and machine coming together, with Daedelus representing 'machine' and Kneebody representing 'man,'" he said. "I wanted to symbiotically combine these components to create this musical entity where it's not the electronica guy with the jazz band but this weird new cyborg."

When recording *Kneedelus*, Darlington tracked live in the studio with Kneebody but had "free rein to bring his producer and sound aesthetics to the music in post-production," Wendel said. "When we play live now, it's very different than the record."

Wendel observed that to play repertoire differently every time has been Kneebody's m.o. from the beginning. "We incorporate a tonal or rhythmic cuing language, a series of musical phrases by which any of us can control any aspect of the music at any time—to change the tempo or key, or tell an individual member to stop or start," he said.

Similar imperatives of open-ended dialogue informed a self-funded project titled *The Seasons*, for which Wendel composed 12 pieces dedicated to 12 musicians he admires, including drummer Jeff Ballard, guitarist Julian Lage and pianist Shai Maestro. Alternating between tenor saxophone and bassoon, he convened with each dedicatee at a different location, had director Alex Chaloff document the performances in high-resolution video and audio, and released one per month as 2015 unfolded.

"I like duologue," said Wendel. "I've gotten the best results writing to the people I know and love and respect."

These stated principles inform Wendel's forthcoming leader date, *What We Bring* (Motéma), for which he convened Clayton, bassist Joe Sanders and drummer Henry Cole. "I was thinking that as artists, our voice is a summation of everything that's come into our lives, that we exist in a linear continuum," Wendel said. "I get the most joy when I find ways to express my love for the bravery of the people who came before me, for the people who are doing this music now and for the people who will do this music in the future."

—Ted Panken

D'Angelico NEW YORK

EX-SS

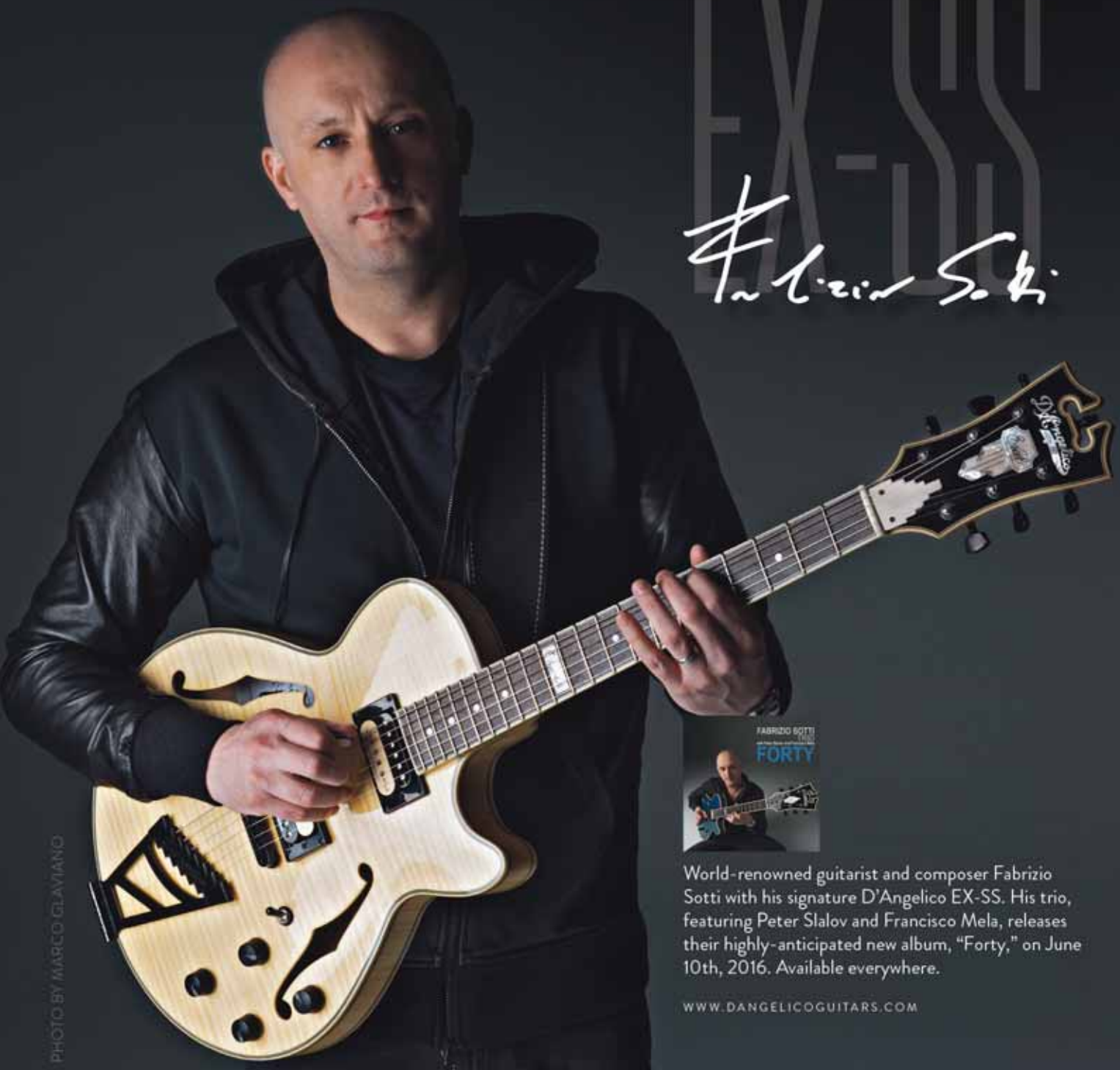


PHOTO BY MARCO GLAVIANO

World-renowned guitarist and composer Fabrizio Sotti with his signature D'Angelico EX-SS. His trio, featuring Peter Slalov and Francisco Mela, releases their highly-anticipated new album, "Forty," on June 10th, 2016. Available everywhere.

WWW.DANGELICOGUITARS.COM

Matt Wilson on stage in New York, 2014

MICHAEL JACKSON

Matt Wilson's Heartfelt Tribute

DRUMMER MATT WILSON IS KNOWN for his ebullience as much as his fertile musical imagination, but he was devastated in June 2014 by the death of his wife Felicia, a violinist who was his partner for more than 30 years. To pay tribute to her, he hit on the idea of inviting all the members of his ongoing bands—a dozen musicians in all—into the studio for an impromptu performance of some of Felicia's favorites among his compositions. There were no charts, no rehearsals, just a common purpose. The result is the album *Beginning Of A Memory* (which is the subject of a 5-star review on page 63).

HOW DID THE IDEA OF BRINGING COLLABORATORS FROM YOUR VARIOUS PROJECTS TOGETHER FOR *BEGINNING OF A MEMORY* COME ABOUT?

I've been wanting to do something with that collection of characters for a while. They've all been an important part of my 20 years with Palmetto Records and, more importantly, with Felicia, whose support helped all that happen. Once the logistics were worked out, it came together pretty easily. It was just great to have all those personalities in one room.

DID YOU HAVE ANY DOUBTS THAT ALL THESE DIVERGENT FORCES COULD COME TOGETHER—WITHOUT ARRANGEMENTS—AND NOT SOUND LIKE A TRAIN WRECK?

[*laughs*] I never think that way. It was pretty risky, but I knew that if the vibe was right, it would be great. We actually went out the night before the session just to get sounds set up, and we ended up making a whole other record. I always have just enough of a plan. You have to be organized to have some borders for people, but at the same time you don't want it so planned that it takes away the magic of the possibilities.

THIS IS OBVIOUSLY AN EMOTIONAL PROJECT FOR YOU. IT'S FILLED WITH MUSIC YOUR WIFE LOVED, PLAYED BY PEOPLE SHE KNEW. CLEARLY, HER LOSS HAS CHANGED YOUR LIFE, BUT HOW HAS THE LOSS OF FELICIA AFFECTED YOUR MUSIC?

Well, the main thing is that I no longer have that person to celebrate accomplishments with or talk to about how a gig went. One of the toughest things in this whole process is, as a parent, I no longer have that check-and-balance in my life. I mean, we were a team, and it's just difficult not having that person to bounce things off. Musically, I feel strong and inspired, but initially [following her death] I didn't feel excited about jumping back into a new project. I kept my bands going, but it was hard. But I got really excited when this project came up and it started coming together. She loved all these tunes. She liked those ones that were a little out of the box. We played a really deep gig together at Cornelia Street Cafe in New York just before she got really sick. We had the greatest time that night. I think she found a place for herself in improvising. She wanted to do more music like this with me, and maybe that's what I miss the most.

I HEAR A LOT OF CHARLIE HADEN'S SPIRIT IN HERE, TOO.

Oh, definitely. That [Haden's death] all happened around the same time. I called Charlie the day after Felicia died and that was the last time I spoke to him. Charlie's family were all really concerned about me, and then when he died about a month later, that was another set of very heavy feelings. They were similar in certain ways. Felicia was from Oklahoma and Charlie was from Iowa, and "The Wildwood Flower" was her favorite song, which of course the Haden Family performed. She loved Charlie, and Charlie was so supportive of us. You know, we had that connection with both having four kids—an older child and then triplets. My three boys had their picture taken with his three girls at his memorial service, and, man, that was powerful.

THIS YEAR MARKS YOUR 20TH YEAR ON PALMETTO, AND YOU'VE GOT LABEL OWNER MATT BALITSARIS IN YOUR BAND AS WELL. NOT MANY ARTISTS STAY WITH ONE LABEL THIS LONG. WHAT ARE THE ELEMENTS THAT KEEP YOU AND PALMETTO TOGETHER?

Trust. It's the same thing I've tried to achieve in my various bands. Everyone is still in the family. There have been some changes, like [bassist] Dennis [Irwin] dying or [organist] Larry [Goldings] moving to California, but I really try to keep my relationships going. With Palmetto, we're just trying together to make quality music and document something we truly believe in. I really believe in musicians and trust them to do the right thing. Dewey Redman told me, "Pick people you love and let them play." That just works for me.

—James Hale

GET REAL AT YOUR GIGS!

The Real Books are the best-selling jazz books of all time. Since the 1970s, musicians have trusted these volumes to get them through every gig, night after night. The problem is that the books were illegally produced and distributed, without any regard to copyright law, or royalties paid to the composers who created these musical masterpieces.

Hal Leonard is very proud to present *the first legitimate and legal editions* of these books ever produced. You won't even notice the difference, other than that all of the notorious errors have been fixed: the covers and typeface look the same, the song list is nearly identical, and the price for our edition is even cheaper than the original! Every conscientious musician will appreciate that these books are now produced accurately and ethically, benefitting the songwriters that we owe for some of the greatest tunes of all time!

VOLUME I

6TH EDITION

Includes 400 songs: All Blues • Au Privave • Autumn Leaves • Black Orpheus • Bluesette • Body and Soul • Bright Size Life • Dolphin Dance • Don't Get Around Much Anymore • Easy Living • Falling in Love with Love • Footprints • Four on Six • Giant Steps • Have You Met Miss Jones? • How High the Moon • Lullaby of Birdland • Misty • My Funny Valentine • Satin Doll • Sidewinder • Stella by Starlight • Take Five • Wave • and hundreds more!

00240221 C Edition $39.99
00240224 B♭ Edition $39.99
00240225 E♭ Edition $39.99
00240226 Bass Clef Edition $39.99

VOLUME II

2ND EDITION

Includes nearly 300 songs: Air Mail Special • Birdland • Bye Bye Blackbird • Caravan • Doxy • Fly Me to the Moon • Georgia • Girl Talk • In Walked Bud • I Remember You • I Thought About You • Just the Way You Are • Killer Joe • The Nearness of You • Now's the Time • Old Devil Moon • Phase Dance • St. Thomas • Speak Low • Stardust • Tangerine • Tenor Madness • Willow Weep for Me • Yardbird Suite • and hundreds more!

00240222 C Edition $39.99
00240227 B♭ Edition $39.99
00240228 E♭ Edition $39.99
00240229 Bass Clef Edition $39.99

VOLUME III

Includes 400 songs: Ain't Misbehavin' • Along Came Betty • Cheek to Cheek • East of the Sun (And West of the Moon) • Funkallero • H & H • I've Got the World on a String • The Jive Samba • The Lady Is a Tramp • Milestones • Moonlight in Vermont • A Nightingale Sang in Berkeley Square • On a Clear Day • Stormy Weather • Things Ain't What They Used to Be • The Very Thought of You • Violets for Your Furs • Watermelon Man • and more.

00240233 C Edition $39.99
00240284 B♭ Edition $39.99
00240285 E♭ Edition $39.99
00240286 Bass Clef Edition $39.99

VOLUME IV

Includes 400 songs: Baby Elephant Walk • The Best Is Yet to Come • Devil May Care • Give Me the Night • I Got Rhythm • If Ever I Would Leave You • If You Could See Me Now • The "In" Crowd • It's Magic • Ja-Da • Jeru • Linus and Lucy • On Broadway • On Green Dolphin Street • Outra Vez • The Pink Panther • Smile • Spain • Street Life • Sunny • Sunrise Serenade • Them There Eyes • Too Darn Hot • Tuxedo Junction • and more!

00240296 C Edition $39.99
00103348 B♭ Edition $39.99
00103349 E♭ Edition $39.99
00103350 Bass Clef Edition $39.99

VOLUME V

400 more songs with no duplication from previous volumes: Alone Together • At Last • Fascinating Rhythm • Gentle Rain • I Loves You, Porgy • In Your Own Sweet Way • Indian Love Call • James Bond Theme • Jeepers Creepers • Mack the Knife • Moondance • Over the Rainbow • September in the Rain • Sing, Sing, Sing • Someone to Watch over Me • Sweet Georgia Brown • The Trolley Song • You Send Me • You'll Never Know • and more.

00240349 C Edition $39.99

Pianist Roberta Piket's new album is a tribute to Marian McPartland.

JOHN ABBOTT

Piket Pays Tribute to McPartland

THE FIRST TIME ROBERTA PIKET WAS A guest on the NPR program *Piano Jazz*, she was nervous about meeting its famous host, Marian McPartland.

Piket had crossed paths with the icon before—but in an entirely different context. Back in 1993, Piket was a contestant in the Thelonious Monk Composers Competition. "Marian was a judge that year, and she heard me perform," Piket said. "Then, in 1994, out of the blue, she called me and said, [*imitating McPartland's English accent*] 'Hello, this is Marian McPartland; I'd like you to appear on *Piano Jazz*.'

"I was pretty excited to meet her, and a little intimidated. I went to the studio and put out my hand to greet her and said, 'Hi, Marian, I'm Roberta.' And the first thing she said to me was, 'The god-damn piano tuner isn't here yet!' It put me right at ease," Piket laughed. "I knew that she was one of us—just another jazz musician."

McPartland, an NEA Jazz Master and winner of a DownBeat Lifetime Achievement Award, died in 2013 at age 95 after twin careers as a pianist and a popular national radio personality. She hosted *Piano Jazz* for more than 30 years. After Piket's appearance, McPartland befriended and became a mentor to the younger pianist, inviting her to appear on the program three times and offering career advice and moral support over the years.

"For me as a female musician, to feel that validation was very encouraging," Piket recalled, "especially at a time, the early '90s, when the image of a jazz musician was a young man in a zoot suit."

Piket is saluting her mentor with *One For Marian: Celebrating Marian McPartland* (Thirteenth Note), a revelatory new album that emphasizes McPartland the composer. Since 1996, Piket has recorded 11 albums as a leader, often with a trio. More recently, she released two albums of her subtle, fascinating piano solos. For the McPartland tribute, however, she assembled a highly accomplished sextet of leaders: Steve Wilson on alto saxophone and flute, Virginia Mayhew on tenor sax and clarinet, Bill Mobley on trumpet, Harvie S on bass and Billy Mintz on drums. Piket arranged the six McPartland compositions on the album, adding two of her own that are dedicated to the British-born pianist. The sextet format allowed Piket to tease out McPartland's sophisticated and often gorgeous harmonies, while also leaving room for a full palette of powerful soloists.

"I think Marian's songs have been overlooked. For some reason, her songs never made it into *The Real Book*, for example, which is how many younger musicians would learn them," Piket said. "I know that Marian felt they were under-recorded. It mattered to her—she really wanted to be more recognized as a composer. She wrote these beautiful tunes, and she should be recognized for them."

One of the most famous McPartland tunes is the enchanting ballad "Twilight World," with an evocative lyric by Johnny Mercer. Piket's producer, Todd Barkan, suggested they reach out to acclaimed vocalist Karrin Allyson, who had once sung the tune at an all-star 85th birthday tribute to McPartland. Allison readily agreed, and the haunting duet marks her first collaboration with Piket.

One For Marian includes some of McPartland's best songs, including "Ambiance," "Threnody," "In The Days Of Our Love" and, of course, "Kaleidoscope," the familiar theme from *Piano Jazz*.

"It's interesting to compare Marian's versions of these tunes with ours," Piket said. "I didn't want to just re-create what Marian had done. I treated them like the great compositions they are—strong enough to withstand a different interpretation." —*Allen Morrison*

Newvelle Presents Vinyl Program

AS THE LP'S RESURGENCE CONTINUES unabated, businesses of every stripe are creating novel ways to sell you their precious polyvinylchloride. In 2015, vinyl LP/EP sales rose a whopping 32 percent for a total of $416.2 million in sales compared to $314.9 million in 2014.

Where does jazz fit into the vinyl equation? Kickstarter-funded Newvelle Records is the first jazz-only label to record new music exclusively to vinyl. For $350, members receive six by-subscription-only LPs a year from a unique cadre of jazz heavyweights.

Newvelle's first six releases consist of the Frank Kimbrough Quintet's *Meantime*; Jack DeJohnette's solo piano album *Return*; Noah Preminger's *Some Other Time* featuring Ben Monder, John Patitucci and Billy Hart; the Don Friedman Trio playing the music of Booker Little; the Ben Allison Trio covering the music of Jim Hall and Jimmy Giuffre; and Leo Genovese's trio with DeJohnette and Esperanza Spalding.

Newvelle Records LPs (which cost $58.33 per album) are recorded at East Side Sound in New York by Grammy-winning engineer Marc Urselli and pressed on 180-gram vinyl at MPO (Moulage Plastique de l'Ouest) in France. The album cover artwork is by acclaimed photographer Bernard Plossu.

"People really miss vinyl and having something they can touch and hold, so there's the vinyl boom," said pianist and Newvelle cofounder Elan Mehler. "But the model for artists is broken. For the ecosystem to work, there needs to be as many different models as possible. My partner, Jean-Christophe Morisseau, and I, our idea is to have an exclusive catalog for a set number of people who want an exclusive record, recorded at the highest quality possible, on vinyl. It doesn't need to be that many people at this price point to build a community that supports this model."

Newvelle pays artists in advance for rights to their recording masters for two years. After that, the artist is free to create CDs or share digitally and retains ownership of the master.

"We don't do royalties, and we don't touch publishing," Mehler explained. "It's all from subscribers to support this model. We're recording this great music with excellent musicians, and they can release the music however they want digitally. For an artist like Frank Kimbrough, this is his first-ever vinyl release."

"I always wanted to record to LP," Kimbrough said. "But by the time I started recording, LPs were out of style and CDs were all the rage. So I'm thrilled to have something coming out on vinyl."

Pianist Frank Kimbrough's *Meantime* is a vinyl-only title issued by Newvelle Records.

"The strength of Newvelle is in their attention to detail, the focus on quality as well as the musical curation that Elan and J.C. put into it," Urselli said. "When you are limiting your output to six records a year, every choice counts to gain the trust of your listeners."

"Jazz fits vinyl well," Mehler said. "You have 20-minute sides, so you have to be near the turntable. You can't put it on and forget it; you have to listen." *—Ken Micallef*

Supportive Leader

IT MIGHT SURPRISE ANDY GONZÁLEZ'S many fans that *Entre Colegas* (Truth Revolution) is his first leader recording. The bassist, 64, boasts a vast and distinguished discography that includes 10 recordings with the groundbreaking Fort Apache Band, in which he and his older brother, conguero-trumpeter Jerry González, masterminded a singular marriage of the harmonic language of hard-core jazz and the hand-drum rhythms of Afro-Cuban music. Another nine albums document the four-trombone dance band Conjunto Libre, which he co-founded with iconic timbalero Manny Oquendo in 1974, after both left the employ of Eddie Palmieri, whom González joined after two years of steady employment with Dizzy Gillespie.

"Andy is easily most influential Latin jazz bassist ever," said Truth Revolution Records co-proprietor Luques Curtis, a 32-year-old bassist whose own burgeoning career embodies González's multilingual aesthetic. Curtis and his older brother (pianist Zaccai Curtis) met their hero 20 years ago, after González had heard their kid band play a concert that included such Fort Apache classics as "Moliendo Café" and "Obsesión."

"Andy came to our house afterward," Curtis recalled. "He hung with us all night, playing his music and hanging out. After that, Andy would visit for a day or two a month. No money. He explained to us what happens during the *coros*, and how Afro-Cuban music is shaped."

González has suffered the travails of aging. In 2004, the toes on his left foot were amputated due to complications from previously undiagnosed diabetes. At the beginning of 2015, he began three-day-a-week dialysis treatments. The Curtises—whose label had built momentum with releases not only by their Curtis Brothers group, but diverse artists like vocalists Sarah Elizabeth Charles and Eva Cortés, trumpeters Ray Vega, Jonathan Powell and Carlos Abadie, and timbalero Ralph Irizarry—responded to the second medical event by generating a project that spotlighted their mentor.

González decided to present a pan-stylistic, strings-oriented program that he describes as "Django Reinhardt visits Cuba and Puerto Rico," with longtime partner Nelson Gonzalez on tres, Orlando "El Mostro" Santiago on cuatro, Ben Lapidus on guitar and tres, and David Oquendo on guitars and vocals, as well as Abadie, the Curtises and a host of hand percussionists.

"I just maintained the rhythm and kept the styles together," González said, understating the effect of his enormous ears and harmonic erudition in maintaining quality control. "I was more concerned about sound than the style. When it's good music, it's good music—and that's the name of the game." He attributes his ability to get through the proceedings to acupuncture treatments that alleviated the stiffness

Andy González's new album is *Entre Colegas*.

attendant to dialysis; indeed, he plays so impeccably that it's hard to discern any impairment.

"Andy always has a clear idea how he wants things to be, and gets musicians who can execute but also do their own thing," said Lapidus, who also contributed erudite program notes for the album's liner notes. "He leads, but he's also unbelievably supportive. He's played in so many situations and so many styles that he was able to pull off what most people could only dream about doing."

González compared the session's ambiance to the atmosphere he and his brother generated at impromptu mid-'60s gatherings in the basement of the family's house in the South Bronx. It was a destination for a Pan-American cohort of the famous—attendees included Gillespie, Machito, Kenny Dorham, Jackie and Rene McLean, Carlos "Patato" Valdes, Rashied Ali, Larry Young, Rubén Blades—and the obscure, including many attracted by the brothers' predisposition to treat jazz and Afro-Caribbean styles not as separate entities but as extensions of each other.

"There were elements of that spirit—to play with abandon and grab some of the jams," González said. "I played with as much abandon as I could. If they want me to do another record, I'll see if I can think of something else to do."

—Ted Panken

NEA Jazz Masters Honored

VIBRAPHONIST GARY BURTON, SAXO-phonists Pharoah Sanders and Archie Shepp, and Jazz Foundation of America Executive Director Wendy Oxenhorn were honored as Jazz Masters by the National Endowment of the Arts on April 4 at a star-studded concert streamed live from the Kennedy Center in Washington, D.C.

To represent Shepp's music, a rowdy octet of Moran, tenor saxophonist David Murray, alto saxophonist Rudresh Mahanthappa, trumpeter Ambrose Akinmusire, trombonist Roswell Rudd, bassist Linda Oh, drummer Karriem Riggins and conguero Pedrito Martinez blew on Shepp's politically conscious compositions "Hambone" and "Blues For Brother George Jackson."

Pianist Chick Corea reprised "Crystal Silence," a 1974 duet with Burton that commenced their 42-year creative partnership, this time with Stefon Harris on vibes.

Referring to the spiritual dimension ascribed to Sanders' music, pianist Randy Weston offered his own composition, "The Healers," abetted by tenor saxophonist Billy Harper.

To toast Oxenhorn, tenor saxophonist Jimmy Heath led a spirited band through his bluesy "Gingerbread Boy" with Riggins, Oh, alto saxophonist Lakecia Benjamin and pianist Justin Kauflin.

For the finale, that ensemble backed vocalist Catherine Russell on "I Wish I Knew How It Felt To Be Free," a gospel-tinged song written by the late Dr. Billy Taylor.

While all the musicians demonstrated the expected high level of virtuosity and expressivity, it was particularly gratifying to hear Weston, who celebrated his 90th birthday on April 6, and Heath, turning 90 on Oct. 25, both play with undiminished vitality and sheer musicality.

In addition to the prestige, Jazz Masters receive a $25,000 honorarium. Shepp was gracious but incisive, urging artists to be activists, too, and insisting that the arts should be available to to everyone. He noted that the arts should be included in public educational programs as a method for "creating hope where there is despair."

Burton was characteristically modest, and spoke of his pride in the accomplishments of students he'd mentored during his long tenure at Boston's Berklee College of Music.

Sanders alluded to his best known recording, "The Creator Has A Master Plan" (from his 1969 album *Karma*), and thanked "all the musicians tonight here who got together to play this beautiful music."

Oxenhorn, who received the NEA's A.B. Spellman Award for Jazz Advocacy, was described in the NEA's video portrait as an "angel" for her dedication to musicians in need of not only financial assistance but also work that provides dignity. *—Howard Mandel*

SHANNON FINNEY/NEA

Chick Corea (left) and Stefon Harris perform at the Kennedy Center in Washington, D.C., on April 4.

TRUMAN BUFFETT

ROXY COSS

Don't Overthink It

Roxy Coss' sophomore album, *Restless Idealism* (Origin Records), superbly conveys the ecstasy and agony of a musician's early career stages. From illuminating titles such as "Waiting," "Push" and "Tricky" to the vivacious tone and improvisations unraveling from Coss' tenor and soprano saxophones, the program plays out like pages from a journal.

Coss, 29, lifted the disc's title from a passage in Hunter S. Thompson's novel *The Rum Diary*—an appropriate source for an album that conveys the tension between optimism and doubt that many people feel when they follow their passion.

"In school they don't really tell you what to do after you graduate," said Coss, who graduated magna cum laude from William Paterson University in 2008 with a bachelor's degree in jazz studies and performance. "They give you all of this information about music. But they really don't guide you in the career aspect of it. That struggle between the ups and downs can seem very extreme at the beginning of anyone's career."

One of the most poignant moments on *Restless Idealism* occurs midway with Coss' original ballad "Happiness Is A Choice." She uncorks a lulling melody on tenor underneath Chris Pattishall's serene piano accompaniment and bassist Dezron Douglas and drummer Willie Jones III's languid undercurrent. Through Coss' sinewy yet supple tone, her improvisations unfold at a pensive pace with enough space between the notes to suggest a certain maturity—someone who's arrived at a hard-fought peace within herself.

"There have been a lot of times in my life when I could have gotten sucked into negativity," the Seattle native said. "I've realized over time that what you choose to focus on can become the center of your thoughts. I don't want to underplay the realities of what depression is for some people because that's not a choice that people make. But ["Happiness Is A Choice"] is more about how we can shape our thoughts to change our situation and our reality. And it's about being grateful for things that are positive in your life."

Another highlight on the disc is the driving "Breaking Point," on which Coss pairs her tenor saxophone with trumpeter Jeremy Pelt at the beginning as they zoom across guitarist Alex Wintz' counterpart motif before she crafts coiling unison figures with the guitarist. On the lurking "Perspective," Coss' passages writhe through Pattishall and Wintz's intertwining accompaniments. Elsewhere, the winsome medium-tempo ballad "Almost My Own" features a memorable, delicate bass solo from Douglas.

After playing with such jazz heavyweights as Clark Terry, Claudio Roditi and Mulgrew Miller and releasing her eponymously titled disc in 2010, Coss gained more international acclaim when she joined Pelt's ensembles. She appeared on his 2013 disc, *Water And Earth*, and 2014 disc, *Face Forward* (both on HighNote). Pelt was impressed by Coss' commitment to grow as a musician. "In the time we spent together, she'd turned into a strong improviser and a terrific foil for my personal sound," Pelt said. "She knows how to listen and blend easily, which is something that I talked to her about in depth before we started playing."

Coss explained that her stint with the trumpeter helped sharpen her ear training and self-awareness within an ensemble: "He taught me to know when not to overplay or when my solo is actually over—and how to shape the music and listen to what it needs," she said.

A no-fills saxophonist with an undeniable sense of swing, Coss attributes much of her approach to her upbringing. "In Seattle, the feeling of swing is so important," she said. "My number-one priority in playing is making the music feel good. A lot of jazz musicians get caught up in impressing other jazz musicians. It becomes very intellectual and all about the notes. And then the melody suffers; the sound suffers; the feeling suffers. I'd rather have a full house that's enjoying my music rather than five jazz musicians just saying, 'Oh, you're so great.'"

"My constant struggle is to get out of my head while I'm playing and just let the music come out," Coss added. "The more I overthink, the worse my music is going to feel." —*John Murph*

D2LAL MEDIA

MATTHEW HARTNETT

'Gritty Soulfulness'

When trombonist Matthew Hartnett moved to New York from Texas in 2010, he sat in on a few jam sessions and suggested tunes used in similar settings in his hometown of Houston: Freddie Hubbard's soul-meets-funk vehicle "Red Clay," for example, or Wayne Shorter's bass line-centric "Footprints."

"Guys would either not want to play the tune because [it] didn't have 'enough changes' or they didn't know the tune," Hartnett recalled. "In Houston, you're going to hear tunes that are more groove-oriented. You're not going hear a lot of heavy swing and fast, frantic music, because it doesn't fit the culture of the region—which is blues and r&b and screw music," he said, referencing DJ Screw's early '90s hip-hop movement. "People like things to feel good."

Rather than adjust his playing to better fit the more academic style of what he first encountered in New York, Hartnett clung to what he describes as the "gritty soulfulness" and "country swag" he heard in his own music. He identified other horn players who shared his musical taste and established Team Horn Section, a tight-knit group of like-minded horn players who have since worked as the go-to section for artists like Lauryn Hill and Talib Kweli. It wasn't until a Team Horn Section work lull in 2013 that Hartnett opted to write material for a solo album. The result, *Southern Comfort*, arrived in February.

Replete with jazz riffs on slow jam grooves ("She's In Spain") and hip-hop concepts ("Da Crib"), the project reflects Harnett's musical roots. And yet, he says it wouldn't exist as such had he not relocated five years ago.

"It's a little backwards, but I feel like I came to New York and I became more country, more soulful," he explained, adding that he joined a shout band in New York, delving into a form of Southern music he'd never tried playing when he actually lived below the Mason-Dixon Line.

"Pretty much whoever you are, New York embraces that. … I think I was free to become more of myself when I got here."

Born in the Western Louisiana town of Lake Charles, Hartnett spent his childhood listening to '60s and '70s r&b with his mom, and enjoying hip-hop with his friends. He played classical and jazz trombone in grade school. His time spent at vacation Bible school during the summers added hymns to the mix. Plus, there was the brass band and Mardi Gras Indian music he picked up on the playground.

By the time he became interested in jazz as a music student at Texas Southern University, Hartnett's ears and skills had given him the right sensibilities to find local horn section work with college friends. It sustained him financially and satisfied him artistically. Even today, he admits he has always thought of himself as more of "a band guy" than a soloist.

When club gigs started drying up in Houston and he headed north, Hartnett found it to be fertile ground to establish another horn-section-for-hire. This time, he had the chops to snag bigger touring gigs while making a name for himself and his collective during weekly gigs at the Village Underground.

Members of the group appear on the tune "New Sunlight In Lake Charles (NSLC)," while the album's opener, "I Surrender All," showcases Hartnett's flexibility and unique voice.

Hartnett explained that making *Southern Comfort* allowed him to focus on blending r&b, brass band music and other elements to round out his sound.

"I thought I was complete in Houston," he said. "But I really became a complete trombone player in New York." —*Jennifer Odell*


NISHA SONDHE

MARIKA HUGHES

Crafting the Sound of NYC

Most of the songs on cellist and singer Marika Hughes' third self-released disc, *New York Nostalgia*, pertain to doomed romances rather than recollections of the Big Apple. The music bewitches with an ambitious sweep that juxtaposes the grit and glamour often associated with that metropolis.

Except for "Click Three Times," a rugged, r&b-laden ode to her childhood (with a nod to Gil Scott-Heron), none of the originals on the album resulted from Hughes consciously thinking about New York. "But as I was writing these songs, the sound I was hearing and trying to actualize was New York," she explained.

That feeling comes across on the lustrous opener, "Chapter 4." With its rhythmic undertow, lush arrangement and Hughes' breathy vocals, the song captures the sweaty sensuality associated with the legendary dance club Studio 54. "Dream It Way," a shimmering ballad, evokes early '70s Manhattan midnight magic, as does the dive-bar burner "No Dancing."

Much of the new album's brilliance radiates not only from Hughes' glowing cello playing, singing and songwriting, but also the smoldering heat from Bottom Heavy, the band she's been fronting for four years, whose core members are violinist Charlie Burnham, drummer Fred Cash Jr., guitarist Kyle Summa and drummer Tony Mason.

Forty-something Hughes spent her childhood on New York's Upper West Side. Her family's home was filled with music, and her parents owned a jazz club, Burgundy, on the Upper West Side. Hughes' maternal grandfather was Emanuel Feuermann, once considered one of the greatest European classical cellists of the 20th century; he died before she got a chance to meet him. "Because he was so famous and important to the world of classical music, his legacy became my whole world," said Hughes, who started playing violin at age 4 before switching to cello at age 12 and continuing her formal studies at The Juilliard School.

Improvisation and singing didn't come into Hughes' arsenal until she reached age 22 while living in the San Francisco area. There, she learned the ropes of being a professional musician by working with bands such as 2 Foot Yard, Quartet San Francisco and Charming Hostess. She returned to New York in 2006 and started playing with such artists such as Imani Uzuri, the Neel Murgai Ensemble and Charlie Burnham's Hidden City. She also worked with a litany of marquee stars, including Whitney Houston and Lou Reed.

Burnham feels that the strength of Hughes' artistry stems from the tugging dynamic between her formal and informal music training. "On the cello, Marika has the ability to draw a rich and beautiful sound that sounds a bit like a baritone voice," he said. "She didn't train as a vocalist like she did as a cellist. As a result, her singing style is a bit more innocent, with a lighthearted quality."

Hughes doesn't identify herself as a jazz cellist. "I don't have that vocabulary at my fingers; but I do have it in my ears," she said. "My music has the spirit of what jazz is to me."

—John Murph

LETIZIA GAMBI

Cross-Cultural Mix

Italian vocalist Letizia Gambi is that rare talent, a charismatic singer emboldened to take ambitious risks. On Gambi's new ArtistShare album, *Blue Monday*—her second release produced by drummer Lenny White (known for his work with Miles Davis and Return to Forever)—the singer's enthusiasm bubbles over on such standards as "Sweet Georgia Brown" and "Que Sera, Sera," as well as a handful of Gambi/White originals.

"My Italian heritage is Neapolitan," Gambi explained. "Naples has musical influences from older Italian culture. That is my music. And I love the jazz language, its interplay and rhythms. It's similar to what influenced Neapolitan music, which has North African influences. I want to use both cultures."

Gambi, who earned a master's degree in jazz vocal performance at Milan's International Jazz Academy, is surrounded by stellar players on *Blue Monday*. In addition to White on drums and production, the lineup includes bassist Ron Carter, keyboardists Pete Levin and Gil Goldstein, pianist Helen Sung, bassist John Benitez, guitarists Dave Stryker and Nick Moroch and saxophonist Hailey Niswanger.

"This time we went deeper into the jazz idiom than the first record [2012's *Introducing Letizia Gambi*]," White said. "I had to push her. I learned this music from the masters. That's different from going to a jazz school. That's why I applaud her. She worked her butt off."

Taking a cue from Anita O'Day, Gambi adapts "Sweet Georgia Brown," using a Neapolitan tarantella rhythm in the song's intro. White further modified the song by adding a bridge. Over rumbling drums and percussion, Gambi sings an Italian chant followed by the song's familiar lyrics, before entering swing terrain propelled by Sung, Benitez and White.

"The intro rhythm is taken from an old Neapolitan opera," Gambi said. "The rhythm is the sound of clothes being washed. In this opera the women sing the old Neapolitan chant over a tarantella tammurriata rhythm. Because I was always in love with Anita O'Day's version of the song at the [1958] Newport Jazz Festival [seen in Bert Stern's film *Jazz on a Summer's Day*], which she began with an African rhythm, we combined two ideas. I used the tarantella rhythm which is Neapolitan, then Lenny had Helen Sung play Miles Davis' 'Dig,' to which I adapted the lyrics. We combined the colors and swing of jazz with the rhythms and melodies of Neapolitan song."

Blue Monday covers broad stylistic ground. Gambi adapts Neapolitan lyrics and rhythms for Joe Henderson's "Recorda Me." Carter and Gambi duet on a sweet-souled version of "But Not For Me." The Gambi/White title track follows bossa nova bliss; Amy Winehouse's "Back To Black" is interpreted with passionate Neapolitan feeling; White and Gambi's "Skin To Skin" revels in slow-groove goodness.

Beyond White's previously hidden talent for pop song composition, another surprise is the pair's reworking of the Doris Day warhorse "Que Sera, Sera." Performed in 4/4, over lilting acoustic guitar and White's flowing drum groove, Gambi casts a vocal spell that, while not exclusively jazz, is nonetheless wistful and enchanting.

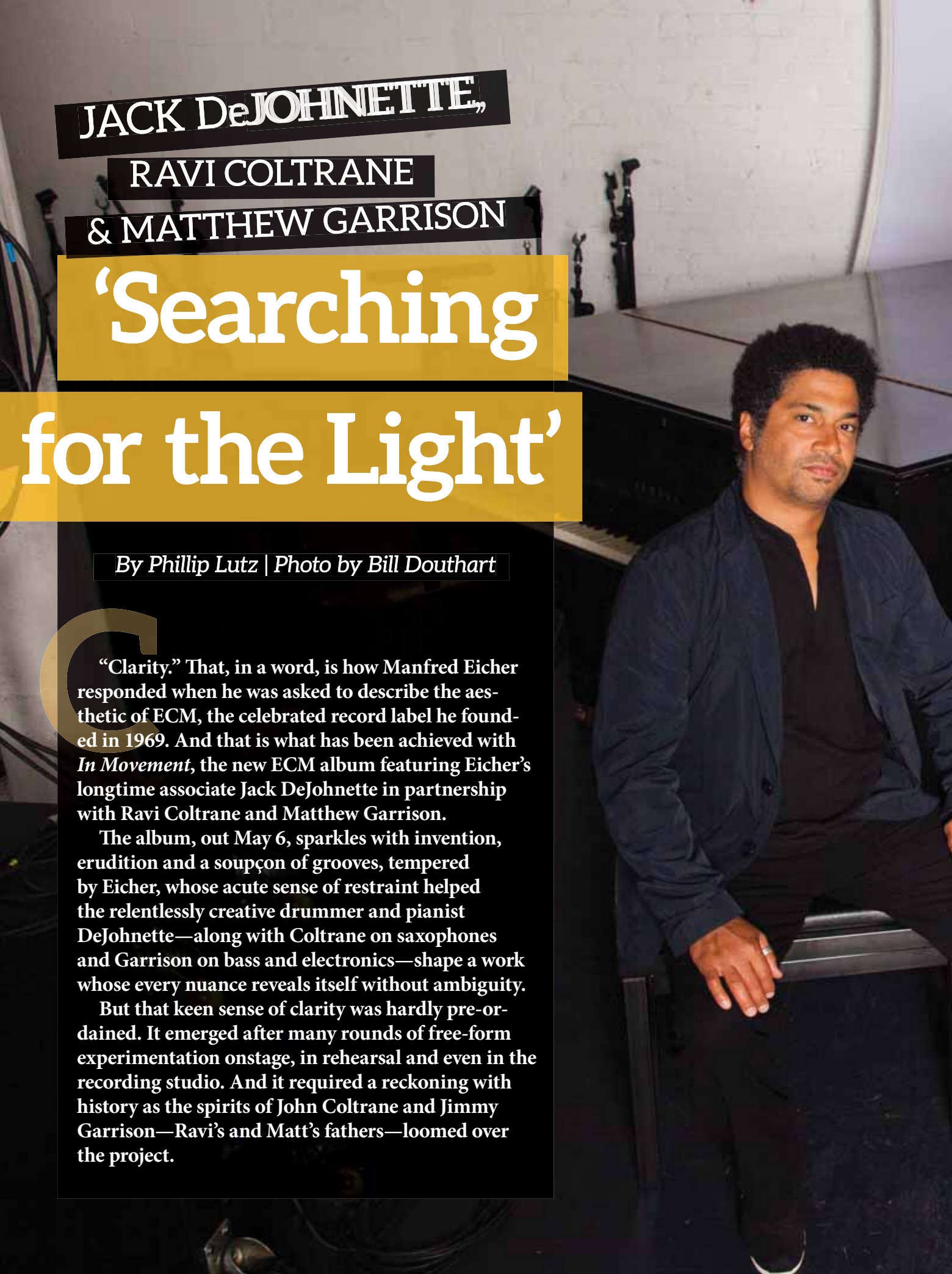
Gambi recorded *Introducing Letizia Gambi* and *Blue Monday* without the use of a hearing aid, even though she is totally deaf in one ear.

"It's my challenge," Gambi said. "I have a few high frequencies that are open on the right side. I hear a little cymbal, saxophone, violins, high notes. But they're distorted. I have learned to split myself into two."

"I didn't know about her hearing loss until she told me," White recalled. "She doesn't want people to feel sorry for her.

"She's the real deal," White added. "Sometimes the things that are true take the longest time to come to fruition. A diamond requires time to become a diamond."

—Ken Micallef



JACK DeJOHNETTE, RAVI COLTRANE & MATTHEW GARRISON

'Searching for the Light'

By Phillip Lutz | Photo by Bill Douthart

"Clarity." That, in a word, is how Manfred Eicher responded when he was asked to describe the aesthetic of ECM, the celebrated record label he founded in 1969. And that is what has been achieved with *In Movement*, the new ECM album featuring Eicher's longtime associate Jack DeJohnette in partnership with Ravi Coltrane and Matthew Garrison.

The album, out May 6, sparkles with invention, erudition and a soupçon of grooves, tempered by Eicher, whose acute sense of restraint helped the relentlessly creative drummer and pianist DeJohnette—along with Coltrane on saxophones and Garrison on bass and electronics—shape a work whose every nuance reveals itself without ambiguity.

But that keen sense of clarity was hardly pre-ordained. It emerged after many rounds of free-form experimentation onstage, in rehearsal and even in the recording studio. And it required a reckoning with history as the spirits of John Coltrane and Jimmy Garrison—Ravi's and Matt's fathers—loomed over the project.

Matthew Garrison (left) , Jack DeJohnette and Ravi Coltrane at Shapeshifter Lab in Brooklyn, October 2015.

"I knew there was something we needed to work out," DeJohnette said, casting an eye at Coltrane and Garrison as the three relaxed in Brooklyn's ShapeShifter Lab, their home base, last fall.

Three days earlier, the musicians had presented what would be the last of their performances before entering the studio to record on Oct. 19. After 31 club and concert dates on three continents starting in early 2013, the schedule was breaking as it had begun: before a sold-out crowd at ShapeShifter, where the musicians were in deep exploratory mode, restlessly bandying musical thoughts that either dissolved in the ether or coalesced into ideas stored for retrieval.

The retrieval came the next day at rehearsal, a frenzy of free association in which arrhythmic excursions triggered four-on-the-floor episodes that improbably softened into electronic ephemera or hardened into roiling exercises. Listening to the rehearsal tapes in the run-up to the recording session, DeJohnette's reactions swung wildly, from dismissive (a particularly charged display elicited the disapproving comment "sounds like Led Zeppelin") to delighted (an especially witty turn of musical phrase prompted a satisfied "Yeah, keep that"). Rarely was he neutral.

The structures in which the musicians operated ranged from the fixed to the fluid. As the music unfolded, recognizable song forms took their place next to loosely organized meditations, which in turn yielded to purposefully amorphous constructions—not least the collective effort that eventually took shape as the title tune.

The serendipitous nature of the explorations propelled the track "In Movement." "It began with a mistake," Garrison recalled, though the band's capacity for capitalizing on so-called errors rendered that concept less than meaningful. In this case, he said, the band was playing at the Bearsville Theater near DeJohnette's home in Woodstock, New York, in August 2014, when Garrison stumbled on the tune's focus by accidentally double-clicking his looper.

Garrison (left), DeJohnette, producer Manfred Eicher and Coltrane collaborated on ***In Movement***.

"I hit it," he said, "and only got a bit of the note I was trying to play. And then it started looping this note—*bing, bing, bing, bing*—and from there I decided to build chords around that one note and kept that in mind until the studio."

Picking up the bass at ShapeShifter (a venue he co-owns), Garrison demonstrated how he fashioned those chords—"quadruple stops" in which his right hand played 10ths and his left hand negotiated the inner voices. The harmonic progression produced a hypnotic push-pull, providing a perfect foil for Coltrane's and DeJohnette's improvisatory flights.

Garrison recalled, "As soon as Manfred heard it, he said, 'That's the tune that wraps up the whole thing.'"

Eicher, speaking by phone from Munich, Germany, cited the moment as a singular one in the two days of recording. "There is a wonderful kind of sound that comes out from Matt Garrison," he said. "This kind of shaping details in sound and loops, where Ravi plays his soprano and Jack plays his incredible dancing drums—in this moment, I think we captured what was going on."

Capturing moments—a process that Eicher, a filmmaker and longtime collaborator with director Jean Luc Godard, likened to a cinematic "searching for the light"—was central to the album's development. At times, the moments extended from the sonic to the social and even personal, as they did on the album's opener, a rendition of "Alabama."

In its intimacy, the tone of the DeJohnette-Coltrane-Garrison interpretation parallels that of John Coltrane's original version, from the 1963 album *Live At Birdland* (recorded by the saxophonist's epochal quartet, with the elder Garrison on bass, McCoy Tyner on piano and Elvin Jones on drums).

All the sonic bases are covered: DeJohnette's sticks skipping lightly over his hi-hat before building in intensity; Ravi Coltrane's subtle and searching tenor matching that trajectory; and Matthew Garrison's fulsome bass connecting the disparate elements as it fills the remaining space.

The societal aspect is also covered. John Coltrane's "Alabama"—a commentary on the bombing that killed four African-American girls at the 16th Street Baptist Church in Birmingham in 1963—is echoed in its statement by the DeJohnette-Coltrane-Garrison version, which resonates with the shooting of nine people in the Emanuel African Methodist Episcopal Church in Charleston, South Carolina, on June 17, 2015.

"Opening up with 'Alabama' is like an invocation," DeJohnette said. "It's a nice statement about what's going on in our society today."

Like "In Movement," "Alabama" traveled a somewhat serendipitous route into the band's songbook, eventually taking its place after a casual run-through.

"It started at one of the sound checks," Garrison recalled. "And we said, 'Let's do this tune.' It just fit perfectly with the mood of what's happening. After all these years, people are still shooting people in churches."

For Coltrane—who was not yet 2 years old when his father died at age 40 in 1967—wrestling with the tune highlighted the unique challenges he has always faced in forging an identity distinct from his iconic father's, particularly on material like "Alabama" with which the elder Coltrane so strongly identified.

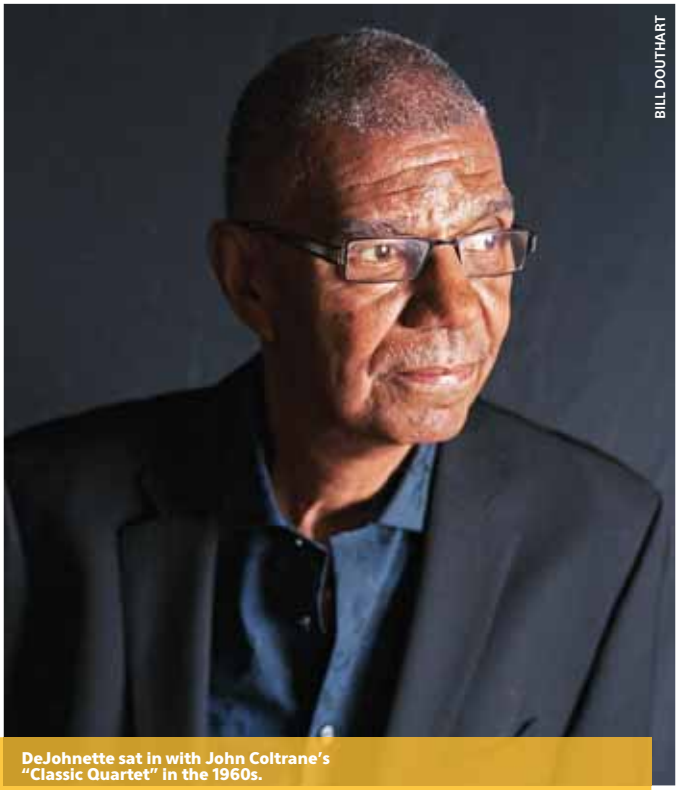
"His is the only interpretation," Coltrane said. Still, he added, "The fact that we have these specific references doesn't hold us back from being ourselves and playing the songs our way."

Given the sensitivities attendant to the piece, integrating it into the band's repertoire was hardly a given. Among the works in the John Coltrane oeuvre, "It's one of


The Artist
by MacSax
AUSTIN
MAC SAX
TEXAS
TOMORROW'S STANDARD
www.MacSax.com

the more delicate ones," Garrison said. "We tend not to touch it. But we do it with Jack because it feels good. You feel it, man."

The group began to establish a template for treating John Coltrane's tunes 24 years ago. While they have played the material in Europe, Asia and North America in recent years, the history of their public performances dates to a one-off Coltrane-heavy gig at the Brooklyn Museum in 1992.


BILL DOUTHART

DeJohnette sat in with John Coltrane's "Classic Quartet" in the 1960s.

That concert wasn't as smoothly executed as they might have liked. "We don't want to listen to that," DeJohnette said with a smile. But the playlist was rich, including two John Coltrane tunes from 1960—"Like Sonny," the title track of an album on Roulette, and "Countdown," from *Giant Steps*—and one from 1961, "After The Rain," from *Impressions*, which heralded Jimmy Garrison's ascension to membership in the quartet.

"That was the link in a lot of ways to our fathers," Coltrane said of the 1992 gig.

The history, he noted, also includes the recent discovery of a photograph from 1966 showing Jimmy Garrison, John Coltrane and DeJohnette, who played with John as the second drummer to Rashied Ali in the late-career ensemble that featured Ravi's pianist mother, Alice Coltrane. "It's a beautiful shot of the three of them," he said.

"We've all spoken about how Matt and I gravitated toward Jack in the early '90s in different ways, in our formative years as young players," Coltrane said. "Jack was a planet. In his orbit were the weight and gravity of what he has been able to do in modern music and modern drumming."

These days, Garrison said, the historical references come up in discussions on tour. "This legacy, this movement, in movement—this movement of human beings, as people who have been given something to take forward—it spills down from there," he said. "In the middle of the madness of doing our own things, as long as we can keep our focus on that, all the other stuff just melts away."

Garrison's father—who died at age 42 in 1976, when Matthew was 5—suffered from depression and lost his ability to play the bass after cutting some tendons during a suicide attempt. That history, Garrison said, is never far from his mind, lending the Coltrane quartet's material a special resonance when the trio plays it.

"Once we start tackling that music, all those things are part of the process," he said. "It's not just music; it's whatever we have been missing as human beings without these parents of ours, and then reflecting that Jack is sort of this father who has taken us under his wings. It's so much more than just the tunes. It's the stuff we grew up with. There's something about it that just reconnects it to experiences we thought we didn't have."

> **'When you combine the musicianship with the personal connection, the spiritual, emotional, historic and family connection, the music begins to take on a whole other character.'**
> — *Ravi Coltrane*

Coltrane generalized the sentiment. "You could play with great musicians who are on your level and perhaps you don't have a personal connection and the music can go to a certain place," he said. "But when you combine the musicianship with the personal connection, the spiritual, emotional, historic and family connection, the music begins to take on a whole other character."

DeJohnette added, "It's like a communion."

Over the years, Coltrane and Garrison have rejected promoters' attempts to bring them together in contrived circumstances. "We shared a similar kind of experience," Coltrane said. "Having these recognizable last names, playing the same instruments that our fathers played. There was a lot of sidestepping on both of our parts early in our careers."

As Garrison put it: "They were forcing something."

But with DeJohnette, the union evolved organically in a process that was deeply personal before it was ever professional. As a boy, Garrison—who is DeJohnette's godson—lived with his mother in Italy for 10 years, but when faced with mandatory military service there at age 18, he decided to move back to the United States and live with DeJohnette and his wife, Lydia, in Woodstock. There, Garrison finished high school before attending Berklee College of Music.

Coltrane, meanwhile, received formal training in jazz at the California Institute of Arts (where his mentors included the late bassist Charlie Haden). The three musicians gathered in one room for the first time in 1991 in Woodstock at a birthday party for DeJohnette attended by the likes of Kenny Burrell, Betty Carter and Al Foster. The simpatico was obvious and the three were soon jamming at DeJohnette's house.

The first sessions gave the younger musicians a jolt. Garrison said, "I remember we'd be tired after a few tunes, and Jack would be like, 'We're just getting warmed up.'"

By his own account, DeJohnette was simply exposing them to the kind of energy he had encountered playing with the Coltrane group—energy that "just kept expanding to places where you thought it couldn't." John, he explained, was drawing on traditions from Africa and India in which musicians would play for days. "The more they played, the more their energy fed them."

The lesson was quickly absorbed, the 1992 concert was scheduled and, while it did not lead to the formation of a working unit at that time, DeJohnette found himself tracking both Coltrane's

50

Montreux Jazz Festival
Switzerland

PROGRAMME RELEASE
ON **APRIL 14TH, 2016**

TICKETS & INFOS:
www.montreuxjazzfestival.com

JULY
1-16,
2016

and Garrison's career development, occasionally sharing a stage with one or the other.

Ultimately, DeJohnette concluded, "It was time to solidify our relationship together on a musical basis."

He added, "I felt we had something that over time could be developed into what it's becoming now." The trio's reunion gig in February 2013 offered evidence of strong public interest in that prospect: The show was a standing-room-only affair.

Against that backdrop, Eicher greeted the three musicians for the October session at Avatar Studios in midtown Manhattan, a venue carrying its share of history tying Eicher and DeJohnette, who worked together in 1983 in an adjoining studio on the site. The occasion was the recording session for the landmark two-volume set *Standards* by the acclaimed trio of pianist Keith Jarrett, bassist Gary Peacock and DeJohnette.

The October sessions found three strong-willed personalities on one side of the glass and Eicher on the other. Nursing a cold, he was nonetheless able to assert himself from the very first. By the second day, his cold somewhat relieved, he was exercising more than a modicum of sway over the proceedings.

"You can tell he slept last night," said James Farber, the engineer, as he sat at the control board.

Having last heard the trio perform nearly a year before the October recording sessions—at Munich's Unterfahrt jazz club in November 2014—Eicher was initially uncertain about what would transpire in the studio.

"I was not so sure how the music would go, in which direction we would go, because [the Munich concerts] were quite wild performances—not so much focused on certain details but incredibly intense," he said. "But I thought that [once we got] in the studio, we would know how to go, and the music has been shaped very well."

During October, Eicher was in Europe with no intention of making his way to New York to take in the ShapeShifter sets. "Shortly before the recording I don't want to hear live music because music played live should not be translated into a studio session," he said. "The studio session is something entirely different."

In the session, Eicher was a kinetic presence, setting boundaries—"let's start, please"; "let's listen, please"—and crisply stepping in and out of the control room to monitor the situation in Coltrane's or Garrison's isolation booths, or the large space in which DeJohnette worked his drums or grand piano. Eicher adjusted and readjusted the mic placement with a single-mindedness that surely set him apart from more traditional producers, who often favor fixed placement of such equipment.


BILL DOUTHART

Garrison plays bass and electronics on *In Movement*.

Complicating those tasks was the musicians' tendency, as DeJohnette said, to be "freed up from traditional roles." The result was an unpredictable choreography that found Garrison focused on integrating his Ableton Live sequencer/workstation with his chordal approach, DeJohnette involved with his Wavedrum and traps, and each playing off the other while Coltrane delivered lines over and around the spaces left by the sonic churn. The


BILL DOUTHART

Coltrane makes his ECM debut with *In Movement*.

complexity only grew when DeJohnette moved to the piano.

When it came to sequencing the album's eight tunes, Eicher said, "Not many words had to be exchanged." But the internal architecture of the pieces was not always evident. "There was a lot of free playing," he said. "Yet when you listen to the tracks and the things we have chosen, there was a lot of form inside the free playing. You had to search for it. It wasn't just to record some tunes or pieces. It was more than that."

During the session, Eicher sometimes offered simple encouragement. On "Rashied," the prime example of Coltrane's straightahead sopranino playing, the first take, rendered on the afternoon of the first day, did not wholly satisfy; no great surprise there. Coltrane, reflecting on the process in March, said the piece, which is based on a John Coltrane-esque melodic figure, had gone through few iterations at the time of recording.

But the second take, on the morning of the second day, was clearly more energized. It found Eicher, who himself was more animated than on the first day, twirling his hand in a circle and declaring, "Day 2 becomes Day 1."

"It was a very good take," he recalled. And it is on the album.

Occasionally, Eicher would offer suggestions at a granular level. On "Blue In Green," the Miles Davis-Bill Evans piece on which DeJohnette's pianistic musings bridge two plugged-in tunes—"Two Jimmys," an ode to Jimi Hendrix and Jimmy Garrison, and "Serpentine Fire," a bit of reconstructed Earth, Wind & Fire funk—Eicher advised DeJohnette to ease off on the soft pedal because he was already drawing enough warmth from the instrument.

At other times, Eicher's comments synthesized the poetic and the practical. On "Lydia," DeJohnette's plaintive tribute to his wife, Eicher remarked that "the innocence and lightness of being was right for this song, but it was too long"—prompting a reduction in the number of improvised choruses and a little head-scratching along the way.

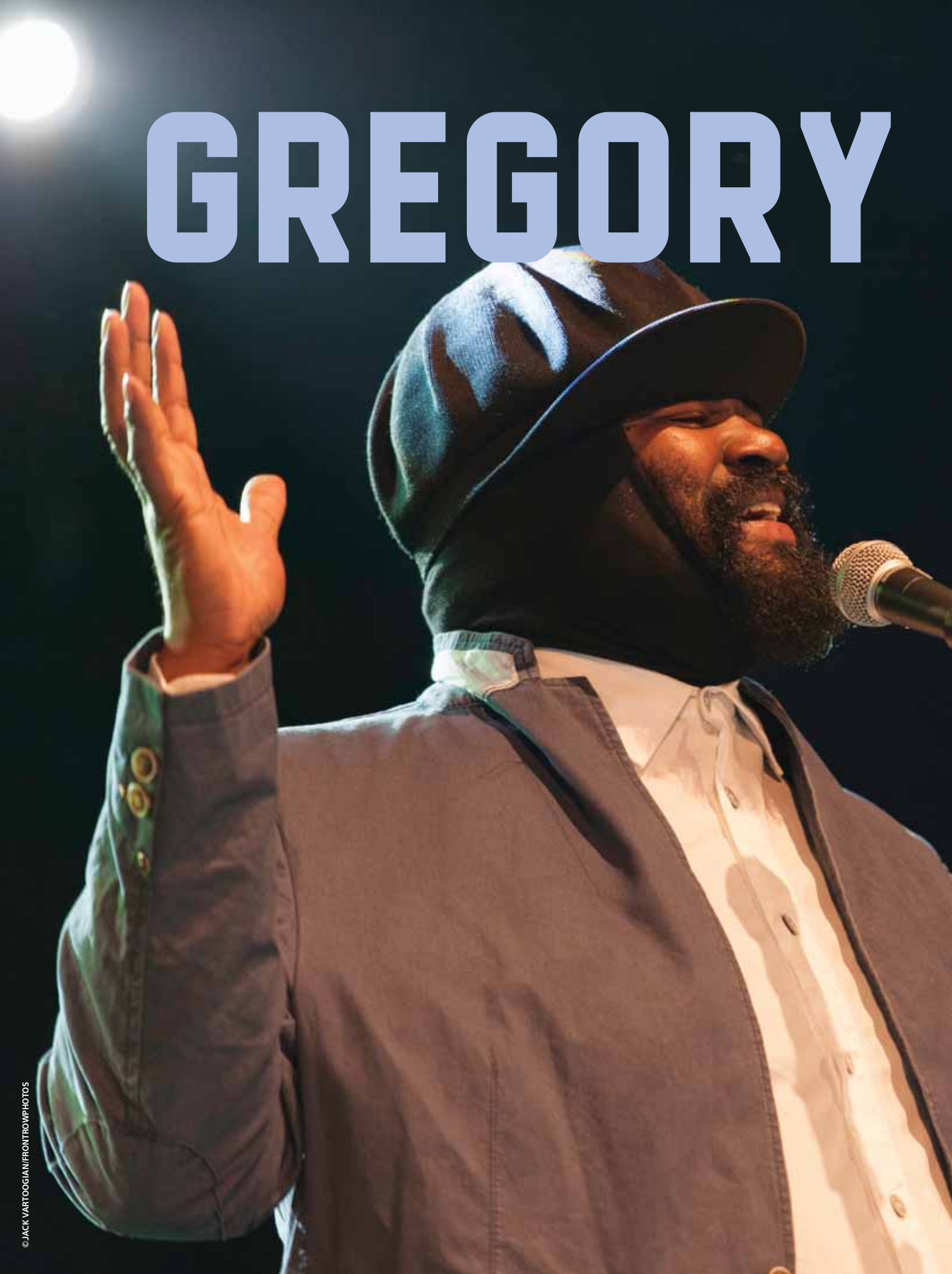
But whatever his suggestion, Eicher left little doubt that the content was guiding him—not the other way around. "It's the musicians who give us the sound and the music and the ideas," he said. "We reflect what we hear and try to translate these ideas into a sound picture."

On the tune that would become the title track—one that, as the musicians entered the studio, was lacking both a name and a structure, let alone an informed sound picture—Eicher suggested moving Garrison's signature repeating figure from the back to the front of the arrangement.

In doing so, the figure—which had begun life, in Garrison's parlance, as a mistake—became the tune's predominant feature, its crystallizing motif and, perhaps, the cohering element that lent the collection, as Eicher articulated in French, its "clarté."

"I'm looking for the core," he explained, "to go down to the soul of things, where the person can offer his personal and characteristic sound and moments." **DB**

GREGORY



PORTER

'I STARTED BEING ME'

By Allen Morrison | Photo by Jack Vartoogian

Gregory Porter doesn't mean to preach. He just can't help it. It's in his DNA. Porter's parents were both preachers in Bakersfield, California. After they divorced, Porter was raised by his mother, Ruth Porter, a local businesswoman who preached in a storefront church and devoted much of her time and money to personally helping indigent and disabled people. When you speak with Gregory, it is unusual if the conversation goes for five consecutive minutes without him mentioning her profound influence on his life and songwriting.

On the phone recently, he quoted lyrics from his new song "Don't Lose Your Steam," imparting a message about tenacity and self-reliance, a message that he got from his mother: "If the bottom falls out, if the bridges fall down/ Don't lose your head of steam, don't lose your dreams." It's a message he's passing on, he said, to his 3-year-old son, Demyan.

The song is the first single from the acclaimed soul-jazz singer's new album, *Take Me To The Alley*, his second for Blue Note, following last year's *Liquid Spirit*, which netted him a Grammy Award in the category Best Jazz Vocal Album. That disc also helped him top the Male Vocalist category in both the 2013 and 2014 DownBeat Critics Poll. More strikingly, in an age of relatively puny album sales for pop music—let alone jazz—*Liquid Spirit* sold over 1 million copies worldwide. It also became the most streamed jazz album ever, with over 20 million streams.

Porter's music has an elastic quality that allows him to reach across genres; he has dramatically expanded his audience through keen partnerships with r&b artists and musicians from the world of electronic dance music (EDM).

His first surprise club hit was a 2012 remix of "1960 What?" by Stockholm-based electro-funk producer Opolopo. Porter also collaborated with the British EDM duo Disclosure on "Holding On," the lead single from its Capitol album *Caracal* (a disc that also features Lorde, Sam Smith and The Weeknd). A straight-up r&b version of the song is the opening track of Porter's new album.

The singer's success is no surprise to his mentor and friend, the saxophonist and educator Kamau Kenyatta, who discovered his unique talents when Porter was a student at San Diego State, which he attended on a football scholarship. Kenyatta has since co-produced all four Porter albums. "He'll probably kill me for this," Kenyatta said, "but my nickname for Gregory when I met him as a young man in his twenties was 'The Matinee Idol.' I never thought of him as anything but a star. He was unknown at the time, but I knew. I could feel his presence and charisma and a certain magic along with his musicianship. I'm not that surprised by his great success. It's not just his voice—his writing keeps improving."

Kenyatta helped arrange the new album, along with Porter and pianist/musical director Chip Crawford, leading a sparkling band that includes alto saxophonist Yosuke Sato, tenor saxophonist Tivon Pennicott, trumpeter Keyon Harrold, bassist Aaron James, drummer Emanuel Harrold (Keyon's brother), organist Ondrej Pivec and singer Alicia Olatuja.

DownBeat caught up with Porter by phone from Le Havre, France, where he was performing with his band.


SHAWN PETERS

Porter's new album is titled *Take Me To The Alley*.

DownBeat: You're in the middle of a two-month European tour. It must be hard to be separated from your wife and son for extended periods. How do you handle that?

It is difficult, but I feel their energy in my music. Some of the songs on the new album actually came about by way of missing home. But there are some positives to [touring]—I'm fortifying our future, building the career and the catalog. It's difficult but beautiful at the same time, a mixed blessing.

Do you feel that *Take Me To The Alley* is your best album yet?

There are some strong messages on it, but … it takes me a minute to say something like that. So many artistic insecurities come up in your head. My 'tastemakers,' people like Kamau and my family, have listened to it and feel it's my strongest work. But for me it's hard to say. It does feel good, though. I hadn't listened for a couple of weeks; then I put it on. I have a full-house stereo system, and I was walking from room to room and thinking, 'Hmm, I enjoy this! Yeah, this is *good*!' [laughs]. And my son started singing along—that's a good sign.

Did you set out to do anything different for this album?

My albums are a document of what I'm feeling at the time. There's a lot going on in a writer's head, and there are choices you have to make. Do I wanna be a jazz-head? A soul man? But when I'm writing, I don't think about that. The songs and the words just come out the way they do. I had more songs, different songs; these are just the ones I brought this time.

How do you decide which songs to include and which to leave out?

Even when I'm doing a concert, I have a kind of subconscious governor … [to avoid doing] too much of one thing. It's like when you're making a soup: Sometimes you taste with your hands. [Assembling an album or show] is like tasting with your ear. I'm thinking about being well-rounded, in a way, including the ideas, dealing with different aspects of love—family love, my son, romantic love. Then there's the political content.

When I was singing in clubs, earlier in my career, I remember thinking I had to be "this type of artist" or "that type." There was a point at which I decided to go back to my roots and bring my gospel experience into my jazz thing … . That's when I started being me.

I [also] decided to not run away from the massive effect that my mother had on my life. At that point, the lyrics and ideas began to flow more easily. With all of my records I'm just regurgitating what she put in me. For example, "Don't Lose Your Steam" was a message I got from my mother.

I believe I hear your mother's influence in the song "Take Me to the Alley," too. I imagine she would have been proud of that song.

Very. That's how she rolled. I was thinking about how she always helped the homeless, the hungry, the handicapped, anybody who needed some elevation. I thought about it for years. But how do I get that out in a song? [He quotes the lyrics to "Take Me To The Alley":] "Oh they build their houses, in preparation for the king/ And they line the sidewalks with every sort of shiny thing/ They will be surprised when they hear him say/ Take me to the alley /Take me to the afflicted ones." That is how my mother operated—she would go to the alleys, to Skid Row, and try to help people.

You have said that your producer, Kamau Kenyatta, has been instrumental in taking what you have and refining it. How did he help you with this album?

I have so many ideas … [but] sometimes it takes a partner to catch some of the goodness that's coming out of an artist. For example, at the end of the song "Holding On," I thought I'd just repeat the line like a mantra. But Kamau said, "Be a jazz singer. Don't overthink it—just do what you do." And that's why I sing the line differently each time. He encourages me to trust my artistry, my musical ideas—and capture them. It was the same with the horn arrangements—he'd say, "Just scat something," then he'd say, "That's better than what I wrote—let's use that!"

You've been internationally famous for a few years now. What has changed about your life, and what has stayed the same?

I moved my family back to Bakersfield, California, where most of my [seven] brothers and sisters still live, just to have that family support while I'm traveling. My son has cousins to play with, and uncles and aunts. And [Bakersfield] is like coming back to my mother's energy; it's an experiment, in a way. I'm seeing what it means to be where she was. A lot of what I'm singing came out of my experiences in Bakersfield.

You've been internationally famous for a few years now. What has changed about your life, and what has stayed the same?

People have been nice; they want a picture, and I always oblige. There was a time when the young crowd didn't know me at all; it was an older crowd, a jazz crowd. But now [with the club hits] they're younger. I got surrounded by a group of British and German students in Bristol, when I had a concert there. They all gathered around and wanted a picture. It was funny; after I left the kids, a police officer stopped me. Maybe he thought I was selling drugs. He asked me why all the kids had gathered around me. I told him, "I'm a singer." He Googled me right then and there." [laughs]

How do you feel about your collaborations in the dance/electronica genre?

It was a great experience working with Disclosure. We wrote "Holding On" around a piano, organically. They put a dance beat on it later. It has definitely put me in the ears of a lot of young people. We did one performance in the U.K. before 50,000 young people, bouncing up and down, with a massive bass beat behind me. The next night I was doing it *my* way in concert, with my audience.

What do you say to some jazz purists who might look askance at those tracks and say that it's not jazz?

Well, I take my cues from Herbie Hancock. That audience that hears [the re-mixes], some of them are going to come to your thing … . It's an extension of what I'm doing. It's not the meat. My live shows are still jazz shows, guaranteed. However you get 'em, it doesn't matter; you get 'em. My voice is a jazz voice, but it's also a soul voice. For instance, in Washington, D.C., when I'm playing a sold-out show, I'm sure that more than half the audience is a jazz audience. But I'm also sure that half the audience never goes to jazz shows. And I like that!

There are some memorable duets on the new album. Do you see yourself doing an album of duets at some point?

I normally do my own thing vocally, but Alicia [Olatuja] has such a pure tone. As soon as she walked into the room, we started to harmonize. It was never a singing contest. When I sang tenderly, she sang tenderly. When I got louder, she got louder.

There are a lot of things I'd like to do. I want to do something with a symphony orchestra, and a duet album. One project that's in the works is a re-mix of the song "Insanity" for the urban market, as a duet with Lalah Hathaway. We're also re-mixing "Holding On" as a duet with the r&b singer Kem.

Your songwriting is full of interesting melodies that develop, unlike so much pop music these days. Do you see yourself as part of an older tradition of not just R&B but the Great American Songbook?

I don't put myself into the Great American Book of Standards quite yet [laughs]. But I do have some songs … that may [last]. I like the idea of that, and I hope it does happen, for my retirement!

What older songwriters do you draw inspiration from?

I'm connected to those soulful voices that wrote their own songs—Sam Cooke, Donny Hathaway, Marvin Gaye, Oscar Brown Jr. and Curtis Mayfield. You might not describe them as jazz singers, but everything they did was just on the edge of jazz. And of course Stevie Wonder. I say those artists first, but, it's almost a given, all of the American Songbook masters, from Carmichael to Gershwin and Kern. The poetry they laid down has lasted through the years because it's so great.

With all the turmoil in America today, your message of love and mutual respect couldn't be more timely. Are you following the political situation in America?

I am. Some of my musical ideas come directly from … the protests that were happening in the U.S., which I watched on television while I was touring in France and Germany. It's heartbreaking to see some of the protests go violent … . I hope that the message of [my song] "Fan The Flames" is understood. The title is provocative, but if you listen to the lyric, it's "Fan the flames of love," which is not really what's happening right now. If Trump makes it to the White House, maybe I won't get invited, but whether he knows it or not, he's fanning the flames of a hatred that he may not be able to take back. Be careful what you say, because words are extremely important and powerful.

You've been tremendously well-received in the jazz world. Have you been surprised by that acceptance?

I'm extraordinarily thankful to the community of jazz for accepting me just as I am. **DB**

Antigua

PROUD

To learn more about Antigua please visit www.antiguawinds.com
or contact us at info@antiguawinds.com

Photography by Prime Cut Creative

THE Peter Bernstein CRAFTSMAN

By Bill Milkowski | Photo by Michael Jackson

THERE IS AN UNCOMMON COMMUNION THAT HAPPENS WHEN Peter Bernstein takes his gorgeous-toned Zeidler guitar on stage. No matter what the setting—whether it's in the longstanding trio with organist Larry Goldings and drummer Bill Stewart, leading his own quartet, playing in Cobb's Mob (led by the irrepressibly swinging drummer Jimmy Cobb), playing solo or performing in guitar duos—Bernstein gracefully gets inside a tune and finds a different path through it every night.

"Peter's playing has a lot of space and vowels in it," said Stewart, who appears on Bernstein's new album, *Let Loose* (Smoke Sessions), alongside pianist Gerald Clayton and bassist Doug Weiss. "It's easy to get things swinging or grooving with Pete. He doesn't just float over a rhythm section—he gets in the center of it all, time-wise. That makes things really fun for me. The way he plays melodies is a key part of the chemistry of our trio with Larry Goldings."

Another longtime colleague, pianist Brad Mehldau—who appeared on a string of Bernstein's Criss Cross Jazz albums in the mid-'90s and is a charter member of Cobb's Mob—described Bernstein's singular approach in his liner notes to the guitarist's 2003 album, *Heart's Content*: "Whenever I hear Pete play a standard, it never sounds arbitrary. He always seems to create a definitive version of a tune, one that intersects gracefully between an unapologetic affectation for the original song and his own personal musical choices for his arrangement."

Bernstein's playing is devoid of affectation and artifice. There are no six-string cliches dredged up while navigating his way through the Great American Songbook. Instead, he lets each tune speak for itself, treating the melody lovingly while sustaining a unique brand of relaxed rhythmic authority, a clarity of ideas, cleanliness of execution and remarkable sense of pacing.

"I liked Pete right away, when I first met him over 25 years ago when I was teaching at the New School," Cobb recalled. "Pete sounded like a guitar player I was particularly fond of, Grant Green. We eventually started doing little gigs around town and Pete was the one who suggested that we call the group Cobb's Mob. We worked a few gigs to start, and it's been 20 years or more now, man. We're very comfortable playing together. When I'm on the bandstand with Pete, it's all good."

George Coleman—who enlisted Bernstein for his recent album, *A Master Speaks* (Smoke Sessions)—concurred with Cobb's assessment of the 48-year-old guitarist's abilities on the bandstand: "The thing that is so great about Pete is his flexibility. He can play anything—blues, Latin, bebop, whatever you want. And he does some of those old songs that people his age shouldn't know, but he knows 'em."

Bernstein's sonic aesthetic—he plays with a warm, inviting, pure tone with his guitar plugged straight into the amp, sans effects—along with his irrepressible swing factor and his encyclopedic knowledge of just about every tune Thelonious Monk ever wrote

Peter Bernstein's new album is *Let Loose.*

(check his brilliant 2009 Monk tribute album on the Xanadu label), has made him in-demand among contemporaries like keyboardist Mike LeDonne, tenor saxophonist Eric Alexander and trumpeter Jim Rotondi. And a younger generation of guitarists, including Rale Micic and Rotem Sivan, is all too eager to engage in duets with someone they regard as a revered elder statesman, just as Bernstein once regarded his own mentor, Jim Hall.

DownBeat caught up with Bernstein a couple of days after he returned home to New York following a tour with Goldings and Stewart in Europe, where they had recorded a follow-up to 2014's *Ramshackle Serenade* for the Pirouet label.

A COMMON THREAD IN YOUR EXPANSIVE DISCOGRAPHY IS YOUR BEAUTIFUL SOUND. OBVIOUSLY, IT'S SOMETHING THAT'S VERY IMPORTANT TO YOU.

To me, that's what attracts people to all the great players in jazz. Their sound is like their personality. You hear Bird, you hear Lester Young, you hear their sounds, it's their character come to life. You hear masters like Jim Hall, Wes Montgomery, Charlie Christian, Grant Green, Kenny Burrell … and everything is wrapped up in their tone. Tone is a broad term; it includes the sound of one note but also the sound of their phrasing and also their thought process.

YOU HAVE A VERY WARM TONE, BUT IT PROJECTS WITH A LOT OF CLARITY. THE ARTICULATION IS VERY CLEAN.

I'm working on it. I'm glad I listen to a lot of trumpet players and saxophone players because you try to approximate their articulation, which you can't really do because it's a whole different process for making the sound. But if you have something in your head, maybe the technique can be more about what you're trying to play than about upstrokes or downstrokes or technical things like that. But it's really wrapped up in your flow of ideas. And listening to guys like Miles, they seem to play from their sound, where each note is a color, which allows for more abstraction in the music. Then there are guys who play really literal and just harmonically perfect. And you try to combine the two—you want to play with the abstract, where you're all about the sound, and yet you want to be able to express an idea very clearly, harmonically and rhythmically.

WHO ARE SOME OF THE MASTERS WHO EMBODY THIS QUALITY?

I got to play with Bobby Hutcherson at Dizzy's a few years ago, which ended up on a CD [2012's *Somewhere In The Night* on Kind of Blue Records]. I was four feet away from him, thinking, "How is this man just hitting metal bars with wooden sticks with cotton on the end and making such an expressive statement?" The instrument is just like … it's him! He's imbuing it with his thoughts and feelings. That's a miraculous thing. The instrument itself disappears when you're talking about a master on that level.

Jimmy Cobb is another, for sure. He was 60 years old when I first met him and now he's 86, and he's still cooking! To be able to grow up as a musician—learning about time, how to phrase, how to swing—in the presence of this master. I mean, how lucky am I?

YOU TOURED WITH SONNY ROLLINS IN 2012 AND APPEAR ON HIS RECENT ALBUM, *ROAD SHOWS VOL. 4: HOLDING THE STAGE*. WHAT WAS THAT EXPERIENCE LIKE?

Getting to play with him and just be around him was a blessing. He's one of the originators of the language. Sonny taught us how to interpret tunes, how to stretch out … all these things. Being on the bandstand with him, you can hear him thinking, you can hear that he's playing with an idea. That's so thrilling to me.

YOU STUDIED WITH JIM HALL. WHAT WAS HIS APPROACH TO TEACHING?

He was teaching a class at the New School when I went there. He had a bunch of guitar players in class and he would play with us, comp for us, and make us sound way better than we actually did. But it was incredible to be around him and see him make that sound, see how he can listen. And now when I teach I find myself saying stuff that he told me. Jim would say things like, "Playing music is its own reward; don't expect anything from music." Or he'd say, "You can put sounds out in the world and they can be from a positive place or they can be from another place."

Just being around him was inspiring ... such a great human being. And he had a genuine interest in what his students were doing. If someone played something that interested him, Jim would stop the class and say, "Show us what you did there." That was kind of cool. He showed us that being a teacher is about being curious and learning as much as you can.

The best teachers I had made me think about choices I was making. They don't have to tell me the *right* way—they just have to make me figure out a better way. It's like they're telling me, "You know enough already to figure out the better way; don't be lazy and not take the time to figure it out." Jim was like that.

His approach was a very different approach from Ted Dunbar, who I studied with at Rutgers in the fall of '85. While Jim's approach was more abstract—he taught me, just by example, about the connection between musicianship and humanity—Ted's approach was much more methodical. He had books on the fingerboard, books on harmony. He has every chord you can play on the guitar in a book. He'd tell me, "Don't just be a guitar player that's in the world of guitarists. You gotta listen to the horn players and singers to learn about phrasing and listen to the piano players and arrangers to learn about harmony, and hang out with drummers and bass players to learn about rhythm."

Bernstein performs at Smoke Jazz & Supper Club in New York on March 1.

Ted was very important to me in terms of showing me that every tune has something to teach you about music, something to teach you about the guitar. I only stayed at Rutgers for one year, but I got something from him that stuck with me for a long time.

TALK ABOUT YOUR AFFINITY FOR MONK'S MUSIC.

I love piano players in general but Monk always really spoke to me. For me, as a guitarist, it was about learning the intricacies of the music, learning what you can play and what you can't play. But I find with Monk, he was about not playing every note in the chord but finding which notes intervallically he wanted to bring out. And you have to reduce on the guitar. You can't play the Bill Evans type lush voicings with the cluster and then the triad; you can't grab all those notes, so you have to think about what to leave out. And that automatically puts you in that Monk zone, in a way, because he was conscious about not only what notes to leave out but how to play each note in a voicing. He would phrase each note in a chord, where he would bring out a certain note in a certain

way, which is technique on a different level than just velocity and speed but more about control of the sound.

Ultimately, I found that a lot of Monk's stuff laid better on the guitar than you would've thought. Even in the original flat keys. Because the open strings give you those dissonant notes, which work so well with his music. I think if Monk had played guitar he would've loved open strings. He would've definitely made something of that.

YOUR ALBUM *SOLO GUITAR: LIVE AT SMALLS* WAS A TRIUMPH. HOW DID THAT PROJECT COME ABOUT?

For me, playing solo is a brief excursion into the terrifying void of "Oh my god! It's just me out here." Which makes me appreciate the company even more when I get to play with people again. When you play solo, that's really about choices. How do you express the idea? For me, it's about what to leave out without leaving out the important stuff. … I played solo at Smalls for the early set on Mondays, just trying to tackle my fears of playing solo. So [in October 2012] Spike [Wilner, the owner of Smalls] just decided to record it because he already had set up the mics for recording the set after me, which was Rodney Green's group. So my solo recording wasn't ever intended to be [an album] at all.

DO YOU HAVE A FEAR OF MAKING MISTAKES IN A SOLO SETTING?

It's not so much mistakes—it's just about trying to finish your thoughts and present something that has some shape, that's not just a guy playing some notes and chords. Playing solo really taught me a lot about trying to get inside the song, because if you just resort to blowing licks on the chords, it doesn't make any sense because there's no context for it.

It really made me approach that idea of, "Man, I gotta keep playing the song." Maybe I have one little chorus semi-worked out with some voicings I want to do to interpret the tune. Because once you start to get away from the song you really lose the focus. And with solo it's also about trying to control the flow—when you go into time, when you play rubato, having the courage of your convictions to go in a different direction with authority.

It's hard to do that by yourself. Every decision is on you. You can't react; you have to be proactive in a solo setting. So it's exhausting but it's a challenge that I enjoy.

YOU MENTIONED THAT YOU STILL SET ASIDE TIME TO PRACTICE. YOU'RE ON SUCH A HIGH LEVEL, WHAT IS THERE FOR YOU TO PRACTICE AT THIS POINT?

Anything and everything—from F blues to "Happy Birthday" in every key, to whatever comes to mind. It doesn't matter because, to me, when you're dealing with improvising there's always the challenge of finding new ways to express your thoughts. If you're on tour and you're playing some of the same tunes every night, if it was good last night, the idea is to not play it like that tonight. That's not acceptable. You can't just play the same notes as you did yesterday and pass it off like it's spontaneous—because it's not. You have to get into a place where you play a phrase and you build from that. You're telling a story. What's it about? The topic is the form of the tune, the harmony of the tune, where it moves and where it goes. But you're required every time to be off-the-cuff with it, not relying on some hip shit that worked for you last night.

The challenge is making up a new story every night, together with your bandmates. It's like a game of cards and we keep changing the rules of the game. But it's still the same deck of cards; it's still the same 12 notes. You're trying to express a thought and continue it, and that's a continuous challenge. So you keep practicing because you keep wanting to learn new forms, new material. Because it's just a deck of cards. You keep coming up with new games. And your knowledge of cards or music, your instrument, enables you to keep playing the game. **DB**

‘Black American Music Is FOR Everyone’

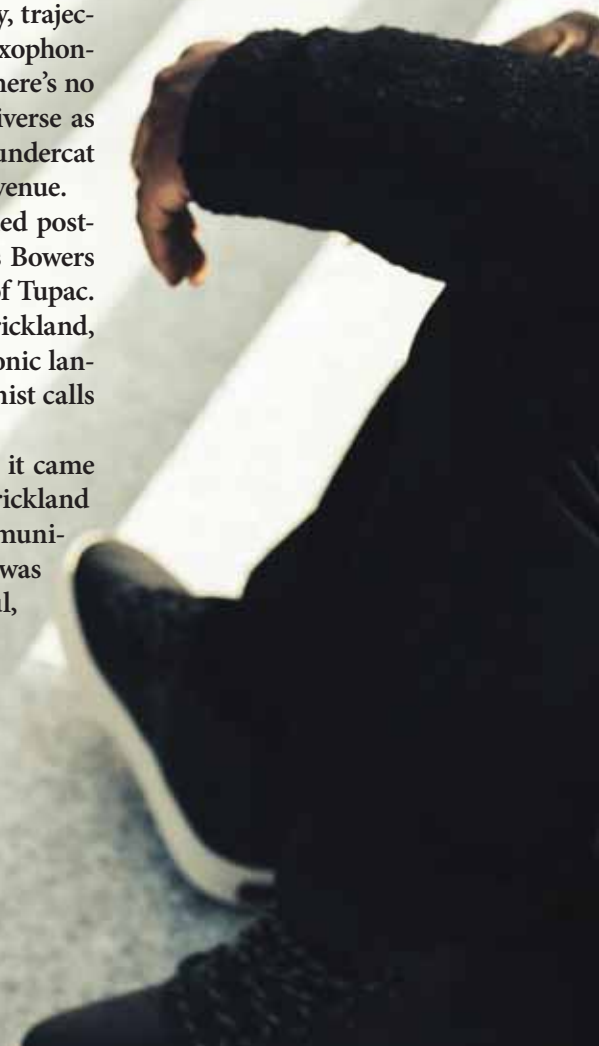
Marcus Strickland

By Ken Micallef | Photo by Deneka Peniston

Not all jazz fans have noticed it, but a sea change is underway. Jazz is experiencing a tidal shift that has long-term implications for the art form’s longevity, trajectory and common currency. While some regard the Los Angeles-based saxophonist Kamasi Washington as equal parts innovation and media hyperbole, there’s no denying the artistic tempest slamming the West Coast, with artists as diverse as Flying Lotus (grand-nephew of Alice Coltrane), Kendrick Lamar and Thundercat inspiring a kind of Angeleno loyalty not seen since the heyday of Central Avenue.

Back east, Revive Music’s roster offers a cooler variant on a re-imagined post-1960s jazz, with artists such as Esperanza Spalding, Derrick Hodge, Kris Bowers and Ben Williams making music that is as cognizant of Coltrane as it is of Tupac. To this rarified group of genre-splicing artists we must now add Marcus Strickland, whose Blue Note/Revive Music debut, *Nihil Novi*, merges advanced harmonic language and 21st-century production with the wide arc of what the saxophonist calls “Black American Music.”

“Black American Music is for everyone to play, master and enjoy, and it came from the experiences of the African Diaspora during the slave trade,” Strickland said over drinks at a Brooklyn bar. “The field workers learned how to communicate creatively through music among other ways of expression. The blues was born, and many other types of music formed from the blues: gospel, jazz, soul, hip-hop, funk, rock. All of these expansions are Black American Music, which is frequently mixed with many other beautiful types of music around the world. But [the term] jazz doesn’t quite describe the kind of music I have been playing all this time. It’s music, and furthermore, it’s Black American Music, a mixture of many different things I experienced growing up. Meanwhile, the jazz purists are worried about whether someone’s music is swinging. Any music that grooves is swinging. Check the rhythms of the surdo drum in Brazilian music and you’ll hear that it swings.”



Marcus Strickland's new album, *Nihil Novi*, is his Blue Note/Revive Music debut.

Produced by bassist/composer/scene-shifter Meshell Ndegeocello, *Nihil Novi* draws on multiple generations and geographical locations of global music, from J Dilla's hip-hop to Fela Kuti's Afrobeat, Ghanaian highlife to Charles Mingus' Algerian metric conceptions. Co-produced by drummer Charles Haynes, the album features Strickland's band, Twi-Life, with guests that include Chris Dave (drums); Chris Bruce (guitar); Keyon Harrold (trumpet, flugelhorn); Jean Baylor (vocals); Ndegeocello, Kyle Miles and Pino Palladino (electric bass); and BIGYUKI, Mitch Henry, James Francies and Robert Glasper (on various keyboards and synthesizers).

Nihil Novi—the title is a Latin phrase that can be translated as "nothing new"—was recorded, mixed and mastered by Bob Power at Kaleidoscope Sound in New Jersey. The result is an aural collagist's dreamscape. The album began as "beats" created in Strickland's Pro Tools rig, followed by pre-production at Haynes' studio in Boston. Then Ndegeocello, Strickland and his Twi-Life crew coalesced at Kaleidoscope Sound, where they recorded live tracks and added further coloration to Strickland's software-treated compositions.

"Meshell came in, and she scoped out the other pieces of the puzzle," Haynes said, summing up the working process and overall direction. "Meshell, being a songwriter, brought a key element that jazz arrangers often forget about it. She was key in making the tracks feel like songs. That enabled the vocalist, Jean Baylor, to come in. It was almost like a singer-songwriter record—but with elements of Dilla."

Like many hip-hop producers—from Q-Tip to Questlove—Strickland cites influential beat-maker James Dewitt Yancey, aka J Dilla, as a major influence on his "beats"—hip-hop's catchphrase for song production. (In conversation, Strickland uses the term beat in two ways: to refer to production and to refer a drum rhythm).

"It all started with my admiration for J Dilla, Madlib, Flying Lotus—these incredible beat-makers," Strickland says. "J Dilla transcribed jazz and Motown records. The swing beat of jazz inspired him to create a new way of approaching programming. Before Dilla a lot of beats or rhythms were quantized; everything was exactly on-the-beat, tempo-wise. He made a beat sound like it was rushing forward and simultaneously dragging, as heard in the opening notes of 'Tic Toc.' That delayed sound on the hi-hat and bass drum is a concept Dilla created that is still influencing drummers. It's a constant cycle."

Throughout our conversation, Strickland stressed that *Nihil Novi* isn't strictly a jazz album, though its rich layering of horns and counterpoint certainly constitute jazz in theory and execution. The phrase "Black American Music" covers the broad array of music heard on the album, and its wide historical arc.

"I wasn't just thinking jazz; I never have," Strickland explained. "There's highlife in there, some Malian music, too. For example, 'Sissoko's Voyage' was inspired by a Malian percussionist, Bazoumana Sissoko [1890–1987]. He was a Griot from Mali and lived to be [nearly] 100 years old. The album is a palette of everything I listen to. This record is my doing exactly what I want to do without any hang-ups, without any limits. I'm not thinking about what the purists want or what I am expected to do. This is just basically who I am."

And like a true hip-hop collective, the musicians on *Nihil Novi* were not only free to experiment with Strickland's songs, they were expected to bring their soul and experience to the music.

"This band has been playing together a little over two years," Strickland said. "The drummer on most of the record, Charles Haynes, is incredible. He's played with Meshell and Marcus Miller. How he engages with the music but at the same time with a heavy groove … is very valuable to the sound I am looking for. Charles is dynamic and grooving at the same time. "

The album's metaphoric tendrils reach from D'Angelo's *Voodoo* (the 2000 masterpiece on which Palladino appears) to Kendrick Lamar's *To Pimp A Butterfly* (Glasper) to Meshell Ndegeocello's *The Spirit Music Jamia: Dance Of The Infidel* (Dave) to John Coltrane's *Crescent* and Wayne Shorter's *Night Dreamer.*

"The lasting impression of Wayne Shorter and Joe Henderson and John Coltrane on me is that their songs were actual songs, you could sing the [melodies]," Strickland noted. "That's very important in my writing. And bass lines. Wayne Shorter is the master of bass lines. J Dilla's bass lines are incredible, too. What allowed my music to grow was thinking beyond genres. Just thinking about who I am as an individual and who the people around me are and what we listen to. Thinking that way will always result in a true representation of who you are rather than trying to regurgitate what's already happened."

It's easy to cite Strickland's prior seven albums, including 2011's mighty *Triumph Of The Heavy, Vol. 1 & 2* (Strick Muzik) as emanating from the post-bop language, or what drummer Kenny Washington calls "spang-a-lang." But perhaps a new language is already upon us.

"Everything is post-bop," Strickland said. "A lot of my earlier records hint at what I am doing on *Nihil Novi.* If somebody were to analyze my records they would find a lot of bass lines, a lot of catchy melodies, a lot of involved harmonies. It's everything that is on this record. But when you change the timbre of an instrument, you also change the interface on which the music was made—the computer—so that put its stamp on the sound. It was all

Strickland onstage in New York in 2014

driving towards this. If I were to take my previous music and put a hip-hop drummer on it, it would totally fit."

Strickland's spoken comments often reflect the same poetic quality as his music. "Creativity always makes fools of us in the end," he said. "It's a vector that steers you into something unpredictable that is guided by failure and success and pure choices."

Whether that creativity is the result of practicing the saxophone for hours on end or playing a club date or creating beats on a laptop, Strickland's goal is to find a means of expression that conveys his truest self—and deepest concepts.

"The older I get the more I think the music is not about the music," Strickland pondered for a moment. "Like Sissoko, who was a Griot. He told the culture of his people through music and poems. That was a very aural culture and nothing has really changed. It's switched over a bit but the musicians who reach the people the most are like that. They have depth to their music."

"Marcus is trying to do something new, said Henry, who plays keyboards on *Nihil Novi.* "Some musicians have mastered something and that's what they're about. Other cats want to mix ideas with different people. Marcus is a risk-taker, an experimenter."

As jazz searches for a larger audience, the music can grow beyond its inclusive borders when its currency becomes familiar; for example, when the influence of Monk and Mingus is intertwined with that of Kamasi and Kendrick.

"It's all music," Strickland declared. "Who cares if it's jazz or hip-hop? I just want some incredible music. Years later you can decide on what you can want to call it. As long as we pay attention to labels, we're bound to expectations. But if you think about who you are as an individual, you can get to some music that is novel. The combinations of things you listen to and find important are not similar to any other person on earth. Think of those things instead of the predestined lane." **DB**


MONTEREY
jazz festival
Tribute to Quincy Jones: The A&M Years with Quincy Jones, Honored Guest;
Christian McBride, Musical Director; John Clayton, Conductor
Wayne Shorter Quartet & the Monterey Jazz Festival Wind Ensemble
Pat Metheny w/ Antonio Sanchez, Linda Oh & Gwilym Simcock • Jacob Collier
Terri Lyne Carrington's Mosaic Project with Valerie Simpson & Lizz Wright
Branford Marsalis Quartet featuring Special Guest Kurt Elling • The Bad Plus Joshua Redman
Gregory Porter • Maceo Parker featuring the Ray Charles Orchestra & The Raelettes
Kamasi Washington • Cécile McLorin Salvant • Richard Bona Mandekan Cubano
Hammond B3 Explosion: Dr. Lonnie Smith Trio; Ronnie Foster Trio;
Dave Stryker Quartet featuring Eric Alexander & Jared Gold on organ
Joey Alexander Trio • Cory Henry & The Funk Apostles • Davina & The Vagabonds
Toshiko Akiyoshi Trio • Lew Tabackin Quartet featuring Randy Brecker
Donny McCaslin Quartet • Stanley Cowell Trio • Billy Hart Quartet • Bria Skonberg
Alfredo Rodriguez Quartet • Banda Magda • Kris Davis Trio • Lots more!
MJF59 / SEPTEMBER 16-18, 2016
Tickets on Sale May 9 / 888.248.6499 / montereyjazzfestival.org

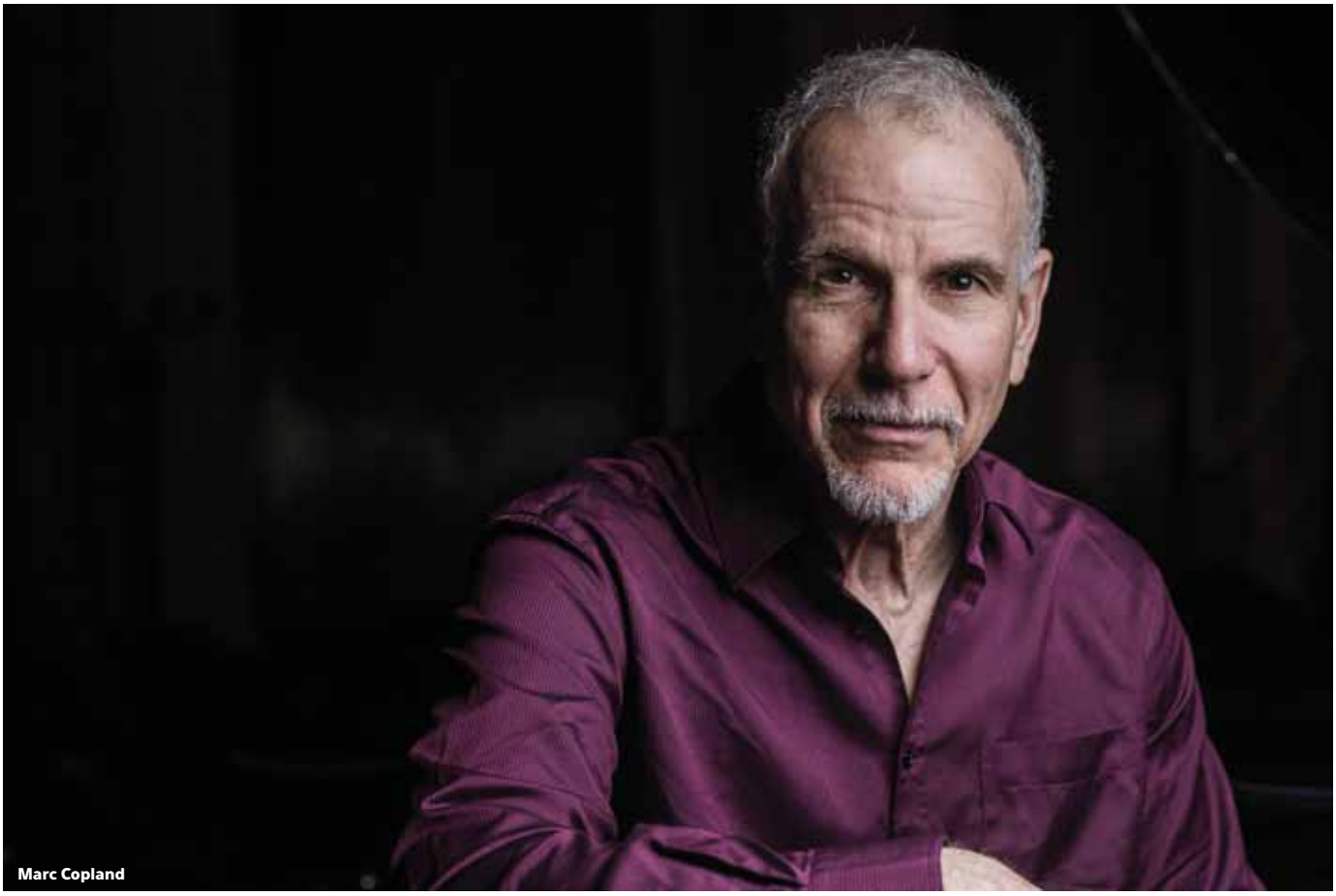
10 days, over 1800 artists, 300 performances and 35 concert venues!

Vancouver: June 24 to July 3, 2016 • coastaljazz.ca
Montreal: June 29 to July 9, 2016 • montrealjazzfest.com

11 days, over 3000 artists, 800 performances and 10 concert venues!

THE BEST OF JAZZ IN CANADA

Plan your festival stay with us!



Marc Copland

BEYOND THE NOTES

By Bill Milkowski / Photo by Guido Werner

In his prodigious output as a leader (more than 40 albums to date) and as a highly valued sideman (Gary Peacock Trio, John Abercrombie Quartet), Marc Copland always seeks a place in the music that takes him somewhere beyond the notes.

"For music to really fulfill its function as an art form, it has to get beyond the notes, just as painting has to get beyond the colors," the pianist-composer maintains. "These things are all tools that enable the art form in question to move the listener and make an experience that's deeply resonating, both in musical and extra-musical ways. All those tools are important, but at a certain point it's about what is this art saying at another level. The musicians whom most listeners would recognize as artists like that—John Coltrane, Miles Davis, Bill Evans, Herbie Hancock—they all had that. And at certain points in their careers, it all coalesces and it's very clear that they're sending a very strong message, both with the innovative tools that their music uses and with what they're trying to say beyond the notes."

Over the years, Copland—who studied under the great Lennie Tristano at Columbia University—has trained himself to access that rarefied space more quickly, whether it's in solo, duo, trio or quartet settings. "The access is pretty much there most of the time, but the test is are you getting into new territory. If you're playing a little bit differently than you did a year or two ago, then something good is happening. You're trying to develop what you're doing and expand the places that the music can go, which involves expanding the capabilities of the musical tools, in part."

On Copland's album *Zenith* (see "CD Reviews," page 71), released on his own newly established InnerVoice Jazz label, he and his longstanding telepathic rhythm tandem of bassist Drew Gress and drummer Joey Baron explore new territory with trumpeter Ralph Alessi, for whom he has particularly high praise. "When I heard Ralph's [2013 album] *Baida*, something clicked in my head," Copland explains. "I felt I was listening to someone with real depth, both as a composer and as a player. And as soon as we hit together, it was very easy. He just jumped right in. He totally gets what I'm trying to do and what we're trying to do as a rhythm section, and he brings his own perspective to it.

"I think clarity is a really good word to describe what Ralph does," Copland continues. "Chops, to me—and I tell this to students—are meaningless. It's nice to have them, but if you're not saying anything, what good are they? Clarity is good; meaning is good. Then if you can enhance that with chops, fine. But the danger is always that someone will get seduced by chops for chops' sake. And to me, music is not about that. Music is about

going to another place."

The key for this empathetic quartet, and every musical situation that Copland finds himself in these days, is listening.

"It helps when everybody listens first, and that certainly happens in the bands I'm spending most of my time with now, which is the *Zenith* band, Gary Peacock's trio and John Abercrombie's quartet. That's a common feature among all those groups. As musicians we want to leave space. That's a sound that's been inside my head from the very beginning. At any recording or gig I play, I try to establish that sound and use of space, and listening is the first step with that. And if everybody isn't doing that, it can't happen. But if everybody's listening and responding to each other and to the sonic environment, then with the piano one can set the musical stage so that harmony and melody and rhythm can interact among the players in a certain way. And when that happens, then it's very easy to start to go beyond the notes."

While Copland has previously recorded for the Pirouet, hatology, SteepleChase, Savoy, Challenge and Sketch labels, forming his own InnerVoice Jazz will allow him to go even further in his search for that place beyond the notes.

"I've been very fortunate in my career to work with quite a few different producers, as a leader and as a sideman, and they've all been great. Having the label is an opportunity to put some of what I've learned to good use and to let the music take another direction. It's an issue of having another outlet. Right now I'm kind of associated with ECM because John's band and Gary's band are on that label, which is a fabulous label with a great producer, obviously. But again, it's like when you play with different musicians: It enables you to sometimes take the music to a slightly new or different place. So this experience of having my own label feels to me kind of the same. It's not to replace working with other labels and other producers; it's to enhance and supplement." **DB**

STEVEN SUSSMAN

Copland's new album on InnerVoice Jazz is titled *Zenith*.

JONATHAN ROWDEN


Los Angeles-based saxophonist Jonathan Rowden

CREATING DIY OPPORTUNITIES

By Josef Woodard

Jonathan Rowden is a name to watch as a signature voice and self-motivated organizer on the Los Angeles jazz scene. At 31, the formidable saxophonist and bandleader has found success by creating opportunities outside the usual mainstream channels.

In 2014, the Jonathan Rowden Group, featuring longtime ally Ryan Pryor as pianist and co-conspirator/co-writer, released the album *Becoming* on the indie label Orenda Records (founded by another indie-centric jazz musician in Los Angeles, trumpeter Daniel Rosenboom). While the JRG is working on a second album, Rowden has channeled his creative energies into another medium: video. He has also launched a nonprofit organization called Tear it Down, which has an informational website (tearitdownlaoc.org), hosts concerts, and will launch a music festival in November.

Rowden's link to the DIY imperative dates back to his college years in the mid-2000s. "During that time," he said, "the word on the street was that the music industry was not doing great and independent music was where it's at. I wanted to be intentional with everything that we did. I put up a couple of videos early on, just to get some gigs. But the minute I had $500 saved up, the first thing we did was to write a bunch of music, rehearse for a couple of months and record some really good live video with a professional videographer."

Fast-forward to Rowden's side project, the electro-acoustic trio WYR, whose hypnotic, hourlong concert film *Terranigma* was captured live at the Los Angeles jazz venue Blue Whale in September 2015. On the sleek yet understated video (recorded and produced by Alex Chaloff), Rowden and percussionists Chris Wabich and James Yoshizawa are joined by two inventive, improvising female vocalists—Areni Agbabian and Joanna Wallfisch.

In group mode, Rowden's musical agenda tends to be both focused and open-ended. He embraces melodic propensities sometimes reminiscent of Jan Garbarek or Pat Metheny, but adds free flights into edgier, unhinged terrain—as heard on the recent online video release "The Ruins Of Númenor." Rowden explained that the aesthetic of this adventurous song "has a lot to do with trying to blur the lines between composition and improvisation," adding that the result is "part fantasy world and part hyper-modern world."

Pryor, who recognized a creative chemistry with Rowden when both were in grad school 10 years ago, quickly connected with the saxophonist via a post-college jam session. "The idea of it was that it would be the anti-vibe jam," Pryor recalled. "No idea was beneath trying, no judgment for ideas that didn't work out, and nothing to prove to anyone. That sort of openness was really important for us both discovering what we value most in music."

Rowden relishes the West Coast scene. "So many great musicians live in L.A. now," he said. "People say the arts thrive when the arts are dying. You get all these jazz clubs closing, and something about it gives people internal freedom or something. They just start creating more." DB

INTAKT RECORDS

INTAKT'S LOYALTY PAYS OFF

By Alain Drouot / Photo by Manuel Wagner

Given all the turbulence the music industry has weathered, one would expect fatigue or frustration to plague anyone operating a label for more than 30 years. But Swiss producer Patrik Landolt, who runs Intakt Records—a sturdy label that champions the avant-garde—shows no such signs.

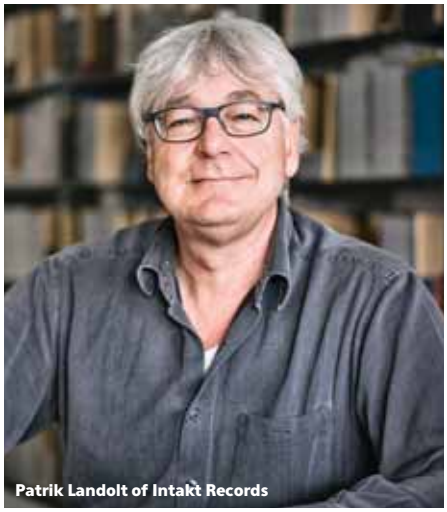
Being a "music publisher" (as he calls it) was not his initial calling. In 1984, Landolt ended up with an excellent recording of a performance by pianist Irène Schweizer at the Taktlos Festival, an event he organized. "We shopped it to various labels but they all refused to put it out," Landolt recalled. "We decided to release it ourselves and since she was already a star in Switzerland, the album sold well."

Schweizer—who is the subject of a forthcoming biography by Christian Broecking—was integral in getting the label started. "At the beginning, Patrik didn't know many musicians outside of Switzerland and I gave him some advice," she said. "I introduced him to Alexander von Schlippenbach, Peter Kowald, Evan Parker and Trevor Watts. Today, Patrik doesn't need me anymore. He travels to festivals to hear what is happening."

Indeed, Landolt's insatiable curiosity hasn't waned over time. In recent years, Intakt has recorded new faces, such as saxophonists Jürg Wickihalder and Christoph Irniger, vocalist Sarah Buechi and pianist Aruán Ortiz. These diverse artists balance a roster that includes many musicians Intakt has supported from the outset: Schweizer (who hasn't recorded for another label since), Barry Guy, Günter "Baby" Sommer, Elliott Sharp, Marilyn Crispell, Lucas Niggli, Andrew Cyrille and Pierre Favre.

For the first 15 years of its existence, Intakt was a hobby as Landolt continued to work as a journalist for the independent weekly Wochenzeitung. "There was no money to be made, but it was a first-hand experience that is not taught in schools," he said. "In the process, I learned how to produce a good album with quality liner notes, photography and design." This explains why he still firmly believes in the compact disc format. He remains hesitant to ride the vinyl revival wave, but he accepted the digital era by offering downloads.

In 2000, Landolt left journalism to embrace the music publishing profession full time. Since then, the label has intensified its output and broadened its scope.


Patrik Landolt of Intakt Records

When describing his business philosophy, Landolt cites the book publishing world as an analogous endeavor because he relishes the opportunity to support an artist over the long term. A prime example is British bass player Barry Guy. Intakt has unfailingly supported his major works—first the London Jazz Composers Orchestra and then his 10-piece New Orchestra. With about 20 musicians, the LJCO presented major financial and logistical challenges. "I am grateful that [Landolt] decided to pick up our work because there was otherwise no way to solidify our output," Guy said. "He doesn't just want to record. He wants to see recordings leading to concerts and a development. He wants to see progress, a future."

Intakt is incorporated as the equivalent of a not-for-profit organization, of which Landolt is just an employee. This means that the rights to the music belong to the organization, a guarantee that the catalog will remain in print. The producer views it as a model to follow as jazz ventures (such as websites, clubs and labels) are often driven by one individual and have no succession plan. Landolt is passionate yet rational about the longevity of jazz: "It is necessary for members of the jazz community to create institutions to give a future to an art form that has been around for over 100 years." **DB**

Mary Foster Conklin
Photographs

"A master of conveying world-weary bittersweet emotions, tempered with an odd unlikely sense of optimism." –*Jazz Music Archives*

"Inviting on a myriad of moods." –*JazzWeekly*

"Full of one magic moment after another." –*JerseyJazz*

MOCK TURTLE MUSIC

www.maryfosterconklin.com

Once upon a Summer
Ellen Bødtker / Jan Erik Vold
Arve Henriksen / Eirik Raude

"This album is a wonderful tribute to Vold's poetry, and sonically a fascinating journey through the many facets of contemporary music, which blends and amalgamates, genres, traditions and influences into the new European aesthetics of the 21st century. Wholeheartedly recommended to the pursuers of non-trivial cultural experiences!" –*Adam Baruch*

LOSEN RECORDS

Distribution in USA: MVD Entertainment
www.losenrecords.no

Letizia Gambi
Blue Monday

Produced by ***Lenny White***
Featuring ***Ron Carter, Gil Goldstein, Donald Vega, Helen Sung, John Benitez, Dave Stryker & more***

"An exuberant and ambitious production that takes jazz on a romantic Italian holiday" "She makes every story her own,we hang on every breath she takes" –*Gil Goldstein*

"Letizia Gambi is a stunning vocalist!" –*Sting*

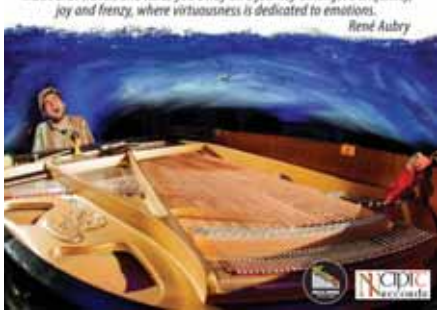
"..deeply felt emotions complemented with lilting loveliness. What a way to seal the human heart." –*LatinJazzNet*

Available on iTunes, Amazon & ArtistShare.
www.letiziagambi.com

PIANO • TOYS • LOOP STATION

Livio Minafra
The colors genious Italian pianist!
Listen to ***Sole Luna*** on Spotify or visit
www.liviominafra.com/en/pianosolo
Contact: **info@liviominafra.com**

Music that travels and takes you away on a journey amongst tranquillity, joy and frenzy, where virtuousness is dedicated to emotions.
René Aubry



Lauren Meccia
Inside Your Eyes

"Lauren Meccia comes across like a real musician who happens to sing. As a vocalist she has a crystal clear sound that rings like a bell, and can effortlessly go for drawing out a lyric… and yet she can also clip out a series of words like she's jumping through an obstacle course… Her voice resonates like a glass organ."
–*George Harris, JazzWeekly.com*

SPIRIT MUSIC

www.mikefrostband.com

Matt Criscuolo
The Dialogue

Criscuolo's newest album, *'The Dialogue'*, is impassioned high energy original modern acoustic improvised music. *The Dialogue* is a follow up to his highly acclaimed *Headin' Out*. (★★★★½ –*DownBeat*)

"Criscuolo is a hard-blowing improviser whose potent flights often push the envelope towards the outer limits". –*DownBeat*

The Dialogue is available at CDBaby and iTunes as well as
www.mattcriscuolo.com
email: tonematt@yahoo.com

Reviews

Vijay Iyer (left) with Wadada Leo Smith

Vijay Iyer/Wadada Leo Smith
A Cosmic Rhythm With Each Stroke

ECM 2486 B0024613

★★★★½

Wadada Leo Smith is on a roll. Earlier this year the trumpeter released *Celestial Weather*, an exquisite duet set with bassist John Lindberg. Now comes an even more architecturally masterful duet album with keyboardist Vijay Iyer. The centerpiece is a seven-part suite dedicated to the late Indian abstract artist Nasreen Mohamedi, who used space and rhythm in a way that recalls Smith's design of sound.

A longtime AACM member, Smith shapes music as a kind of temporal sonic sculpture, with extensive use of silence and alternating structural units of long notes and staccato bursts. If you are partial to sequences of traditional melody, harmony and rhythm, *A Cosmic Rhythm With Each Stroke* may not be for you. But if you want to hear two hyperaware musicians respond to each other in real time, this soundscape has your name on it.

Iyer plays not just acoustic piano here but Fender Rhodes and other electronics, which come to the fore first as a subliminal bass pulse in the dramatic awakening of the first movement, "All Becomes Alive." Later, on "Labyrinths," Smith goes head-to-head with Iyer, parrying his rumbling piano with staccato stabs.

The duo bookends the album with individual compositions, starting with the quietly chiming pentatonics of Iyer's "Passage," and concluding with the somber "Marian Anderson."

Like the abstract visual art this album invokes, Smith's music runs deep and often does not give up its secrets easily. But it's definitely worth an extended hang.

—Paul de Barros

A Cosmic Rhythm With Each Stroke: Passage; A Cosmic Rhythm With Each Stroke: All Becomes Alive, The Empty Mind Receives, Labyrinths, A Divine Courage, Uncut Emeralds, A Cold Fire, Notes On Water; Marian Anderson. (66:13)

Personnel: Wadada Leo Smith, trumpet; Vijay Iyer, piano, Fender Rhodes, electronics.

Ordering info: ecmrecords.com

Kenny Barron Trio
Book Of Intuition
IMPULSE! B002468

★★★★

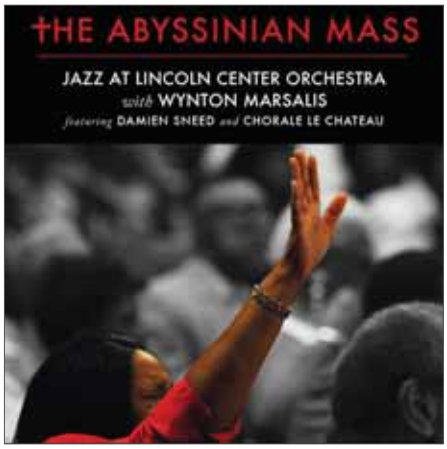
I sometimes forget just how deep a pianist Kenny Barron truly is. The 72-year-old master isn't the first guy I turn to when I'm looking to be dazzled. But after last year's duet disc with Dave Holland and the recent reissue of 1981's *At The Piano* (Xanadu), it's right up front again: He's an expert at communicating emotion. This new trio date, made with his agile working band, takes it a step further, cementing Barron's status as one of the most entertaining pianists in action these days.

Proof? How about "Bud-Like." It's a blast of right-hand gusto that conflates the bustle of Bud Powell's "Dance Of The Infidels" and "Un Poco Loco," while at the same time refining itself with the polish of "Parisian Thoroughfare." In doing so, the song reveals the strengths of a veteran improviser who can bring grace to a stormy melody. Something similar happens in "Lunacy," whose hard-driving animation is bolstered by the sense of daring that bassist Kiyoshi Kitagawa and drummer Johnathan Blake bring to the table.

As *Book Of Intuition* spills forward, each new turn seems sage. There are catchy themes holding the center of "Cook's Bay" and "Dreams," and lessons on the art of nuanced interplay in "Prayer" and "In The Slow Lane." And don't forget his scrutiny of Monk. This time round it's a splashy "Shuffle Boil" with contoured edges, and a solo "Light Blue" that occasionally darts toward Tatum. Each song essays Barron's exquisite touch, and together they sit at the center of a wisely crafted and steadily shifting program that illustrates how engaging mainstream jazz can be right now.

—Jim Macnie

Book Of Intuition: Magic Dance; Bud-Like; Cook's Bay; In The Slow Lane; Shuffle Boil; Light Blue; Lunacy; Dreams; Prayer; Nightfall. (60:15)
Personnel: Kenny Barron, piano; Kiyoshi Kitagawa, bass; Johnathan Blake, drums.
Ordering info: impulse-label.com



Jazz at Lincoln Center Orchestra
The Abyssinian Mass
BLUE ENGINE 0005

★★★

This is a full-blown church service, two hours of soaring choral flights and stem-winding proselytizing authored by Wynton Marsalis and flavored with enough of the Jazz at Lincoln Center Orchestra's presence to give it standing in the jazz realm. This work premiered as *Abyssinian 200* eight years ago to mark the bicentennial of the storied Abyssinian Baptist Church in Harlem. In 2013, Marsalis amended the original into the present *Abyssinian Mass* and took it on tour. This performance is its New York homecoming at the end of October.

It is a bulky work on a big subject. Religion is not only a serious topic to many; it is often a demilitarized zone of civil discourse where manners require that we keep our private reproaches to ourselves. So music that expresses faith is often immune to the criticism that comes easily to secular works, either out of respect for the composer's sensibilities or lest criticism be taken as sacrilege. But as the sheer size of Marsalis' Mass rolls over us, we feel the pomposity of its self-importance quickly.

Here and there sparks fly. Trombonist Chris Crenshaw, trumpeter Marcus Printup and saxophonist Walter Blanding turn "Processional" into a steaming jam anchored in rousing choral riffing, and Victor Goines' clarinet on "Invocation And Chant" is a model of emotion and craft.

—John McDonough

The Abyssinian Mass: Devotional; Call To Worship; The Lord's Prayer; We Are On Our Way; Invocation And Chant; Responsive Reading; Gloria Patri; Pastoral Prayer; Choral Response; Glory To God In The Highest; Isaiah; Lord Have Mercy; Sermon: Pt. I; Sermon: Pt. II; Sermon: Pt. III; Come Join The Army; The Father; The Son; The Holy Ghost; Doxology; Recessional: The Glory Train; Benediction; Amen. (CD 67:20/DVD 56:03)
Personnel: Ryan Kisor, Kenny Rampton, Marcus Printup, Wynton Marsalis, trumpet; Vincent Gardner, Chris Crenshaw, Elliot Mason, trombone; Sherman Irby, Ted Nash, Victor Goines, Walter Blanding, Paul Nedzela, saxophones; Dan Nimmer, piano; Carlos Henriquez, bass; Ali Jackson, drums; Chorale le Chateau; Rev. Calvin O. Butts III, orator.
Ordering info: jazz.org/blueengine

Grégoire Maret
Wanted
SUNNYSIDE 1417

★★★

On his second record as a leader, Grégoire Maret integrates the harmonica so seamlessly into soul tracks that you'd hardly think it was unusual. An incredible sense of musicality allows for the outlier axe—let's not forget it's a reed instrument—to sound so natural in these slinky contemporary r&b arrangements.

Maret's plan for this cameo-studded record required a central cast: pianist Gerald Clayton, bassist James Genus and drummer Terri Lyne Carrington. Some of the best tracks align harmonica and voice or horn. With Luciana Souza, "Groove" hits a slightly Robert Wyatt-esque vibe—wordless, drifting, the sonorities blending angelically. And a liberally rearranged "Blue In Green" pits Chris Potter's bass clarinet against the bottom end of Maret's range.

High caliber as the playing is, the backing on much of *Wanted* is plainly conventional, sometimes on the bland side, with wah-wah guitars and Fender Rhodes evoking a slightly safe take on the '70s. "Footprints," for instance, could be a TV soundtrack, despite the novelty of hearing Wayne Shorter's familiar tune played on mouth organ. But there's a genuinely bittersweet quality to "26th Of May," apparently the final recorded performance by the inimitable vocalist Jimmy Scott, whose effort may be as close as you get to a song-as-last-words. An incredibly touching moment.

—John Corbett

Wanted: 2 Beats; Wanted; Blue In Green; Diary Of A Fool; Heaven's; Groove; Footprints; Voo Do Pássaro; Talking Drums; 26th Of May. (58:16)
Personnel: Grégoire Maret, chromatic harmonica, background vocals; Kokayi (1); Mark Kibble (2), Frank McComb, (4); Dianne Reeves (5), Luciana Souza (6), Ivan Lins (8), Jimmy Scott (10), vocals; Chris Potter, bass clarinet (3); Gerald Clayton, piano, Fender Rhodes; Jon Cowherd, piano (4, 5); Shedrick Mitchell, Hammond B-3 (4); Bobby Sparks, Federico G. Peña, keyboards (8); Gil Goldstein, Fender Rhodes (10); James Genus , bass; Ricardo Vogt, acoustic guitar; Marvin Sewell, electric guitar (1, 3, 7); Kevin Breit, electric guitar, electric mandolin (5, 10); Mino Cinelu, percussion; Kofo (The Wonderman), talking drum (9); Desmond Scaife Jr., background vocals (4); Terri Lyne Carrington, drums, vocals; Eriko Sato, violin; Louise Schulman, viola; Dave Eggar, cello; Roger Rosenberg, bass clarinet; Elizabeth Mann, alto flute.
Ordering info: sunnysidezone.com

The Hot Box

Critics	John McDonough	John Corbett	Jim Macnie	Paul de Barros
Vijay Iyer/Wadada Leo Smith *A Cosmic Rhythm With Each Stroke*	★★	★★★★½	★★★★	★★★★½
Kenny Barron Trio *Book Of Intuition*	★★★★	★★★★	★★★★	★★★★
Jazz at Lincoln Center Orchestra *The Abyssinian Mass*	★★★	★★★½	★★★★	★★★★
Grégoire Maret *Wanted*	★★	★★★	★★	★★

Critics' Comments

Vijay Iyer/Wadada Leo Smith, *A Cosmic Rhythm With Each Stroke*

There is a brooding inertia to this severe and mystical duo. The phrasing is splintered; the music, unformed and nomadic, as if in search of an idea. Smith, like Rex Stewart before him, explores sounds the trumpet was not designed to make. Iyer provides the connecting substructure. *—John McDonough*

This twosome has a haunting majesty about them, all the way to Smith's dedication to singer Marian Anderson. The electronics were a pleasant surprise. Wadada's pure sound, warm and cold at once, is otherworldly. *—John Corbett*

Smith's long tones and crackled shrieks are distributed in a way that suits the pianist's ruminations, so the bonding reaches a high level here. Each of the abstract episodes is rich with textures and spurred by intimacy. *—Jim Macnie*

Kenny Barron Trio, *Book Of Intuition*

A seminar in how to wear the weight of experience with sparkle and flair. Barron, perhaps more than any other pianist, has replaced Hank Jones as the presiding wise man of the keyboard. His ballads move with the refinement of a true cosmopolitan romantic. *—John McDonough*

This trio's first documentation is as splendid as you'd expect. Barron is jaunty, packing each foray with excursive brilliance (see "Light Blue"). But the trio's the thing, and it's a wowser—so nimble, so swinging, so full of joy. *—John Corbett*

Recording for the first time with his estimable working trio, the svelte, smart pianist sculpts shapely solos with seemingly effortless aplomb. A master in his prime. *—Paul de Barros*

Jazz at Lincoln Center Orchestra, *The Abyssinian Mass*

My Catholic friends fear Mass because of its length. Marsalis goes the distance, writing and arranging more than two hours' worth of music. But the service speeds by, providing full immersion in the composer's preferred waters where jazz, gospel and blues intersect. *—John Corbett*

Some might hear its formality as a road bump, but the emotional impact is hard to avoid, and the band's elaborations seem to ride the choir's spirit-rousing. *—Jim Macnie*

Grandiose, but even Duke Ellington never integrated swing and religious praise with such colorful grandeur and narrative follow-through. The sheer variety of choral colors, rhythmic feels, pulpit-to-pew response and real-time sermonizing is dazzling. Amen. *—Paul de Barros*

Grégoire Maret, *Wanted*

Maret underplays his formidable reputation here, murmuring lazy obbligatos in this dreary and bloodless collection of smooth non-jazz. Is this all there is? Even Potter swims through "Blue In Green" like a bubble in a lava lamp. *—John McDonough*

The retro vibe is so dominant that it smothers the action. Whenever a little spark gets going, it never truly ignites. From quiet storm to watery funk, it winds up being listless. *—Jim Macnie*

As always, Maret pulls out evocative, seductive moans from his harmonica, but despite star turns by Chris Potter, Luciana Souza, Ivan Lins and Jimmy Scott, this unctuous album of bedroom soul music is skippable. *—Paul de Barros*

Krakauer's Ancestral Groove
Checkpoint

TABLE POUNDING RECORDS 003

★★★★★

Clarinetist David Krakauer's *Checkpoint* is a tonic for the troops, an exceptional album that scrambles genres to novel and winning effect. It's unforgettably melodic and so infectious you feel like you're part of Krakauer's embracing musical tribe.

Ancestral Groove is Krakauer's intensely rhythmic, sonically fearless core quintet. Guitarist Marc Ribot, organist John Medeski and accordionist Rob Curto add guest flavor on one track apiece.

But the ineffably cosmopolitan Krakauer is the star, effortlessly threading his heartfelt lines through densely arranged, incredibly hard-rocking tracks like the two versions of "Tribe Number Thirteen," John Zorn's manic "Tandal" and the crazy, exhilarating "Border Town Pinball Machine."

Krakauer's music incorporates jazz, rock, klezmer, electronica, even liturgy. One highlight of this brilliantly sequenced disc is "Synagogue Wail," a keening Krakauer solo recorded in a church in Fall River, Massachusetts. Overblowing, breathing circularly, pressing his diaphragm into otherworldly duty, Krakauer holds his final note so long that it creates an aural nimbus long after it fades away.

If spirituality is one of *Checkpoint*'s goals, so is affirmation. This album is in effect a musical travelogue, documenting Krakauer's response to the border crossings he had to make as he traced the steps of his Russian Jewish ancestors. Blending cultural strains, Krakauer fuses his history into his present, creating music of timeless joy and depth.

—Carlo Wolff

Checkpoint: Kickin' It For You; Krakowsky Boulevard; Tribe Number Thirteen; Checkpoint Lounge; Elijah Walks In; Moldavian Village; Synagogue Wail; Border Town Pinball Machine; Tandal; Tribe Number Thirteen. (50:19)

Personnel: David Krakauer, clarinet; Sheryl Bailey, electric guitar; Rob Curto, accordion (8); Jeremy Flower, sampler; Jerome Harris, bass; John Medeski, organ (3); Marc Ribot, guitar (5); Michael Sarin, drums.

Ordering info: davidkrakauer.com

Henry Threadgill
Old Locks And Irregular Verbs
PI RECORDINGS 64

★★★★

Over the course of not quite 40 years, creative musicians Henry Threadgill and Butch Morris were neighbors, bandmates, collegial bandleaders and friends. After Morris died in 2013, Threadgill set about honoring him in a most appropriate fashion—by advancing his own music. Zooid, the group Threadgill has led since the turn of the century, sounds like nothing else in jazz. His compositions prescribe intervals rather than melodies or chords, and the music's airy intricacy has benefitted from idiosyncratic instrumentation that includes pizzicato cello, fingerpicked acoustic guitar and agile tuba lines intertwined with the leader's alto saxophone and flute.

One instrument you won't hear in Zooid or pretty much anywhere else in Threadgill's discography is piano, but in his newest group, Ensemble Double Up, there are two. There's no sterner test of Threadgill's concept of group interaction than to yield the usually empty midrange to a pair of keyboards, and it's a tribute to Jason Moran and David Virelles that their playing on *Old Locks And Irregular Verbs* is as intricately interactive and respectful of the music's dynamics.

Threadgill doesn't attempt to shape the music on the fly the way Morris did, but ensures that the transitions from full-band statements to smaller interactions occur without loss of momentum or clarity. The four-part suite passes from knotty tangles to stark, elegiac passages before building to a fanfare.

—Bill Meyer

Old Locks And Irregular Verbs: Part One; Part Two; Part Three; Part Four. (47:01)
Personnel: Henry Threadgill, composition; Jason Moran, piano; David Virelles, piano; Roman Filiu, alto saxophone; Curtis MacDonald, alto saxophone; Christopher Hoffman, cello; Jose Davila, tuba; Craig Weinrib, drums.

Ordering info: pirecordings.com

Alfredo Rodríguez
Tocororo
MACK AVENUE 1109

★★★★½

Everyone seems to have an opinion about the thawing of relations between the U.S. and Cuba. Say what you will about politics (better yet, don't), there is no dispute that those who play and love jazz are among the beneficiaries of this new era.

That's true especially among pianists. With Chucho Valdés and Gonzalo Rubalcaba among the first to push open the door, it seems that every few months another Cuban keyboard titan pops into view, each blessed with super chops and a knack for infusing jazz with elements of *danzon*, *bolero* and *habanero*.

Even among these remarkable artists, Alfredo Rodríguez stands out. Though his technique meets the standards set by his predecessors, he doesn't drag it into the spotlight and leave it there. Rather, on *Tocororo*, it's tucked into corners, sometimes in unaccompanied moments toward the end of compositions ("Yemayá" and "Gitanerías") or in sprightly passages that he plays in unison with one of album's guest musicians (vocalist Ganavya Doraiswamy on "Kaleidoscope," saxophonist Ariel Bringuez during the blazing 7/8 intro to "Meteorite").

The balance of contrast and unity, emotional insight (Doraiswamy's extraordinary wordless vocal on the title track) and playfulness (the brilliant rework of "Jesu, Joy Of Man's Desiring") present Rodríguez as more than a great player, more, even, than an innovative arranger. This young man is a visionary, a self-challenger and maybe even a game-changer already.

—Bob Doerschuk

Tocororo: Chan Chan; Yemayá; Raíces (Roots); Gitanerías; Tocororo; Venga La Esperanza; Ay, Mama Inés; Sabanas Blancas; Jesu, Joy Of Man's Desiring; Kaleidoscope; Adíos Nonino; Meteorite; Ay, Mama Inés Remix. (48:42)
Personnel: Alfredo Rodríguez, piano, Suzuki melodeon, synthesizer, vocals; Ariel Bringuez, tenor saxophone, soprano saxophone, clarinet, flute; Ibrahim Maalouf, trumpet (6,10); Richard Bona, electric bass, vocals (3, 7, 13); Reinier Elizarde, bass; Michael Olivera, drums, percussion; Ganavya Doraiswamy (5, 10), Ibeyi (2, 8), Antonio Lizana (4), vocals.

Ordering info: mackavenue.com

Hendrik Meurkens
Harmonicus Rex
HEIGHT ADVANTAGE 001

★★★★

Sixty years after Toots Thielemans introduced the harmonica into the family of jazz instrumentation, there are those who still aren't sold that the populist instrument is worthy of jazz interpretation.

If harmonica virtuoso Hendrik Meurkens' estimable discography has escaped your attention, this album of straightahead tunes shows his harmonica to be more than just worthy.

The array of vocabulary and technical proficiency he exhibits is truly impressive. With Anders Bostrom's flute, Joe Magnarelli's trumpet and Jimmy Cobb's drums carrying the music along, Meurkens has the wind at his back.

—Kirk Silsbee

Harmonicus Rex: Mundell's Mood; Slidin'; In Your Own Sweet Way; Afternoon; SKJ; Falling In Love With Love; A Summer In San Francisco; Up Jumped Spring; Mean Dog Blues; Darn That Dream; What's New. (58:35)
Personnel: Hendrik Meurkens, harmonica; Joe Magnarelli, trumpet, flugelhorn (1, 4, 5, 8); Anders Bostrom alto flute (2, 5, 7, 9); Dado Moroni, piano; Marco Panascia, bass; Jimmy Cobb, drums.
Ordering info: hendrikmeurkens.com

Moppa Elliott
Still, Up In The Air
HOT CUP 152

★★★★

Moppa Elliott, leader and bassist of the genre-defying ensemble Mostly Other People Do the Killing, assumes a heavy mantle on *Still, Up In The Air*. The album, which was recorded live in a Pennsylvania church, is the bassist's first solo project, and was completed live with just a single edit. The resulting sound is raw and intimate, with Elliott, a naturally commanding musical presence, in the role of jazz pioneer.

It's a role he is clearly willing to inhabit. On *Still*, the 37-year-old bassist gamely attempts to steer the art of solo bass improvising into new directions. Citing postmodern novelists David Foster Wallace and Milorad Pavic as inspiration, Elliott adopts an improvisational style that tends to defy linear development, favoring a more impressionistic approach in which pizzicato dabs and arco smears are layered in real-time to strange yet stunning effect (it should come as no surprise that the Cubist painters were another influence). The outcome is an evocative seven-part suite that is both intellectually challenging and aesthetically satisfying.

—Brian Zimmerman

Still, Up In The Air: Sequence Three; Sequence Eight; Sequence Nine; Sequence Ten; Sequence Eleven; Sequence Six/Twelve; Sequence Fourteen. (49:27)
Personnel: Moppa Elliott, acoustic bass.
Ordering info: hotcuprecords.com

Matt Wilson's Big Happy Family
Beginning Of A Memory
PALMETTO 2182
★★★★★

For some, the loss of loved one is a time to mourn, a time to reflect, a time to celebrate. For Matt Wilson, it was a time for all of the above. In June of 2014, Wilson lost his wife Felicia to leukemia. Everyone who knows Wilson was crushed by the news. With *Beginning Of A Memory*, the drummer re-enters the recording studio for the first time since Felicia's passing.

Convening all the members of his best-known groups—the Matt Wilson Quartet, Arts & Crafts and Christmas Tree-O—Wilson created new renditions of his older material that his wife loved most. The result is an international superband, some musicians dubbing their parts from afar, some joining the drummer/composer in the studio. Covering a wide range of styles and sounds, Matt Wilson's Big Happy Family recalls nothing less than the various assortments led by Charles Mingus, with a similar atmosphere of swing and sensitivity.

The 19-track release refuses to flag, from the marching-band frivolity of the opener, "Score!!" to Larry Goldings' bittersweet but playful piano solo on "How Ya Goin" to the blues-tooting "Getting Friendly" and the funky sax section beat-down of "Schoolboy Thug." A touching homage, "Flowers For Felicia," combines the melodies of Wilson's "Orchids," written for his wife, with one of her favorite tunes, the folk song "Wildwood Flower." *Beginning Of A Memory* is as special an album as you will hear all year.

—Ken Micallef

Beginning Of A Memory: Score!!; Lester; Searchlight; Beginning Of A Memory; Request Potato; How Ya Doin'; Father Of The Year; Getting Friendly; Andrew's Ditty; Flowers For Felicia; No Outerwear; Potato Radio; Go Team Go; Years Of Rootabagas; Feel The Sway; Schoolboy Thug; July Hymn. (63:54)
Personnel: Jeff Lederer, Joel Frahm, Andrew D'Angelo, saxophones; Terell Stafford, trumpet; Kirk Knuffke, cornet; Martin Wind, Paul Sikivie, Chris Lightcap, Yosuke Inoue, bass; Gary Versace, organ; Matt Balitsaris, guitar; Matt Wilson, drums.
Ordering info: palmetto-records.com

Ken Peplowski
Enrapture
CAPRI 74141
★★★★½

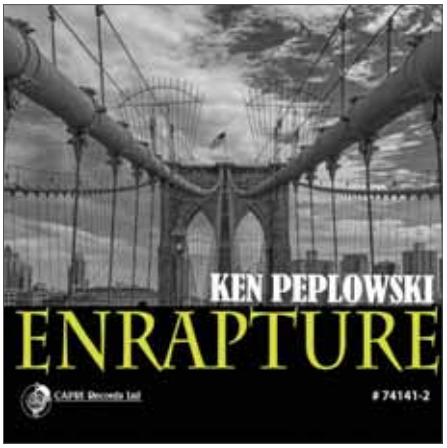
You're bound to be surprised and probably pleased by the varied repertoire on this excellent album from reedist Ken Peplowski, which ranges from lovely ballads and mainstream bop tunes to Dixieland thumpers and modern jazz.

Ever hear among Duke Ellington's copious compositions something titled "The Flaming Sword"? It's a lively, calypso-ish piece that the quartet plays with glee.

Fats Waller and Andy Razaf's medium-tempo blues "Willow Tree" receives a similar treatment, played here with deep respect and liveliness by a spirited group that includes Ehud Asherie on piano, Martin Wind on bass and Matt Wilson on drums.

On *Enrapture*, Peplowski's fourth album for Capri, the leader asserts himself as a fine reedman, with an almost ethereal tone on saxophone and clarinet. He exhibits smooth, elongated phrasing, a keen rhythmic sense and an extraordinary musical diversity.

Examples of his topnotch playing include a warm, romantic tenor solo on "An Affair Yo Remember" and a rich clarinet statement on John Lennon and Yoko Ono's "Oh, My Love."



The album features two stunners in drummer Peter Erskine's edgy "Twelve" and the classical-oriented "Vertigo Scene D'Amour (Love Scene From *Vertigo*)," a gorgeous melody featuring Peplowski's deep clarinet sound.

Another surprise: Barry Manilow and Johnny Mercer's "When October Goes." This beautiful version makes it OK to admit you like this song.

—Bob Protzman

Enrapture: The Flaming Sword; An Affair To Remember; Oh, My Love; Cheer Up, Charlie; I'll Follow My Secret Heart; Enrapture; Twelve; Vertigo Scene D'Amour (Love Music From Vertigo); When October Goes; Willow Tree. (53:03)
Personnel: Ken Peplowski, clarinet, tenor saxophone; Ehud Asherie, piano; Martin Wind, bass; Matt Wilson, drums, percussion.
Ordering info: caprirecords.com

Forever Young

Listeners searching for a gateway into jazz with no age boundary would do well to start with *Jazz For Kids Of All Ages* (Golden Stars, a three-album set). Tunes by Ella Fitzgerald, Slim Gaillard, Louis Jordan and many others still retain their lighthearted allure. Another recommended entry is New York saxophonist Hayes Greenfield's *Jazz-A-Ma-Tazz* (Baby Music Boom), with singers Miles Griffith, Lisa Michel and Richie Havens. Expected for reissue in the digital format later this year, the album comes down in favor of real jazz over kiddie stuff.

There are at least six new albums of interest to discerning adults and curious young people. Try **Diana Panton**'s ***I Believe In Little Things*** **(eOne 5879; 54:49 ★★★★)**. In her approach to *Willie Wonka*'s "Pure Imagination" and 13 other dreamy tunes, the Canadian singer defines tonal sweetness and purity of expression. Whether singing in English or French, Panton's voice glides ever so soothingly. Torontonians Reg Schwager on guitar and Don Thompson on vibes, bass and piano, and Coenraad Bloemendal on cello are quietly authoritative musicians.

Ordering info: dianapanton.com

The contagious delight that German quartet **Echoes of Swing**—trumpeter Colin T. Dawson, alto saxophonist Chris Hopkins, pianist Bernd Lhotzky and drummer Oliver Mewes—takes in recognizing American ragtime and pre-Pearl Harbor jazz is evident throughout its second album, ***Dancing*** **(ACT 9103; 61:45 ★★★½)**. There's little tarnish on old treasures like Sidney Bechet's "Premier Bal" and James P. Johnson's "Charleston." All that's missing, really, is Fred Astaire in top hat, white tie and tails. Dawson, sounding like a "good-time jazz" Chet Baker, sings on three numbers.

Ordering info: actmusic.com

Hawaii-based **Pacific Harp Project**'s eponymous album **(Self Release; 57:16 ★★★½)** has in its central role Megan Bledsoe Ward's plucked or strummed harp. Using her sharp musical intelligence, she encourages vibraphonist Noel Okimoto and the rhythm section into helping her transform pieces by Debussy, Liszt and Ravel into engaging jazz. Ward's original material is largely mesmeric with scintillating plays of light and subtle colors.

Ordering info: pacificharpproject.com

David Broza & The Andalusian Orchestra's ***Ashkelon*** **(Magenta; 63:39 ★★★★)** has the Israeli singer-guitarist at the top of his form in collaboration with Tom Cohen's juggernaut. What might have been a sprawling jumble with 35 musicians from diverse backgrounds is instead an appealing interfusion of Algerian, Sephardic Jewish, Middle Eastern and flamenco music. Cohen has thrown himself with great thoroughness into every detail of arrangements. Ravishing musical beauty exists for most of an hour-plus.


Diana Panton

Ordering info: magentalabelgroup.com

Ed Palermo again revels in the fixation he developed back in high school for the far-ranging music of Frank Zappa. **The Ed Palermo Big Band**'s fifth FZ love-fest, ***One Child Left Behind*** **(Cuneiform Rune 420; 67:34 ★★★★)** swarms with excellent musicianship bundled with seriously zany creativity. All parts of this 17-piece ensemble are fully integrated into songs from 1970s LPs such as *Waka/Jawaka—Hot Rats* and *One Size Fits All*. Songs from Neil Young, Los Lobos and *Scarface*'s soundtrack sneak in the back door. Among the screwball vocalists are Zappa alumni Napoleon Murphy Brock and Zappa's sister Candy.

Ordering info: cuneiformrecords.com

Gary Lucas, a one-of-a-kind guitarist once deputized by Captain Beefheart, loves Max Fleischer's old cartoons and soundtrack music, especially when Olive Oyl and Betty Boop are part of the hijinks. ***Fleischerei*** **(Cuneiform Rune 405; 43:22 ★★★★)** attests that music theater singer Sarah Stiles is the perfect person to emulate squeaky-voiced Oyl and Boop. Along with trombonist-arranger Joe Fiedler and three more kindred spirits, Lucas and Stiles bring out the merry *mishegas* or tenderness of a dozen 'toons tunes. **DB**

Ordering info: cuneiformrecords.com

Christopher Zuar Orchestra

Musings

SUNNYSIDE 1434

★★★★

Recorded in September 2014 when he was 27 years old, composer/arranger Christopher Zuar's *Musings* is an impressively accomplished debut. Playing the 17-piece orchestra as his instrument, the Long Island native conducts these studio-assembled musicians to sound as if they were part of a working band that had fortified its concept through countless gigs.

With an undergraduate degree from the New England Conservatory and a master's from the Manhattan School of Music in composition, Zuar presents seven of his works plus an expansive and spirited arrangement of Egberto Gismonti's "7 Anéis," sequenced at the end perhaps as an unofficial encore.

It's always rewarding when a big band gets to express the personality and humor of its leader's writings. "Ha! (Joke's On You)" is an appropriately grin-inducing funky electro-acoustic romp that features Fred Carlberg switching to Fender Rhodes, Pete McCann on electric guitar and some fierce soloing by trumpeter Mat Jodrell. (Since trumpet is Zuar's core instrument, one wonders if Jodrell may be the composer's surrogate here.)

The orchestra's not-so-secret weapon is vocalist Jo Lawry. On the uptempo "Vulnerable States," her vocal floats calmly atop dramatic instrumental passages, while on the reflective "So Close, Yet So Far Away" her voice is a blended part of the accompaniment. She also gets the final solo on the majestic "Anthem," and her soaring soprano is compellingly weaved throughout "7 Anéis."

—Yoshi Kato

Musings: Remembrance; Chaconne; Vulnerable States; Ha! (Joke's On You); So Close, Yet So Far; Anthem; Lonely Road; 7 Anéis. (55:17)

Personnel: Christopher Zuar, composer, arranger, conductor; Dave Pietro, Ben Kono, Jason Rigby, Lucas Pino, Brian Landrus, woodwinds; Tony Kadleck, Jon Owens, Mat Jodrell, Matt Holman, trumpets; Tim Albright, Matt McDonald, Alan Ferber, Max Seigel, trombones; Pete McCann, guitar; Fred Carlberg, piano, Fender Rhodes; John Hébert, bass; Mark Ferber, drums; Rogerio Boccato, percussion (4, 6, 8); Jo Lawry, voice (3, 5, 6, 8).

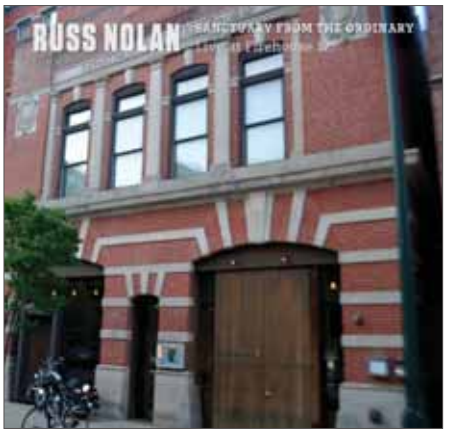
Ordering info: sunnysidezone.com

Ivo Perelman
Soul
LEO RECORDS
★★★½

Prolific tenor saxophonist Ivo Perelman adds another evocative jazz outing to his discography with *Soul*, featuring longtime musical partners Matthew Shipp on piano, Michael Bisio on bass and Whit Dickey on drums. The album finds Perelman revisiting some of his earliest musical inspirations, the 20th-century serialist composers Schoenberg, Webern, Berg and Messiaen. As a result, the music on *Soul* carries a distinctly post-tonal quality, with Bisio's enveloping bass forming the unifying foundation and Dickey's intuitive rhythms providing a glistening sheen. Shipp and Perelman—two of the most empathetic musical partners out there—add daubs of color in sharp, often complementary strokes. The pair is well matched, but the unequivocal star is Perelman, whose swooping, darting saxophone lines cut riveting streaks through the sonic atmosphere.

—Brian Zimmerman

Soul: One; Two; Three; Four; Five; Six; Seven; Eight; Nine. (55:11)
Personnel: Ivo Perelman, tenor saxophone; Matthew Shipp, piano; Michael Bisio, bass; Whit Dickey, drums.
Ordering info: leorecords.com



Russ Nolan
Sanctuary From The Ordinary: Live At Firehouse 12
RHINOCEROS MUSIC 06
★★★★

The magic of Nick Lloyd's Firehouse 12 in New Haven, Connecticut, is that it marries the precision of a studio recording with the boost of playing in front of a live audience. Saxophonist Russ Nolan and his crack quartet had a single night to knock out nine tunes for this release—and they nailed it. The Illinois raised, University of North Texas-educated Nolan developed a specialism in Latin rhythms, and has taken Chicago educator Dave Bloom's dictum that "People are drawn to melody and rhythm, not how fast and complicated you can play."

Nolan's eight originals have intriguing conceits: "Memorial Day," is a soprano feature with riffs on the theme to the TV show *House Of Cards*; "Stravinsky's Mambo" has an Afro-Cuban-meets-12-tone feel; and "Take 2" is an unpretentious tango. The album is tight, spicy, and intellectually hip. It'll also make you move your feet.

—Michael Jackson

Sanctuary From The Ordinary: Green Chimneys; Memorial Day; Stravinsky's Mambo; Ballad For One; Sanctuary From The Ordinary; Calling; Slightly Off; Take 2; Song in Search of A Ringtone. (59:26)
Personnel: Russ Nolan, tenor saxophone, soprano saxophone; Mike Eckroth, piano; Daniel Foose, bass; Brian Fishler, drums.
Ordering info: russnolan.com

Cory Henry
The Revival
GROUNDUP
★★★★

With *The Revival,* Snarky Puppy keyboardist Cory Henry celebrates his love of the mighty (and still under-appreciated) Hammond B-3 organ.

The music has roots in the sound of the church, which is where his musical journey began. Recorded at the Great Temple of Praise in Brooklyn (and also filmed for an accompanying DVD), this program begins with a solo organ take on "Lord's Prayer," followed by "He Has Made Me Glad (I Will Enter His Gates)." Before long, the empathetic and elastic drummer James Williams joins the fray for "Precious Lord" and "Old Rugged Cross," with a bold, scat-equipped vocal cameo by Bishop Jeffrey White.

From the secular cover front, Henry summons up r&b warmth on "All In Love Is Fair," and a unique spiritualized spin on "Giant Steps," which suddenly takes on a hymnlike countenance. Show-closer "I Want To Be Ready" is itself a model of what makes this album special, with its soulful wave-riding dynamics and implicitly testimonial moxie, building to a climax, then easing into a slower end game.

—Josef Woodard

The Revival: Lord's Prayer; He Has Made Me Glad (I Will Enter His Gates); Precious Lord; Old Rugged Cross; NaaNaaNaa; That Is Why I'm Happy; If You're Happy (And You Know It); Giant Steps; All In Love Is Fair; Yesterday; I Want To Be Ready. (79:00)
Personnel: Cory Henry, Hammond B-3 organ; James Williams, drums; Bishop Jeffrey White, vocals (4).

Ordering info: groundupmusic.net

Freddy Cole
He Was The King
HIGHNOTE 7286
★★★★

Throughout his career, Freddy Cole has been regularly compared to his older brother, Nat. While the tone of his voice has sometimes hinted at his sibling, his piano playing was always closer to the bebop pianists of the 1950s, such as Red Garland. *He Was The King* is billed as Freddy's first full-length tribute to his brother, but the junior Cole has recorded many songs associated with his brother through the years, most notably on 1990's Sunnyside CD *I'm Not My Brother, I'm Me.*

He Was The King was recorded shortly after Cole turned 84; Nat only made it to 45. Freddy's voice is surprisingly youthful during this set, and one would never think that he was in his 80s or even 70s. Of the dozen songs, all but two (the 1930s standard "Easy To Remember" and Freddy Cole's original "He Was The King") were recorded by Nat, but only a few were hits, and some are fairly obscure. The younger brother's versions of "Mona Lisa" and "Sweet Lorraine," heartfelt as they may be, are not all that reminiscent of Nat's classic recordings—and that's a good thing.

—Scott Yanow

He Was The King: Easy To Remember; Exactly Like You; Funny (Not Much); That's My Girl; Maybe It's Because I Love You Too Much; The Best Man; Sweet Lorraine; Love Is The Thing; Jet; Mona Lisa; It's Only A Paper Moon; He Was The King. (51:31)
Personnel: Freddy Cole, vocals, piano (6, 7); John Di Martino, piano; Randy Napoleon, guitar; Elias Bailey, bass; Quentin Baxter, drums; Houston Person, Harry Allen, tenor saxophone; Joe Magnarelli, trumpet; Josh Brown, trombone.

Ordering info: jazzdepot.com

Justin Mullens Octet
The Cornucopiad
BJU 057
★★★½

French hornist Justin Mullens adds a confident, gravelly voice to the rarefied ranks of leader-composers on that serpentine instrument, an esteemed roster that includes John Graas, Julius Watkins, Tom Varner, John Clark and Mark Taylor. Into his suite-like *The Cornucopiad*, a complex double helix of jazz standards and myth-inspired originals, Mullens studs several mini-tracks—ambitiously scored and cinematically suspenseful—for his overdubbed horn and Peter Thompson's twangy guitar.

An earthy "Hub-Tones" opens with solos for gutsy horn, Ohad Talmor's bold tenor and Matt Ray's tide-pulling piano. On "You Stepped Out Of A Dream," Mullens again shows grit and gusto, with a lyric turn for Peter Hess' wheezy bass clarinet. "Naima," sitting nobly for horn and Chris Cheek's pretty alto, appears warm against the dreamy, heady "Amalthea" and "Sylvia D." "The Goatfish" sports an angular vamp tinged with an Eastern modality that draws forth Talmor's tidily exotic tenor. "Santo Nero," a pseudo-romantic coda, tags a spooky end-credit to this genially disarming excursion.

—Fred Bouchard

The Cornucopiad: Hub-Tones; Mr. Squeaks; Amalthea; Ms. Greengrove; You Stepped Out Of A Dream; The Goatfish; Sylvia D; Naima; Dr. Blu; The River Horn; Santo Nero. (46:17)
Personnel: Justin Mullens, French horn; Chris Cheek, alto saxophone, clarinet; Peter Hess, bass clarinet; Ohad Talmor, tenor saxoohone; Peter Thompson, guitar; Desmond White, bass; Matt Ray, piano; Marko Djordjevic, drums.
Ordering info: bjurecords.com

Bruce Torff
Down The Line
SUMMIT DCD627
★★★

Keyboardist Bruce Torff's second disc is tinged in a mellow tone. In addition to his musical pursuits, Torff (brother to noted bassist Brian Torff) also boasts an impressive academic career, currently as professor of educational psychology at Hofstra University.

As a composer, he favors funk and Brazilian-inflected grooves, accessible melodies and uncluttered arrangements. Several numbers on *Down The Line* totter precariously into smooth-jazz territory, but for most cuts, Torff counterbalances that tendency with added bite from his sidemen. He knows where his strengths lie: As a soloist, Torff prefers to keep things melodic and quite brief, instead conceding the floor to his guests. Tenor saxophonist Joel Frahm fills that role heartily, contributing passionate solo flights and added liquidity to the tracks. Guitarist Pete McCann also steps up, energizing tunes with his comping finesse. The late trumpet star Lew Soloff graces two tracks that were recorded two weeks prior to his passing. His gorgeous, playing on the slow bossa "This I Promise" is a standout.

—Jeff Potter

Down The Line: Enceladus; Down The Line; Wave Of Silence; Tribal Function; This I Promise You; Well Of Tears; Beginning To End; Last Dispatch From The Road To Hell; Memoriam; Once And For All; Early Sunday. (46:48)
Personnel: Bruce Torff, keyboards; Joel Frahm, tenor saxophone, soprano saxophone; Pete McCann, guitar; Ben Wittman, drums, Lew Soloff, trumpet (5, 11).
Ordering info: summitrecords.com

Southern Skies

Keith Stone, *The Prodigal Returns* (Self Release; 50:38 ★★★★) On his latest album, singer-guitarist Keith Stone, back home in New Orleans, is in happy service to the r&b royalty he met and admired as a performer in French Quarter clubs in the 1980s and '90s. One of them, Dr. John, turns up on "Just A Closer Walk With Thee," a meeting place for gospel, blues and traditional jazz. An ordained preacher who kicked hard drugs, Stone lavishes eight of his well-grounded original songs with authentic feeling. Slow blues "First Love," carrying his stone-cold sober vocal and anguished guitar work, is a masterful self-study of the relationship between light and darkness. Throughout, Stone's faithful rhythm and horn sections draw upon technique and spirit equally.

Ordering info: keithstonemusic.com

Johnny Winter, *Down & Dirty* (Megaforce DVD; 101:00 ★★★½) Greg Olliver's latest film capably chronicles guitarist Johnny Winter's sudden vault to rock stardom in the late 1960s, his lost time on heroin and his drug-free return to blues potency not long before his death in 2014. The focus, though, is on the later period, when the cameramen accompanied Winter on tours of the States, Europe and Asia. In interviews, Winter, vexed by OCD nervousness, reveals much of his narcissistic inner-self, and what it was like growing up as a near-blind albino in Texas. His drunken carousing on the road is difficult to watch. Guitarist Warren Haynes and Johnny's brother Edgar are among those with something pertinent to say about the late Texan.

Ordering info: megaforcerecords.com

***Fats Domino And The Birth Of Rock 'n' Roll—The Big Beat* (Shanachie DVD 999; 142:00 ★★★★)** This documentary by Joe Lauro persuasively advances the proposition that pianist Fats Domino is not only a giant of New Orleans r&b but also, as the film title says, a parent of rock 'n' roll. Its primary construction is a narrative driven by Domino's articulate biographer Rick Coleman, though the film features ample interviews with the pianist and close colleagues like Dave Bartholomew, Allen Toussaint and studio owner Cosimo Matassa. The black-and-white concert sequences are priceless.

Ordering info: shanachie.com

Jeff Plankenhorn, *SoulSlide* (Lounge Side 0012; 44:17 ★★) Austin's Jeff Plankenhorn, striving on his first album for a merger of blues and Southern rock, is a singer and slide guitarist whose main assent is proficiency. His songs are an uninteresting bunch. He's better off working with the Resentments and the Purgatory Players than out on his own.

Keith Stone

Ordering info: loungesiderecords.com

Etta Baker, *Railroad Bill* (Music Maker LP 174; 17:55/17:52 ★★★★) Piedmont-style blues guitar picker Etta Baker was in her early 80s when supporter Tim Duffy recorded her performing traditional ballads at her home in rural North Carolina between 1995 and '98. She's marvelous, showcasing the pristine art and craft of storytelling through gentle, intricate music. Baker sang on her only other solo record, *One Dime Blues*, not this.

Ordering info: musicmaker.org

Various Artists, *Zydeco Crossroads—A Tale Of Two Cities* (MVD Visuals DVD; 87:00 ★★★) This film by Robert Mugge and Diana Zelman was part of Philadelphia radio station WXPN's recent series on the music and culture of French-speaking black Creoles in southwestern Louisiana. The first section with visiting zydeco performers in concert near the Quaker City isn't much, but things perk up when the cameras travel to Lafayette. Generations of the Williams and Ardoin families tap reservoirs of dance-inducing r&b and blues. So do accordion experts Stanley "Buckwheat Zydeco" Dural Jr. and undervalued Major Handy. Music historian Michael Tisserand supplies a crash course on zydeco. But some of the editing is dicey and several directorial decisions are puzzling—such as their decision to interview notables outside the famous El Sido's club near noisy street traffic. **DB**

Ordering info: mvdb2b.com

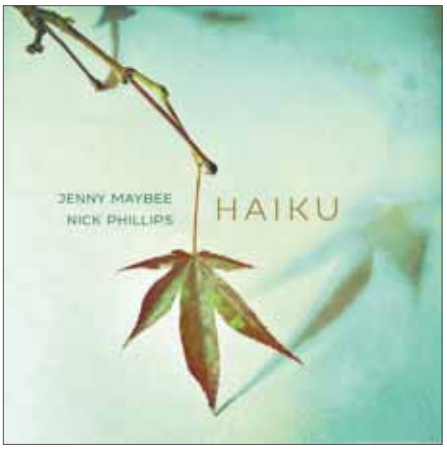
Rolf Sturm
Young
WATER STREET MUSIC 126
★★★½

Listening to *Young*, Rolf Sturm's exquisite set of solo guitar, it is surprising to consider that, as a teenager, he played in a rock band and was for a short time an opera major in college. By the time he finished college, however, he was taking lessons from Joe Pass and Jim Hall.

Knowing all of that about Sturm does not prepare one for the quiet music on this CD, wherein the guitarist performs eight songs by film and radio composer Victor Young and four by Neil Young. Each track is given a laidback treatment, whether it is "Sweet Sue, Just You" from the 1920s or "Cowgirl In The Sand" from 1969, and taken collectively, the album is consistently soothing, relaxed and successful on its own terms.

—Scott Yanow

Young: Sweet Sue, Just You; A Weaver Of Dreams; Cowgirl In The Sand; A Ghost Of A Chance; When I Fall In Love; One Of These Days; Love Letters; Pocahontas; My Foolish Heart; Stella By Starlight; Tell Me Why; Golden Earrings. (56:58)
Personnel: Rolf Sturm, guitar.
Ordering info: waterstreetmusic.org



Jenny Maybee/ Nick Phillips
Haiku
SELF RELEASE
★★★½

Much like the poetry from which it takes its name, there is a minimalist gravity to *Haiku*, the debut recording from Bay Area vocalist Jenny Maybee and trumpeter Nick Phillips. The album specializes in moments of fragile tension, with forlorn trumpet whispers and delicately rendered vocal runs that often sound as if they're being projected across a distant chasm.

That sprawling sonic quality may have been intentional. The album was produced by Grammy-nominated engineer Cookie Marenco, who employed a combination of Extended Sound Environment recording technique and ultra-high-resolution Quad-rate DSD technology. The result is a lush sonic landscape that captures the music's nuance while allowing for ample acoustic space.

Sometimes, though, the group dynamic will spread so thin as to become unmoored (see the blurry take on "Blue Monk"). But as far as debut recordings go, this is nonetheless a strong one. On subsequent projects, the center will hold.

—Brian Zimmerman

Haiku: Haiku; You; Interstellar; The Meaning Of The Blues; Blue Monk; The Setting Sun; Autumn Moon; Winter Butterflies; Heaven; Idyll Surreal; Now And Then. (60:01)
Personnel: Jenny Maybee, piano, vocals; Nick Phillips, trumpet; Paul Eastburn, bass.
Ordering info: maybeephillips.com

Harris Eisenstadt
Old Growth Forest
CLEAN FEED 359
★★★★

There's a kind of throwback vibe to this quartet led by composer and drummer Harris Eisenstadt. It's a gruff, visceral sound that harks back to the late '70s/early '80s free-jazz scene, with strong melodies that give way to wide-open playing.

The leader put this agile quartet together in 2015 for a residency at The Stone in New York, expanding a working trio with trombonist Jeb Bishop, bassist Jason Roebke and the versatile, dark-toned tenor saxophonist Tony Malaby. The opening tune, "Larch," possesses a kind of hurtling feel that suggests vintage Steve Lacy, despite the ruddy timbre of Malaby's tenor and Bishop's full-bodied trombone. The rhythm section plays ferociously here, developing a kind of off-kilter drive that feels in danger of spinning out of control. Surprisingly, it's the front line that keeps things in order, even during some thrilling multi-linear passages.

Eisenstadt prefers to let his written material inspire charged spontaneity rather than offering a strict roadmap, and this veteran band is more than up for the task. The album title feels appropriate in the end, conveying a timeless sensibility even within performances marked by the idiosyncratic personalities of each player.

—Peter Margasak

Old Growth Forest: Larch; Pine; Hemlock; Redwood; Spruce; Fir: Big Basin; Cedar. (53:59)
Personnel: Harris Eisenstadt, drums; Jeb Bishop, trombone; Tony Malaby, tenor saxophone; Jason Roebke, bass.

Ordering info: cleanfeed-records.com

Matt Criscuolo
The Dialogue
JAZZERIA
★★★½

On the opening track of *The Dialogue*, alto saxophonist Matt Criscuolo and guitarist Tony Purrone dive into a six-minute-plus duet with transported abandon. It's a declaration of freedom. Since 2002, Criscuolo's releases have progressively leaned towards the avant-garde, and this, his seventh disc, extends that trajectory.

Purrone is consistently stunning, venturing well beyond the fringe, yet with clear direction. On "West Haven Knock Around," he engages in spiky, humorous jousting with Criscuolo. His fast-picking solo on "Giant Steps" will trigger coffee-spitting double takes.

Celeb drummer Will Calhoun lends each tune distinctive character, with an arsenal that includes both crisp brushwork and hard-hitting power. Electric bassist Dave Anderson is an ideal match, locking into fat grooves when needed and intuitively navigating the free numbers with poise.

Although the inclusion of several standards might imply a pit stop into familiar terrain, several of those tracks go the furthest afield. Witness "Giant Steps," where the head is a harrowing hyper-Ornette whirlwind. Chord changes appear and reappear in the fog of war while Calhoun power-surges. Hang on tight.

—Jeff Potter

The Dialogue: The Dialogue; A Child's Dream; Giant Steps; Fall; Prelude To A Kiss; Duramoly; West Haven Knock Around; Ronnie's Tune. (43:22)
Personnel: Matt Criscuolo, alto saxophone; Tony Purrone, guitar; Will Calhoun, drums; Dave Anderson, bass.

Ordering info: jazzeria.com

Matt Parker Trio
Present Time
BYNK 0002
★★★★½

Nearly 60 years after Sonny Rollins established the saxophone trio format, Fort Lauderdale native Matt Parker deftly explores the sleek instrumentation. His sophomore release, *Present Time,* follows up on his sextet session, *Worlds Put Together*, from 2013. Making the jump from his first album to his second are bassist Alan Hampton and drummer Reggie Quinerly, both former classmates of Parker at The New School and ideal matches for the saxophonist's versatility and creativity.

It's rare to hear a saxophone trio with a vocalist, but *Present Time* offers three such settings: "Winter's Gone," "I'm Confessin' (That I Love You)" and the title track, all of which features the assured vocalist Emily Braden, who also delivers expertly scatted solos. The ambitious "Song To Keki" is based on a couple of snippets that Mingus plays on piano in the documentary feature *Mingus: Charlie Mingus 1968*. "The Gong" finds Parker on the titular instrument as well soprano, tenor and then both saxophones at once, recalling the multi-horn approach of Rahsaan Roland Kirk while embodying his own tireless explorative spirit.

—Yoshi Kato

Present Time: Noah's Arc; New Horizons; Winter's Gone; One For Duke; I'm Confessin' (That I Love You); Song To Keki; Present Time; The Gong; Sixteen. (42:42)
Personnel: Matt Parker, tenor saxophone, soprano saxophone, gong; Alan Hampton, bass; Reggie Quinerly, drums; Emily Braden, vocals (3, 5, 7); Jerome Jennings, tambourine (9).
Ordering info: mattparker.bandcamp.com

Marc Copland
Zenith
INNERVOICE JAZZ 101
★★★★

Pianist-composer Marc Copland has had an ongoing, sublime chemistry with bassist Drew Gress and drummer Joey Baron in guitarist John Abercrombie's quartet. Adding the brilliant trumpeter Ralph Alessi to that telepathic trio only takes things up a notch. On *Zenith*, Copland's first recording on his new InnerVoice Jazz label, the four kindred spirits mingle in magical ways. The results are often breathtakingly beautiful.

Baron's sensitive brushwork sets a delicate tone on the opener, "Sun At The Zenith," as Copland and Alessi weave odd intervals in unison around Gress' bass anchor. Copland's solo is sparse, probing and full of breath, and when Alessi enters near the three-minute mark, blowing bold upper-register notes and double-time flourishes, it elevates the track with a visceral spark. "Mystery Song," a 1931 Ellington piece, features Baron playing with his hands on the kit and finds Copland exploring the fabric of the piece in deeply intuitive ways. The lovely and lilting "Best Bet," which sounds like it came right out of the Great American Songbook, features some of the pianist's most lyrical playing of the session, while the quartet takes a more urgent approach on the closer, "Hurricane."

—Bill Milkowski

Zenith: Sun At The Zenith; Mystery Song; Air We've Never Breathed; Waterfalls; Best Bet; Hurricane. (59:25)
Personnel: Marc Copland, piano; Ralph Alessi, trumpet; Drew Gress, bass; Joey Baron, drums.
Ordering info: innervoicejazz.com


The Walker Family Singers

COURTESY DAPTONE RECORDS

When the Spirit Moves You

The chasm between sacred and secular music once was as wide as the mighty Mississippi. Those who dared to cross over risked being swallowed whole by the devil's music, or at least alienation from their church and family. Today the division is more economic than spiritual. For every Ramsey Lewis or Lou Rawls who has successfully bridged the gap between jazz and gospel, there are dozens of genre-straddling artists who are stuck in commercial purgatory. Even Gospel Jazz Radio, America's only 24-hour (online) station devoted to the genre, must fill its playlist with the one or two gospel-themed cuts from mainstream jazz players' albums. But as gospel jazz carves a larger niche, it's likely that more artists will return to their sanctified roots. These three artists channel the gospel in distinct ways: some through replication, others through insinuation, but all through a sense of devotion.

Avery Sharpe, *Sharpe Meets Tharpe: A Tribute To Sister Rosetta Tharpe* (JKMN 898912; 57:51 ★★★) Sister Rosetta Tharpe was not only gospel's first crossover artist, but also a fire-breathing musical evangelist who gleefully broke through social and gender barriers. Much like this mid-20th-century "Godmother of Rock 'n' Roll," bassist Avery Sharpe cut his musical teeth in the Church of God in Christ, so this project was a natural for the longtime McCoy Tyner sideman. But Sharpe checks his jazz cred at the door here with prettified arrangements and tame vocal contributions from the New England Gospel Choir. R&b vocalist Meli'sa Morgan tries to bring life to the party, but spirituals such as "Down By The Riverside" and "This Train" could use more of Tharpe's spunk.

Ordering info: jknmrecords.com

Noah Preminger, *Dark Was The Night, Cold Was The Ground* (Self Release; 53:26 ★★★★) Tenor saxophonist Noah Preminger shows a healthy respect for these mostly pre-World War II Delta blues classics without being tethered to the source material. Recorded live without an audience in the Side Door Jazz Club in Old Lyme, Connecticut, the album builds on the cries and moans of Blind Willie Johnson's gospel-infused title track, the spirit-crushing lament of Skip James' "Hard Time Killin' Floor Blues," the contemplation of Bukka White's "I Am The Heavenly Way" and the sanctified resolve of Mississippi John Hurt's "I Shall Not Be Moved." At 29, Preminger promises to be a guiding voice, not just in gospel jazz, but in its mainstream counterpart.

Ordering info: noahpreminger.com

Walker Family Singers, *Panola County Spirit* (Daptone 42:56, ★★★★) Had the Staple Singers not expanded on their gospel underpinnings, their bio might read much like that of North Mississippi Hill Country a cappella group the Walker Family Singers. Patriarch Raymond Walker, a vocal dead ringer for Pops Staples, reportedly once turned down invitations to perform with bluesman Fred McDowell and soul immortal Sam Cooke. He preferred to follow a more sacred path, and the group unabashedly sings the Lord's praises on these 17 unadorned gospel standards. Recorded in the elder Walkers' Como, Mississippi, living room with their five offspring, the album includes the soul-stirring "Make Me Real," the insistent handclaps of "Oh Lord Hear My Voice" and the pure harmonies of "Jesus Gave Me Water." Gospel purists will embrace this Spirit. **DB**

Ordering info: daptonerecords.com

Willie Nelson
Summertime: Willie Nelson Sings Gershwin
LEGACY 88875167052
★★★½

Marketing forces have it that Willie Nelson is primarily a great American singer in country music mode, but that's only part of the Willie saga. With the latest album in a strong series for the Legacy label, the octogenarian musician makes good on the concept of a broader musical identity, which includes the nuances and colors of jazz phrasing.

Summertime is a short-ish album, its 11 choices from the Gershwin songbook clocking in at less than 40 minutes, but its message carries a depth demanding closer scrutiny. Nelson graces these landmark songs with his warm, grizzled and reassuring voice—especially his supple phrasing on "Someone To Watch Over Me"—and duet partnering ops arrive in the form of Cyndi Lauper (a cheeky "Let's Call The Whole Thing Off") and Sheryl Crow ("Embraceable You").

On *Summertime*, the interplay of country and swing attitudes reaches a happy medium, courtesy of the deceptively casual, culture-bridging majesty that is Willie. We're all on a first-name basis by now.

—Josef Woodard

Summertime: Willie Nelson Sings Gershwin: But Not For Me; Somebody Loves Me; Someone To Watch Over Me; Let's Call The Whole Thing Off; It Ain't Necessarily So; I Got Rhythm; They All Laughed; Embraceable You; They Can't Take That Away From Me; Summertime. (36:34)
Personnel: Willie Nelson, vocals, guitar; Matt Rollings, piano, Hammond B-3 organ, Wurlitzer; Jay Bellerose, drums; David Piltch, bass; Dean Parks, electric guitar, acoustic guitar; Paul Franklin, pedal steel guitar; Kevin Smith, bass; Bobbie Nelson, Hammond B-3 organ, piano; Mickey Raphael, harmonica; Cyndi Lauper (4), Sheryl Crow (9), vocals.

Ordering info: legacyrecordings.com

Bloodmist
Sheen
5049 RECORDS 005
★★★★

In the early '60s, clarinet and saxophone player Jimmy Giuffre recorded a handful of records that threw down the gauntlet to everyone who practiced small-group improvisation. *Fusion* and *Thesis* proved that it was possible to combine the hyper-attuned interaction of small-group jazz with the compositional rigor of orchestral concert music. In 2016 it falls to another clarinetist, Jeremiah Cymerman, to express that challenge anew. His latest release, *Sheen*, offers prophetic visions for what a jazz trio can do.

Toby Driver and Mario Diaz de Leon bring experience as veterans of extreme rock, noise and classical music, and on *Sheen* both men make liberal music of electronic layering and distortion. Cymerman is right there with them. On "Singing Psalms," for example, his clarinet's voice is first magnified, then pixilated, and then utterly blasted like a solar flare over strata of digital filth and laconic guitar figures. But while Bloodmist's use of electronic tone manipulation owes more to the sound design of contemporary slasher movies and black metal, one can still hear the instruments responding to each other as attentively as Paul Bley, Steve Swallow and Jimmy Giuffre did on those long-ago sides for Verve.

—Bill Meyer

Sheen: The Owl That Calls Upon The Night; Bare Arms, Black Dresses; Singing Psalms; The Sick Rose; Land Of Shadows; The Mad Road. (41:15)
Personnel: Jeremiah Cymerman, clarinet, electronics; Toby Driver, bass; Mario Diaz de Leon, guitar.

Ordering info: 5049records.com

Willie Jones III
Groundwork
WJ3
★★★

Drummer Willie Jones III honors his heroes with exacting precision. Listening to Jones execute popping drags and fiery rolls recalls Philly Joe Jones' graceful power. And while Willie's grit and groove is more streamlined than Art Blakey's, there's no denying a similar passion driving his career.

Groundwork presents a fresh idea: a curated set of compositions from such renown musicians as hard-bop pianist Cedar Walton, bass icon Buster Williams and drummer Ralph Penland. Jones' band includes old friends and new associates alike, from such masters as trumpeter Eddie Henderson to younger guns like vibraphonist Warren Wolf and saxophonist Stacy Dillard. The breezy bop tour includes a swinging take on "Toku Do" and a mellow jaunt through Sherman Irby's "Charity." The meditative title track, based on a composition by Walton, begins with Jones' illustrative cymbal and brush work, followed by a lovely vibraphone solo by Wolf. Throughout, Jones displays the solid swing feel and meticulous thought that made him a member of groups led by trumpeters Roy Hargrove, saxophonist Sonny Rollins and guitarist Russell Malone, to name a few.

—Ken Micallef

Groundwork: Git'cha Shout On; Hindsight; Dear Blue; Toku Do; Charity; Groundwork; New Boundary; Jamar. (42:11)
Personnel: Willie Jones III, drums; Eddie Henderson, trumpet; Eric Reed, piano; Warren Wolf, vibraphone; Stacy Dillard, saxophones; Steve Davis, trombone; Buster Williams, bass.

Ordering info: williejones3.com

Carlos Vega
Bird's Ticket
ORIGIN 82708
★★★★

Miami-born Vega, assistant professor at Florida A&M University, returned to Chicago to record this, his first leader release. Vega had been active on Chicago's lively Latin jazz scene, notably with the cracking Chicago Afro Latin Jazz Ensemble during his years as a graduate student in the early aughts. He rejoins CALJE co-leader Victor Garcia for a sizzling and sophisticated set of 10 Vega originals.

Bass ace Josh Ramos anchors the metrically demanding opener with a strong motif, launching a rangy foray from pianist Stu Mindeman and a typically intense and varied inquiry from Garcia. Later, the title cut fades in to a portmanteau of Charlie Parker-type phrases, with Mindeman parsing "Oleo" into an investigative outing. The keyboardist flips to the warmer Fender Rhodes for "Taurus On The Run," beautifully heralded by contrabass, before the sparkier "Taurus And Virgo" kicks in with percussionist Juan Pastor on cajon. "Dragon Rose" proves Vega can score pretty as well as punchy.

He's a virile, astute tenor saxophonist and a fine composer, and this album is a generous outpour from his versatile bag.

—Michael Jackson

Bird's Ticket: A Confluence In Chi-Town; Bird's Ticket; Taurus On The Run; Taurus And Virgo; Dragon Rose; Chicago Eight; Elements; The Wizard; In Other Words; Reflecting Pools. (76:43)
Personnel: Carlos Vega, saxophone; Victor Garcia, trumpet; Stu Mindeman, piano, Rhodes; Josh Ramos, bass; Xavier Breaker, drums; Juan Pastor, cajon (4).

Ordering info: originarts.com

Nancy Harms
Ellington At Night
GAZELLE RECORDS

★★★★

Relatively new to the scene, vocalist Nancy Harms shows by any measurement a great deal of promise. The Minnesota-born singer, a former elementary school music teacher, has a truly special voice and style. On her third album (and after several New York appearances, including at Birdland), Harms sings with considerable and well-deserved self-confidence.

Bolstered by the superb arrangements and spot-on playing of pianist Jeremy Siskind, Harms takes a fresh approach to a stimulating 12-track program of mostly Duke Ellington compositions alongside bassist Danton Boller and drummer Willie Jones III. Frequently, the players are featured not only as soloists, but also as single accompanists. The technique gives Harms and the players more space and freedom.

Harms opens her program with a real test—the deeply sad "Lush Life." Her voice is marvelous, but she doesn't quite give us the underlying pain of the lyrics, an early tip that she sometimes misses the emotional mark, and an indication that she has room to grow. Nevertheless, Harms is an original. She could—and should—go a long way.

—Bob Protzman

Ellington At Night: Lush Life; Rocks In My Bed; Do Nothin' Till You Hear From Me; Lost In Meditation; Troubled Waters; Prelude To A Kiss; Long, Strong And Consecutive; Strange Feeling; Reflections; I Got It Bad (And That Ain't Good); I'm Beginning To See The Light; I Like The Sunrise. (51:30)
Personnel: Nancy Harms, vocals; Jeremy Siskind, piano; Danton Boller, bass; Willie Jones III, drums; Curtis Stewart, violin; Nick Revel, viola; Amanda Gookin, cello; Lev Zhurbin, viola.

Ordering info: nancyharms.com

The U.S. Army Blues
Live At Blues Alley
SELF RELEASE

★★★★

This set, recorded in 2010 at D.C.'s Blues Alley and directed by Chief Warrant Officer Five Charles S. Vollherbst, has some familiar names: Sergeant First Class Liesl Whitaker from the DIVA Orchestra and Ed Palermo Big Band; SFC Graham E. Breedlove from the Capitol Brass Big Band; North Texas State's Sergeant Major Craig C. Fraedrich; and Positone Records drummer Master Sergeant Steve Fidyk.

These musicians represent just a part of the incisive, swinging outfit that is the U.S. Army Blues, a group that hits hard and loves variety. On their latest recording, the group covers big band jazz from Ellington's 1940 songbook ("Main Stem") to the Shorter-esque "Dance Of The Stargazer," an original by saxophonist SFC Joseph Henson.

There are numerous highlights, among them the brass waterfall opening to MSG Kenny Rittenhouse's "Oginiland" and SFC Breedlove's reflective "Bayou Farewell" (with SFC Bill Linney's potent alto sax). America can be proud of this band.

—Kirk Silsbee

Live At Blues Alley: Introduction; Main Stem; Dance Of The Stargazer; Not On The Bus; Stardust; Oginiland; Bayou Farewell; Kelli's Number; Barbara; BugaBlue; Walk That Dog. (72:01)
Personnel: SFC Liesl M. Whitaker, SFC Mark A. Wood, SFC Graham E. Breedlove, SGM Craig C. Fraedrich, MSG Kenneth R. Rittenhouse, trumpets; MSG Matthew F. Niess, MSG William L. Holmes, SSG Victor Barranco, SFC Jeffrey J. Cortazzo, trombones; SSG Antonio L. Orta, SFC William E. Linney, SFC Joseph D. Henson, MSG John W. Desalme, MSG David T. Brown, saxophones; SGM Anthony M. Nalker, piano; SSG James F. Roberts, guitar; SSG Regan J. Brough, bass; MSG Steve Fidyk, drums; CW5 Charles S. Vollherbst, director.

Ordering info: usarmyband.com

The '60s, Inside & Out

That pianist **Bill Evans** and saxophonist **Albert Ayler** were contemporaries in the 1960s attests to the creativity of that turbulent decade. The two were at opposite ends of the jazz spectrum, to put it mildly.

Evans was decidedly more mainstream; still, the eclectic ***Some Other Time: The Lost Session From The Black Forest*** **(Resonance Records 2019; 97:50 ★★½ ★★★)** speaks to his ability to infuse standards with a fresh approach. The two-disc set, featuring sides from a 1968 session at MPS Studios in Germany, are the only studio recordings of Evans with bassist Eddie Gomez and drummer Jack DeJohnette. The CDs are cause for celebration, not just because they've finally come to light, but also because of their consistently high quality.


GERMAN HASENFRATZ (COURTESY OF ANDREAS BRUNNER-SCHWER)

Bill Evans

Ordering info: resonancerecords.org

Ayler was less a paradigm than a clue to a new direction. Recorded more than 50 years ago, the newly released ***Bells/Prophecy—Expanded Edition*** **(ESP-Disk 4076; 61:39/44:30 ★★★★)** continues to startle.

A bristling quintet with Ayler on tenor saxophone, Charles Tyler on alto, Lewis Worrell on bass, Sunny Murray on drums and Ayler's younger brother, Donald, on trumpet launches the first disc with "Bells," originally recorded at Town Hall in New York City in 1965. It's easily the most developed tune of this package. The balance of that disc consists of Ayler with Gary Peacock on bass and Murray on drums. All are live recordings.

The second disc consists of six more tracks recorded in 1964 at the Cellar Café in New York City, tracks that are the basis of the original ESP records *Bells* and *Prophecy*. What's rare on the first disc are other Cellar Café tracks, a few of them previously only available on the stunningly comprehensive *Holy Ghost* (Revenant), a seminal Ayler box set from 2004.

The music, alternating otherworldly skronks and squeals with passages evoking street-corner Salvation Army bands, is exhausting, panoramic and unique. Ayler, who became known as "Little Bird" in his native Cleveland, was a school of one, a player of singular vision and expressiveness.

While much of the Ayler set has gone in and out of release, *Some Other Time* is paradoxically a fresher matter. Not only does it showcase Evans treating classics like "Baubles, Bangles & Beads," "What Kind Of Fool Am I?" and "You're Gonna Hear From Me" twice each with no leveling off of inventiveness, it also reveals a pianist equally at home in relaxed, casual swing and plush, driving bop. The album's range from a jaunty "I'll Remember April" to the pensive, autumnal title track is astonishing, and Evans' touch and tone may even be fuller here than on his more introspective Riverside recordings.

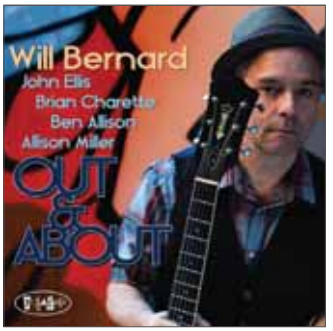
This music documents a trio that lasted for only six months in 1968. More impressive, however, is the method in which Resonance Records came into possession of these tapes. The set's 40-page booklet goes into fascinating detail, including interviews with DeJohnette, Gomez and Resonance Records' jazz forensics specialist Zev Feldman.

The set's 21 tracks are astonishingly fresh, and the musical conversation among Evans, Gomez and DeJohnette is lively. Like the music itself, the sound hasn't dated, and the packaging is appropriately upscale.

The ESP set, by contrast, deserved a historical booklet, not just expressive, occasionally bewildering liner notes and the reprint of a cool Dan Morgenstern review from back in the day. Ayler, still polarizing after all these years, was nevertheless a titan of modern jazz saxophone. Giving the man the deluxe treatment he's due would have been a nice gesture. **DB**

Ordering info: espdisk.com

Will Bernard
Out & About
POSI-TONE 8148
★★★



Guitarist Will Bernard has had an eclectic career since arriving on the scene in the late 1980s, appearing on sessions ranging from jazz to hip-hop, and appearing alongside artists as diverse as avant-gardist Peter Apfelbaum, fusion outfit T.J. Kirk, jazz-rock drummer Stanton Moore and hip-hop collective The Coup. His colorful style and sound help define modern soul jazz, yet the music of *Out & About* is not as memorable as one would hope.

Teaming up with four major players, Bernard performs 11 of his original compositions. The music often utilizes unusual chord changes, unexpected rhythmic accents and surprising tone colors, while being bluesy, accessible and lighthearted. However, none of the melodies are particularly catchy, succeeding more at setting the atmosphere than giving the players themes to interpret through improvisation.

Among the highlights are the joyfully funky "Happy Belated," which has hints of New Orleans parade rhythms; the brief ballad "Not Too Fancy"; tenor saxophonist John Ellis' high-powered solo over an eccentric backing on "Next Guest"; and the groove of "Suggested Reading." The spooky strut "Habenara" and the one-chord vamp "Homeward Bound" deserve honorable mentions, too.

—Scott Yanow

Out & About: Happy Belated; Not Too Fancy; Next Guest; Habenera; Redwood (Business Casual); Homeward Bound; Homebody; Suggested Reading; Full Sweep; Pan Seared; Out & About. (48:32)
Personnel: Will Bernard, guitar; John Ellis, tenor saxophone; Brian Charette, organ; Ben Allison, bass; Allison Miller, drums.

Ordering info: posi-tone.com

Mats Gustafsson & Nu Ensemble
Hidros 6: Knockin'
NOT TWO MW 915
★★½

This four-part work, recorded at the 2013 Krakow Jazz Autum, is dedicated to the music and words of Little Richard. As such, this composed improvisation is infused with a rock 'n' roll momentum. Swedish saxophonist Mats Gustafsson has written parts that leave ample space for individual interpretation and spontaneity within this 12-piece outfit (which counts Per Ake Holmlander, Paal Nilssen-Love and Ingebrigt Haker Flaten among its ranks), and provides plenty of room for DJ Dieb13 to scratch vinyl vocal matter. Bolstering the honks and squalls of the group is avant-garde icon Joe McPhee.

At issue here is the vocals. Singer Stine Javin Motland's playfulness doesn't mesh well with the overall audio harshness, and though much of the music here is impressive, the fundamental Richard homage is troubled by the irritatingly inadequate vocal interpretation.

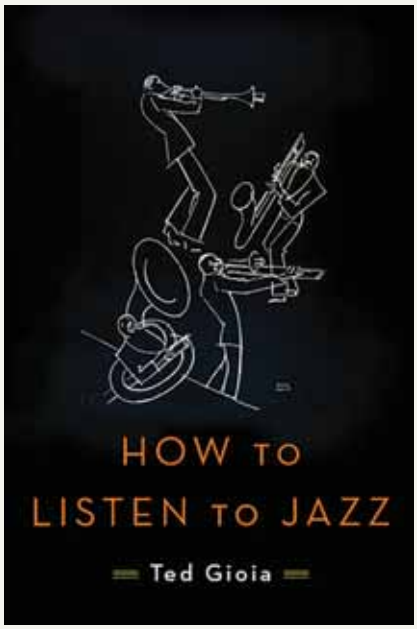
—Martin Longley

Hidros 6: Knockin': Part 1; Part 2; Part 3; Part 4. (72:00)
Personnel: Mats Gustafsson, slide saxophone, tenor saxophone, baritone saxophone, bass saxophone, electronics, piano mate; Ingebrigt Haker Flaten, Jon Rune Strom, bass; Per Ake Holmlander, tuba; Dieb13, turntables; Kjell Nordeson, vibraphone, drums, flexatone, glockenspiel; Agustí Fernández, piano, organ; Christer Bothén, bass clarinet, giumbri; Joe McPhee, pocket trumpet, tenor saxophone, space organ; Peter Evans, trumpet; Stine Janvin Motland, vocals; Paal Nilssen-Love, drums.

Ordering info: nottwo.com

Books / BY HOWARD MANDEL

Listen Closely



Helping people listen to jazz is not an easy proposition, and writing a book that attempts the job is trickier yet. **Ted Gioia**, a clear, calm and usually enlightening author whose previous works have illuminated jazz standards, delta blues, work songs, love songs, healing songs and the history of West Coast jazz, tackles the problem in ***How To Listen To Jazz*** **(Basic Books)**. He doesn't quite nail it, though, as there's an unresolved question: Just who is this book for?

Is Gioia addressing people who have never heard any music at all? Devotees of Western classical music, who understand fugues and symphonies but have no clue about African-American rhythms or improvisation? Hipsters who love their streaming sites but have never ventured beyond the pop-soul-rap mainstream?

As a faculty member of Stanford's Department of Music and a performing pianist Gioia probably faced students and audiences from across these demographics. To find a way to speak to such a breadth of inexperience is daunting, but a teacher with his background can surely improvise. Digging into the vast, complicated issues jazz comprises to create a fixed text that will entertain as it educates and lures its readers with promises of future enjoyment is another matter, which has, in my opinion, eluded Gioia's usually sure grasp.

Starting from the premise that any music—and jazz perhaps most of all—involves a "code" that requires a key, threatens to deny the very basis of the musical experience: Humans shape sound to communicate. Instead, Gioia asserts that "careful listening can demystify virtually all the intricacies and marvels of jazz," and says his book will provide strategies for better comprehension, which it does—but in half-measures.

In subsequent sections, Gioia takes up topics as diverse as "The Pulse (or Swing) of Jazz," the polarity of subjective and objective responses to music across cultures, musical phrasing, how pitch and timbre are used in jazz, the importance of dynamics, the inescapability of a musician's personality and the miracle of spontaneous creativity. These are the book's best pages, especially his explication of rhythm section roles. He also shares maps detailing the structures of Ellington's "Sepia Panorama," Jelly Roll Morton's "Sidewalk Blues" and Charlie Parker's 1946 version of "Night In Tunisia," and digs deep into the history and sociology of jazz's origins, as well as its subgenres surviving and overall evolution.

These forays may be of value in understanding jazz, and Gioia's prose is always companionable, if not captivating, but he is skirting the book's premise rather than going to its core. Kids might have a natural feeling for his techniques but not the ability to apply them; maybe this book will help parents explain. Teens may be hard-pressed to find musical elements he identifies in jazz in what they already listen to (almost all examples Gioia cites are at least 40 years old). Classical enthusiasts will be informed if not persuaded of jazz's joys and artistry, and to jazz fans Gioia offers little that's new.

The book's promise slips away. It's as if instead of focusing on his readers, Gioia has at first tried to pin down his own listening strategies, and then offered ideas stirred up by his attempts. For instance, he finds four themes reflected in 2016 jazz: globalization, hybridization, professionalization and rejuvenation. Fleshing out these influences would require yet another book—not a bad idea. Tagging them helps us think about, but not necessarily listen to, jazz.

Ordering info: tedgioia.com

La Orquesta Sinfonietta
Canto América
PATOIS 020
★★★½

Percussionist Michael Spiro and trombonist Wayne Wallace, musical collaborators for more than 30 years, enjoy a good challenge. With their La Orquesta Sinfonietta, they've taken it upon themselves to emphasize the historical roots and traditions of European instrumentation throughout the Americas and mix them with traditional Latin instruments. While the ensemble's latest album is a series of intriguing tunes and encounters, in the end, the whole rarely rises above pastiche. Still, the album empties the bench of fine Bay Area singers and players, and in that it's a bit of a watershed summit.

The excellent string writing on the opening title track hints at a Third Stream angle, while a number of folkloric, back-to-Africa percussion interludes are quite evocative, though they don't always integrate well. (An exception is their smart incorporation into "Afro Blue.") A strings-and-flute bolero treatment of "Stardust" evokes Cuban palm cafes, though it doesn't have much to do with the sung prayers to the orishas. Wallace has a bracingly rambunctious trombone feature on "El Medico," a rousing Puerto Rican salsa number, and Jeremy Allen's electric bass solo on "Caldero De Ogun" is worthy of Jaco Pastorius.

While hyper-ambitious, this album begs either for a sharper focus or a larger canvas.

—Kirk Silsbee

Canto América : Canto América; La Propoganda De Hoy; Stardust; Afro Blue; Hispaniola; El Médico; El Caldero De Ogun; Ochun's Road (El Camino De Ochun); Canto América. (61:05)
Personnel: Michael Spiro, percussion; Wayne Wallace, trombone, euphonium; Alexandra Signor, Joe Anderson, Iantheia Calhoun, Cean Robinson, Kevin Wilson, trumpets; Brennan Johns, John Sorsen, Miro Sorber, Richard Marshall, trombones, mellophone, French horn; Gabe Young, oboe; John Calloway, Marco Nuñez, Matt Shugert, Rachel Rodgers, flutes; Steven Banks, clarinet, bass clarinet; Tom Walsh, Eric Juberg, Jonah Tarver, alto saxophones; Sam Motter, Tonu Maas, tenor saxophones; Theo Simpson, baritone saxophone; Jeremy Allen, bass: Murray Low, piano; Jamaal Baptiste, piano (8); Christian Tumalan, piano (8); David Belove, electric bass; Colin Douglas, drums; Jesus Diaz, Mike Mixtacki, Edgardo Cambón, Fito Reinoso, John Santos, Joe Galvin, Kriston Olson, Nate Johnson, vocals; Cecilia Engelhart, Maria Marquez, vox humana; Daniel Stein, Charlene Kluegel, Maria Jose Romero, Nidhal Jebali, Min Ju Kim, violins; Yoni Gertner, Tze-Ying Wu, violas; Ethan Young, Brady Anderson, cello.

Ordering info: patoisrecords.com

Spike Orchestra
Cerberus
TZADIK 8338
★★★½

Saxophonist and composer John Zorn had enlisted a dizzying variety of musicians in nearly as many disparate contexts to interpret the hundreds of compositions he created for his superb quartet Masada, which the composer himself described as an effort to "put Ornette Coleman and the Jewish scales together." For *Cerberus* he enlisted the British Spike Orchestra to tackle 10 tunes, the first time a large jazz orchestra was asked to participate, and the ensemble brings all of the brassy power one would hope for.

The album's high-octane opener, "Gehegial," rides upon an infectious sort of son montuno keyboard pattern while the rest of the group summons the spirit of '50s-era Duke Ellington. As strong as the ensemble writing is throughout the album, each piece is dominated by two or three strong solo statements, and in every case the solos chew up the scenery, devouring the vamps but maintaining fidelity to the flavor of the particular arrangements, which at other times touch upon the rhythmic thrust of mambo, the ebullience of South African jazz, the manic vibe of Balkan brass traditions or the celebratory spirit of New Orleans second-line grooves. In every case, those touches are intricately woven within the orchestral fabric. The British band has done a terrific job at exerting its own polystylistic personality and honoring the composer's spirit.

—Peter Margasak

Cerberus: Gehegial; Hakha; Hananiel; Lahal; Armasa; Thronus; Shinial; Donel; Raguel; Pahadron. (56:35)
Personnel: Mike Wilkins, alto saxophone, clarinet; Vasilis Xenopoulos, alto saxophone, flute; Paul Booth, tenor saxophone, clarinet; Stewart Curtis, tenor saxophone, clarinet; Erica Clarke, baritone saxophone, bass clarinet; Noel Langley, Karen Straw, George Hogg, Sam Eastmond, trumpet, flugelhorn; Ben Greenslade-Stanton, Ashley Slater, trombone; Dave Powell, tuba; Moss Freed, guitar; Mike Guy, accordion; Sam Leak, piano/keyboards; Otto Willberg, bass; Chris Nickolls, drums; Nikki Franklin, vocals.

Ordering info: tzadik.com

Imagination Trumps Fact

An Analysis of David Berger's Arrangement of 'Hindustan'

"Hindustan" is a song in the public domain that was written in 1918 by Oliver Wallace and Harold Weeks. The title is an archaic term for the Indian subcontinent, one that evokes an exotic feeling of a part of the world that is as foreign to me as it was to its songwriters.

I have only read books and seen movies about such places, but that doesn't mean that the world that I create in my music isn't a good fantasy. When Duke Ellington created his world-famous "jungle music" at the Cotton Club in the 1920s, he had never been to Africa, nor had he listened to African music. What Ellington created was his version of African music that was based in American jazz, elevating some of the pseudo-African clichés of the day to fine art.

After touring the Mideast 40 years later, Ellington composed the *Far East Suite* (a misnomer to be sure). Again, he made no attempt at reproducing authentic native music of that region. The original title of the suite was *Impressions Of The Far East*. I'm following in that tradition and having fun. After all, in art, imagination trumps fact.

A recording of "Hindustan," as well my complete written score, are available for free download at davidbergerjazz.com. I encourage you to use these as a supplement to the reeds/brass reductions and rhythm section parts that are presented in this article. Listening to the recording and examining the full score will not only increase your enjoyment, but deepen your understanding of my arrangement.


David Berger

FINDING A NEW ANGLE

When I began working on this arrangement, I had an idea of Dennis Irwin playing a vaguely exotic bass line and Jimmy Madison playing the drums with his hands sort of like a tabla. With that in the back of my mind, I sat at the piano and played through the song—first with the original rhythms, melody and harmonies, and then gradually reharmonizing the melody to conform to the exotic world I had pictured in my head.

The idea was to retain as much of the original song as I could. I wanted to keep it simple on the head, so that the focus would be on the groove and the orchestration. As the chart goes on, I could keep developing the material and get to some more wild ideas.

The song itself is rather unusual, being nearly through-composed with an ABA'C form. Figure 1 shows the melody with the basic chord changes. Very little material repeats verbatim; the only exact repetition occurs in bars 17–20. The opening three-note descending motif and its counter-motif (built on the inversion of the motif) are the central ideas in all four eight-bar sections of the song. See Figure 2.

Let's start at letter A (see Figure 3 starting on page 82), which comes after an eight-bar

intro. The melody is in the flugelhorn (trumpet 3) for the first 16 bars and then switches over to trumpet 1 for the next 16. The rhythm of the melody is pretty straight—very placid, with no syncopations—which leaves me plenty of room for an active bass part. The melody consists primarily of minor thirds and major seconds, completely diatonic for 20 measures. Eventually we are introduced to the flat seventh (blue note) and then the flat sixth (which defines the ivm chord). That's it. I'm always amazed at songs that can evoke so much atmosphere using so little chromaticism.

The climax (highest pitch) of the melody is the E at measure **D1**. This deserves a special chord to celebrate the climax. The high E reappears five bars later. It's usually not such a good idea to repeat the highest pitch, but that's the melody we've all been playing for nearly 100 years—it's a bit hard to change now. Fortunately, it goes by quickly. I gave it a bland harmonization on its second appearance, so as not to draw attention to it. The sudden wide intervals at the end of the song give a more daring character that is absent earlier.

I can't emphasize enough that the melody-bass relationship is of primary concern when determining the harmonies we want to use. Those two outside parts should sound complete by themselves. This is our meat-and-potatoes; everything else is gravy. The basic changes for this song are quite like "Tiger Rag": six bars of I, eight bars of V, six bars of I, two bars of V/IV, two bars of IV. Then we have the spot I love: two bars of V/V, two bars of ivm, one bar of ii, one bar of V, two bars of I. Simple, right? Just play those roots against the melody and it's already pretty good.

I don't need to dress it up too much. I'm going to add sixths or major sevenths to the tonic chords and flat sevenths to the others (except for the ivm, which will either get a sixth, major seventh, or both). To relieve the monotony of six measures of the tonic at letter **A**, I used a passing dominant on beat 3 of measure **A2**. The melody note makes the ninth of the G7, so that is a nice relationship.

I've added a sharp five to the G9. Ninths with sharp fives contain five of the six notes of the whole tone scale. This kind of chord was popular in the 1920s and early '30s. It has a quaint sound that's perfect for the character of this piece. Also note that the sharp five of the dominant is the flat third of the home key (a blue note). This gives us a slight tinge of the blues.

At **A5**, I use a iii chord to substitute for the I. This chord starts the journey to the dominant in A7. Rather than go directly to the dominant, I put the fifth in the bass to create a bit of suspense. I could have made it a ii (Dm7), but I'm going to save that for **B1** (two bars later). **A6** presents an interesting situation. It starts out with a ♭iii° (E♭°), which will move smoothly down by half step to the second-inversion dominant (G7/D), except that the melody in the second half of the bar suggests C#° (#i°), which then moves up to the G7/D. You'll notice that the bass has encircled this D with an upper neighbor and a lower neighbor. The E♭ to C# in the bass is a diminished third, which is just a disguised (enharmonic) whole step. Since our melody is made up primarily of minor thirds and major seconds, this whole-step movement in the bass transforms the foreground (melody) into the background (bass movement). This is subtle and may not be noticeable to most listeners, but it affects us subliminally.

At **B2**, **B4**, **B5** and **B7**, I used passing diminished chords to create good voice leading in all the parts. If the melody moves and the chord stays the same, the under-parts would remain static. This lacks interest and disengages those players who are not moving.

Notice how those diminished chords resolve upwards. **B6** is a different situation. This measure will resolve to the tonic C on the next measure. If we work backwards, we can approach the C with a G7+5 (dominant approach). There is an A in the melody creating the ninth on the G7+5. We had this chord earlier. Repeating chords, voicings, rhythms, et al. gives a piece of music character—especially if it is an unusual sound. The G9+5 is preceded by a Dm7, which gives us a ii–V–I cadence. We often like to use the ii at the beginning of a V chord to give a suspension and resolution to

Figure 1: "Hindustan" lead sheet

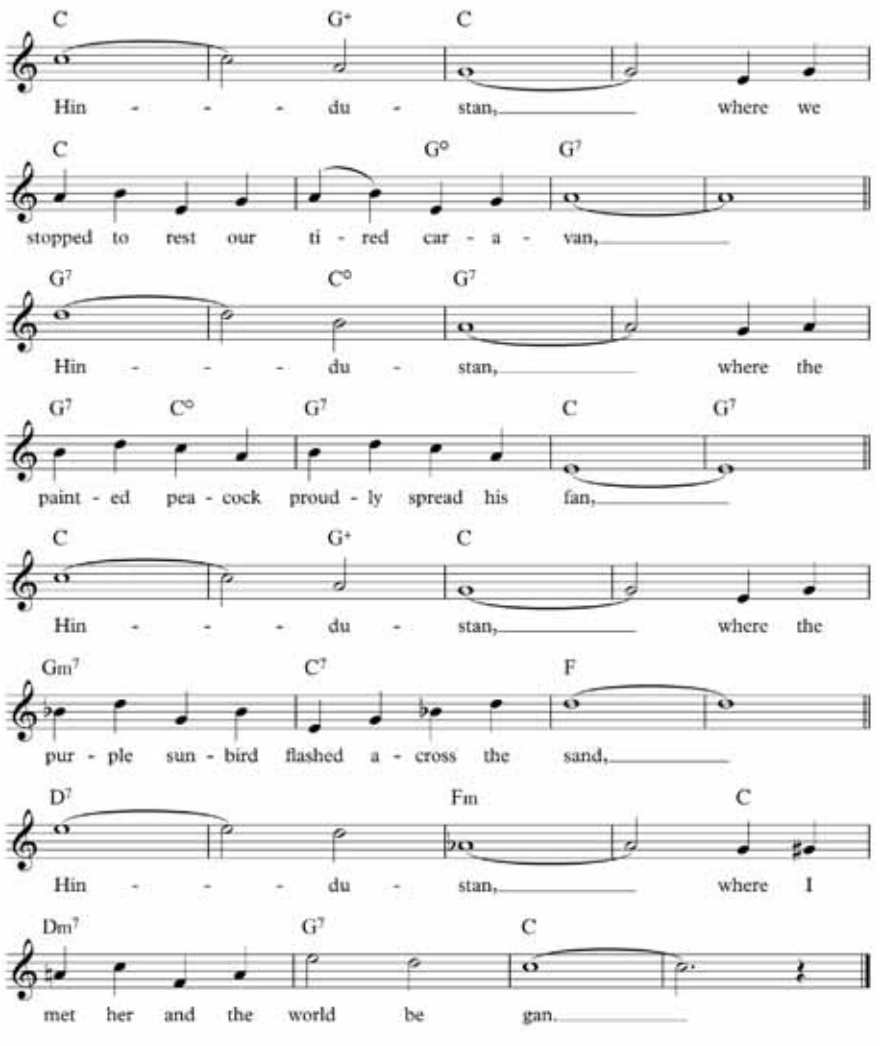
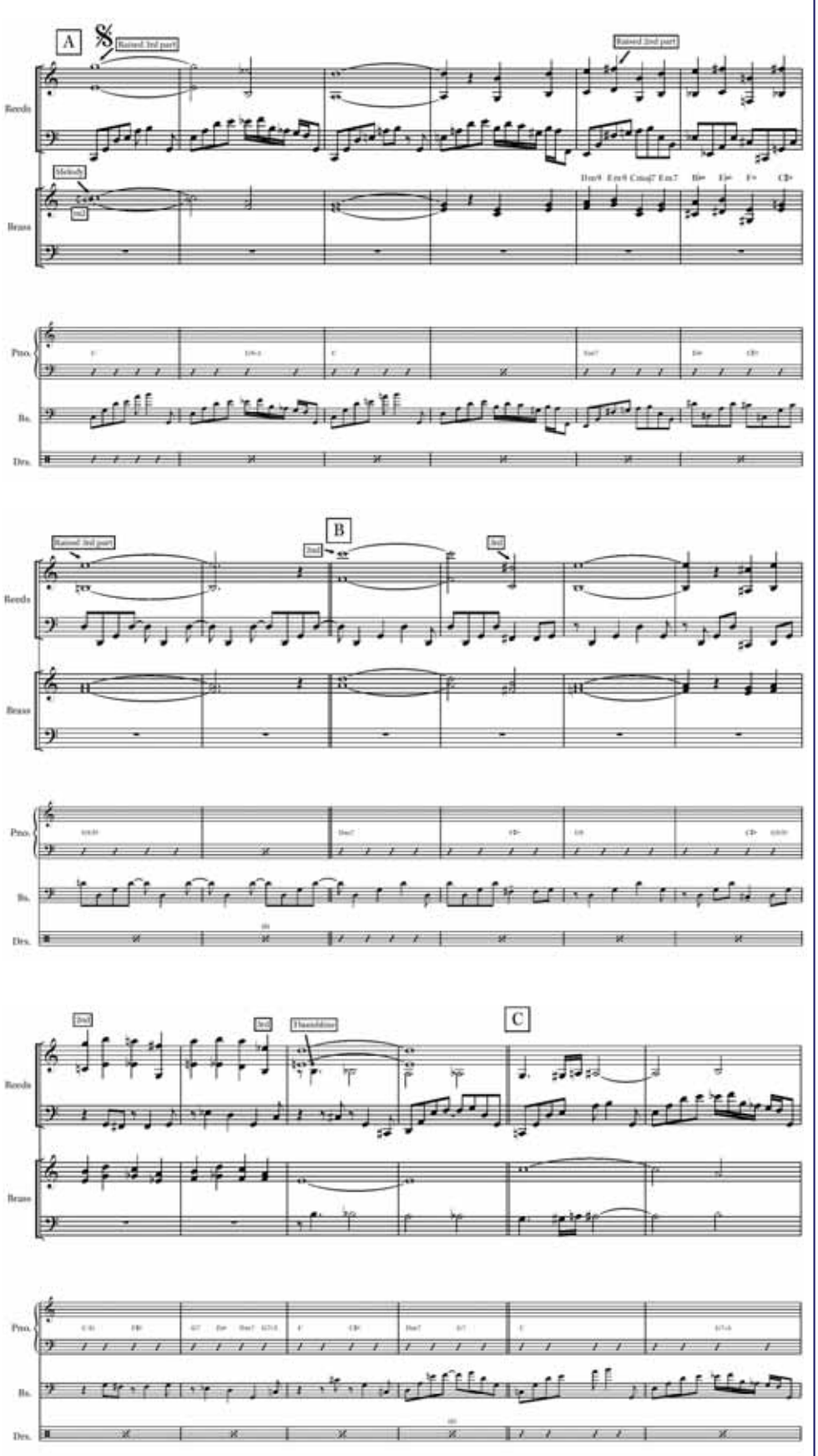


Figure 2: "Hindustan" motif and counter-motif

Figure 3: "Hindustan" arrangement



the third, while the bass moves down a fifth (or up a fourth). I have preceded the Dm7 with an E♭°. This is particularly nice because the melody makes the major seventh of the diminished. Not only that, but we have had a series of diminished chords that have resolved upwards, so this downward resolution satisfies our craving for up/down balance. The standard I–#i°–ii–V turnaround works nicely in bars **B7–8** since the melody note E makes the third of the first two chords and then the ninth and 13th of the last two.

C1–4 is like **A1–4** except that I use the G7+5 three times as a passing chord rather than just once in order to accommodate a counter-line in the trombones and tenor sax.

In **C5–6**, I use the Gm to add a suspension/resolution to the C7. Rather than have the F of the Gm7 resolve down to the E of the C7, I chose to use a Gm (no seventh), move the fifth (D) up a half step to the sharp five (D#) and ultimately up to the E (the third of the C7).

I stayed with the original changes for **D1–4**, although when I go to orchestrate, I will add some pungent tensions to the voicings and thread a thumb line though them. In **D5**, rather than go directly to the ii, I postpone that for a measure and go to the iii–♭iii° and then to our old friend ii–V–I.

Well, not so fast. The iii works particularly well since it is a half step below the ivm in **D4**. The strongest root movement is down a fifth (up a fourth) then chromatic (either ascending or descending by a half step). The E♭° is nice because it reminds us of the E♭°-to-Dm7 movement from **B6**. When I resolve to the final tonic in **D7**, I just let the melody resolve and keep everyone else on the dominant (G13-9) chord. This creates an unexpected tension that is relieved on the downbeat of the next chorus.

SCORING THE HEAD

At letter **A**, I chose to give the melody to the flugelhorn and keep it simple and square so that our attention will be drawn to the orchestration. I voiced out the melody in four-part close harmony with one special touch. We have, from top down: C, B, G and E in the flugel, trombone, flute and tenor, respectively. The special touch is that the flute part is up the octave, so he is a fifth above the flugel. The flugel has the melody, so the flute gives us a harmony part above the melody.

This is a common technique in vocal writing, but a bit unusual (and therefore interesting) in instrumental arranging. If the top voice is in a weak register on his instrument, and the melody is in a stronger register (or is a naturally louder instru-

SYMPHONY CENTER PRESENTS

JAZZ SERIES

2016/17 SEASON

From the Buena Vista Social Club
Omara Portuondo 85 tour
featuring special guests Roberto Fonseca, Anat Cohen and Regina Carter
OCTOBER 21

Dr. John: *The Spirit of Satch* featuring special guest Nicholas Payton
NOVEMBER 18

Branford Marsalis Quartet with special guest Kurt Elling
JANUARY 27

Jazz at Lincoln Center Orchestra with Wynton Marsalis
MARCH 1

Jazz 100: The Music of Dizzy, Ella, Mongo and Monk
MARCH 17

Oscar, with Love
A tribute to Oscar Peterson featuring Kenny Barron, Bill Charlap, Benny Green, Ramsey Lewis and Renee Rosnes
APRIL 7

Charles Lloyd & The Marvels
with opening set by Tomeka Reid Quartet
APRIL 21

SFJAZZ Collective
The Music of Miles Davis & Original Compositions
Regina Carter *Simply Ella*
MAY 5

Terence Blanchard featuring The E-Collective
with opening set by Steve Wilson – Lewis Nash Duo
MAY 19

New Fables:
Muldrow, Moran and Mingus
JUNE 2

SUBSCRIBE AND SAVE UP TO 36%
Single tickets on sale August 12

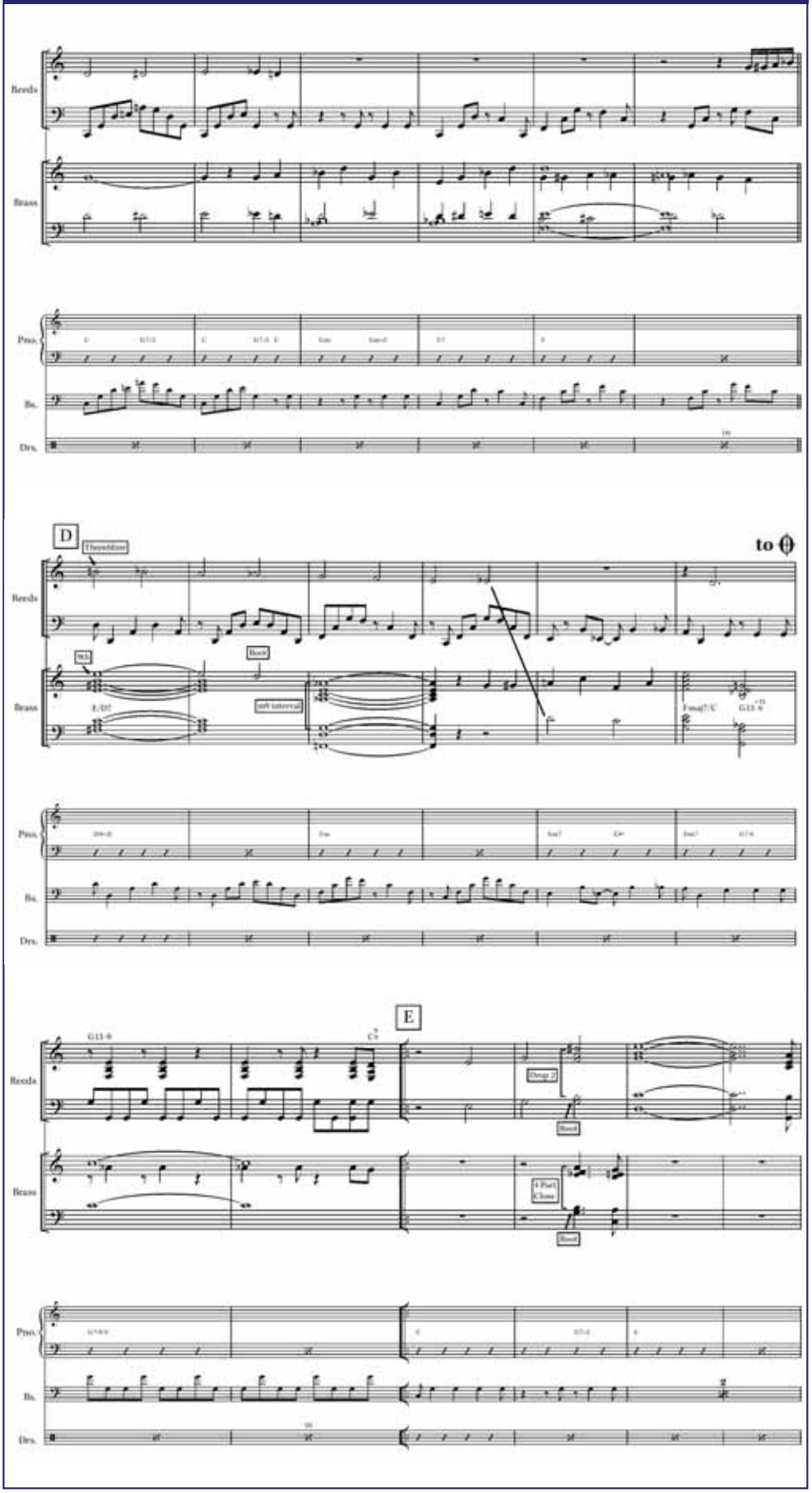
SYMPHONY CENTER
220 S. MIGHIGAN AVE.
CHICAGO, IL 60604

CSO.ORG / 312-294-3000
Artists, prices and programs subject to change.

The SCP Jazz series is sponsored by: Exelon.

Media Sponsors: 90.9 FM, DOWNBEAT, WBEZ91.5

Figure 3: "Hindustan" arrangement (continued)



ment), we will get the desired blend where the melody will prevail. In lieu of this, the top voice should play at a lower dynamic level. Notable examples of this texture can be found in Ellington's music. One of my favorites is the first recording of "Drop Me Off In Harlem," where the baritone sax has the melody in his mid-to-upper register and three clarinets play close harmony above him in their relatively weak "break" register.

Another interesting aspect of this first voicing at letter **A** is the half step between the flugel lead and the trombone.

Normally, a half step between the melody and a harmony note would create confusion for the listener—*which voice is the lead*? The trombonist, who is in his high register, must take care to not overpower the flugel in his middle register. The trombonist must also darken his sound (almost like a French horn) to blend with the flugel. Besides volume, I think we hear the C in the flugel as the melody because it is the root of the tonic chord and is doubled several octaves below in the bass and bass clarinet.

The bass is given an active quasi-improvisational part that mostly arpeggiates the chords, but in a melodic way avoiding the notes of the flugel melody where possible. The two bass clarinets alternate doubling the bass. The reason for using two bass clarinets instead of one is that there are no rests in the bass part. This is not a performance problem for the bassist, but bass clarinetists need rests to breathe.

Everything goes along smoothly until **A5** and **A6**, where the melody moves in quarter notes and the chords are stagnant. While the rhythm section plays Em7 for a bar, the horns play Dm9–Em9–Cmaj7–Em7. In the next bar, the horns play B♭°–E♭°–F°–C#°. Since the B♭° is over an E♭ in the bass, it functions like an E♭7-9. Similarly, the F° is over a C# in the bass and creates a C#7+9.

How did I arrive at these interesting chords? They resulted from the individual lines moving parallel to the melody—linear writing. I don't inform the rhythm section of these passing chords. If the bass or piano were to catch them, they would interrupt the flow of their parts.

Note that the flute sometimes switches from the third harmony part up the octave to the second harmony part up the octave. This is either done to make a better line for the flutist or to make better-sounding voicings in the other parts. Letter **B** continues the same process for the first six bars.

There is a lot to digest in this first half-chorus of "Hindustan." It would be a good idea at this point to listen to these 16 bars before continuing with our analysis of

xerox

M&T Bank

City of Rochester, NY

CHERYL DINOLFO COUNTY EXECUTIVE

EASTMAN SCHOOL OF MUSIC UNIVERSITY of ROCHESTER

Wegmans

ROCHESTER REGIONAL HEALTH

Holiday Inn

D&C Democrat & Chronicle

DOWNBEAT

Heluva Good!

Canada Council for the Arts | Conseil des arts du Canada

LAKE BEVERAGE

my arrangment. The tone of the entire piece is established here.

CROSS-SECTIONAL ORCHESTRATION

In **B7**, the two remaining bones and the remaining tenor play a descending thumb line (cross-sectional orchestration) that continues for the first four bars of **C** while the melody is transferred to the unison trumpets starting at **C**. Thumb lines foster continuity while creating subtle movement in otherwise static situations. This is the first time that there are no voicings, so we focus on the thumb line: It starts on B, goes chromatically down to G and back up. Then, it jumps up to D and goes chromatically up to E and back down. Interesting pattern, no? Now look at how this line relates to the melody. The melody is diatonic, and the thumb line is chromatic, plus the melody and thumb line are in contrary motion. These opposites are pretty cool and probably go unnoticed. What I like most about the thumb line is the blue notes—B♭s and E♭s. The melody is diatonic, but the blue notes make it feel like jazz.

The next four bars continue this idea but in a different orchestration. Trombone 1 takes over the thumb line idea for two bars and then passes it over to trombone 2. While trombone 2 is moving in half notes, the flugelhorn re-enters in chromatic quarter notes. The tenor drops out in favor of voicings in the three bones for these four bars. I was very careful to avoid doubling pitches in the brass voicings. The only octave doublings are the momentary B♭ and D quarter notes in **C5** and **C6**.

The thumb line gets passed to the unison saxes on their 16th-note pickups to letter **D**. I just noticed a very interesting coincidence: the chromatic sax pickup to **D** and next two bars have the same shape as the thumb-line pickup and first two bars of **C**. The pitches are different and the rhythm of the pickup is different, but the shape is the same. The sax thumb line at **D**, however, continues downward for another two measures before it passes off to the bones, who continue the thumb line for another bar. Letter **D** is eight bars and has four different textures: 1) brass voicings with sax unison thumb line; 2) trumpet unison melody with bone thumb line; 3) brass voicings with sax pedal; and 4) brass unison tonic with flugel/reed voicings alternating with the bass clarinet/bass.

Let's look at the brass voicings. The first trumpet has the melody. He starts on the ninth of the D7 (V/V). Ever since I first heard "Take The 'A' Train" over 50 years ago, I've been in love with the V/V chord and can't resist putting a sharp 11 in it. Thank you, Mr. Strayhorn.

Speaking of Billy Strayhorn: When I was a young man, I asked Bob Brookmeyer what his aesthetic was. He told me that he was just trying to sound like Gil Evans. When I asked Evans the same question, he told me that he was just trying to sound like Billy Strayhorn. I once heard an interview with Count Basie where he was asked a similar question. He responded that he wanted his band to sound like Duke Ellington's. When I told Jimmy Maxwell what Basie said, Jimmy (who played with both Ellington and Basie) said with a smile, "Then I guess he was a terrible failure." The point of all of this is that we cannot help but be ourselves, or as Oscar Wilde said: "Be yourself. Everyone else is taken."

Back to the D7, or, to be more complete, D13+11. I voiced it using an upper-structure triad (E/D7). The trumpets play the E triad, and the bones play a rootless D7. Strangely enough, I don't move the voicing to accommodate the melody note D in **D2**. It seemed interesting enough having the A♭ in the sax thumb line creating the tritone with the D melody in trumpet 1. Also, I like the unusual chord progression of D7 to Fm and didn't want to disturb it. Another nice relationship is that the ninth is doubled at the octave, and then the top note resolves to the root—which is, until that moment, missing from the voicing. We are satisfied to finally get grounded, even if the root is on the top of the voicing.

The Fm not only has a major seventh but also a sixth and a ninth. Normally, the ninth would not be unusual on a minor seventh chord, but it is rare to use it when the melody above is on the third because it creates the very dissonant minor ninth interval. To make matters worse, the sax thumb line creates an appoggiatura when it resolves the G/A♭ dissonance to F/A♭. Thank you, Mr. Bach.

Speaking of Bach, one of the "rules" we learned when writing Bach-style chorales was that the inside voices should not move from one note to another in a wider interval than the top voice moves, nor should one voice cross over another voice. The reasoning being that the inside part would be more interesting than the melody and misdirect our interest away from the melody. It looks like I broke both of those rules going from the D7 to the Fm. Furthermore, the trombone 3 jumps down a minor ninth to the F. I'm sure there is a good reason why this works, but for now the only reason I can think of is the Ellington rule: If it sounds good, it is good.

I like interesting inner parts. In fact, if you play each part against each other part, they all sound good. So much for "rules." I'm going to stick with the Ellington rule. Sometimes I like to be distracted away from the melody.

FINISHING THE HEAD

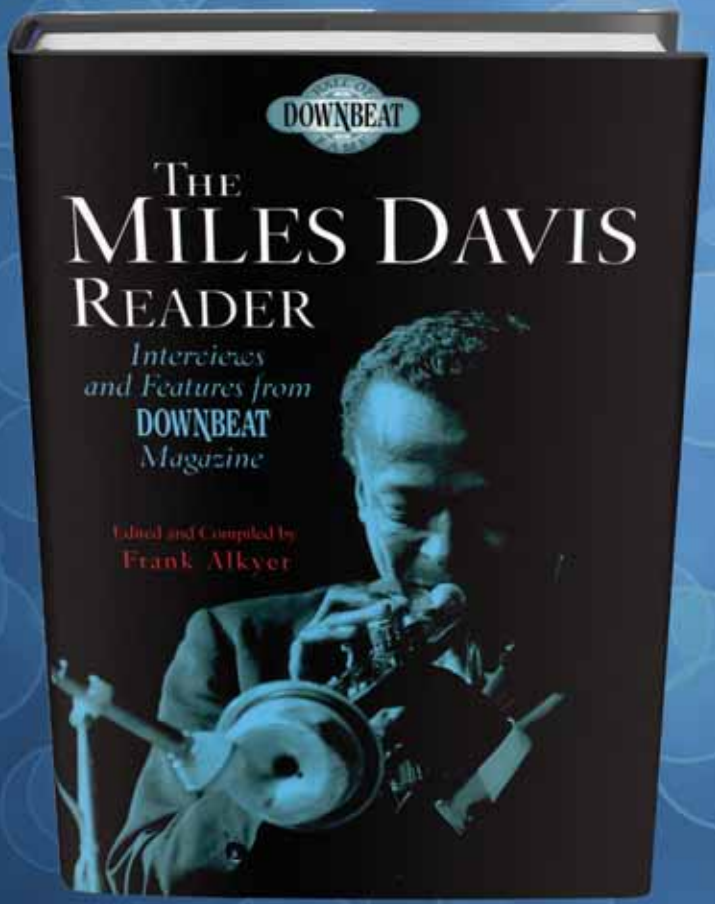
There's nothing unusual in **D5**—just unison melody vs. unison thumb line. **D6** goes back to thick brass harmony. The Dm7 has the trumpets and flugel voiced in thirds with trombones 1 and 2 doubling the first two trumpets down the octave and trombone 3 playing the 11th on the bottom. The resulting brass voicing is an Fmaj7 in the trumpets over a C triad in the bones. There is no root in the brass, so the saxes answer in unison a beat later with the missing D and hold it over through the G7-9 (which is also missing a D in the brass). The G7-9 is particularly rich, having in addition a 13th and a sharp 11th. This gives us a strong pull to resolve to the tonic. The melody in the three trumpets and two trombones holds out the C tonic while the flugel and saxes play tag with the unison bass clarinets and bass—all on a G13-9 voiced with an upper-structure E triad. Things finally resolve to a C6/9 on the "and" of beat 4 in measure **D8**.

We have come to the end of the head and I have run out of space for this article, but the rest of the chart is spent developing the ideas presented in the exposition. The background figures during the solos and the shout chorus (in this case the ensemble chorus) are all developed out of the material in the head. Everything is introduced in a logical and understandable way so that the listener can follow the story. The analysis of the remainder of this chart appears in my book *Creative Jazz Composing and Arranging* (Such Sweet Thunder Books), available online at suchsweetthundermusic.com. **DB**

Ever since I first heard "Take The 'A' Train" over 50 years ago, I've been in love with the V/V chord and can't resist putting a sharp 11 in it.

Jazz composer, arranger and conductor David Berger is recognized internationally as a leading authority on the music of Duke Ellington and the Swing Era. Berger was the first conductor and arranger for the Jazz at Lincoln Center Orchestra and has transcribed more than 750 full scores of classic recordings. The David Berger Jazz Orchestra has recorded eight albums, including *Hindustan* (Such Sweet Thunder), released in 2006. CDs, downloads, scores and parts are all available online at suchsweetthundermusic.com. Berger is available for concerts, clinics, lectures and private lessons. He can be contacted at davidbergerjazz.com.

ALL ABOUT MILES



ORDER DOWNBEAT's

MILES DAVIS READER TODAY

Call 877-904-5299, or go to ShopDownBeat.com/Miles-Davis


Dizzy Gillespie developed a different bridge to play over "Rhythm" changes, as heard on his composition "The Eternal Triangle."

DOWNBEAT ARCHIVES

Fundamentals of a Solid Jazz Foundation – Part 2

In my first installment about developing a foundation as a jazz musician ("Master Class," March), I discussed ways to internalize the most important scales that you will draw from as an improviser and stressed the importance of incorporating them into your practice routine. I also shared some insights about how these scales relate to various chords and "sounds" that form the basic building blocks of jazz harmony—a lesson I originally learned from the late Phil Woods.

If you have memorized all your major and minor scales, practiced the modes of the major scale, are doing pretty well with scales in intervals and have memorized "The Four Sounds" (or close to it), then you're ready to move on to some new lessons. We'll expand upon the basic harmony you've learned and start applying it over chord changes.

Options on the Dominant (V7)

In the previous lesson, we went over what to play when you see a minor seventh chord (as a minor ii7 chord or a minor i7 chord). We also discussed what to play over a half diminished ii7♭5 chord, and what to play over a major I chord. In the case of a dominant V7 chord, we talked about applying the diminished scale—but that is just one of five options that are available to the jazz improviser in that scenario.

1) The first and simplest option for improvising on a V7 chord is to use the mixolydian mode, the fifth mode of the major scale. G7 mixolydian is just the C major scale starting on G. In the context of a ii7–V7, I often think of it as continuing to play the Dm7 that would normally precede the G7. If you see G7sus (indicating a suspended natural fourth, or C), this mixolydian sound would be the scale option you would play.

2) The next option is lydian dominant. For this, the only change is that you raise the fourth step of the scale, which is also the 11th. Over G7#11, that #11 would then be a C#, making the resulting scale a D melodic minor starting on G. If you see G7#11, this would be the most likely option.

3) The diminished scale is what you would play over G7♭9, as you learned via The Four Sounds. But this scale deserves much deeper scrutiny. Note that the A♭ whole/half-diminished scale that you would play over G7 has a major triad, and dominant seventh chords built on G, B♭, C# and E. As mentioned in part 1, because of the interval structure of the scale, alternating whole and half steps, there are only three different diminished scales: A♭ (same as B, D and F), A (same as C, E♭ and F#) and B♭ (same as C#, E and G). Along with the major triads and dominant chords above built on G, B♭, C# and E, you also can build minor triads, minor seventh chords, half-diminished chords and diminished chords on those same four notes derived from the A♭ diminished scale. (See Figure 1.) The diminished scale consists of two diminished chords. These are four-note chords with an interval of a minor third between each note. (See Figure 2.) Other intervallic possibilities are shown in Figure 3. Experiment with these. I would suggest that you pay special attention to the various tonalities that you can create, outline or suggest with this scale, based on all the triads shown above.

4) The whole tone scale, of which there are only two. G7 whole tone is G–A–B–C#–E♭–F. This scale works over dominant chords for each note in the scale: G7, A7 , B7, C#7, E♭7 and F7. An A♭ whole tone scale works over A♭7, B♭7, C7, D7, E7 and F#. You would use G whole tone over G9♭13 or G9#5. It can also just be written as "G7 Whole Tone."

Figure 1

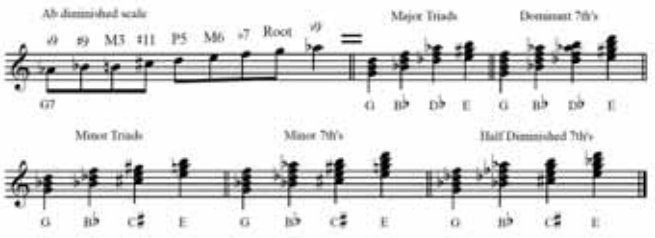


Figure 2

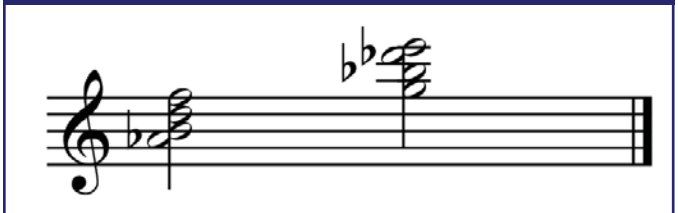
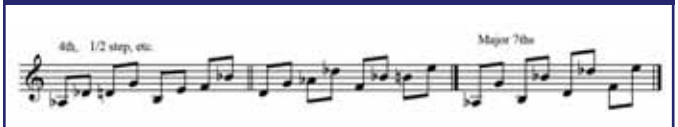


Figure 3



5) Altered dominant. For this sound, you build a melodic minor scale starting on the flat ninth of the dominant chord. So, for a dominant chord like G7alt, it would be the A♭ melodic minor scale. Note that it's very similar to the diminished scale, in that the both have a flat ninth, sharp ninth and sharp 11th (to go along with the root, major third and minor seventh). However, in the diminished scale you have a natural fifth and sixth. In altered dominant, there is a flat 13th or, if you prefer, a raised fifth. If you see G7♭9♭13 or G7alt, this is the sound you'd play.

Often you'll just see a dominant chord, G7, with no alterations. You might use one of the above options based on the melody over the chord, or based on what you hear the pianist or guitarist play in their comping.

Write out two ii7–V7–I sequences for each of the five dominant options above, each in a different key. Alter the sequences in length (one chord per bar, one chord per two beats), and also resolve some of them to a minor I chord. Use a half-diminished ii7♭5 chord in that case. You'll eventually pick four or five, write them out, practice them and memorize them in all 12 keys.

You may have been learning tunes previously. But if not, you now know enough harmony that we'll add that to your suggested practicing:

- Warm up, sound/technique exercises (10–20 minutes)
- Review scales, intervals and The Four Sounds (10–20 minutes)
- Practice ii7–V7–I progressions in all 12 keys (20–30 minutes)
- Work on two Charlie Parker solos per week (20–30 minutes)
- Jazz or classical pieces/etudes (20–30 minutes)
- Band/ensemble parts (20 minutes)
- Learning/practicing tunes, two per week (20–30 minutes)
- Active listening

Singing Solos/Ear Training

Singing solos is a great way to learn about the music. And regardless of your talent as a singer, it's just a natural thing to sing music that you love. Transcribing is a great and essential tool, but it's also very time-consuming. It's advisable to transcribe some solos, but also try learning some by ear and singing them. It allows you to deal more with the phrasing and feeling of the music, and there's obviously nothing more important than that. I often recommend to students that they learn to sing every solo on *Kind Of Blue*. You'll learn an incredible amount from doing this with the solos of Miles Davis, John Coltrane, Cannonball Adderley, Bill Evans, Paul Chambers and Wynton Kelly. Once you can sing these solos, when you go back to your instrument and play along with the recording, you'll most likely find your time and phrasing will feel solid.

Also work on Louis Armstrong's solos on "Cake Walking Babies (From Home)" (1924 and 1925 versions), Lester Young's solo on "Lady Be Good" (from the 1936 Count Basie recording) and Charlie Parker's solos on the *Bird With Strings* recordings.

As you're learning various solos, try to be aware of the way different players play time. Are they playing relatively straight eighth notes? Are there places where they use more of a triplet feel? I think Sonny Rollins is a great example of a musician who plays time in many ways, all of them great. Sing his solos on the live trio version of "Sonnymoon For Two" from *A Night At The Village Vanguard* and "Blues For Philly Joe" from *Newk's Time*.

For me, ear training began while attending Performing Arts High School in New York City. We learned a solfeggio syllable system called Movable Do (pronounced "dough"). I think this is helpful for young players because it gives your ear another reference point in tonal music. Movable Do is one of several ear-training devices discussed in my book *Foundations for Improvisers and Further Concepts* (Colin Publications).

Another great technique, if you have a friend who you can work with and access to a piano, is to take turns testing each other. Start by playing intervals. Find a mental "hook" or idea to help identify each interval, for example: minor second = "crunch," major second = "cluster," minor third = "start of a minor triad," major third = "start of a major triad," etc.

After you feel comfortable hearing and recognizing the intervals within an octave, stretch to intervals beyond an octave, and then go on to chord qualities. Keep it simple at first. Eventually you can begin to add more chord alterations and polytonal sounds.

Your practicing should now look something like this:

- Warmup, sound/technique exercises (10 minutes)
- Scales/intervals/The Four Sounds as needed (10 minutes)
- Practicing ii7–V7–I progressions in all 12 keys (20 minutes)
- Bird solos (20–30 minutes)
- Jazz or classical pieces/etudes (20–30 minutes)
- Band/ensemble parts (20 minutes)
- Learning tunes (20–30 minutes)
- Listening, singing along with solos

Forms in All Keys

At this point, you should have learned to play the blues in a few different keys. But now you're going to work on the blues in all 12 keys. It will be a challenge if you haven't done it before, but your playing will improve greatly from this. You'll probably take lines that are comfortable in one key and transpose them to tougher keys. But you'll also find some new language in the newer keys and as a result expand your language in the keys you were already comfortable with. After you feel solid playing the blues in all 12 keys, go on to "Rhythm" changes.

There are a number of different ways to play these forms. On the blues, one day you can play what we call "Bird blues" (the changes to "Blues For Alice") in all 12 keys. The next day you could play a minor blues. You could also start to play the blues in 3/4, 6/8 and eventually odd meters. On "Rhythm" changes, Dizzy Gillespie came up with a different bridge that he used on "Dizzy Atmosphere" and "The Eternal Triangle." There's also a famous use of the cycle of dominant chords that's often used on "Rhythm" changes and the blues. Thelonious Monk, Art Tatum and others used it often. It starts on the flat sixth of the key for "Rhythm" changes and the flat ninth of the key on the blues. Each chord lasts two beats, and the sequence lasts four bars. On "Rhythm" changes in B♭, the first four bars would be: F#7, B7, E7, A7, D7, G7, C7, F7. At that point, you're going into the fifth bar and back to the regular changes. On a blues in B♭, it would be: B7, E7, A7, D7, G7, C7, F7, B♭7. Then, go to the IV7 chord of the key as usual in the fifth bar, which on a B♭ blues is E♭7, and play the rest of the form. This can also be varied by turning the above sequences into ii–V7s or by going down chromatically.

Then add "Cherokee," "Autumn Leaves," "All God's Children," "My Shining Hour," "Softly, As In A Morning Sunrise," "Giant Steps" et al. This will take time and will be something you'll work on for years—probably as long as you play.

Your practicing schedule should now look something like this:

- Warmup, sound/technique exercises (10 minutes)
- Review scales/intervals/The Four Sounds as needed (10 minutes)
- Practice ii7–V7–I progressions, blues, etc. in all 12 keys (20 minutes)
- Bird solos (20–30 minutes)
- Jazz or classical pieces/etudes (20–30 minutes)
- Band/ensemble parts (20 minutes)
- Learning tunes (20–30 minutes)
- Listening, singing along with solos

I hope these lessons in the fundamentals of a solid jazz education have been helpful. Remember, before you can realize your own personal sound and vision as a jazz artist, you need to assimilate these basic, essential elements. **DB**

Jon Gordon is a professor at the University of Manitoba. The winner of the Thelonious Monk International Jazz Saxophone Competition in 1996, Gordon was once described by Phil Woods as "one of the greatest alto players ever." His CD *Evolution* (ArtistShare) was released in 2009, and a live trio CD featuring Steve Kirby and Quincy Davis is due out later this year. Gordon's book *Foundations for Improvisers and Further Concepts* is distributed by Colin Publications and is available through jazzbooks.com. His book *For Sue* is available through Amazon and via the websites jongordonmusic.com and jongordon.artistshare.com.


GREG MILES

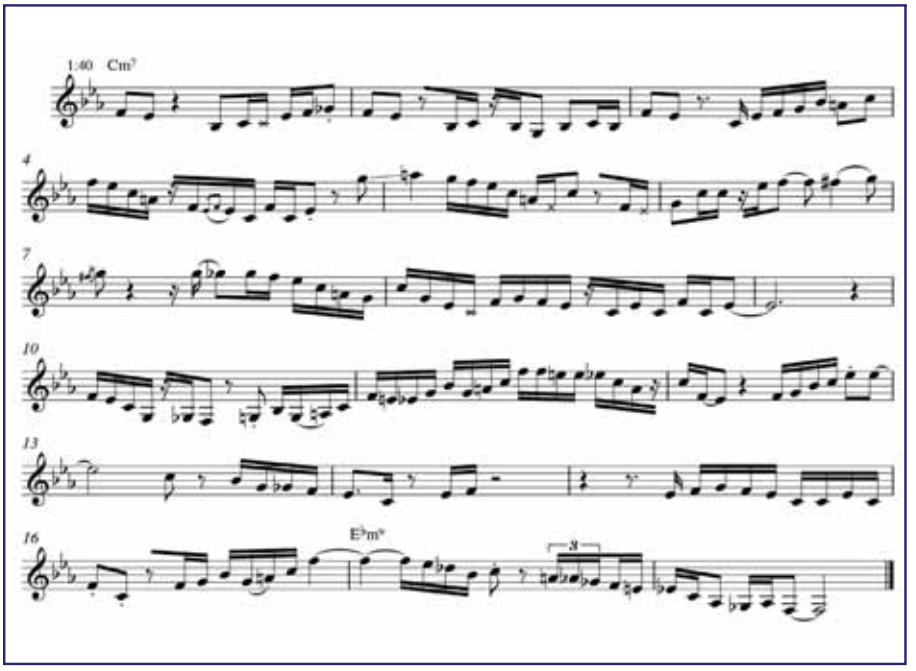
Terence Blanchard

Terence Blanchard's Funkified Trumpet Solo on 'Talk To Me'

Last year, Terence Blanchard released *Breathless* (Blue Note), an album that showcases his trumpet in a number of styles. The ninth track, "Talk To Me," is straight-up funk in C minor, but with swung 16th notes. Blanchard plays the entire solo here through an octave divider, doubling him an octave lower. This produces a thick tone that not only sounds powerful but helps Blanchard compete with the heavy electric backdrop of his E-Collective. We hear many of the hallmarks of funk: 16th-note runs, staccato phrasing and massive syncopation. Blanchard also does some innovative things with the scalar material associated with this genre.

Minor pentatonic is the paragon of funk, and Blanchard's solo revolves around this sound (as in measures 2, 8, 12 and 15) as well as the blues scale, which is minor pentatonic with the flat fifth added (heard in measures 1, 6 and 13). But Blanchard also adds another twist.

The minor modes (dorian, aeolian and



phrygian) can be created by taking the minor pentatonic scale and adding in the missing notes, which would be variations of the second and sixth. There is a style of improvising where only the major second is added, as that step is the commonality between the dorian and aeolian modes. This approach can be heard in guitarist John Abercrombie's original solo on "Timeless" (from his 1975 debut album on ECM), as well as the early work of Carlos Santana. While it does not define any particular mode, you get more flavor than you would by sticking strictly to the pentatonic scale.

In this improvisation, Blanchard uses the same idea, but instead of adding the major second, he instead adds the major sixth (A) of the scale. We hear this in measures 3–5 as well as in bars 11 and 16. Although this does strongly suggest dorian mode (as both aeolian and phrygian modes use a flat sixth), his omission of the second creates an ambiguous vibe. Also, the A natural helps suggest a dominant IV chord when the bass climbs to the F in the middle of the bar, especially when Blanchard skips over the flat seventh to get to the sixth (as in bars 4 and 5, the last beats of bars 7 and 9, and the middle of bar 16), making it sound a bit more like an F7 arpeggio.

What's extraordinarily hip is when Blanchard combines the dorian natural sixth with the blues flat fifth in measures 7 and 10. In bar 7, he descends from the flat fifth (G♭), skips the seven (B♭) and hits the natural sixth (A) on the way to the fifth (G), creating what almost sounds like some kind of exotic Eastern scale.

The other chromaticism we hear is the passing tone E natural—which seems an odd choice in the key of C minor, but Blanchard uses it as a means of getting from F to E♭ in bar 11. To tie it in, he uses the same idea verbatim over the E♭m9 (bars 17–18), but here it becomes a bridge between the second and tonic. Starting this descending line on an A natural (which is the flat fifth of this harmony) relates it even more to the previous C minor material, and combining it with the second (F) and flat second (E) gives this line some of that exotic flavor Blanchard presented back in measure 7.

Blanchard does more to make these final two measures—the only point where the underlying harmony changes during his solo—sound connected to what came previously, providing a continuity to his improvisation. His very first lick on the change to E♭m9 emphasizes the F, E♭, B♭ and C, making it sound almost like he's still playing C minor pentatonic. The D♭ is the only note that separates this lick from C minor (though the D♭ really just makes it sound like C phrygian), and that pitch only gets a 16th-note value in the middle of a beat. In this way he eases our ears into the new tonality, softening the rather drastic change and relating it to his previous improvisational ideas.

Blanchard uses a very simple technique to bring his solo home. Notice how in the first three bars, he plays two eighth notes on beat 1, then takes a pause before continuing. In measure 16, the last bar before the harmony changes, Blanchard brings this rhythmic motif back. The rhythm alludes to the beginning, bringing the solo back around, but the note choices have changed, helping move everything forward. This is a subtle yet effective means of concluding his improvisation. **DB**

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

Sabian HH Vanguards

Dark Tones, Ride/Crash Versatility

Starting in 2015, Sabian has been remastering its flagship hand-hammered HH line, which now includes the HH Vanguard series thanks to the company's recent acquisition of Crescent Cymbals. While it might be a natural reaction to grimace at the thought of a large company buying a smaller, well-liked boutique company, it is my pleasure to report that with the introduction of the HH Vanguards, Sabian has delivered an exceptional cymbal that's right in line with the vision and production values of Crescent.

HH Vanguards are made of B20 bronze—known for its wide frequency range—just like the rest of Sabian's HH series. The line comes in 22-, 21-, 20-, 18- and 16-inch models, with 14-inch hi-hats. Similar to their predecessors, these cymbals are not labeled "crash" or "ride"; the expectation is that they are capable of either function, although a little less so with the 16-inch models (as would be expected).

The HH Vanguards are thin, light cymbals with smaller bells and pinpoint lathing. The hats are designed a bit differently than the other cymbals, being unlathed on the bottom and having a 2-inch lathe on the outer outside edge, and a thicker line of lathing that goes up to the cup. Both hats have a dark sound with a somewhat complex tone.

The HH Vanguards I play-tested were quite reminiscent of the Crescent Vanguards I tried a few years back. That said, I enjoyed playing the new Sabian versions a touch more.

HH Vanguard cymbals are very expressive due to their thinness, so when playing with brushes it is quite easy to get the cymbals in motion without having to overplay. And even though they react quickly to velocity when switching to sticks, they are not overbearing with wash and have a great dark tone to them.

Dark tones and ride/crash versatility are two big selling points for me with the HH Vanguards. The cymbals have a nice "ping" to them (not too bright), then the wash of the cymbal carries on but never gets out of control. Even when you are using it as a crash, it has a warm, bold attack then diminishes somewhat rapidly so you can get back to riding.

In large ensembles, I was able to really lay into this cymbal during louder passages then back off during quieter sections. The 18- and 16-inch models were great for accenting quick brass riffs with the snare ("*ta-TA*"). I could hit it fast with the brass section, and the cymbals spoke musically with the band, then backed right off.

If the HH Vanguards are any indicator, I think we are in for a long line of successful products as Sabian prepares to release the rest of the Crescent lines it has been working on since early last year. *—Matt Kern*

Ordering info: sabian.com

Ultimate Ears UE 7 Pro

Dynamic, Powerful & Tuned for Live Sound

Ultimate Ears Pro has been making custom-fitted, professional-quality in-ear monitors for two decades. Now, the company is making a push to raise its profile by growing its dealer network.

At this year's NAMM Show, four booths located in different areas of the Anaheim Convention Center drew thousands of retailers, musicians and other music industry pros who were eager to check out the full line of UE Pro's custom in-ear monitors and related products. Many of those visitors—present company included—were being fitted for UE Pro monitors via a quick and painless digital scanning process that takes a highly accurate "impression" of the inside of your ears. And there was optimism in the air: It seems that everyone wants a monitoring solution like this.

Once your ear impressions have been made, it usually takes about five days to fill and deliver your order—an incredibly fast turnaround that's sure to impress first-time customers.

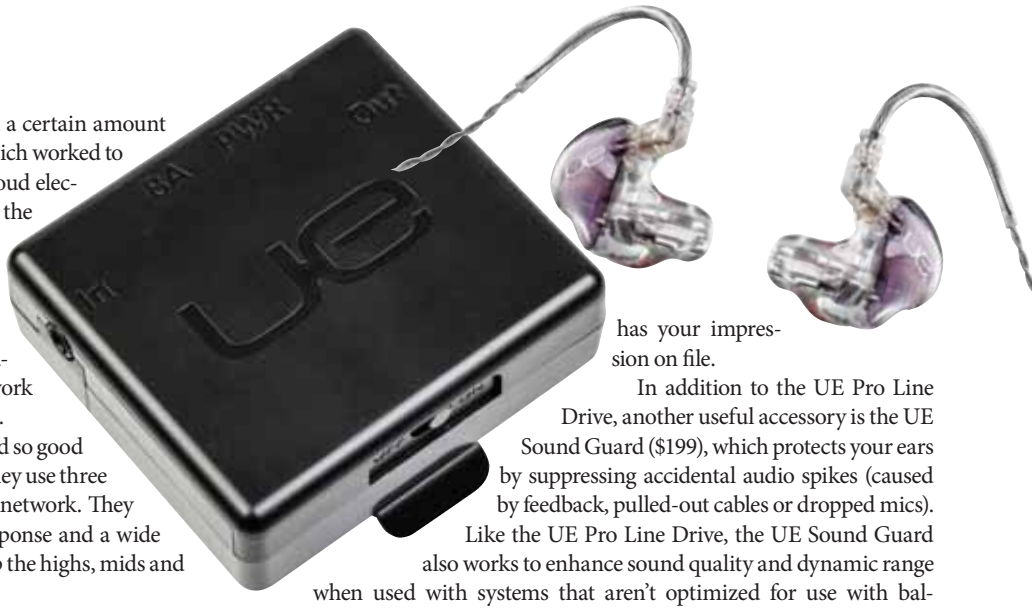
UE Pro has an entire line of custom in-ear monitors that are designed to suit the various needs of today's musicians and producers. As a saxophonist, keyboard player and background vocalist, I decided on the UE 7 Pro model ($850), which offers a powerful sound that's tuned for live performance, with plenty of growl, crispness, depth and additional mid-range details. When I received the monitors, I immediately put them in my ears and discovered they were a perfect fit. I plugged them into my laptop, clicked on iTunes and was able to enjoy their rich, detailed sound right away. These things worked like a champion right out of the box.

Later, I was able to use the UE 7 Pro during a performance where I sang with a 20-piece rock choir that was using an Aviom headphone monitoring system. With a little help from the UE Pro Line Drive ($149, sold separately), an impedance transformer that acts as a signal buffer, I was able to use the UE 7 Pro instead of headphones with this system. The monitors worked like a charm, providing me with a great vocal sound and allowing me to hear myself and my fellow vocalists with plenty of presence and

clarity. I noticed that the monitors blocked out a certain amount of background noise (–26db noise isolation), which worked to my advantage because the stage was rife with loud electric guitars, bass, keyboards and drums. Since the Aviom system had EQ controls, I was able to fine-tune my monitor mix on the fly and get things to sound just right in my ears—which was a refreshing change of pace from dealing with the limitations of stage wedges. I was hard-wired to the system, but UE Pro monitors also work great with a variety of wireless monitor systems.

One of the reasons that UE 7 monitors sound so good is that, unlike regular single-coil headphones, they use three balanced armatures with a two-way crossover network. They have high input sensitivity, ideal frequency response and a wide dynamic range. Dual-bore sound channels keep the highs, mids and lows phase-aligned.

UE Pro has a great personal touch with customers. Your monitors come in a stylish, protective carrying case with your name on it, and a little cleaning tool is included for removing wax and buildup. If anything isn't right with the performance or the fit of your monitors, the company will fix the problem for you. Everything is under warranty for a year. And if you want to order another pair of monitors in the future, UE Pro already has your impression on file.



In addition to the UE Pro Line Drive, another useful accessory is the UE Sound Guard ($199), which protects your ears by suppressing accidental audio spikes (caused by feedback, pulled-out cables or dropped mics). Like the UE Pro Line Drive, the UE Sound Guard also works to enhance sound quality and dynamic range when used with systems that aren't optimized for use with balanced-armature monitors. Both units come with a convenient belt clip.

Getting started with UE Pro is as easy as going to the company website and using the dealer locator to find an audiologist or a retailer near you with full turnkey service. You'll find you have plenty of excellent options to choose from, with custom in-ear monitors starting at $399. *—Ed Enright*

Ordering info: pro.ultimateears.com

Yamaha Montage

Digital Synth Evolution

When I first heard about the Yamaha Montage, I thought (as many did) that it would be a further iteration of the Motif line, probably with a few new features, but largely the same animal. After all, the Motif has dominated the non-boutique analog synth world for a long time—long after most competitors have given up and gone in different directions. Well, I could not have been more wrong: The Montage is not merely an upgrade, it is a new animal entirely. While the Montage is directly compatible with the Motif line, and will even load your Motif Voices, it offers a new range of possibilities that take things to a whole new level.

The Montage comes in three sizes: 61- and 76-key semi-weighted versions, and a full 88-key weighted version. I had the Montage6 (61-key) for this review, and it is a solid piece of gear.

The control panel is well laid out and widely varied. There is a large touchscreen in the center of the panel, along with the typical matrix of Yamaha synth buttons on the right side, and a jog/shuttle dial. On the left side there is a set of eight faders and knobs, assigned to the most common tone, EQ, or Arpeggiator/Motion Control parameters, switchable with the touch of a button. Next to this is the "Super Knob," a macro control source where multiple parameters can be assigned. This seems simple, but when you factor in Motion Control parameters, you can create some incredibly complex performance moves using this one knob. All of the controls have LED indicators that show you saved position at a glance, too—this is another key performance feature.

The sounds are fantastic. The Montage has two discreet synthesis engines, AWM2 and FM-X. The AWM2 engine is the latest version of Yamaha's sample-driven synthesis and includes a 5.67GB library. Add to that 1.75GB of factory wave capacity for user samples, and that totals 10 times the factory wave capacity in a Motif XF. When you think in terms of computer libraries, that seems like a very small footprint, but in the world of hardware synths, that is *huge*, and allows for some of the best sounds available. The new CFX pianos are a prime example: truly beautiful and playable.

There is a wide array of material to work with here, from pianos and mechanical keys to world instruments, to a pretty complete and great-sounding orchestral library and beyond.

The Montage's synthesis capabilities build on the massive success of the Motif line to give you the tools to create just about any sound you've got in mind. The FM-X engine is the same technology that made the Yamaha DX7 famous, but this time there are eight operators, which makes for some deep sounds. The great thing about this engine with this interface is the simplicity of tinkering with FM sounds, which is always a difficult proposition. I was able to dive right in using that gorgeous screen and dig deep into the operators, and Yamaha has laid it out in a very intuitive way. Add into this the Motion Control engine that can animate multiple parameters in synched time, and a killer arpeggiator, and you've got a real beast of a synth.

The Montage series is incredibly deep, well-built and well thought-out. It's clear that Yamaha has a vision for the future of its hardware synth line.

A full review all of the features here would require dozens of pages, yet I found myself able to navigate and understand the architecture inside of an hour. While the price tag is a bit high, Yamaha has packed a lot of value into these synths, and they are well worth it. So, before you shell out for your next boutique analog monster synth or set of Eurorack modules, take a long look at this evolution of the digital synth. It offers a tremendous amount of creative real-time control and takes advantage of all the best the technology offers. *—Chris Neville*

Ordering info: yamaha.com/montage; yamahasynth.com

Toolshed 〉 GEAR BOX

1. 2nd Generation Interface

Apogee Electronics has introduced a second generation of its flagship audio interface. Symphony I/O Mk II is a multi-channel unit featuring Apogee's latest AD/DA conversion, modular I/O (up to 32 inputs and outputs), intuitive touchscreen display and optional world-class microphone preamps. It comes with connectivity to one of three different platforms: Thunderbolt, Pro Tools HD or Waves SoundGrid network.

More info: apogeedigital.com

2. Mic Modeling

IK Multimedia's T-RackS Mic Room is a microphone-modeling module (for Mac or PC) that gives producers the power to process and "re-mic" their mics to sound like some of the most popular studio mics of all time. With a collection of more than 20 classic and contemporary models to choose from, T-RackS Mic Room covers a diverse array of mic types, from condensers to dynamics and ribbons.

More info: ikmultimedia.com

3. Acorn Tips

Promark has added a newly designed acorn tip to a number of models in its drum stick line. The new tips reimagine the traditional acorn design, widening the sweet spot to increase responsiveness and adaptability. The acorn-tip sticks are available in Forward Balance and Rebound Balance versions.

More info: promark.com

4. Li'l Cry Baby

Dunlop's Cry Baby Bass Mini Wah is half the size of the company's 105Q Cry Baby Bass Wah—which bassists have been using to add groove and texture to their bass lines for years—and it comes in a lightweight aluminum housing. The pedal has been designed to retain and complement a player's low end, with volume and Q controls to further fine-tune a "wah" sound.

More info: jimdunlop.com

5. Balanced, Detailed Sound

Samson's Z series headphone line consists of four models: the flagship Z55 Professional Reference Headphones, Z45 Professional Studio Headphones, Z35 Studio Headphones and Z25 Studio Headphones. The headphones achieve wide yet balanced and detailed sound fields suitable for critical studio monitoring.

More info: samsontech.com

6. Distortion Insurance

Tascam's SD-20M solid-state recorder includes a pair of microphone preamps with phantom power for direct microphone recording. The rackmount unit's dual recording mode captures a copy of the user's audio at a lower level as insurance against distorted takes.

More info: tascam.com

GET YOUR RETRO ON... this summer with this classic DownBeat Logo T-shirt. This fabulous soft-style T features the DownBeat logo from the 1950s and 1960s. Get it on!

ORDER ONE TODAY!
1-877-904-5299 / DownBeatShop.com

COLORS

BLACK BLUE GRAY

Comes in pocket logo and women's styles, too!

UMKC
Conservatory of
Music and Dance

JAZZ STUDIES

Jazz Studies Program Directors and Co-Chairs Bobby Watson and Dan Thomas

Kansas City has one of the most vibrant jazz scenes in America. Enjoy a leading jazz studies curriculum, an internationally recognized recorded sound and jazz manuscript collection, and state of the art recording facilities.

One of the country's liveliest academies. —*The New York Times*

UMKC JAZZ CAMP (June 26—30, 2016) is for aspiring jazz instrumentalists ages 12 and up. Participants work with Jazz Camp co-directors Bobby Watson and Dan Thomas, along with UMKC Conservatory's top-notch jazz faculty and with well-known guest artists. **Call: 816-235-2741 or Register: info.umkc.edu/cmda-jazz**

UMKC Conservatory: *Celebrating America's indigenous art form.*

CONSERVATORY AUDITION DATES

Dec. 10, 2016* Feb. 4, 2017**
Feb. 20, 2017** Mar. 3, 2017**

*Application Deadline Nov. 1 **Application deadline Dec. 1

DEGREES OFFERED

B.M. Jazz Studies
(all music content is jazz focused)
M.A. Music

For full audition/application information, visit
conservatory.umkc.edu
Admissions | 816-235-2900 | cadmissions@umkc.edu

Relay Missouri, 1-800-735-2966 (TTY)
UMKC is an equal opportunity/affirmative action institution.

DOWNBEAT 39TH ANNUAL

STUDENT MUSIC AWARDS

YOUTH MOVEMENT

THE BEST STUDENT MUSICIANS OF 2016

Jon Hatamiya (left) and Alex Hahn of the USC Thornton School of Music in Los Angeles.

Welcome to the 39th Annual DownBeat Student Music Awards

The high school winner for the category Large Vocal Jazz Ensemble is Jazz Choir I, from Folsom High School in Folsom, California.

THE PROCESS OF PREPARING THIS Student Music Awards section was bittersweet. On the one hand, our staff is always thrilled to shine a spotlight on outstanding young musicians around the world, and we consider the Student Music Awards one of the most important things we do. On the other hand, we prepared this section with heavy hearts because we had to say farewell to a towering titan of jazz education, David Baker, who passed away on March 26 at the age of 84.

It would be hard to overstate Baker's impact on the world of jazz education. When we learned of his passing, we shed a few tears. Then we reached out to Monika Herzig and asked her to write a tribute for us. Herzig, author of the 2011 book *David Baker—A Legacy in Music* (Indiana University Press), penned the heartfelt essay that begins on page 100.

During late March and early April, numerous jazz musicians and educators contacted us to share their reflections on Baker and his impact on music education. Dr. JB Dyas, vice president for education and curriculum development at the Thelonious Monk Institute of Jazz at UCLA, wrote the following in an email: "David Baker was internationally renowned as a composer, arranger, performer, bandleader and conductor. But his greatest contribution, certainly, was as a jazz pedagogue. In the same way saxophone great Charlie Parker revolutionized the *music* of jazz, setting its lingua franca for all generations to come, David set the standard for its teaching and learning. His methods have been, and will continue to be, the point of departure (as David liked to say) for today's jazz educators going through the door he so efficaciously opened, continuing and building upon his jazz pedagogical legacy. One would be hard-pressed to hear any jazz musician today or in the future who wasn't in one way or another taught by David Baker."

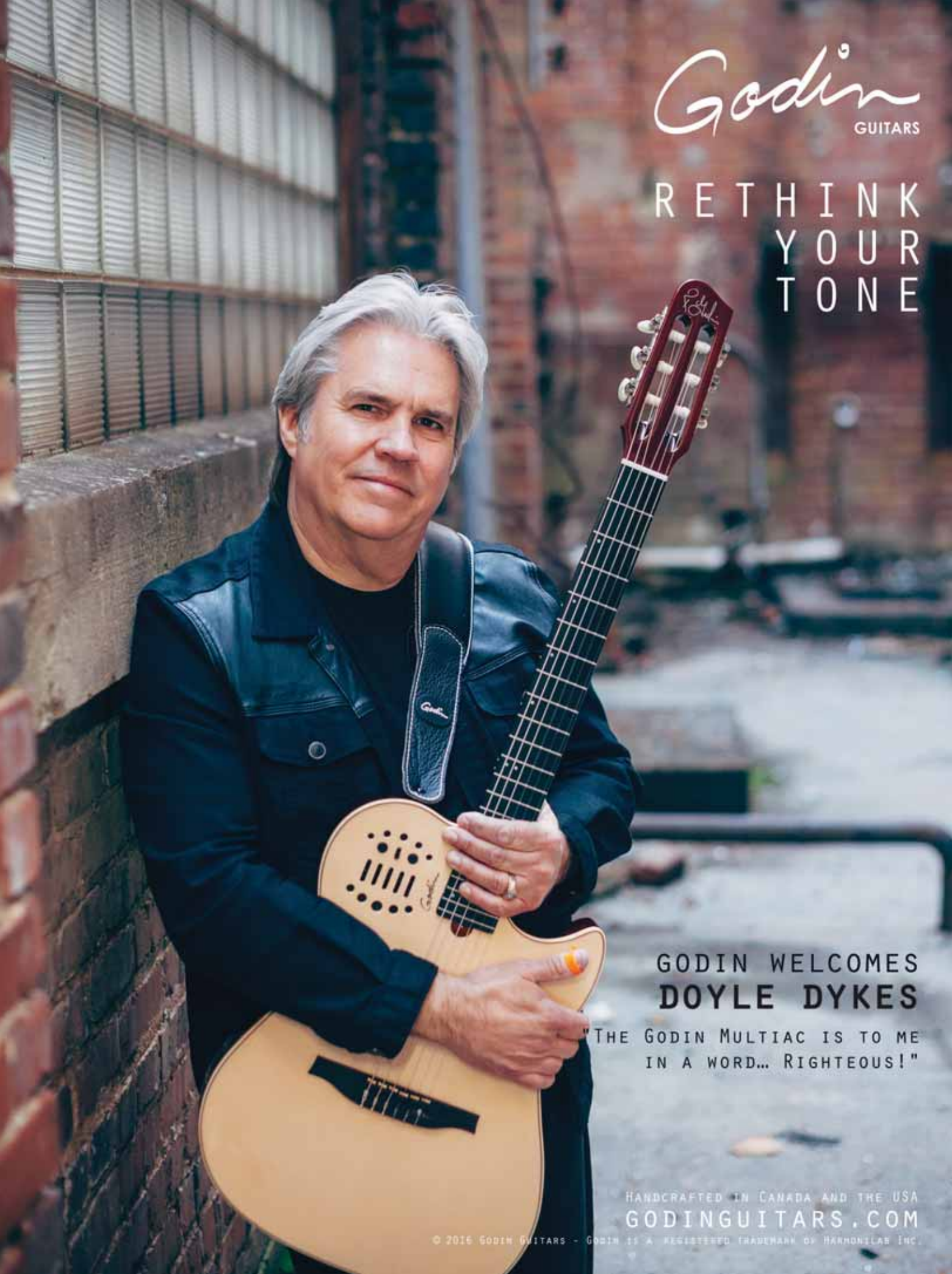
Additionally, Baker was a longtime friend to DownBeat, a former judge of the Student Music Awards, and a frequent contributor to our pages.

As we contemplate Baker's legacy and his vast body of work, we're reminded that generosity of spirit is a key factor that separates a good educator from a great one.

So, to all the jazz students out there who are striving for greatness—and to the teachers who are helping them—we applaud you. We know that studying music is a noble endeavor that can lead to long-term success both on and off the bandstand. Play on.

—Bobby Reed

Features


Godin
GUITARS
RETHINK
YOUR
TONE
GODIN WELCOMES
DOYLE DYKES
"The Godin Multiac is to me
in a word… Righteous!"
Handcrafted in Canada and the USA
GODINGUITARS.COM
© 2016 Godin Guitars - Godin is a registered trademark of Harmonilab Inc.

David Baker: A Legacy in Jazz Education

By Monika Herzig


David Baker (1931–2016)

© 2016 MAR SHELDON

DURING THE 1930S AND '40S, THE AREA around Indianapolis' Indiana Avenue was lined with about 30 clubs that featured jazz six nights a week. The Sunset Terrace and the Cotton Club often showcased artists of international renown, such as Count Basie, Dizzy Gillespie and Charlie Parker. Perhaps the most famous of these was The Missile Room, where the Wes Montgomery Trio was the house band. David Nathaniel Baker Jr. (1931–2016) was born to working-class parents in the center of this culturally rich environment, which was nurturing yet also riddled with contradictions.

Created through the efforts of the Ku Klux Klan to keep black children separate, Crispus Attucks High School was programmed to fail, but instead it excelled. The school opened 19 years before Baker entered as a freshman. The faculty expected and accepted only the best, exemplified by a team of highly educated music teachers that included Russell W. Brown, LaVerne Newsome and Norman Merrifield. Baker, who studied music theory with Merrifield, remembered his teacher as a perfectionist who on one occasion had him redo a chorale harmonization assignment several times. The third time the paper was returned, Merrifield's comments read, "Even in baseball, three strikes are an out."

By his senior year, Baker was touring with the Hampton Band, a musical family with 12 children who hosted Sunday afternoon jam sessions on Indiana Avenue. Youngest sibling Slide Hampton would go on to become one of jazz's top trombonists and arrangers.

Baker pursued a bachelor's and a master's degree in music education at Indiana University with the goal of becoming a classical bass trombonist. When he arrived in Bloomington, Indiana, in 1950, the campus was still completely segregated. Beyond navigating daily tasks such as finding a black barbershop, he would soon realize that his goal of becoming a professional classical trombonist would be impossible to reach due to racism and other circumstances beyond his control.

In 1955, Baker decided to follow in the footsteps of his former bandmates Buddy Parker and Leroy Vinnegar and move to Los Angeles. His funds ran out before he was able to break into the scene. An offer for a one-year teaching position at Lincoln University in Jefferson, Missouri, came at just the right time. Julius Hemphill was one of the students and the appearance of Baker in pink pants and without a coat on a cold January day (due to luggage delays) became an often-told story. After his return to Indianapolis, Baker started teaching private lessons from his home, led a variety of bands, and during the day took care of his young daughter April. One of the students was a young Indiana University music education major named Jamey Aebersold, whose life-changing first private lesson became the seed of a host of quintessential jazz education materials authored and produced by Aebersold, Baker and then-IU jazz band director Jerry Coker that codified the jazz language and helped launch the global jazz education movement.

Baker's big band won first prize at the Notre Dame Jazz Festival in 1959 and attracted the attention of composer Gunther Schuller. While visiting Indianapolis, Schuller got to hear Baker's big band as well as Montgomery's trio and was so impressed that he wrote an article titled "Indiana Renaissance" raving about the two musicians. In addition, he facilitated scholarships for Baker and his bandmates to the Lenox School of Jazz. From 1957 to 1960, a maximum of 45 jazz students traveled to the Music Inn in Lenox, Massachusetts, adjacent to Tanglewood, the summer home of the Boston Symphony Orchestra. William Russo, a composer/arranger and alumnus of the Stan Kenton orchestra, set the basic philosophy of the camp by learning through immersion, proclaiming to the first class of students in 1957, "Ladies and gentlemen, I'm going to drown you." This overwhelming teaching approach left a deep impression on Baker, and the "dump truck method" became a trademark of his teaching.

Another teacher at the Lenox School of Jazz was George Russell, a drummer/pianist/composer from Cincinnati best known for codifying the theory of jazz in his treatise The Lydian Chromatic Concept of Tonal Organization. Intrigued by Baker's deep curiosity and analytical mind, Russell invited the Indianapolis group to record and perform with him.

In 1962, at the height of his performance career, Baker had to deal with the consequences of an injury sustained during a tragic car accident; it required him to give up playing the trombone and effectively reinvent his musical career.

In a 1977 DownBeat interview, Baker described this revelation. "We're talking about nightmare city," he said. "The year I had to give up trombone was the year we had a

clean sweep from Indianapolis—J.J. [Johnson] had won the Established Talent award in the DownBeat Critics Poll, and Slide and I had tied for the New Star award. I was over at the DownBeat office with Don DeMicheal and I had just come from the doctor, and he had told me it was the end of a career for me. So it was kind of like a double trauma."

While most others would have given up on a career in music after such devastating news, Baker chose the cello as his new performance medium and was back on the scene in 1964, now with a renewed focus on composition and education. In a 1965 DownBeat article, Baker documented his vision of an ideal jazz pedagogue as well as components of a college jazz curriculum.

"The student must be made aware of the importance of pacing himself, of working toward specific climaxes in a solo," he wrote. "He must be taught the concepts of tension and relaxation, of understatement and subtlety, of mixing the novel and the old to heighten musical interest. He must be constantly reminded of the value of economizing, getting the most from the material available to him. A student needs to know from what sources he may get material on which to improvise. He should know that often the tune itself (melody, rhythm, etc.) can be his best source of solo material."

In 1966, Coker recommended hiring Baker to IU Dean William Bain, who was instrumental in establishing the first degree in jazz studies in 1947 at the University of North Texas. Having a detailed outline on the drawing board and despite resistance from some colleagues, Baker established the undergraduate degree in jazz studies in 1968. Under his nearly 50-year leadership, the Indiana University jazz program grew into one of the highest-ranked programs in the world. Prominent alumni include trumpeters Randy Brecker and Chris Botti, bassist John Clayton, drummers Shawn Pelton, Peter Erskine, Kenny Aronoff and Pete Wilhoit, pianists Jim Beard, Michael White, Alan Pasqua and Matt Mitchell, violinist Sara Caswell and so many more.

Baker, who passed away March 26, left behind an enormous body of work: more than 2,000 compositions, 65 recordings, 70 books, and 400-plus articles, including a regular column for DownBeat and the book series Jazz Styles and Analysis for the DownBeat-affiliated Studio PR publishing company. His many awards and honors include Grammy and Pulitzer nominations, an Emmy Award, the prestigious NEA Jazz Masters Award, the Kennedy Center's Living Legend Award and five honorary doctorates. He served for organizations such as the National Endowment for the Arts, the International Association for Jazz Education and Chamber Music America, and he was commissioned by more than 100 prominent individuals and ensembles. Baker co-founded the Smithsonian Jazz Masterworks Orchestra and served as its conductor and musical director from 1990 to 2012. Detailed listings of his accomplishments, as well as a bibliographical account and scholarly analysis of his life and work were compiled in the 2011 book *David Baker–A Legacy in Music* (Indiana University Press) in celebration of his 80th birthday.


COURTESY OF JAMEY AEBERSOLD/IU

Baker conducting at the French Lick Jazz Festival in 1959.

JB Dyas, who is now vice president for education and curriculum development at the Thelonious Monk Institute of Jazz at UCLA, earned his PhD in music education at IU and became a colleague and close friend to Baker. "Over the past three decades, I witnessed David Baker work in every imaginable didactic situation, from explaining jazz to beginners in language they understood, to serving as a Jazz Master-in-Residence at the Thelonious Monk Institute, teaching our Monk Fellowship recipients—some of the most advanced graduate students in the world," Dyas said. "And I saw him communicate with and relate to a wide variety of peers in language they understood—from the street where jazz slang abounds, to higher academia where you'd best walk in with a dictionary to understand the sophisticated discourse. It was uncanny how he was at ease and belonged in both places, handling them and everything in between with such aplomb, genuineness and a marvelous sense of humor."

John Hasse, curator of American music at the Smithsonian Institution, posted a tribute in the Remembering David Baker Facebook group: "In addition to his many musical contributions as composer, author, educator, conductor, scholar, trombonist, cellist and advocate, he taught us life and leadership lessons."

Baker was the keynote speaker for the inaugural Jazz Education Network conference in St. Louis in 2010. Greeted with a standing ovation by the global community of jazz educators and students, he left us with several tasks to ensure the future of jazz education.

"It is crucial that we encourage our students to get the best all-around musical education possible, and to be prepared to work in a wide variety of musical environments," he said. "This includes teaching them to listen—this is why we have two ears and only one mouth—and to learn about the historical and cultural context in which the music to which they are listening was created.

"It is paramount that we promote awareness of how jazz has altered the musical and cultural environment of the 20th and 21st centuries, and will be likely to do so in an even greater way in our time and beyond.

"In educational institutions, we must continue to widen the scope of the musical environment to include all areas of jazz, from the earliest styles—which, because of their temporal distance, have tended to be less accessible and less desirable as performance sources—to the most advanced present-day styles and everything in between.

"I would like to see the standard and quality of teaching elevated by encouraging all teachers to perform and understand the imperatives of the performance of jazz.

"I would like to see us get away from the notion that there is only one way to teach the various aspects of this music, whether it be history, improvisation, arranging, composing, styles and analysis, and so forth.

"I would like to see us continue to view the music as a shifting, living organism. We must keep an open mind and not be impervious to change. Change is as natural as breathing, and today's seemingly endless verities often become tomorrow's fads and follies.

"We must be constantly aware of the ever-changing musical, cultural, political and economic landscape. It is important to envision the future in such a way that we will not continue to provide students with skills and preparation for jobs which will have become obsolete by the time they have finished their matriculation. We must find a way to tailor information in such a way as to be relevant to the subjects which they will teach, and give them information that they can use.

"A lot more attention should be given in the classroom to the business side of jazz. This is something that affects every constituency in this music. This includes issues like health care, retirement, taxes, recording, publishing, marketing, contracts, web design and other areas. Very often only the artistic concerns of the music have been addressed, leaving these other matters to those who may or may not have the best interests of the music and the musicians at heart.

"In closing, let me leave you with this final thought: Vision without action is daydreaming. Action without vision is marking time. But vision plus action can change the world."

In honor of Baker's legacy, his accomplishments, his talents and his boundless generosity, let's perpetuate his vision and follow his model. **DB**

Student Music Award Listing

UNT Jazz Singers, from the University of North Texas

Jazz Soloist

Junior High School Winners

Esteban Castro
Piano
Manhattan School of Music
Precollege Division
Phillip Kawin
New York, NY

Ian Munoz
Tenor Saxophone
Glades Middle School
Nicole Yarling
Miami, FL

Junior High School Outstanding Performances

Max Hubbard
Alto Saxophone
Edison Middle School
John Currey
Champaign, IL

Matthew Lee
Drums and Trumpet
Glenfield Middle School
Mike Lee
Montclair, NJ

High School Winners

Alex Laurenzi
Alto Saxophone
Mountain Lakes High School
Chris Bernotas
Mountain Lakes, NJ

Alex Yuwen
Tenor Saxophone
Hamilton High School
Eric Rasmussen
Chandler, AZ

High School Outstanding Performances

Jacob Mehlman
Trumpet
New Trier High School
Chris Madsen
Winnetka, IL

Phillip Taylor
Piano
Oxbridge Academy
Ernie Mills
West Palm Beach, FL

Santosh Sharma
Tenor Saxophone
Roosevelt High School
Scott Brown
Seattle, WA

Performing Arts High School Winners

Evan Abounassar
Trumpet
Colburn Community School
of Performing Arts
Lee Secard
Los Angeles, CA

Christopher Astoquillca
Saxophone
Colburn Community School
of Performing Arts
Lee Secard
Los Angeles, CA

Performing Arts High School Outstanding Performances

Ethan Moffitt
Bass
Colburn Community School
of Performing Arts
Lee Secard
Los Angeles, CA

Matthew Sampson
Trumpet
Colburn Community School
of Performing Arts
Lee Secard
Los Angeles, CA

Victor Valdes
Drums
New World School of the Arts
Jim Gasior
Miami, FL

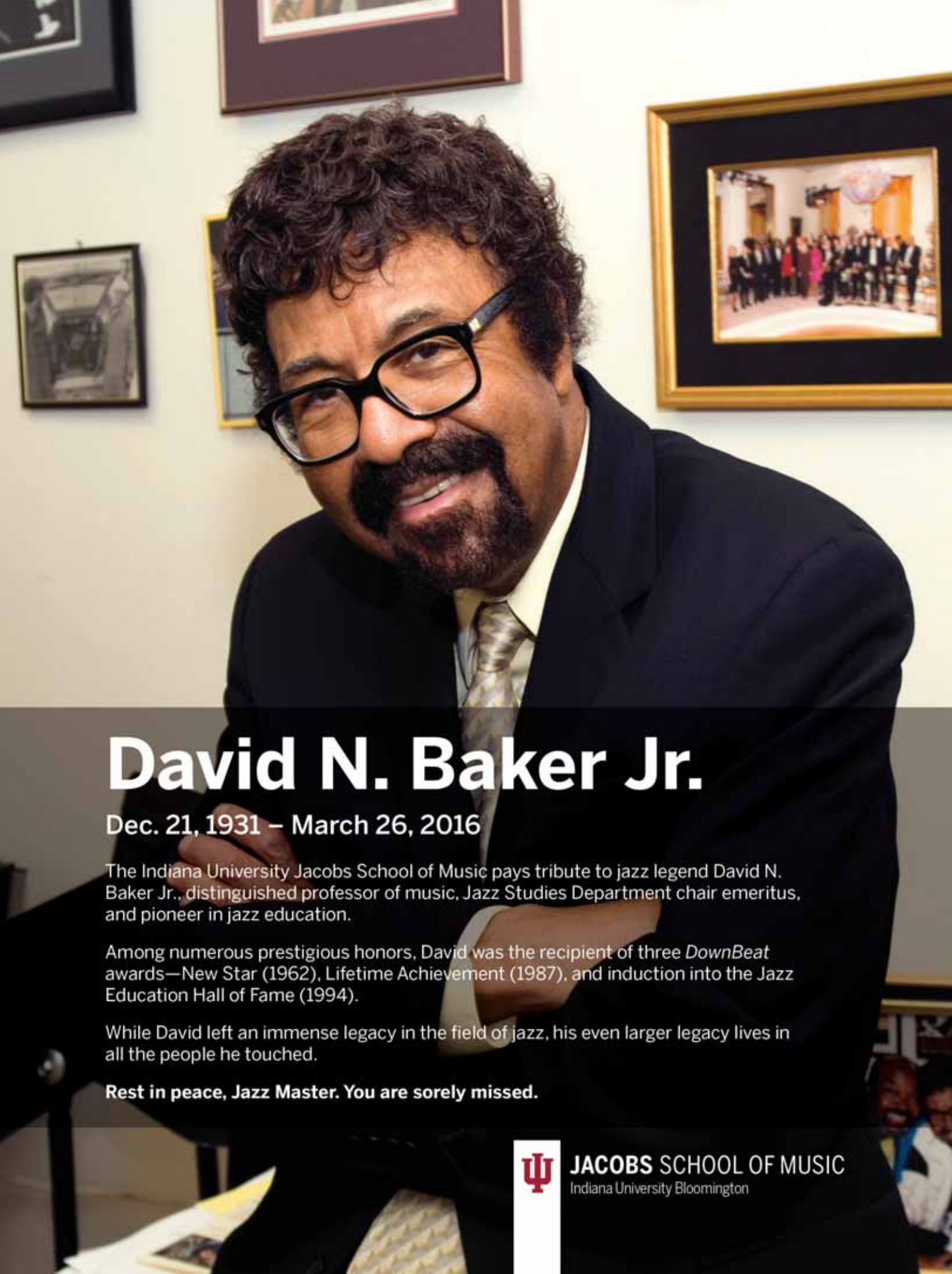
Undergraduate College Winner

Jalon Archie
Drums
Brubeck Institute, University of the
Pacific
Simon Rowe
Stockton, CA

Undergraduate College Outstanding Performances

David Leon
Alto Saxophone
University of Miami
Frost School of Music
Gary Keller
Coral Gables, FL

Joel Ross



David N. Baker Jr.

Dec. 21, 1931 – March 26, 2016

The Indiana University Jacobs School of Music pays tribute to jazz legend David N. Baker Jr., distinguished professor of music, Jazz Studies Department chair emeritus, and pioneer in jazz education.

Among numerous prestigious honors, David was the recipient of three *DownBeat* awards—New Star (1962), Lifetime Achievement (1987), and induction into the Jazz Education Hall of Fame (1994).

While David left an immense legacy in the field of jazz, his even larger legacy lives in all the people he touched.

Rest in peace, Jazz Master. You are sorely missed.

JACOBS SCHOOL OF MUSIC
Indiana University Bloomington


Christof Ressi, from the University of Music and Performing Arts in Graz, Austria

Vibraphone
Brubeck Institute, University of the Pacific
Simon Rowe
Stockton, CA

Henry Solomon
Baritone Saxophone
USC Thornton School of Music
Bob Mintzer
Los Angeles, CA

Graduate College Winners

Devin Wright
Saxophone
University of Oregon
Steve Owen
Eugene, OR

José Valentino Ruiz
Flute, Saxophone, Piano and Bass
University of South Florida
Dr. Kim McCormick
Tampa, FL

Graduate College Outstanding Performances

Colin Woodford
Drums
University of Nevada, Las Vegas
Dave Loeb
Las Vegas, NV

Daniel Matthews
Trumpet
University of North Texas
Jay Saunders
Denton, TX

Jake Macary
Trombone
University of North Texas
Tony Baker
Denton, TX

Small Jazz Combo

Junior High School Winner

Valley Christian Junior High Trio
Valley Christian Junior High
Dr. Marcus Wolfe
San Jose, CA

Junior High School Outstanding Performance

Holmes Middle School Jazz Combo
Holmes Middle School
Bryan Itzkowitz
Wheeling, IL

High School Winner

Combo C
Berkeley High School
Sarah Cline
Berkeley, CA

High School Outstanding Performance

Tempus Fugit
Ann Arbor Community High School
Jack Wagner
Ann Arbor, MI

Performing Arts High School Winner

Colburn Jazz Workshop Thursday Night Band
Colburn Community School of Performing Arts

Manhattan School of Music

JAZZ ARTS PROGRAM

JUSTIN DICIOCCIO, ASSOCIATE DEAN, CHAIR

BOBBY SANABRIA AND THE MSM
AFRO-CUBAN JAZZ ORCHESTRA

CONGRATULATIONS TO OUR WINNERS
of *DownBeat*'s 39th Annual Student Music Awards

Large Jazz Ensemble
Honors Ensemble Winner

Precollege Big Band
Jeremy Manasia, Director

Blues/Pop/Rock
Undergraduate College Winner

Matt Wong, Piano (BM '19)

Original Composition – Small Ensemble
Undergraduate College Winner

Matt Wong, "No Complaints"

Jazz Soloist
Junior High School Winner

Esteban Castro, Piano (Precollege)
Student of Phillip Kawin

Original Composition – Small Ensemble
Junior High School Winner

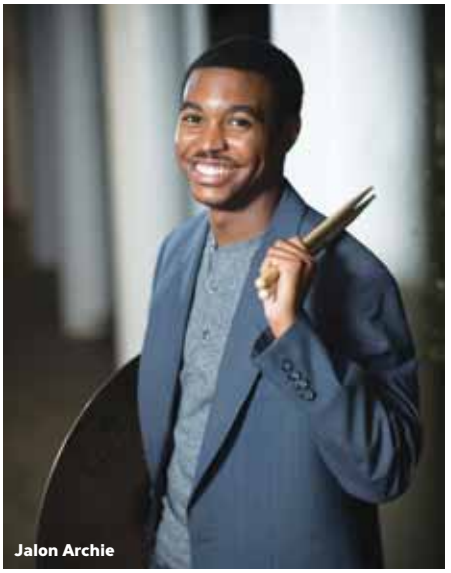
Esteban Castro, "Frantic"

Original Composition – Large Ensemble
Junior High School Winner

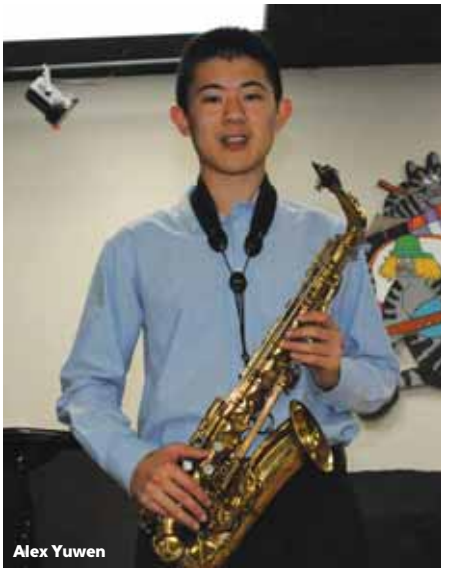
Esteban Castro, "On the Edge"

it all happens here MSMNYC.EDU

Jazz Instrumental Soloist


Jalon Archie


Christopher Astoquillca


Alex Yuwen

PROMISING IMPROVISERS

YOUNG MUSICIANS QUICKLY LEARN THAT performing with great bandmates can make you a better performer. Drummer Jalon Archie is good example. When asked about his solos on the recordings that were submitted for this year's Student Music Awards, Archie deflected praise to one of his Brubeck Institute Fantasy V bandmates—pianist and vibraphonist Joel Ross.

"Joel's comping really brings out the best in my playing," said the undergraduate college Jazz Instrumental Soloist winner. "He is very on top of the beat and pushes me to really stretch out."

Archie credits other aspects of his education at the University of the Pacific's Brubeck Institute with making him a better musician overall. While on campus in Stockton, California, he was able to work on his composing and arranging, including doing an Afro-Cuban version of John Coltrane's "Lazy Bird" inspired by Elvin Jones.

Archie's background research included listening closely to "hear Elvin playing different 6/8 drum patterns" in Coltrane's classic quartet.

The Brubeck Institute is certainly no stranger to the Student Music Awards. This year, Ross is an Outstanding Performance honoree in the Jazz Instrumental Soloist category, and Fantasy V is an undergraduate college winner in the Small Jazz Combo category (see sidebar on page 112).

While they're both promising composers in their own right, performing arts high school Jazz Instrumental Soloist winners Evan Abounassar (trumpet) and Christopher Astoquillca (saxophone) of the Colburn School in downtown Los Angeles have been worked hard to polish their skills as instrumentalists. As students of a community school that neighbors the Los Angeles Philharmonic's Disney Hall, Abounassar and Astoquillca attend Colburn after school and on the weekend in addition to doing their traditional college preparatory studies elsewhere.

"They are in the same small group," said Lee Secard, director of jazz studies at Colburn. "Evan's an incredibly talented kid. He's a fine composer, but he's been focusing on his playing.

"Christopher has been studying at Colburn since middle school and is a sophisticated but natural player," Secard continues. "I think he intends to pursue composing more in college but is also focusing on his playing now."

College is still a long way off for pianist Esteban Castro, one of this year's junior high school winners. But the New York resident is already familiar with at least one university campus. Already in his fourth year as a student in Manhattan School of Music's Precollege Division, he's been spending his Saturdays studying with Phillip Kawin.

"Esteban has technique and color at the piano," Kawin said. "He has a great ear with nuance and inflection that's unusual for an 8th grader."

Castro manages to balance his academic life and his musical life. "I find they both go hand in hand, really," he commented. "I get in good amount of hours of practice and have fun doing it."

Another area in which the 14-year-old is beyond his years is in his assessment of his possible future as a working instrumentalist: "It can be a tough life being a musician," he said. "But it's also really enjoyable."


CHRIS DRUKKER
Esteban Castro

One of the high school winners in the Jazz Instrumentalist Soloist category is Alex Yuwen, a young man who has deeply impressed his teachers. "I always describe Alex as a kind of genius with perfect pitch and an uncanny memory for transcription and solos," said educator Eric Rasmussen from Hamilton High School in the Phoenix suburb of Chandler, Arizona. Yuwen also plays in Rasmussen's big band at Scottsdale Community College.

"Alex is hyper-advanced for his age," Rasmussen declared. "He's one of the better improvisers in the state. "

"I've been getting back into Coltrane, who was my original inspiration," Yuwen said. "My first period was Coltrane from 1956 to 1965. Now I'm listening to Interstellar Space. He's one of the few players, when I listen to him, I honestly have no idea what he's playing.

"I've been working a lot on [my] sound," he added. "Once you already know how to play lines, you have to improve your sound."

—Yoshi Kato

PURESOUND™ | Jody Jazz Saxophone & Clarinet Mouthpieces by Jody Espina | PROMARK by D'Addario

D'Addario Planetwaves™ | EVANS | D'Addario Woodwinds

Congratulate

CALEB CHAPMAN'S SOUNDHOUSE

on

10 DOWNBEAT AWARDS FOR 2016

CALEB CHAPMAN'S SOUND HOUSE

2016 DOWNBEAT AWARDS

SALT LAKE PERFORMANCE CENTER

Large Jazz Ensemble
Junior High School Outstanding Performance
Little Big Band - Caleb Chapman, Director

Large Jazz Ensemble
Honors Ensemble Winner
Crescent Super Band - Caleb Chapman, Director

Blues/Pop/Rock Soloist
Junior High School Winner
Easton Christiansen - Guitar

Blues/Pop/Rock Soloist
Performing Arts High School Outstanding Performance
Brianny Christensen - Voice

Blues/Pop/Rock Soloist
Performing Arts High School Outstanding Performance
Kira Knorr - Voice

Blues/Pop/Rock Group
Junior High School Winner
Jukebox Antihero - Evan Wharton, Director

Blues/Pop/Rock Group
Honors Ensemble Winner
Kingston Winter - Evan Wharton, Director

Blues/Pop/Rock Group
Honors Ensemble Outstanding Performance
Hooligans Brass Band - Evan Wharton, Director

DENVER PERFORMANCE CENTER

Blues/Pop/Rock Group
Honors Ensemble Winner
Soul Confluence - Steve Holley, Director

Blues/Pop/Rock Group
Honors Ensemble Outstanding Performance
Groove Trader - Steve Holley, Director

www.ccsoundhouse.com


Caleb Chapman's Crescent Super Band, from Salt Lake City, Utah

Lee Secard
Los Angeles, CA

Performing Arts High School Outstanding Performances

Evan Siegel Quartet
Booker T. Washington HSPVA
Scott Boni
Dallas, TX

MHSA Jazz Lab Combo
Milwaukee High School of the Arts
Doug Syme
Milwaukee, WI

Honors Ensemble Winner

SFJAZZ High School All-Stars Combo
SFJAZZ
Dann Zinn
San Francisco, CA

Honors Ensemble Outstanding Performances

CCJA Jazz Arts Messengers
Colorado Conservatory for the Jazz Arts
Eric Gunnison
Denver, CO

CJC Advanced High School Jazz Workshop 1
California Jazz Conservatory
Dr. Michael Zilber
Berkeley, CA

Undergraduate College Winners

Fantasy V
Brubeck Institute, University of the Pacific
Simon Rowe
Stockton, CA

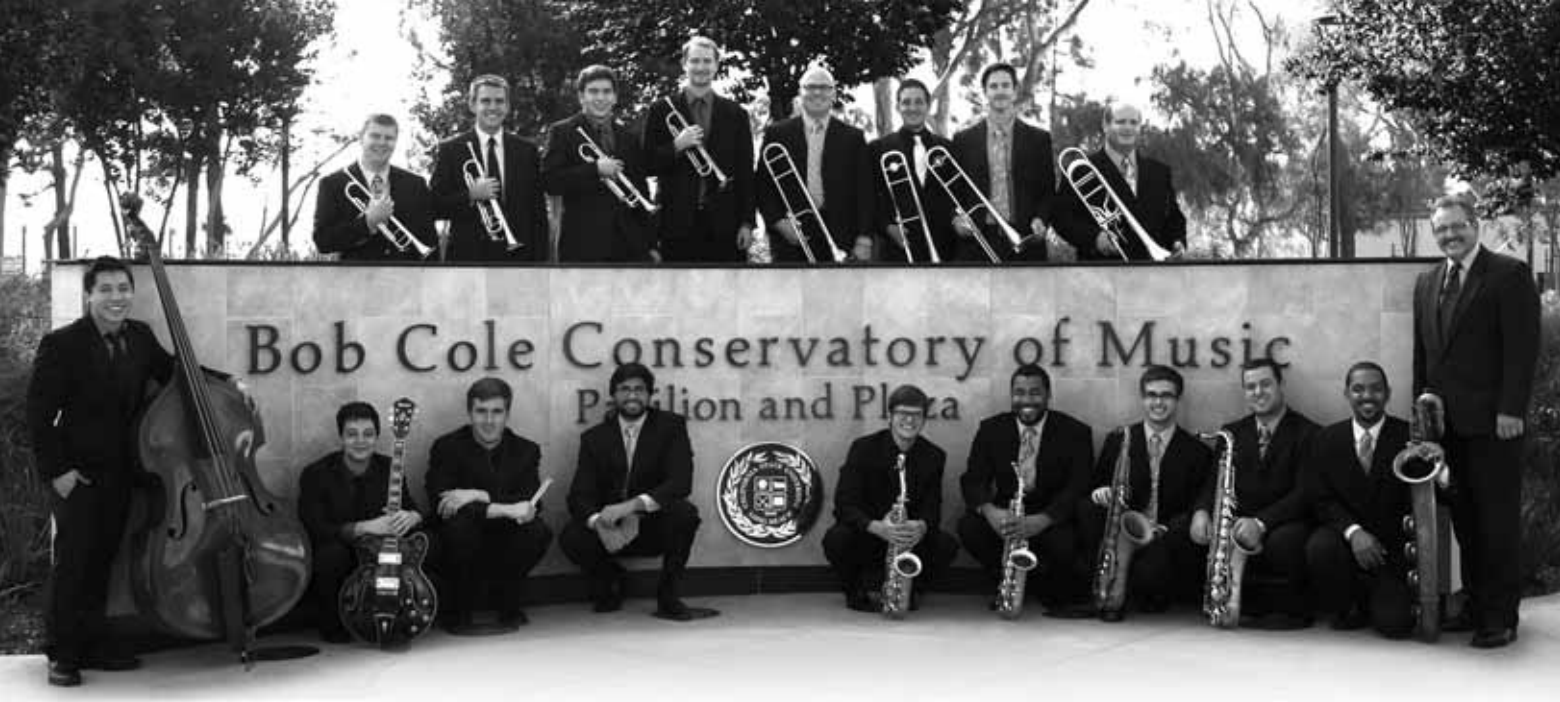
The Isak Gaines Group
The New School for Jazz and Contemporary Music
Vic Juris
New York, NY

Undergraduate College Outstanding Performance

David Leon Trio
University of Miami
Frost School of Music
Gary Keller
Coral Gables, FL

Graduate College Winner

Evan Hyde Group
University of Miami



JAMOND MCCOY

THE BOB COLE CONSERVATORY OF MUSIC AT CALIFORNIA STATE UNIVERSITY, LONG BEACH CONGRATULATES

JAZZ AT THE BEACH

DOWNBEAT'S 39th ANNUAL STUDENT MUSIC AWARDS WINNERS

Large Jazz Ensemble
Graduate College Outstanding Performance
Concert Jazz Orchestra
Jeff Jarvis, director

Small Vocal Jazz Group
Honors Ensemble Outstanding Performance
2015 Illinois All State Honor Vocal Jazz Ensemble
Christine Helferich Guter, guest conductor

Large Vocal Jazz Ensemble
Graduate College Outstanding Performance
Pacific Standard Time
Christine Helferich Guter, director

CSULB.EDU/COLECONSERVATORY

Frost School of Music
Steve Rucker
Coral Gables, FL

Graduate College Outstanding Performances

Jenkins Combo
University of Colorado Boulder
Thompson Jazz Studies
Jeff Jenkins
Boulder, CO

Jake Shapiro Trio
University of Miami
Frost School of Music
Martin Bejerano
Coral Gables, FL

Large Jazz Ensemble

Junior High School Winners

Eckstein Sr. Jazz Band
Eckstein Middle School
Moc Escobedo
Seattle, WA

Stanley Jazz Messengers
Stanley Middle School
Bob Athayde
Lafayette, CA

Junior High School Outstanding Performances

Caleb Chapman's Little Big Band
Caleb Chapman's Soundhouse
Caleb Chapman
Salt Lake City, UT

Sutter Middle School Jazz Band
Sutter Middle School
John Zimny
Folsom, CA

High School Winners

Jazz Band I
Folsom High School
Curtis Gaesser
Folsom, CA

Valley Christian Jazz Ensemble
Valley Christian High School
Dr. Marcus Wolfe
San Jose, CA

High School Outstanding Performances

Big Band I
Lone Peak High School
Curtis McKendrick
Highland, UT

Jazz Band I
Wheeling High School
Brian Logan
Wheeling, IL

Performing Arts High School Winner

Jazz Workshop Orchestra
Denver School of the Arts
Dave Hammond
Denver, CO

Performing Arts High School Outstanding Performance

Jazz Band
Las Vegas Academy of the Arts
Patrick Bowen
Las Vegas, NV

Honors Ensemble Winners

Caleb Chapman's Crescent Super Band
Caleb Chapman's Soundhouse
Caleb Chapman
Salt Lake City, UT

Ellington Big Band
Tucson Jazz Institute
Doug Tidaback
Tucson, AZ

Pacific Crest Jazz Orchestra
American Music Program

Frost School of Music

PHOTOGRAPHS: VERSATILE LIGHT STUDIO

Congratulations!

The Frost School of Music is proud to recognize its winners from DownBeat's 39th Annual Student Music Awards

Jazz Soloist
UNDERGRADUATE COLLEGE OUTSTANDING PERFORMANCE
David Leon, *alto saxophone*
Gary Keller, *faculty mentor*

Small Jazz Combo
UNDERGRADUATE COLLEGE OUTSTANDING PERFORMANCE
David Leon Trio
Gary Keller, *faculty mentor*

Small Jazz Combo
GRADUATE COLLEGE WINNER
Evan Hyde Group
Steve Rucker, *faculty mentor*

Small Jazz Combo
GRADUATE COLLEGE OUTSTANDING PERFORMANCE
Jake Shapiro Trio
Martin Bejerano, *faculty mentor*

Vocal Jazz Soloist
UNDERGRADUATE COLLEGE OUTSTANDING PERFORMANCE
Veronica O'Brien
Kate Reid, *faculty mentor*

Large Vocal Jazz Ensemble
GRADUATE COLLEGE OUTSTANDING PERFORMANCE
Extensions
Kate Reid, *director*

Latin Group
GRADUATE COLLEGE OUTSTANDING PERFORMANCE
Rafael Piccolotto de Lima Large Ensemble
Rafael de Lima, *director*
Gary Lindsay, *faculty mentor*

Blues/Pop/Rock Group
UNDERGRADUATE COLLEGE WINNER
Funk Ensemble
Steve Rucker, *faculty mentor*

Blues/Pop/Rock Group
GRADUATE COLLEGE WINNER
Fusion Ensemble
Steve Rucker, *faculty mentor*

Blues/Pop/Rock Group
GRADUATE COLLEGE OUTSTANDING PERFORMANCE
Jack Shapiro Group
Martin Bejerano, *faculty mentor*

Original Composition – Small Ensemble
GRADUATE COLLEGE OUTSTANDING COMPOSITION
Evan Hyde, "Depredation"
Steve Rucker, *faculty mentor*
Gary Lindsay, *faculty mentor*

Jazz Arrangement
GRADUATE COLLEGE WINNER SMALL ENSEMBLE
Jake Shapiro, "I'll Be Seeing You"
Martin Bejerano, *faculty mentor*

Jazz Arrangement
GRADUATE COLLEGE OUTSTANDING ARRANGEMENT STUDIO ORCHESTRA
Rafael de Lima, "Spanish Suite"
Gary Lindsay, *faculty mentor*

Jazz Arrangement
GRADUATE COLLEGE OUTSTANDING ARRANGEMENT BIG BAND
Andrew Stermer, "Infant Eyes"
Gary Lindsay, *faculty mentor*

Engineered Studio Recording
GRADUATE COLLEGE OUSTANDING STUDIO RECORDING
Russ Spiegel

Outstanding Studio and Jazz Experiences Happening Now. Learn More!

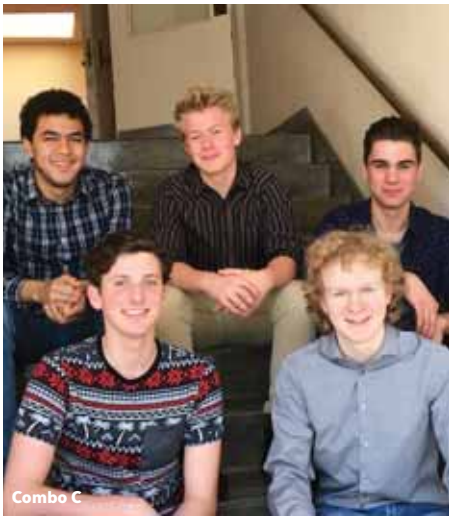
www.music.miami.edu

FROST | SCHOOL OF MUSIC
UNIVERSITY OF MIAMI

The University of Miami Frost School of Music has been an institutional member of the National Association of Schools of Music since 1939

Small Jazz Combo


Fantasy V


Combo C

GIFTED PLAYERS, DIVERSE INSTRUMENTS

AN IMPRESSIVELY DIVERSE RANGE OF instrumentations is at the heart of this year's Small Jazz Combo winners.

Isak Gaines—a tenor saxophonist and bass clarinetist at The New School for Jazz and Contemporary Music in Manhattan—leads an octet that includes another tenor saxophonist and two keyboardists, as well as trumpet, guitar, bass guitar and drums. Gaines' group was one of this year's undergraduate college winners.

"I had a lot of music that I wrote and performed before, with a quintet back in Seattle, with just one horn and guitar plus rhythm section," said the Washington state native. "I knew I wanted to arrange it for a larger group, so I was originally thinking tenor-trumpet-trombone.

"I wanted to write more dexterous lines, and I wasn't sure how clean trombone would be able to execute some of them," he explained. "Also, with two tenors there was a dark, fat sound with a lot of lows. "

Gaines said the idea of employing two keyboardists—with one playing piano and the other on either Fender Rhodes or synthesizer—was inspired by seeing pianist-keyboardist Taylor Eigsti's Free Agency in concert.

Drummer Evan Hyde's ensembles have ranged from quartet (with tenor or soprano saxophone and rhythm section) to quintet (adding trumpet) to sextet (those frontline instruments plus trombone). His namesake group is the graduate college winner, based at the University of Miami's Frost School of Music. Hyde studied drums with Steve Rucker, a lecturer and instructor at the school, and composition with trumpeter Terence Blanchard, who was the artistic director at Frost's Henry Mancini Institute from 2011 to 2015 and a guest teacher after that.

"Evan was my teaching assistant last year," Rucker said. "He's a very, very talented drummer in all styles. But he's also got a lot of ability as a composer.

"I've got a lot of former students who are now composing—film composition in particular," Rucker continued. "But it's probably more unusual for a drummer than a pianist or guitarist."

"One thing Terence emphasized was how to play with an ensemble," Hyde recalled. "He'd always say that you have to sound like a composer when you play."

Another undergraduate college winner is the Fantasy V quintet at the University of the Pacific's Brubeck Institute. The two-year program in central California has five Brubeck Fellows per class.

Between 2013 and 2015, four of the five Brubeck Fellows remained constant—Jalon Archie, double bassist Sarah Kuo, vibraphonist/pianist Joel Ross and guitarist Sean Britt. Trumpeter Max Boiko was enrolled for the 2013–'14 school year, while saxophonist Lucas Bere was in the program from 2014–'15.

"That [continuity] was one of the best things about it," said Ross, who was also recognized with an outstanding performance honor in the Jazz Instrumental Soloist category. "We had a chance to really tighten with the rhythm section over the years."

"There's a big emphasis on mentorship and the ensemble experience—from the moment they land," said Simon Rowe, executive director of the Brubeck Institute. She added, "Once students arrive, they're fast-tracked into real-life situations" that deal with interpersonal and logistical band issues.


Isak Gaines Group

A student-run unit, Berkeley High School's Combo C is the high school winner. "Kids who want to make combos form them on their own," said Sarah Cline, jazz program director for the school, which is in California. "They choose the music and schedule their own rehearsals. This particular combo has been together for a year-and-a-half."

"We all get along really well," said Combo C double bassist Owen Storey, the collective quintet's de facto player-manager. "Our two horn players [trombonist Jasmin Perales and tenor saxophonist Flynn Michael-Legg] mesh together well and are also great friends. So I think that helps their sound." —*Yoshi Kato*

Jazz

UNLV College of FINE ARTS

"Rave" CD reviews from *Jazz Times* Magazine
Winners of 10 DownBeat Magazine Student Music Awards since 2010

UNLV Jazz Ensemble 1 and
The UNLV Latin Jazz Ensemble

2016 Monterey Next Generation Jazz Festival College Big Band & Open Combo Division Finalists!

THE UNLV SCHOOL OF MUSIC CONGRATULATES
The UNLV Latin Jazz Ensemble
Latin Group Graduate College, Outstanding Performance
Colin Woodford Graduate College Soloist, Outstanding Performance
DownBeat Magazine 2016 SMA Awards

UNLV Jazz Studies Area
Bachelor of Music in Jazz Studies
Performance or Composition
Master of Music with a Concentration
in Jazz Performance or Composition

Faculty:
DAVE LOEB—Director of Jazz Studies, jazz bands, jazz piano
NATHAN TANOUYE—jazz trombone, jazz bands, jazz composition
STEVEN FLORA—jazz bass
JAKE LANGLEY—jazz guitar
BERNIE DRESEL - Drums
DAVE STAMBAUGH—jazz saxophone
GIL KAUPP—jazz trumpet, recording techniques
JO BELLE YONELY—jazz vocal
ULI GEISSENDOERFER—Latin Jazz Ensemble, jazz combos
ALEX CLEMENT—jazz composition

Recent Guest Artists In Residence:
Joe LaBarbera, George Garzone, Wayne Bergeron, Chris Potter, Tim Hagans, Bob Sheppard, Peter Erskine, Clay Jenkins, Eric Marienthal, Marlena Shaw, Rich Perry, George Stone, Bill Cunliffe, Brandon Fields, and Carl Saunders

Scholarships and graduate assistantships are available

For audition and scholarship information contact:
Dave Loeb
dave.loeb@unlv.edu
702-895-3739
unlv.edu


Zack Page, from Lakeland Christian High School in Lakeland, Florida

Thara Memory
Portland, OR

Honors Ensemble Outstanding Performances

SFJAZZ High School All-Stars Orchestra
SFJAZZ
Paul Contos
San Francisco, CA

Jazzschool Studio Band
The Jazzschool at California Jazz Conservatory
Dave Eshelman
Berkeley, CA

Precollege Big Band
Manhattan School of Music
Jeremy Manasia
New York, NY

Community College Winner

Jazz Ensemble
Riverside City College
Charlie Richard
Riverside, CA

Community College Outstanding Performances

Jazz Ensemble
Schenectady County Community College
Dr. William Meckley
Schenectady, NY

Oceanside Jazz Orchestra
MiraCosta College
Steve Torok
Oceanside, CA

Undergraduate College Winner

"Z" Big Band
University of the Arts
Matthew Gallagher
Philadelphia, PA

Undergraduate College Outstanding Performance

Jazz Ensemble I
Sacramento State University
Dr. Steve Roach
Sacramento, CA

Graduate College Winners

UNC Jazz Lab Band I
University of Northern Colorado
Dana Landry
Greeley, CO

USC Thornton Jazz Orchestra
USC Thornton School of Music
Bob Mintzer
Los Angeles, CA

2016

Congratulations
DownBeat Award Winners

WESTERN MICHIGAN UNIVERSITY

Vocal Jazz Soloist
James Richardson

Latin Group
Mas Que Nada

Blues/Pop/Rock Soloist
Andrew Saliba, Guitar

Large Vocal Jazz Ensemble
Gold Company

Blues/Pop/Rock Soloist
Sam Alhadid, Voice

WMU's Gold Company, under the direction of Greg Jasperse, is excited to release Legacy. Building on the tradition of excellence established by Dr. Stephen Zegree, Legacy reimagines vocal jazz with guest appearances by Peter Eldridge, as well as new works by Sam Alhadid, Peter Eldridge, Greg Jasperse, Andrew Rathbun and Jeremy Siskind. Legacy is available at iTunes, CDBaby and more.

Check out Western Michigan University Jazz at: wmujazz.com
Tom Knific, Director of Jazz Studies (269) 387-4672

Graduate College Outstanding Performances

Concert Jazz Orchestra
California State University, Long Beach
The Bob Cole Conservatory of Music
Jeff Jarvis
Long Beach, CA

Jazz Ensemble I
University of Central Oklahoma
Brian Gorrell
Edmond, OK

Jazz Ensemble
University of Oregan
Steve Owen
Eugene, OR

Vocal Jazz Soloist

Junior High School Winner

Olivia Pess
Eckstein Middle School
Moc Escobedo
Seattle, WA

High School Winner

Joshua Tazman Reinier
The Nueva School
Cory Combs
Hillsborough, CA

High School Outstanding Performance

Sharada Shashidhar
Corning Painted Post High School
Paul Hofmann
Corning, NY

Performing Arts High School Winner

Jack O'Connor
Booker T. Washington HSPVA
Kent Ellingson
Dallas, TX

Performing Arts High School Outstanding Performance

Francesca Winer
Miami Arts Charter School
Christine de la Rosa
Miami, FL

Undergraduate College Winners

Chloe Brisson
New England Conservatory of Music
Dominique Eade
Boston, MA

James Richardson
Western Michigan University
Gregory Jasperse
Kalamazoo, MI

Undergraduate College Outstanding Performances

Gellimy Sescon
Sacramento State University
Gaw Vang Williams
Sacramento, CA

Melinda Rodriguez
Florida International University
Lisanne Lyons
Miami, FL

Veronica O'Brien
University of Miami
Frost School of Music
Kate Reid
Coral Gables, FL

Graduate College Winners

Lori van Gremberghe
University of Music and Performing Arts, Graz
Dena DeRose
Graz, Austria

Graduate College Outstanding Performances

Lisa Kelly
University of North Florida
James B. Scott
Jacksonville, FL

Melissa Fulkerson
Sacramento State University
Dr. Steve Roach
Sacramento, CA

Small Vocal Jazz Group

Honors Ensemble Outstanding Performance

2015 Illinois All State Honor Vocal Jazz Ensemble
Christine Helferich Guter, Guest Conductor
California State University, Long Beach
The Bob Cole Conservatory of Music
Long Beach, CA

Community College Winner

Vocal Jazz Ensemble
American River College
Dr. Arthur Lapierre
Sacramento, CA

Community College Outstanding Performances

JAZZ-ology
Contra Costa College
Dr. Stephanie Austin Letson


DON'T JUST PRACTICE.
Engage.
Bachelor of Music in:
Performance • Education
Composition • Theory
Areas of Emphasis:
Jazz & Improvisational Music
Jazz Performance • Jazz Composition
Double Degree
Bachelor of Music/Bachelor of Arts
Discover the power
of Engaged Learning.
lawrence.edu/conservatory
Lawrence University congratulates
TIM CARRIGG, "Namaste"
UNDERGRADUATE COLLEGE WINNER
2016 Downbeat Student Music Awards
Original Composition–Large Ensemble
1847
LAWRENCE UNIVERSITY
APPLETON, WISCONSIN

Large Jazz Ensemble

UNIFIED SOUND

WHETHER IN JUNIOR HIGH SCHOOL OR IN graduate college, thorough preparation is a hallmark of the current group of Large Jazz Ensemble winners.

"Every day should be a great rehearsal where you're making great music," said Bob Athayde, director of music education at Stanley Middle School in Lafayette, California. "The emphasis is practicing to get results—not just to log in hours. If you practice like it's a performance, the performance itself will just be like another practice."

Teaching in the eastern Bay Area, the 39-year veteran educator emphasizes the fundamentals with the 'tweens in the Stanley Jazz Messengers, one of two winning ensembles at the junior high school level. "We go back to Charlie Parker, Duke Ellington and Pops [Louis Armstrong]. We listen a lot, and they transcribe," he explained. "Then they learn to swing and to have a good groove and a really good pocket.

"Eventually, every one in the group can play improvised solos," Athayde continued. "I don't allow them to play a written solo after they've played it a couple of times."

The city Riverside, California—located about 60 miles east of Los Angeles—is the home of this year's community college winner. Under the direction of Charlie Richard, the Riverside City College (RCC) Jazz Ensemble boasts a broad cross section of musicians who come together three days a week to create a unified sound.

"I've been enjoying a really terrific cohort of students that are particularly enthusiastic," Richard said. "We have a remarkably diverse student population in every way you can think of—socially, culturally, economically.

"Another thing that's cool about our program is that we learn a lot of music," he added. "They're learning two to four sets of music every semester," which is an essential skill if they're playing multiple gigs as a sideman after graduating, he noted.

For the undergraduate college winner—"Z" Big Band at the University of the Arts in Philadelphia—the students' current practices build up musical muscles that can be flexed in the future. "We do six concerts throughout the year—two in the fall, four in the spring, for an average of a show a month," said Matthew Gallagher, "Z" Big Band director. "They perform repertoire, and I treat it like a working band: 'Here are the charts, and we'll do a couple of rehearsals.' The philosophy is based on the model that [the U.S. Air Force band] The Airmen of Note use. The Airmen of Note arrange and play their repertoire at such a high level and with a fresh sound. So it's a challenge for [the "Z" Big Band] to do the same."


"Z" Big Band


Stanley Jazz Messengers

One of the winning ensembles at the graduate college level—the USC Thornton Jazz Orchestra at the University of Southern California—is situated in Los Angeles, where many musicians do professional recording session work, film and video game scoring, and sound design. That gives Thornton Jazz Orchestra members an opportunity to see how their practices in the classroom can be applied in the real world.

"The confluence of faculty and geography gives our students all kinds of opportunities to cross-pollinate in pop tunes, film and other [entertainment] industry-related projects," said saxophonist Bob Mintzer, a member of the famed group Yellowjackets and chair of the jazz studies program at USC's Thornton School of Music. He pointed out that some USC instructors do freelance work in those other fields and that jazz students can interact with fellow students majoring in different forms of media.


USC Thornton Jazz Orchestra

The Thornton Jazz Orchestra is packed with talent. Two of its members won individual graduate college Student Music Awards this year—trombonist Jon Hatamiya, a winner in the category Original Composition–Small Ensemble for his tune "Unfamiliar Territory" and alto saxophonist Alex Hahn, a winner in the category Blues/Pop/Rock Soloist. Both have been accepted to the prestigious Thelonious Monk Institute of Jazz. For both of them, the future looks quite bright.

—Yoshi Kato

UNF

School of Music
College of Arts and Sciences

The University of North Florida is proud to recognize its winners from DownBeat's 39th Annual Student Music Awards

Vocal Jazz Soloist

Graduate College Outstanding Performance

Lisa Kelly

Professor J.B. Scott

Original Composition: Small Ensemble

Undergraduate College Winner

Daniel Dickinson

"Exodus"

Professor Todd DelGiudice

Jazz Arrangement: Small Ensemble

Graduate College Outstanding Arrangement

Lisa Kelly

"Easy to Love"

Professor Clarence Hines

1 UNF Drive Jacksonville, FL 32224 (904) 620-2961 www.unf.edu/coas/music

Quincy Avenue Rhythm Band, from Kent Denver School in Englewood, Colorado

San Pablo, CA

SMC Jazz Vocal Ensemble
Santa Monica College
Ian Brekke
Santa Monica, CA

Undergraduate College Winner

C-Sus Voices
Sacramento State University
Gaw Vang Williams
Sacramento, CA

Undergraduate College Outstanding Performances

DU Vocal Jazz Messengers
University of Denver
Donna Wickham
Denver, CO

Graduate College Outstanding Performance

Afro Blue
Howard University
Connaitre Miller
Washington, DC

Large Vocal Jazz Ensemble

High School Winner

Jazz Choir I
Folsom High School
Curtis Gaesser
Folsom, CA

High School Outstanding Performances

Two 'N' Four
Valencia High School
Christine Tavares-Mocha
Valencia, CA
Outstanding Soloist
James Meske on "Walk with Me"

Vocalese
Valley High School
Haley Gibbons
West Des Moines, IA

Performing Arts High School Winner

BTWHSPVA Jazz Singers
Booker T. Washington HSPVA
Kent Ellingson
Dallas, TX

Honors Ensemble Outstanding Performance

Colorado All-State Mixed Jazz Choir
Kerry Marsh, Guest Conductor
University of Northern Colorado
Greeley, CO

Community College Outstanding Performance

SC Jazz Singers
Sierra College

Sarah McQueen-Cunningham
Rocklin, CA

Undergraduate College Outstanding Soloist

Samuel Fulkerson on "Giant Steps"
Sac State Jazz Singers
Sacramento State University
Gaw Vang Williams
Sacramento, CA

Graduate College Winner

UNT Jazz Singers
University of North Texas
Jennifer Barnes
Denton, TX
Outstanding Soloists
Marion Powers and Nick Olynciw
on "Groovin Hard"

Graduate College Outstanding Performances

Extensions
University of Miami
Frost School of Music
Kate Reid
Coral Gables, FL

Gold Company
Western Michigan University
Gregory Jasperse
Kalamazoo, MI

Pacific Standard Time
California State University, Long Beach
The Bob Cole Conservatory of Music
Christine Helferich Guter
Long Beach, CA

Vocal Jazz Soloist


TRUI AMERLINCK
Lori van Gremberghe


Joshua Tazman Reinier


NANCY BOYD
James Richardson

COMMUNICATION & INTERPRETATION

STRIVING TO BE PART OF THE LARGER JAZZ community is one of the common elements among this year's Vocal Jazz Soloist winners.

High school winner Joshua Tazman Reinier said, "Music is a way to communicate in a loving way with people." The junior at The Nueva School in Hillsborough, California, who performs publicly under the name Joshua Tazman, showcased his horn-like vocal stylings on Charlie Parker's "Blues For Alice," a medium-up treatment of Vernon Duke's "Autumn In New York" and a bossa nova take on "I'll Remember April," by Gene DePaul, Patricia Johnston and Don Raye.

The Nueva School's instrumental music director, Cory Combs, said Tazman is "very aware of being an advocate for the music" and is someone who relishes hard work rather than trying to slide by on his instincts. The ambitious young singer has been encouraged to thrive in a program that includes visits by guest musicians and twice-monthly student recitals, said Combs, who was a member of a Student Music Award-winning ensemble at Eastman School of Music in the mid-'90s.

One of two undergraduate college winners, Chloe Brisson, a junior at New England Conservatory of Music in Boston, impressed judges with her interpretations of the ballad "Tenderly" and the medium swing piece "Social Call." Showing a stylistic maturity that belies her years, Brisson is "understated and yet there's a very strong emotional impact in her voice and phrasing," according to NEC instructor Dominique Eade.

The vocal program's emphasis on complete musicianship was a good fit for Brisson, who calls Eade "an incredible teacher who taught me a lot as a musician, artist and person."

Instrumentalists and vocalists work side by side at NEC, making for "great musicianship," Eade said. Brisson furthered developed her ear by transcribing a range of jazz works, and she sharpened her improvisational chops by gigging and taking part in other NEC-based performance opportunities around Boston.

Before attending Western Michigan University in Kalamazoo, James Richardson, the other undergraduate college winner, was a ballad-oriented tenor. He also played upright bass in a bluegrass trio. Through experimenting with different phrasing and timing techniques at WMU, Richardson has learned to deftly handle uptempo material. His competition submissions included an uptempo rendition of the ballad "But Not For Me," inspired by a Chet Baker vocal track, and "Still We Dream" (a ballad based on Thelonious Monk's plaintive "Ugly Beauty" with lyrics by Carmen McRae).

WMU vocal jazz director Gregory Jasperse described Richardson, a junior, as a quintessential student of jazz with extraordinary range and pitch accuracy. "The more he discovers, the more he wants to discover," Jasperse said. WMU's vocal program, which emphasizes transcribing, arranging and boosting piano skills, aims to give students "every skill possible that they might need to focus on in the real musical professional world," Jasperse said.

Graduate college winner Lori van Gremberghe credits the program at the University of Music and Performing Arts (KUG) in Graz, Austria, with helping her develop her "compositional palate, and clarity in sound and texture." Her submissions contained strong modal elements: the ballad "Kind Folk" by Kenny Wheeler and "Prism" by Keith Jarrett. Van Gremberghe has the ability to put a "vast knowledge of harmony and melody" into an "organic, natural approach" to vocal storytelling, according to Dena DeRose, professor of jazz voice at KUG. "We have a beautiful sense of family here, and that makes everyone feel part of something big," she said.

The program—which includes an artist-in-residence program that has seen musicians such as Joe Lovano, Randy Brecker and many others hold forth in workshops and concerts—helped van Gremberghe to polish her stagecraft and presentation techniques.

—Michael Barris

Juilliard | Jazz

Wynton Marsalis, *Director*
Aaron Flagg, *Chair and Associate Director*

Developing musicians versed in the Jazz continuum and its American vernacular roots

- Undergraduate and graduate degrees and diplomas
- World-renowned faculty
- Performance opportunities in New York City and abroad

www.juilliard.edu/jazz

For an inside look at the Juilliard experience,
visit discover.juilliard.edu

Photo by Richard Termine


Jeff Miguel, from the University of Iowa

Outstanding Soloist
Jamond McCoy on "Deixa"

Vocal Lab
University of Northern Colorado
Kerry Marsh
Greeley, CO

Blues/Pop/Rock Soloist

Junior High School Winner

Easton Christiansen
Guitar
Caleb Chapman's Soundhouse
Caleb Chapman
Salt Lake City, UT

High School Winner

Zack Page
Guitar
Lakeland Christian High School
LaRue Nickelson
Lakeland, FL

High School Outstanding Performances

Anson Jones
Vocalist
Groton School
Greg Dayton
Groton, NY

Maggie Renee Valdman
Vocalist
Malibu High School
Marlene Feldman
Malibu, CA

Performing Arts High School Winner

Raleigh Jones
Keyboard
Booker T. Washington HSPVA
Scott Boni
Dallas, TX

Performing Arts High School Outstanding Performances

Brianny Christensen
Vocalist
Caleb Chapman's Soundhouse
Caleb Chapman
Salt Lake City, UT

Kira Knorr
Vocalist
Caleb Chapman's Soundhouse
Caleb Chapman
Salt Lake City, UT

Community College Winner

Terrence Taylor
Vocalist
Long Beach City College

Andrea Calderwood
Long Beach, CA

Community College Outstanding Performance

Sarah Burkhart
Vocalist
Lane Community College
Siri Vik
Eugene, OR

Undergraduate College Winner

Matt Wong
Piano
Manhattan School of Music
Adam Theis
New York, NY

Undergraduate College Outstanding Performances

Andrew Saliba
Guitar
Western Michigan University
Tom Knific
Kalamazoo, MI

Malia Civetz
Vocalist
USC Thornton School of Music
Jeffrey Allen
Los Angeles, CA

Fusion Ensemble, from the Frost School of Music at the University of Miami

Sam Alhadid
Vocalist
Western Michigan University
Gregory Jasperse
Kalamazoo, MI

Graduate College Winners

Alex Hahn
Alto Saxophone
USC Thornton School of Music
Bob Mintzer
Los Angeles, CA

Jeff Miguel
Tenor Saxophone

Original Composition–Large Ensemble

DEEP CONCEPTS FOR LARGE ENSEMBLES

LIVING WELL WAS A RECURRING THEME among this year's winners in the category Original Composition–Large Ensemble.

Luca Mendoza chose to emphasize the importance of living in the moment when Evan Avery, chair of the music department at Crossroads School for Arts & Sciences, asked him to write an international-themed holiday concert piece that could be performed by all of the school's performing arts students. The result, "Arc en Ciel," incorporating French lyrics (the title means "rainbow") and a 12/8 African-influenced rhythm, became the winning high school entry.

By focusing too much on the past or the future, "You miss what's actually going on right in front of you," said Mendoza, a junior at the Santa Monica, California, school. The beneficiary of a program that includes jazz theory, combos and Broadway-style performance opportunities, Mendoza "motivates others, including me, to bring their best," Avery said.

Evan Wright drew inspiration from his personal memories—about at a time when he "didn't really want to talk" to someone—to compose "It Was Nice Talking To You." This harmonically surprising uptempo blues number earned the Los Angeles County High School for the Arts (LACHSA) student the top spot among performing arts high school entries.

Wright, a church singer who developed an interest in jazz after taking a LACHSA master class, showed his work ethic by "essentially teaching himself to play piano," according to music chair Daniel Castro. Wright also enriched his overall musical education by joining the LACHSA Vocal Jazz Ensemble, which performed at the 2015 Monterey Jazz Festival.

Invoking an ancient Sanskrit greeting, undergraduate college winner Tim Carrigg of Lawrence University followed a song format (without a vocal), injected heavy rock and came up with "Namaste." The piece's title refers to "a term of selflessness where you recognize the soul of the person you are greeting," Carrigg said.

After winning a DownBeat Student Music Award last year for arranging, Carrigg said his instructor at the Appleton, Wisconsin, university wanted him to write fewer traditional big band charts and more in his own voice. The program, which reflects the university's emphasis on helping students find new approaches to big band writing and arranging, divides the three areas of big band composing, small-group work and recording among three terms, supported by original music concerts.

"Big band writing is very challenging," said university jazz ensemble director Patricia Darling, a former Student Music Award winner at Lawrence University in the early '80s. "So many colors, so many more decisions to make."

Notwithstanding the prominence of big band writing and arranging in the jazz program at the University of North Texas, the ideas that Garrett Wingfield derived from his small-group writing sessions ultimately influenced the shape of "Anthropoidea," the large ensemble piece that earned him the graduate college title.

"There is a good alternation between ensemble moments and small-group sections where a few musicians are able to interact more than they normally do in a large ensemble chart," said Wingfield, a master's degree student. The title of his harmonically complex, colorful melding of free-jazz and fusion refers to primates that resemble humans.

Richard DeRosa, director of jazz composition and arranging at UNT in Denton, Texas, said the program emphasizes highly artistic but practical skills to ensure that within five years after graduation the student can get "enough traction" to call himself a composer and an arranger: "In other words, make a living at it, which is different from just being an artist."

—Michael Barris

Luca Mendoza

Tim Carrigg

Garrett Wingfield

Evan Wright (second from right) performs with the LACHSA Vocal Jazz Ensemble at the 2015 Monterey Jazz Festival.

DOWNBEAT'S 19th ANNUAL STUDENT MUSIC AWARDS WINNERS

Schenectady County Community College
SCHOOL OF MUSIC

SCCC Jazz Ensemble
DownBeat Community College Outstanding Performance
Large Jazz Ensemble Award








The SCCC School of Music—*Serious Training for Serious Musicians*

78 Washington Avenue, Schenectady, NY 12305 | (518) 381-1231 | mecklewa@sunysccc.edu
www.sunysccc.edu/music

The SCCC School of Music is an accredited member of the National Association of Schools of Music.

SCCC Jazz Alumni have gone on to perform with the Airmen of Note, the US Army, Jazz Knights, Paul Anka, Broadway Shows, and to careers as music educators at the public school and university levels.

University of Iowa
Damani Phillips
Iowa City, IA

Graduate College Outstanding Performances

Daniel Thomas
Guitar
University of Massachusetts
Jeffrey Holmes
Amherst, MA

José Valentino Ruiz
Electric Bass Guitar
University of South Florida
Dr. Kim McCormick
Tampa, FL

Zach Paris
Drums
University of Nebraska-Lincoln
Dr. Dave Hall
Lincoln, NE

Blues/Pop/Rock Group

Junior High School Winner

Jukebox Antihero
Caleb Chapman's Soundhouse
Evan Wharton
Salt Lake City, UT

High School Winner

Quincy Avenue Rhythm Band
Kent Denver School
Steve Holley
Englewood, CO

High School Outstanding Performance

Cary-Grove Jazz Combo
Cary-Grove High School
Patrick Whalen
Cary, IL

Performing Arts High School Winner

BTW MIDI Ensemble
Booker T. Washington HSPVA
Scott Boni
Dallas, TX

Honors Ensemble Winners

Kingston Winter
Caleb Chapman's Soundhouse
Evan Wharton
Salt Lake City, UT

Soul Confluence
Caleb Chapman's Soundhouse–Denver
Steve Holley

Englewood, CO

Honors Ensemble Outstanding Performances

Groove Trader
Caleb Chapman's Soundhouse–Denver
Steve Holley
Englewood, CO

Hooligans Brass Band
Caleb Chapman's Soundhouse
Evan Wharton
Salt Lake City, UT

Trace Elements
Lakeland Christian High School
LaRue Nickelson
Lakeland, FL

Undergraduate College Winner

Funk Ensemble
University of Miami
Frost School of Music
Steve Rucker
Coral Cables, FL

Undergraduate College Outstanding Performances

CCU Combo 1
Coastal Carolina University


Mike Conrad, from the University of Northern Colorado

Dr. Matthew White
Conway, SC

Prussia
Musicians Institute
Gary Solt
Los Angeles, CA

Graduate College Winner

Fusion Ensemble
University of Miami
Frost School of Music
Steve Rucker
Coral Gables, FL

Graduate College Outstanding Performances

Jake Shapiro Group
University of Miami
Frost School of Music
Martin Bejerano

Coral Gables, FL

Jesse Pitts & The Nasty Funk Orchestra
University of South Florida
Dr. Kim McCormick
Tampa, FL

José Valentino Ruiz & The Global Funk Band
University of South Florida
Dr. Kim McCormick
Tampa, FL

Latin Group

Honors Ensemble Outstanding Performance

Esteban Castro Combo
Jazz House Kids
Phillip Kawin
New York, NY

Undergraduate College Winner

Mas Que Nada
Western Michigan University
Tom Knific
Kalamazoo, MI

Undergraduate College Outstanding Performances

The Erin and Tyler Duo
University of Adelaide
Elder Conservatorium of Music
Charmaine Jones
Adelaide, Australia

UNT Latin Jazz Lab
University of North Texas
José Aponte
Denton, TX

Graduate College Winners

El Masakote Y El Clave Orchestra
University of South Florida
Dr. Kim McCormick
Tampa, FL

Jesse Pitts & His Latin Jazz Band
Universtiy of South Florida
Dr. Kim McCormick
Tampa, FL

Graduate College Outstanding Performances

José Valentino Ruiz & The Latin Jazz Ensemble
University of South Florida
Dr. Kim McCormick
Tampa, FL

Rafael Piccolotto de Lima Large Ensemble
University of Miami
Frost School of Music
Gary Lindsay

Coral Gables, FL

UNLV Latin Jazz Ensemble
University of Nevada, Las Vegas
Uli Geissendoerfer
Las Vegas, NV

Original Composition – Small Ensemble

Junior High School Winner

Esteban Castro, "Frantic"
Manhattan School of Music
Precollege Division
Phillip Kawin
New York, NY

High School Winners

Kenton Dick, "Somewhere Down The Road"
Wellington Secondary School
Carmella Luvisotto
Nanaimo, BC Canada

Leo Folsom, "Reminiscence"
Roosevelt High School
Michael Stegner
Seattle, WA

High School Outstanding Compositions

Anav Sood, "Fleeting Moments"
Shaker Heights High School
Bill Hughes
Shaker Heights, OH

Matt Richards, "Must Be Bop"
Las Lomas High School
Kara Ravina
Walnut Creek, CA

Alex Yuwen, "Joe's Boogaloo"
Hamilton High School
Eric Rasmussen
Chandler, AZ

Performing Arts High School Winners

Carter Brodkorb,


Mas Que Nada, from Western Michigan University

Jazz Education Hall of Fame

Thara Memory
American Music Program, Portland, Oregon

COMMUNITY CONNECTION

TRUMPETER THARA MEMORY, THIS YEAR'S inductee into the DownBeat Jazz Education Hall of Fame, is a refreshingly outspoken champion of the social nature of what he calls America's art music—jazz.

Born in Tampa, Florida, in 1948, Memory said that what he learned from his early teachers was "the drive to do art, and utilize art, to reflect what's around you; that's what makes you human."

That connection to the community is what he tries to pass on to the young people who take part in the American Music Program, which Memory founded in Portland, Oregon, in 2005.

"I try to show them how deep this music runs," he said. "It goes all the way down, and to get to it you have to go from just playing scales to playing the thing. The day you realize that and insert yourself into the community is the day you become a man or woman. You need to realize you ain't going to ever sound like Miles Davis or John Coltrane; you're going to have to sound like you."

One of the students who passed through Memory's program was bassist-singer Esperanza Spalding, who shared a Grammy Award with Memory in 2013 for his arrangement of her song "City Of Roses" on her album *Radio Music Society* (Heads Up/Concord).

"Thara is a no-nonsense, love-filled teacher," Spalding wrote in an email. "He sees the potential in his students, and never lets them settle for less than their all. Once Thara has shared his philosophy with a student, they never forgot it. I never forgot it. Don't settle for less than your all, and be brave enough to look at the truth about your own shortcomings. Essentially, he teaches us to take responsibility for our strengths and weakness, and make a relevant commitment to work on them."

In his typical manner, Memory refuses to take much credit for Spalding's accomplishments.

"She was pretty much self-taught through high school," he said. "All we did was throw a log or two on the fire."

Despite his humility, Memory knows the important role that educators can play in a young musician's development.

"I remember after I had moved to Eatonville, Florida, and I was in the 6th grade band, a couple of us snuck in the side door of a club to see James Brown perform. Our band teacher was onstage, and I thought, 'Whew! So this is what you do.'"


DIANE RUSSELL FINE ART PORTRAITS

Thara Memory, the newest inductee in the DownBeat Jazz Education Hall of Fame

Memory, who would himself go on to play with Brown, Natalie Cole, Stanley Turrentine, Eddie Harris and others, said that while some teachers—like his trumpet instructor William Fielder—made names for themselves, it's important to recognize the influence of many others who remain unknown.

"Most of the people who influenced me would never be in DownBeat," he said. "I remember these two guys who introduced me to Clifford Brown. They took me to their place and played Brownie records for me. Changed my life. They could play those solos, too. But you will never know them."

Memory constantly tells his students that it's likely some of the most important players could live within five minutes of them.

"[The late tenor saxophonist] Hadley Caliman used to come down and play for my students, and they didn't know who he was. I'd tell them, 'If you know Coltrane, you should know Hadley Caliman.' These players were connected. They were of the world. They embodied the music."

He firmly believes that jazz education must maintain the link with the societal elements that fueled the music: "I hear kids who can spit back Sonny Rollins solos, Illinois Jacquet, whoever. They can play 'Giant Steps' for you in several keys. What they don't understand was that those musicians were shouting, 'Freedom! Freedom! Freedom!' We were begging for freedom. I marched with Dr. King. I saw George Wallace in the schoolhouse door. I lost my scholarship money for being active in the [Civil Rights] Movement."

He worries that post-secondary jazz education is proliferating at the expense of the universal nature of music.

"The blues is being taught like it's a number of measures, but it's an emotional affirmation, and it's global."

Memory's approach is to show students that participation—particularly in breaking down racial barriers and preconceptions—is critical. It's not easy, he said.

"It takes me a whole year to coax kids to come out and be a world citizen. I promised my own teachers that I would go out and pass that on."

—James Hale


UNC
UNIVERSITY OF NORTHERN COLORADO
School of Music
DOWNBEAT'S
39th ANNUAL
STUDENT
MUSIC AWARDS
WINNERS
UNCJAZZ.COM
GRADUATE COLLEGE WINNER
UNC Jazz Lab Band I
Dana Landry, Director
GRADUATE COLLEGE OUTSTANDING PERFORMANCE
Vocal Lab
Kerry Marsh, Director
GRADUATE COLLEGE OUTSTANDING COMPOSITION
Braun Khan, "Airplanes"
Erik Applegate, Professor
GRADUATE COLLEGE OUTSTANDING COMPOSITION
Mike Conrad, "The Whole Truth"
David Caffey, Jazz Composition Professor
GRADUATE COLLEGE WINNER BIG BAND ARRANGEMENT
Mike Conrad, "In a Sentimental Mood"
David Caffey, Jazz Composition Professor
HONORS ENSEMBLE OUSTANDING PERFORMANCE
Colorado All-State Mixed Jazz Choir
Kerry Marsh, Guest Conductor
WINNER OF 6 DOWNBEAT STUDENT MUSIC AWARDS IN 2016!

"Osbourne's Diagnosis"
Humber Youth Jazz Program
Kirk MacDonald
Toronto, Ontario Canada

Luca Mendoza, "Los Olivos"
Colburn Community School
of Performing Arts
Lee Secard
Los Angeles, CA

Performing Arts High School Outstanding Compositions

Avery Scanlon, "Away, Away in the Night"
Colburn Community School
of Performing Arts
Lee Secard
Los Angeles, CA

Christopher Astoquillca, "Youngest Elder"
Colburn Community School
of Performing Arts
Lee Secard
Los Angeles, CA

Ethan Moffitt, "Solism"
Colburn Community School
of Performing Arts
Lee Secard
Los Angeles, CA

Undergraduate College Winner

Daniel Dickinson, "Exodus"
University of North Florida
Todd Del Giudice
Jacksonville, FL

Undergraduate College Outstanding Compositions

Jan Esbra, "Beyond The Last Thought"
Berklee College of Music
Mark White
Boston, MA

Louis Pimentel, "Stream of Consciousness"
California State University, Northridge
Gary Pratt
Northridge, CA

Matt Wong, "No Complaints"
Manhattan School of Music
Jim McNeely
New York, NY

Graduate College Winners

Caio Afiune, "Dido"
New England Conservatory
Frank Carlberg
Boston, MA

Jon Hatamiya, "Unfamiliar Territory"
USC Thornton School of Music
Bob Mintzer
Los Angeles, CA

UNC Jazz Lab Band I, from the University of Northern Colorado

Graduate College Outstanding Compositions

Braun Khan, "Airplanes"
University of Northern Colorado
Erik Applegate
Greeley, CO

Evan Hyde, "Depredation"
University of Miami
Frost School of Music
Steve Rucker
Coral Gables, FL

Tony Glausi, "Something to be Remembered For"
University of Oregon
Steve Owen
Eugene, OR

Original Composition – Large Ensemble

Junior High Winner

Esteban Castro, "On the Edge"
Manhattan School of Music
Precollege Division
Phillip Kawin
New York, NY

High School Winner

Luca Mendoza, "Arc en Ciel"
Crossroads School for Arts & Sciences
Evan Avery
Santa Monica, CA

Jazz Education Achievement Award

Jennifer Barnes
University of North Texas, Denton, Texas

TRAINING SINGERS FOR CAREERS

VOCAL JAZZ HAS NOT ALWAYS TRANSLAT-ed easily into a formal course of study. But that is changing, thanks to educators like Jennifer Barnes. As director of vocal jazz at the University of North Texas, Barnes is devising innovative methods for conveying the essence of the singer's art.

"She's a fabulous systematizer," said Tyler Thomas, who was a UNT graduate student and teaching assistant from 2012 to 2014.

From the get-go, Barnes lets her students know that her courses will not stress highfalutin' philosophy or chronological surveys where rote learning predominates. Rather, they will constitute deep and meticulously organized immersions in jazz as an aural tradition—and from there the necessary facts, figures and philosophical underpinnings will emerge organically.

"We try to emphasize right out of the gate that you cannot pursue fluency in the language of jazz if you are not soaking your ears in the sounds of jazz," said Barnes, an associate professor.

On the first day of class, Barnes gathers all of her vocal-jazz students—the number recently has totaled 28 across all grades—for a test. She hands out papers with 37 blank spaces in which students are asked to write comments about each of 37 short excerpts from recorded vocal performances Barnes plays for them. The more specific the comments, the better.

The idea is to create an environment in which Barnes can identify weaknesses and strengths in the students' analytical skills and assess the extent of their knowledge about important singers whose recognition might not extend to the public at large. "If your entire page is empty except for Ella Fitzgerald, you've got some issues," she said.

Jazz was in Barnes' blood early, courtesy of a musician father and a music teacher mother who kept it playing on the stereo of their suburban Chicago home. But the young Jennifer focused largely on classical piano as an undergraduate at Western Michigan University, shifting gears only at the University of Miami, where she earned a master's degree in studio music and jazz performance.

With voice now her primary instrument, she headed back to Chicago, where she was on the faculty at Northern Illinois University and Roosevelt University. She moved to Los Angeles, where she taught at California State University, Long Beach, and the University of Southern California.


ALYSSA RAE PHOTOGRAPHY

Jennifer Barnes, director of vocal jazz at the University of North Texas

Even as she taught, Barnes kept up a parallel career in the studio and onstage. In California, she found freelance work in commercials, film and TV. But when she took a hiatus from teaching to care for her new daughter, the pull of stability took on urgency and, when a job at UNT came open—for the second time—she jumped at it. In 2011, after a decade in L.A., she assumed her present position.

She did not start with an agenda, she said. UNT's jazz program had been around since the 1940s and its vocal jazz curriculum had a strong reputation. But, working with her colleagues, she eased classical-music requirements and built out the jazz side of the program, which now includes songwriting for jazz-voice majors and pedagogy for non-classical voice, as well as four vocal ensembles.

Beyond such courses, Barnes' predilection for systematizing is reflected in her mentoring on time management, communication and presentation—"serious tools," she said, "in what many people would agree is becoming an increasingly difficult environment for people to make a living as professional musicians and singers on par with their instrumental counterparts."

That extra dimension has made all the difference in the lives of her former students, not only those with budding recording careers—vocalist Ashleigh Smith, a former UNT student, recently signed with Concord Records—but those like Thomas, who is now a high-school music teacher in Latham, New York.

"My work with Jennifer was transformative to me," Thomas said. "She was interested in making us great professionals."

—Phillip Lutz

High School Outstanding Composition

Ethan Moffitt, "Cross Streets"
Verdugo Academy
Walter Simonsen
Glendale, CA

Performing Arts High School Winner

Evan Wright, "It Was Nice Talking to You"
Los Angeles County High School for the Arts
Daniel Castro
Los Angeles, CA

Undergraduate College Winner

Tim Carrigg, "Namaste"
Lawrence University
Patricia Darling
Appleton, WI

Undergraduate College Outstanding Compositions

Kai Ono, "Everybody is with Everybody Else"
University of Kansas
Dan Gailey
Lawrence, KS

Kyle Gordon, "Incantation"
University of North Texas
Richard DeRosa
Denton, TX

Graduate College Winner

Garrett Wingfield, "Anthropoidea"
University of North Texas
Richard DeRosa
Denton, TX

Graduate College Outstanding Compositions

Benjamin Morris, "Hawk Circle"
Rice University
Anthony Brandt
Houston, TX

Mike Conrad, "The Whole Truth"
University of Northern Colorado
David Caffey
Greeley, CO

Jazz Arrangement

High School Winner

Peter Schulz, "Autumn Leaves"
New Trier High School
Christopher Madsen
Winnetka, IL

Undergraduate College Winners

Jacob Richter, "Infant Eyes"
Indiana University
Jacobs School of Music
Brent Wallarab
Bloomington, IN


SFJAZZ High School All-Stars Combo, from San Francisco

Mark Hartsuch, "Winter Wonderland"
University of North Texas
Brad Leali
Denton, TX

Undergraduate College Outstanding Arrangement

Kyle Gordon, "My One and Only Love"
University of North Texas
Richard DeRosa
Denton, TX

Graduate College Winner Studio Orchestra

Christof Ressi, "Moontide"
University of Music and Performing Arts
Ed Partyka
Graz, Austria

Graduate College Outstanding Arrangment Studio Orchestra

Rafael de Lima, "Spanish Suite"

University of Miami
Frost School of Music
Gary Lindsay
Coral Gables, FL

Graduate College Winner Big Band

Mike Conrad, "In a Sentimental Mood"
University of Northern Colorado
David Caffey
Greeley, CO

Graduate College Outstanding Arrangement Big Band

Andrew Stermer, "Infant Eyes"
University of Miami
Frost School of Music
Gary Lindsay
Coral Gables, FL

Graduate College Winner Small Ensemble

Jake Shapiro, "I'll Be Seeing You"
University of Miami
Frost School of Music
Martin Bejerano
Coral Gables, FL

Graduate College Outstanding Arrangement Small Ensemble

Lisa Kelly, "Easy to Love"
University of North Florida
Clarence Hines
Jacksonville, FL

Engineered Studio Recording

Performing Arts High School Outstanding Recording

James King
New Orleans Center for Creative Arts
Steve Reynolds
New Orleans, LA

Undergraduate College Winner

Jesse Pitts
University of South Florida
Dr. Kim McCormick
Tampa, FL

Graduate College Winner

José Valentino Ruiz
University of South Florida
Dr. Kim McCormick
Tampa, FL

Graduate College Outstanding Studio Recording

Russ Spiegel
University of Miami
Frost School of Music
Gary Lindsay
Coral Gables, FL

CONGRATULATIONS

UCO Jazz Ensemble I
& Director Brian Gorrell
Graduate College Large Jazz Ensemble
Outstanding Performance

UNIVERSITY OF CENTRAL OKLAHOMA
School of Music
COLLEGE OF FINE ARTS AND DESIGN

OUTSTANDING PERFORMANCE AND EDUCATION OPPORTUNITIES:

- One-of-a-kind UCO Jazz Lab Performance Facility
- Downbeat Award-Winning Jazz Ensembles & Combos
- Internationally Recognized Bands, Orchestra and Choirs
- Kennedy Center Award-Winning Music Theatre
- Brisch Center for Historical Performance

RESPECTED JAZZ FACULTY INCLUDING:

- Brian Gorrell - Saxophone
- Lee Rucker - Improvisation
- Jeff Kidwell - Trombone
- Ryan Sharp - Trumpet
- Michael Geib - Bass
- David Hardman - Drums
- Danny Vaughan - Guitar
- Dennis Borycki - Piano
- Zac Lee - Arranging/Comp
- Clint Rohr - Jazz History

UNDERGRADUATE DEGREE PROGRAMS:

Jazz Performance
Performance
Music Education – Instrumental
Music Education – Vocal
Conducting
Composition
Music Theater
Vocal Pedagogy
Piano Pedagogy
Collaborative Piano

GRADUATE DEGREE PROGRAMS:

Jazz Studies – Music Production
Jazz Studies – Performance
Collaborative Piano
Composition
Conducting
Instrumental Performance
Music Education
Musical Theatre
Piano Pedagogy
Piano Performance
Vocal Pedagogy
Vocal Performance

UCOmusic
UCOjazzlab

music.uco.edu
ucojazzlab.com

Jazz Education Achievement Award

Stephen Massey
Foxborough High School, Foxborough, Massachusetts

LEARNING FROM JAZZ STARS

STEPHEN MASSEY HAS A LONG TRACK record as a music educator in the greater Boston area. He's been at it for 45 years, 36 of which he has spent teaching and directing concert, jazz and marching bands at Foxborough High School in Foxborough, Massachusetts. But his duties go beyond serving high school students: He supervises all music education for grades K–12.

A onetime drummer with bachelor's and master's degrees in music education from Boston University, Massey has a keen interest in jazz, and his passion for the art form serves as a powerful motivating force in the classroom. He demands a certain level of commitment from his jazz students and has high expectations with regard to the amount of time they spend practicing and listening.

Under Massey's direction, Foxborough High School's big bands, jazz choirs and jazz combos have gained a reputation for excellence, giving well-received concert performances and scoring high marks at festivals all along the East Coast. The esteemed Essentially Ellington High School Jazz Band Competition and Festival, held each year at New York's Jazz at Lincoln Center, has consistently brought out the best in his jazz students. Foxborough High won the second annual Essentially Ellington festival in 1997 (the first year the school was eligible), and Massey's big bands have since qualified for 17 return appearances, including one this May.

Since early in his career, Massey had valued Ellington's vast big-band repertoire as a gold mine of educational material. His experience of participating in so many Essentially Ellington competitions over the years took that appreciation a step further and intensified his commitment to teaching the work of the iconic bandleader and pianist.

"Our core curriculum is always based primarily on the music of Duke Ellington, Count Basie and traditional swing, trying to help the students formulate great mainstream habits both as ensemble players and improvisers," Massey said. "I'm also concerned about teaching the master composers, so we also play a lot of Charles Mingus, Thelonious Monk, Miles Davis and Benny Carter every year, learning standard tunes as much as possible. I'm also concerned about teaching various styles through that big band curriculum, so we also include representative Latin styles like Afro-Cuban and Brazilian styles, and then rock and funk styles as appropriate."


PAULA BISHOP
Stephen Massey at a student concert performance in March 2015

Studying the work of history's most important jazz composers teaches students more than just essential musical concepts. According to Massey, it's a lesson in what it means to be an American. "When you study the music of Duke Ellington, for example, you learn so much about American culture, especially in the 20th century," he said. "You learn the meaning of what it is to be part of our heritage."

Massey regularly brings in guest artists to work with his jazz students. Some are local players and educators; others are of international stature. A short list of the 100 or so who've come through at Massey's invitation include Jerry Bergonzi, Herb Pomeroy, Ron Carter, Justin DiCioccio, Jon Faddis, Sean Jones, Tiger Okoshi, Bobby Shew, Erica von Kleist and Foxborough alum Doug Olson.

"That interaction is an important part of the culture," said Massey, who noted his appreciation for the mentorship provided to his students by members of the Jazz at Lincoln Center Orchestra during their Essentially Ellington visits. "To spend time with some of the best jazz musicians in the country opens kids' ideas and experiences. The bottom line is trying to get our students interacting one-on-one with some of the great professional players."

Massey believes that one of the great perks of leading high school jazz ensembles is the opportunity to watch musicians develop over a period of time.

"Being able to stay with a group of students for two, three, four years and not only watch them grow as musicians but watch them evolve as young people—that's what gives me the most joy," he said.

—Ed Enright

JUDGING CRITERIA

PERFORMANCE CRITERIA

1) Overall sound
2) Presence or authority
3) Proper interpretation of idiom
4) Improvisation or creativity
5) Technique
6) Intonation
7) Phrasing
8) Dynamics
9) Accurate rhythm/time
10) Material

ENGINEERING CRITERIA

1) Perspective: balance of channels; amount and type of reverb; blend (Do all sounds seem to have been performed at the same time and place? Do solos seem natural or do they stick out?).
2) Levels: saturation or other overload, under modulation resulting in excessive hiss, consistency of levels, left/right balance, etc.
3) Transparency and apparent transient response.
4) Special effects: Are they appropriate? Do they add or detract?
5) Extraneous noises, clicks, hum, etc. (for a non-live performance, any non-musical sound).
6) Professional etiquette.

AWARDS & PRIZES

Plaques are awarded to the music department of each winning middle school, high school and college. Certificates are awarded to each winner (or Outstanding Performance honoree) and to the director of ensembles.

JUDGES

Jim Anderson: Recording engineer, producer; former chair of the Clive Davis Department of Recorded Music at New York University.
Darcy James Argue: Composer, arranger and bandleader.
Janice Borla: Vocalist, Director of Vocal Jazz, North Central College; vocal jazz camp founder.
Don Braden: Saxophonist, flutist, composer, arranger; Music Director, Litchfield Jazz Camp.
Jeff Coffin: Saxophonist, bandleader, composer, educator/clinician.
Claire Daly: Baritone saxophonist, recording artist, composer, educator/clinician.
John Daversa: Chair, Department of Studio Music and Jazz, Frost School of Music, University of Miami.
Orbert Davis: Emmy Award-winning trumpeter, composer, educator; co-founder, conductor of Chicago Jazz Philharmonic.
Les Hooper: Composer, arranger for film, TV, commercials, orchestra and recordings; clinician.
Fred Irby III: Howard University coordinator of Instrumental Music, trumpet instructor and Director of the Howard University Jazz Ensemble.
Kevin Mahogany: Vocalist, record label owner and educator.
Bart Marantz: Legendary jazz educator whose bands have won 245 DownBeat Student Music Awards.
Miles Osland: Saxophonist; Director of Jazz Studies, University of Kentucky.
Bob Parsons: Saxophonist, arranger and composer.
Dave Rivello: Eastman School of Music Assistant Professor of Jazz Studies and Contemporary Media, and Director, New Jazz Ensemble.
John Santos: Percussionist, clinician, label owner; U.S. Artists Fontanals Fellow; writer/historian.
Gregory Tardy: Recording artist, Assistant Professor of Jazz Saxophone, University of Tennessee, Knoxville.
Roger Treece: Arranger/composer, UNC Jazz Press author and educator.
Ryan Truesdell: Bandleader, composer, arranger, trombonist, clinician.
James Warrick: Educator/clinician, former Director of Jazz Studies at New Trier High School.
David Weiss: Trumpeter, composer, arranger, leader of the New Jazz Composers Octet, Endangered Species and The Cookers.

COURTESY OF THE RECORDING ACADEMY/WIREIMAGE.COM; PHOTO BY JEROD HARRIS ©2016

Justin DiCioccio (foreground) conducts a group of students during a recording session at Grammy Camp.

Veterans Mentor Students at Grammy Jazz Camp

HIGH SCHOOL MUSICIANS FROM AROUND the country who participate in the annual Grammy Camp Jazz Session travel every February to Los Angeles, where they watch live performances, attend lectures and perform for industry insiders during the action-filled week leading up to the Grammy Awards ceremony.

This year's participants— all of whom qualified after passing a rigorous audition process—included 32 teenage musicians (two rhythm sections, eight vocalists and 18 instrumentalists). Their experience culminated with multiple sessions at the famed Capitol Records Studio A. The resulting sessions will eventually be whittled down to a dozen tracks and released as an iTunes album later this year.

David Sears, who serves as executive education director, has been involved in the program for 21 years. During that time, many future stars have participated in the program, including pianist Christian Sands, keyboardist Jon Batiste and drummer Marcus Gilmore. Over the years, Sears has helped recruit numerous experts to teach the students about music business as well as helping them craft an artistically fulfilling and marketable recording.

Al Schmitt is one of the veteran sages brought in by Sears to give the students some guidance. A producer, recording engineer and mixer, Schmitt has taken home Grammy gold for his work with a diverse array of artists, including Paul McCartney, Diana Krall, Steely Dan and Ray Charles. At 85, Schmitt remains tireless, as evidenced by the way he enthusiastically bounded up the steps and interacted with the young musicians during a Feb. 12 session.

"I can tell you that jazz is not dead," Schmitt said with a smile. "Every year, these kids just blow me away. Close your eyes and you'll swear you are listening to a band from the Basie era."

Schmitt has provided his time-tested ears for the mixing portion of the session for several years. He feels fortunate to have had great mentors, such as Tom Dowd, and he feels a responsibility to share his knowledge. "What the Grammys are doing is a big thing," he said. "We have to continue funding these things. They've stopped putting money into school. When I was a kid we had music appreciation, but kids don't get that anymore. All parents have a responsibility that if a child is interested they should be given the opportunity to learn an instrument."

Capitol Records mainstay Charlie Paakkari served as engineer for the session, manning an enormous mixing console.

Meanwhile, Justin DiCioccio, associate dean and chair of the Manhattan School of Music's Jazz Arts Program, bounced around the studio as band director, drawing strong performances with his graceful conducting. He knows what it takes to go from the high school band room to the most respected college programs in the United States.

"Through performance and discussions at the highest musical level, we seek dedication, commitment, hard work and a deep understanding of the jazz tradition," DiCioccio said. "It is the highest performance and educational jazz program for high school students in the world."

—Sean J. O'Connell

School Notes ⟩

COURTESY SFJAZZ

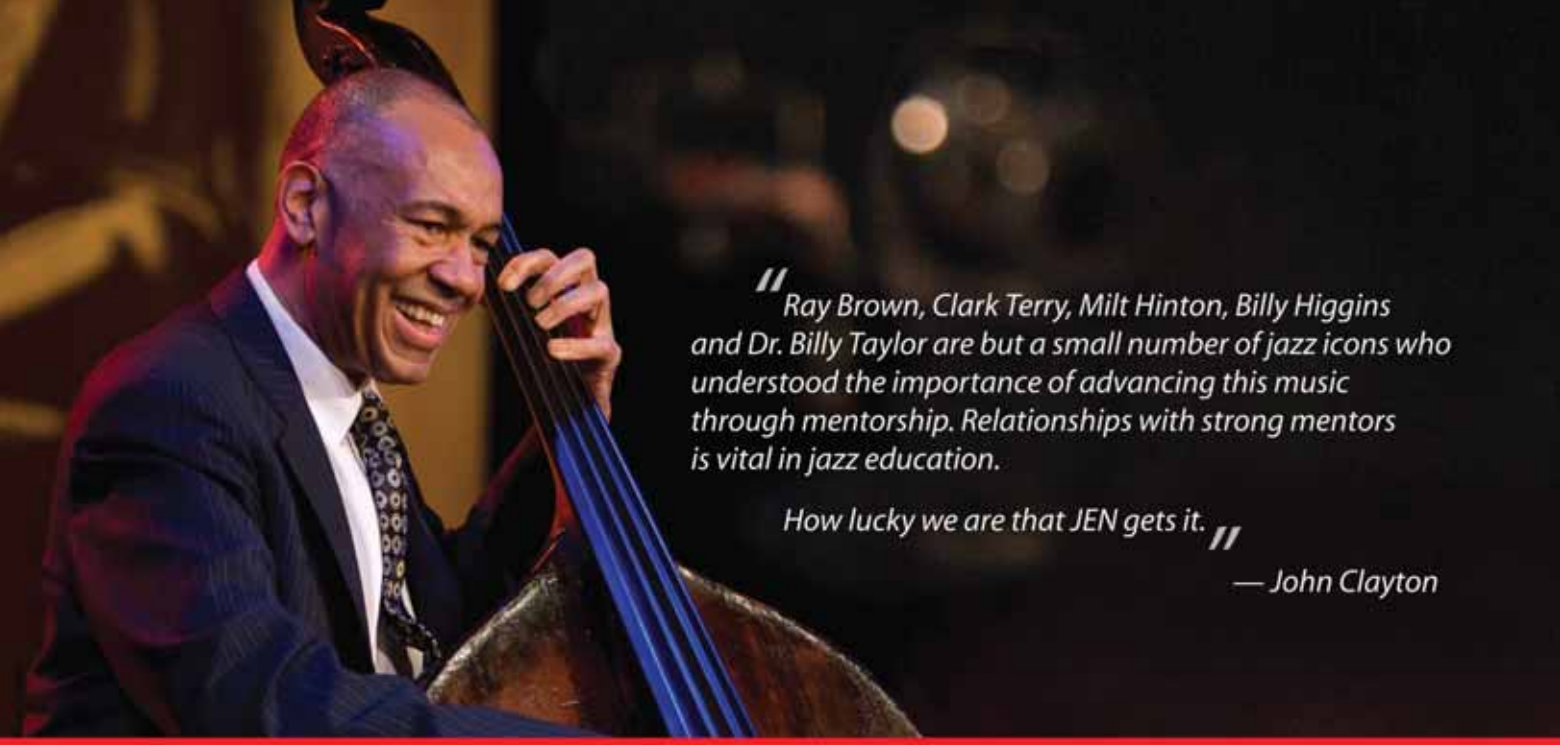
SFJAZZ Collective

San Francisco Partnership: The San Francisco Conservatory of Music (SFCM), in partnership with SFJAZZ, has announced the Roots, Jazz and American Music (RJAM) program, a new initiative that will bring together young musicians and jazz stars. The four-year bachelor's degree program will welcome its first class of RJAM majors in the fall of 2017, which will also mark SFCM's 100th anniversary. RJAM students will have the opportunity to hone their craft directly with members of SFJAZZ Collective, the repertory group of the SFJAZZ Center. sfcm.edu

Howard Salute: The DC Jazz Festival will present an all-star evening celebrating Professor Fred Irby III and Dr. Art Dawkins, Howard University's "fathers of jazz education," on June 13 at the Kennedy Center in Washington, D.C. Billed as "DC JazzFest Salutes Howard University Jazz," the concert will feature performances by Benny Golson, Richard Smallwood, Greg Osby, Loston Harris, Mark Batson, Tim Warfield, Cyrus Chestnut, Paul Carr, Afro Blue, Carroll Dashiell, Raymond Angry, Shelton Becton, Kris Funn, Savannah Harris and others. dcjazzfest.org

My JENerations: The Jazz Education Network (JEN) has announced the continuation of the JENerations Jazz Festival, which is held in conjunction with the annual JEN Conference. More than 800 student musicians from elementary school through college participate in the weekend-long festival every year. In addition to having access to clinics and concerts associated with the JEN Conference, participating combos, big bands and vocal jazz ensembles will perform for 30 minutes, and afterwards will participate in a 30-minute session with world-class jazz clinicians. JENerations Jazz Festival applications and exhibitor applications are now open for next year's JEN Conference, which takes place Jan. 4–7, 2017, in New Orleans. jazzednet.org

Sweet Composition: The University of New Orleans Jazz Studies Program has named drummer Jack Vogt as the winner of the 2016 Ernest O. & Shirley N. Svenson Jazz Composition Award for his piece "Sweetroll." uno.edu



"Ray Brown, Clark Terry, Milt Hinton, Billy Higgins and Dr. Billy Taylor are but a small number of jazz icons who understood the importance of advancing this music through mentorship. Relationships with strong mentors is vital in jazz education.

How lucky we are that JEN gets it."

— John Clayton

The Right Mentor Can Change Your Life.

"I strongly believe a student is nothing without a great teacher / mentor.

JEN brings together jazz musicians and educators to foster a great environment for students to learn and thrive. JEN is an integral part of a student's inspiration, performance experience and future."

— Grace Kelly

mentored by John Clayton

JAZZ EDUCATION NETWORK

The Jazz Education Network helps connect the jazz community to create meaningful relationships and enrich careers.

Join the network today.

JazzEdNet.org

DB Music Shop

For Rates: call (630) 941-2030. All ads are prepaid, no agency commission. Check, money order, and all major credit cards are accepted. **Deadline:** Ad copy and full payment must arrive 2 months prior to DB cover date. **Send your advertisement by MAIL:** DownBeat Classifieds, Att. Sam Horn, 102 N. Haven Road, Elmhurst, Illinois, 60126, **EMAIL:** samh@downbeat.com, **FAX:** (630) 941-3210.

ALBUMS & VIDEOS

PRINCETON RECORD EXCHANGE
BLUE NOTE | PRESTIGE | RIVERSIDE
MOSAIC & Much More JAZZ
We Make Selling Your CDs, DVDs & LPs Easy!
HIGH PRICES PAID SINCE 1980
Visit us online at PREX.com/sell
Call us at 609-921-0881
140,000 Titles in Stock!
20 South Tulane Street
Princeton, NJ 08542
YouTube

JAZZ DVD'S / VIDEO
1,300 Concerts, Documentaries, TV, Instructional. DVDs, Videotapes or, Laserdiscs. **FREE CATALOG:** JAZZWEST, Box 3515 (DB), Ashland, OR 97520
(541) 482-5529 www.jazzwestdvd.com

WE BUY OLD RECORDS!
WE MAKE HOUSE CALLS ANYWHERE IN THE USA
CALL US TOLL FREE
888-993-4673
dj records
LP's, 45s, 78 & 12"
No Collection is too Large!

VINYL JAZZ AT SET PRICES
Over 30,000 rare, out of print Vinyl JAZZ LPs at set prices, searchable on our web site. Over 35 years of international service. Foreign inquiry welcomed. Also rare jazz publications and literature sold.
Gary Alderman G's Jazz Inc. P.O. Box 259164
Madison, WI 53725 USA e-mail: **gjazz@tds.net**
www.gjazz.com www.vinyljazz.com

WWW.EASTWINDIMPORT.COM
Japanese import CDs & LPs: Venus, Marshmallow, Sawano and more! We ship worldwide.

INSTRUMENTS & ACCESSORIES

pm woodwind
www.pmwoodwind.com
847-869-7049
Chicago's Best Store for Saxophones
& all other Woodwinds. Great Selection. Expert Repair.

JOE SAX
Woodwinds
Known worldwide for expert repair
Always a great selection of used instruments
www.joesax.com
(800) 876-8771 (607) 865-8088
Fax (607) 865-8010

RPC SAXOPHONE MOUTHPIECES

RPC SAXOPHONE MOUTHPIECES
Old School handcrafted mouthpieces. Love for the sound of the saxophone and helping my customers is my passion.
Contact: Ron Coelho; 360-887-3807
www.saxmpc.com

MusiCity.com
Instruments and accessories, brass, percussion, woodwinds, strings
Custom Sheet Music Storage Boxes, Jazz ensemble music stands
Domestic and International shipping
WEB-BASED SINCE 1999
www.MusiCity.com – 800-777-7871

SERIOUS CD STORAGE
Save space by replacing bulky jewel boxes with the Jewelsleeve.
Call for a free sample at 1-800-863-3312
or visit www.jewelsleeve.com

APPS

FREE IPHONE/IPAD APP:
The Great American Songbook
Composers, lyricists, and melodies for over 600 songs.

BOOKS

LESSONS

Flute Lessons Via Skype
(Doublers Welcome)
CD Available: *The Flute The Whole Flute And Nothing But The Flute*
www.bobwinett.com
(702) 341-9072

ONLINE JAZZ LESSONS.
Study all styles & aspects of jazz improvisation and saxophone with Jeff Harrington, Berklee Professor, MIT Affiliated Artist, Harvard University MLSP Instructor. www.jeffharrington.com
Email: lessons@jeffharrington.com.
617-332-0176.

STUDY JAZZ PIANO ONLINE
www.JazzPianoOnline.com

JAMEY AEBERSOLD SUMMER JAZZ WORKSHOPS
Voted #1 jazz camp by thecelebritycafe.com!
Visit www.summerjazzworkshops.com for more infomation.

DB Buyers Guide ⟩

Willie Jones III

Willie Jones III's sixth self-released album, *Groundwork* (WJ3), is titled for a Cedar Walton composition with which Jones became intimate during a decade as the pianist's drummer of choice. The 47-year-old Los Angeles native, one of the busiest drummers in jazz, has found time to produce strong recordings by Eric Reed, Cyrus Chestnut, Justin Robinson and Jacques Lesure on his WJ3 imprint.

Willie Jones III

Sonny Rollins

"Blue And Boogie" (*Now's The Time*, RCA, 1964) Rollins, tenor saxophone; Bob Cranshaw, bass; Roy McCurdy, drums.

The recording sounds old-school, but the clarity of the drums and the bass solo makes me think it's newer. It sounds like a unit, not an all-star setup. The tenor player sounds influenced by Sonny Rollins. OK, change that. This is an older recording. That's Sonny Rollins. Is it Elvin [Jones]? Ben Riley? The drummer is swinging, right in there with Sonny. The ride cymbal is straightforward. That's where the groove is—all the slick stuff with the snare and the fills are supporting the ride cymbal. 4 stars.

Herlin Riley

"Cross Bar" (*New Directions*, Mack Avenue, 2016) Riley, drums; Pedrito Martinez, conga; Emmet Cohen, piano; Russell Hall, bass; Bruce Harris, trumpet; Godwin Louis, alto saxophone.

I like this. Whatever the style, a good beat and grooving bass line is all that matters. It's a slick line, everyone's rhythmically in sync, no one is overplaying—it's very musical. Ensemble-wise, 4½ stars. [*after*] To me, it didn't sound like a drummer's record, which is even more impressive.

Ari Hoenig

"Moanin'" (*Lines Of Oppression*, Naive/AH-HA, 2010) Hoenig, drums; Tigran Hamasyan, piano; Orlando LeFleming, bass; Gilad Hekselman, bass.

I like the melodic intro with the toms. "Moanin'." This is Ari Hoenig. Pulling melodies out of the toms is his signature—he's playing the whole melody, then soloing like a horn. Ari's solo is the high point. After what he did on the drums out of the gate, I'd hope to hear more from the guitarist and pianist. 5 stars for Ari, 3 for everyone else.

Bill Stewart

"Space Squid" (*Space Squid*, Pirouet, 2015) Stewart, drums; Seamus Blake, tenor saxophone; Ben Street, bass.

Is this the drummer's piece? I'm impressed. It has (and this is to my taste) the Keith Jarrett-Gary Peacock-DeJohnette vibe, like the Standards [Trio] records. Billy Hart? The tenor made me think of his group with Mark Turner. The drummer is creative, swinging, musical, a low-key approach, which I like—though it sounds like the snare isn't on the snare drum, which I don't like. A lot of interplay between the rhythm section and the saxophonist. Is it Joshua [Redman]? Greg Tardy? 3½ stars.

Bill Charlap

"Tiny's Tempo" (*Notes From New York*, Impulse!, 2016) Charlap, piano; Peter Washington, bass; Kenny Washington drums.

Kenny Washington on drums, Peter Washington on bass, Bill Charlap on piano. The sound Kenny gets on the drums to me is the way the drums should sound—his ride cymbal, his touch. Is this a new record? It sounds like the Columbia studio where they did *Kind Of Blue* and so on; that's the sound I'd like for my rhythm section on all my records. Peter's choice of notes is always on point, and Bill, as always, is tasteful and deep in there! But for me, it's all about Kenny. You could teach a drum lesson from his phrases on the exchanges. 5 stars.

Vijay Iyer

"Countdown" (*Break Stuff*, ECM, 2014) Iyer, piano; Marcus Gilmore, drums.

Sounds like they start out improvising over the form of a tune. "Countdown"? Skill-wise, it's high-level improvising; the drummer is highly creative and displays a lot of technique. Sound-wise, I don't care for the drum tuning—the snare drums and toms; I'm old-fashioned that way. The pianist sounds great. What they're doing isn't necessarily my taste, but this is their concept. 4 stars for the track; 4½ for the drums.

Dafnis Prieto

"Back And Forth" (*Triangles And Circles*, Dafnison, 2015) Prieto, drums; Manuel Valera, piano; Johannes Weidenmueller, bass; Felipe Lamoglia, alto saxophone; Mike Rodriguez, trumpet.

I wish the drums were brought up more in the mix, but the drummer plays very well within the ensemble. He's playing the arrangement right on point, has a lot going on without overplaying. Very musical. Good dynamics. 4 stars.

Tom Rainey

"Long Ago And Far Away" (*Obbligato*, Intakt, 2013) Rainey, drums; Ralph Alessi, trumpet; Ingrid Laubrock, tenor saxophone; Kris Davis, piano; Drew Gress, bass.

I like the interplay between bass and drums. Everything the drummer is doing is creative, almost playful—real subtle and musical. He's improvising, but the groove underlays everything. Jeff Ballard? The drummer is playing lines, too, between the cymbal and the drums, along with the horn players, and then the piano and the bass. This is not really my style; after so long, I want to hear a melody and a bass line—but I'm digging this. 4 stars.

Clifford Jordan Quartet

"Alias Buster Henry" (*Glass Bead Games*, Strata East, 1972/2006) Jordan, tenor saxophone; Stanley Cowell, piano; Bill Lee, bass; Billy Higgins, drums.

[*immediately*] Billy Higgins. His technique. His touch. The sound he gets from the drums and from the cymbals—how he plays the ride cymbal. His left hand, when he goes between the rimshot and the toms. And that press roll. I don't know this record or the tune. It's Higgins' tune? Is the tenor saxophonist Harold Land? Oh! Clifford Jordan. Then it's Sam Jones on bass. No? Bill Lee? *Glass Bead Games*? I have it on CD; I've got to revisit this. Billy Higgins never played too loud. No matter what style of music, that's how the drums should be played. 5-plus stars for the technique, musicality and ensemble playing. **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.

MARCUS STRICKLAND
Everything is inspired by something else. Ecclesiastes says: "There's nothing new under the sun."
Marcus Strickland's Twi-Life
Nihil Novi
Available April 2016
For his debut performance on Blue Note/Revive, Strickland embodies the spirit of improvisation across a genre-less music canvas
Marcus plays: SYSTEM-76S | MASTER-97A | PMXT-66R
Go for the Sound
www.pmaurialmusic.com
Photo credit: Daniella Pamiatian

EXPAND YOUR REPERTOIRE

INTRODUCING D'ADDARIO ACCESSORIES FOR WOODWINDS

As one of the world's leading music manufacturers, D'Addario now brings its passion for superior performance to woodwinds. Our natural Cork Grease, Reed Guards in six unique colors, and Reed Cases offer sophisticated, stylish, and state-of the-art care for your reeds and instruments, from piece to piece.

D'Addario

daddario.com/woodwinds