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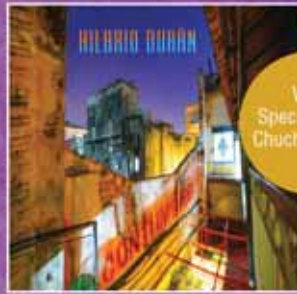
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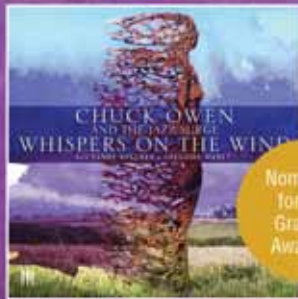
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Contributing Editor Ed Enright
Creative Director Žaneta Čuntová
Design Assistant Markus Stuckey
Assistant to the Publisher Sue Mahal
Bookkeeper Evelyn Hawkins
Editorial Intern Izzy Yellen

ADVERTISING SALES

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

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

Advertising Sales Associate
Kevin R. Maher
630-941-2030
kmaher@downbeat.com

OFFICES

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

CUSTOMER SERVICE

877-904-5299 / service@downbeat.com

CONTRIBUTORS

Senior Contributors:

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

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DR. LONNIE SMITH ALL IN MY MIND

The Hammond B-3 organ legend and **NEA Jazz Master** releases **All in My Mind**, a spirited live trio album recorded at the **Jazz Standard** in New York City. **All in My Mind** opens with a powerful rendering of Wayne Shorter's "JuJu," while Smith also takes Paul Simon's hit "50 Ways to Leave Your Lover" for a 10-minute joyride.



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BLUE NOTE ALL-STARS OUR POINT OF VIEW

With its latest iteration, the **Blue Note All-Stars** take listeners on an exuberant musical exploration, while making their mark on the future. The supergroup features modern-day luminaries **ROBERT GLASPER**, **AMBROSE AKINMUSIRE**, **MARCUS STRICKLAND**, **LIONEL LOEKE**, **DERRICK HODGE** and **KENDRICK SCOTT**, with guest appearances by **WAYNE SHORTER** and **HERBIE HANCOCK**.



GREGORY PORTER NAT KING COLE & ME

The **GRAMMY**-winning vocalist releases his stunning fifth studio album, a heartfelt tribute to the legendary singer and pianist **Nat King Cole**. With the help of **six-time GRAMMY**-winning arranger **VINCE MENDOZA**, and the **LONDON STUDIO ORCHESTRA**, Porter revisits some of Cole's most cherished classics such as "Smile," "L-O-V-E," "Nature Boy," and "The Christmas Song."



CHRIS DAVE AND THE DRUMHEDZ CHRIS DAVE AND THE DRUMHEDZ

The **Drumhedz** are the session players and road warriors, fronted by bandleader **Chris Dave**, who's drummed for everyone from **Adele** to **D'Angelo**. The group's self-titled debut LP showcases a family of musicians, from core musicians like **Pino Palladino** (bass) and **Keyon Harrold** (horn), to fresh guests like **Anderson .Paak**.



BRIAN BLADE & THE FELLOWSHIP BAND BODY AND SHADOW

Brian Blade & The Fellowship Band marks its **20th anniversary** with this graceful meditation on lightness/darkness that arrives like a balm for the soul. **Body and Shadow**, which was recorded at the historic **Columbus Theatre** in **Providence, Rhode Island**, was written, produced and arranged by band leader and namesake **BRIAN BLADE** and pianist **JON COWHERD**.

MARCH 2018

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ON THE COVER

28 Julian Lage

'I Took a Page from the Rock 'n' Roll Book'

BY PHILLIP LUTZ

The dynamic guitarist discusses his new album, *Modern Lore*, which was recorded with his longtime trio featuring bassist Scott Colley and drummer Kenny Wollesen. The album, which consists of original compositions, was partially inspired by the grooves of rock 'n' roll pioneers such as Little Richard. Lage sheds light on the ways in which his music incorporates elements of simplicity and complexity.



FIMAY 2017 ©MARTIN MORISSETTE

Anthony Braxton's solo concert at the 2017 Festival International de Musique Actuelle de Victoriaville is documented on a new album released by Victo.

Cover photo of Julian Lage shot by Jimmy & Dena Katz at D'Addario's Brooklyn office on Dec. 14.

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Camp Guide

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*"It doesn't matter how hard you play, these cymbals are never too much for the mics onstage or the crowd in the room."
- Gregory Smith (Drummer)*

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Tia Fuller leads her quintet at the 2017 Monterey Jazz Festival.

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Bandstand Equality

DOWNBEAT FREQUENTLY COVERS FEMALE MUSICIANS. WHY?

Because we strive to highlight the most talented, interesting artists working in jazz today. We have 63 categories in the DownBeat Critics Poll, and in the 2017 results, there were female winners in 21 categories, including Jane Ira Bloom (Soprano Saxophone), Anat Cohen (Clarinet), Nicole Mitchell (Flute), Kris Davis (Rising Star–Piano) and Sara Caswell (Rising Star–Violin). Mary Halvorson has become such a respected, unique voice in jazz that she topped four categories, including Guitar.

DownBeat critics didn't vote for these artists because they wanted the poll to be a beacon of inclusiveness; they voted for those artists because they believe those artists are simply the best at what they do.

Musicians, regardless of gender, reach the pinnacle of their profession through years of dedication and hard work. Most of the top musicians today began playing their instrument when they were very young.

As a society, we should encourage young girls (and boys) who are interested in music to pursue it and stick with it by ensuring a safe, supportive and fun environment. You don't get to be Tia Fuller by casually picking up an instrument at age 18.

Looking to the world of sports, the 2013 documentary *The Battle of the Sexes* does a great job of chronicling the ways Billie Jean King fought for equality for female tennis players in the 1970s. People listened to King not only because she was thoughtful and charismatic, but also because she was such a tremendous athlete.

That film came to mind as we were editing the article "Seeking Equity" (page 38), which is a transcription of a panel discussion that took place at the 2017 Monterey Jazz Festival. The panel was moderated by Suzan Jenkins, a leading jazz and arts administrator, and included saxophonist Tia Fuller, trumpeter Ingrid Jensen, bassist Linda May Han Oh, pianist Shamie Royston and vocalist/arts administrator Sunny Sumter.

These are some of the greatest musicians working today. And they all have stories to tell about the ways in which women are subjected to harassment and discrimination. Numerous important themes emerged during the panel discussion, including that men must hold other men accountable for inappropriate behavior.

We hope that this article will extend constructive dialogue among musicians and educators about the ways in which equality and equity can be achieved in the music business. We need to ensure that the beautiful democracy that we often witness on the bandstand (with women and men harmonizing) extends to life *off* the bandstand. Let us know what you think by sending an email to editor@downbeat.com. **DB**



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ANDREAS VARADY – THE QUEST



The Quest is guitar virtuoso **Andreas Varady's** debut on Resonance and his clarion call artistic statement. Discovered by legendary producer **Quincy Jones** at the Montreux Jazz Festival in 2012 at a mere 15 years of age, Varady has gone on to wow established music icons such as George Benson and Marcus Miller, as well as fans around the world. **AVAIL APRIL 6TH**

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Chords & Discords >

Hail Harrell

I come in high praise of Tom Harrell, flugelhorn artist par excellence whom I see placed sixth in the Trumpet category in the 82nd DownBeat Readers Poll in your December issue.

Elsewhere in that issue, your critic J.D. Considine had the right choice of words in his review of Harrell's *Moving Picture*, using language such as "inventive and experimental," "playful ingenuity" and "blessedly simple."

I can only add: He is a minimalist in the tradition of Miles and the rightful heir of Art Farmer (dig the version of "Petite Belle" with Jim Hall) and should be called to the attention of younger audiences.

VICTOR SNIECKUS
KINGSTON, ONTARIO
CANADA



Tom Harrell



Blue Note Unites Stars

There are more recent antecedents than those mentioned in John Murph's 5-star review of the Blue Note All-Stars' *Our Point Of View* in your November issue. *Blue Spirit*, released by Blue Note in 1996, features Tim Hagans, Greg Osby, Javon Jackson, Kevin Hays, Essiet Essiet and Bill Stewart.

While not credited to the All-Stars per se and featuring several aggregations, Bob Belden's 1996 Blue Note album, *Shades Of Blue*, presents a similar concept, featuring Hagans, John Scofield, Kurt Elling, Cassandra Wilson, Ron Carter and Eliane Elias amongst others.

A. M. GOLDBERG
LONDON, ENGLAND

Dance to the Music

Jazzman Cory Henry with his Funk Apostles band, like Quincy Jones, moves in the smart direction to make money and achieve long-term fame by blending r&b, soul, funk and jazz ("Uninhabited Sound," November). We will happily dance to his music as we did

with artists like Donald Byrd and The Blackbyrds. Remember: Jazz began as dance music.

EMZY VEAZY III
BURBANK, CALIFORNIA

Love for Lloyd

Jazz legend Charles Lloyd will be celebrating his 80th birthday with a series of four shows at the Dakota in Minneapolis. The first show, on March 8, will feature Sangam with Zakir Hussain and Eric Harland. The shows on March 9–10 showcase The Marvels featuring Bill Frisell, Greg Leisz, Reuben Rogers and Eric Harland with Lucinda Williams. On the final night, March 11, Charles will have his New Quartet featuring Jason Moran, Reuben Rogers and Eric Harland.

This series of shows would provide a great background to a well-deserved cover story on one of my favorite jazz artists.

JAY CHRISTMAN
MINNEAPOLIS

Grade Inflation

In the December issue of DownBeat, the Reviews section contained 25 reviews that had ratings of 4 or 4½ stars (and that doesn't include the columns). You may be able to fire all your reviewers and keep one or two to grind out all the 4 and 4½-star reviews.

GARY R. TABOR
SEATTLE

Angels' Choir

Everybody's boppin' in heaven with the recent arrival of the "James Joyce of Jive," NEA Jazz Master Jon Hendricks.

DENNIS HENDLEY
MILWAUKEE

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Eivind Aarset guitar
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Sebastian Rochford drums



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Walter Lang piano
Shinya Fukumori drums



Nicolas Masson

Travelers

Nicolas Masson tenor & soprano saxophones, clarinet
Colin Vallon piano
Patrice Moret double bass
Lionel Friedl drums

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Beat

Camilo's Solo Work Gains Recognition

As a solo pianist, Michel Camilo places himself in the grand tradition of Art Tatum, Oscar Peterson and Phineas Newborn. And why not? The Dominican native released his first solo album—the appropriately titled *Solo* (Telarc)—in 2005. In the years that followed, he gained notice for the prodigious pianism he displayed in the format.

But in the past few years, Camilo's solo efforts have reached a new level of recognition. In 2013, he won the Latin Grammy for Best Jazz Album for *What's Up* (Okeh), a one-man recording of originals as well as Latin and jazz standards. Extensive solo touring followed, garnering more accolades.

Now, Camilo, 63, has documented a highlight of those tours in his first concert release, *Live In London* (Redondo Music). Recorded on June 13, 2015, at London's Queen Elizabeth Hall, the album documents a pianist exerting full—at times ferocious—control over his instrument.

The material Camilo works with is dense with references to his past and wrought with emotion. The opener, "From Within"—a scintillating signature piece that first caught the public's ear when he played it in the acclaimed 2000 documentary *Calle 54*—is, he said, a call to attention.

"I thought, 'Now let's go somewhere,'" he said. "My soul clicked and took me there."

Camilo switches gears but is every bit as engaged—and engaging—on *Live In London's* second tune, a bluesy "Frim Fram Sauce." Written in 1945 and popularized by Nat "King" Cole—and included on Camilo's *Solo*—the song is, in Cole's telling, a bit risqué. Camilo's sensuous treatment is no less so.

"I wanted to produce a swinging moment," he said.

The next three tunes—"A Place In Time" (a lament), "Island Beat" (a celebration) and "Sandra's Serenade" (a valentine written for his wife of 42 years)—are all treated in some depth on *What's Up*. But in revisiting the tunes on the new album, Camilo allows, the approach is "more exploratory" and the results, arguably, are more revelatory.

"Manteca," meanwhile, offers a sizzling climax to the body of the program, echoing as it does a dynamic collaboration between Camilo and Dizzy Gillespie on the Gillespie-penned tune at a Dominican jazz festival Camilo hosted in 1987.

For an encore, Camilo presents a fiery medley of "I Got Rhythm," "Caravan," and "Sing, Sing, Sing." Though the medley was "improvised on the spot," he said, each component has an antecedent. "Rhythm" was the encore at the premiere of his second concerto in Tenerife, in the Canary Islands, in 2010. "Caravan" is a staple of his trio repertoire. "Sing"



Michel Camilo's new solo album is titled *Live In London*.

is an improvisation on a transcription he played on Broadway in Bob Fosse's *Dancin'* more than 30 years ago.

"It came to me as a flashback," he said.

Throughout the concert, Camilo's layering of texture and color is decidedly orchestral—his right hand suggesting contrapuntal interplay between horns while his left hand propels the proceedings like an animated bass, moving by turns from a purposeful walk to a hyperkinetic stride.

That Camilo paints on a broad canvas is no surprise. He has written three concertos, the first two of which have been performed a total of more than 100 times. The third one, *Concerto For Jazz Trio & Orchestra* (Triple Concerto), debuted in April 2017 with the Detroit Symphony Orchestra and conductor Leonard Slatkin.

Camilo expects to continue writing and performing with orchestras. But he will also be following up *Live In London* with solo gigs in a variety of venues—among them the 2018 Newport Jazz Festival, where he will make his solo debut in August.

—Phillip Lutz



Betty LaVette

Dylanology: On March 30, soul singer Betty LaVette is set to issue *Things Have Changed*, a 12-song compendium of Bob Dylan covers that span his compositions between 1964 and 2006. The Verve Records release was preceded by a 2012 cover by LaVette of “Most Of The Time,” initially released on Dylan’s 1989 album *Oh Mercy*. She contributed the cut to *Chimes Of Freedom*, a compilation of Dylan covers that benefited Amnesty International. This newer collection includes guest spots by Keith Richards and Trombone Shorty. vervelabelgroup.com

On Hiatus: Cuneiform Records, a Silver Springs, Maryland, label that has released hundreds of jazz and experimental albums since 1984, is taking a hiatus from issuing new music. Steve Feigenbaum, the imprint’s founder, is using 2018 to assess Cuneiform’s future. The label’s albums will still be available for purchase. cuneiformrecords.com

Festival News: The Cape Town International Jazz Festival is scheduled for March 23–24 at the Cape Town International Convention Centre. The event, which is in its 19th year, has booked more than 40 artists (including Amanda Black, Corinne Bailey Rae, Mulatu Astatke, Nicholas Payton, R&R=NOW and more) for this year’s edition. About 37,000 people are expected to attend the festivities. capetownjazzfest.com

In Memoriam: Chicago-based pianist **John Wright** didn’t lead a huge number of dates, but the ones he helmed definitely counted. He recorded 1960’s *South Side Soul* with a trio and 1961’s *Makin’ Out* with a quartet. Wright passed away on Dec. 16 at age 83, following a fall. ... The jazz world also mourns Grammy-winning vocalist **Keely Smith**, who died on Dec. 16. She’s reported to have been either 85 or 89. Smith came to prominence recording alongside her one-time husband Louis Prima. Following the dissolution of their marriage, Smith’s career continued unabated for decades, landing her in Las Vegas for a time.



Horn Makes European Debut

JUST AFTER TWILIGHT ON THE GROUND floor of the 14th-century Palazzo del Popolo, when the last note of the opening concert of Umbria Jazz Winter’s 25th season had been played, Carlo Pagnotta, the festival’s 84-year-old president and founder, was enthusing about a new discovery.

“Did you hear that guitar player?” Pagnotta asked expectantly. “He is fantastic.”

For emphasis, Pagnotta crooked his elbow and cupped his right hand upward, thumb pressing his index and middle fingers. “Unbelievable!”

The guitarist in question was Matteo Mancuso, 20, who’d played a crisp set of covers spanning hardbop, cool-bop, bebop and the Great American Songbook, with a sextet of Italian students and alumni of Berklee College of Music—tenor saxophonist Lorenzo Bisogno, pianist Cesare Panizzi, trumpeter Giovanni Tanburini, bassist Matteo Balcoué and drummer Michele Tedesco, along with vocalist Davide Cerreta and others.

Bisogno, an Assisi native, was particularly impressive at the Orvieto, Italy, showcase, where he delivered a series of rhythmically perspicacious, harmonically sophisticated, melodic solos in which storytelling imperatives were paramount.

A few hours later, 27-year-old rising star vocalist Jazzmeia Horn made her European concert debut at a packed Mancinelli Theater. She and her band had reached town only a few hours before and hadn’t rehearsed, which might explain why their set—which followed her well-received *Social Call* (Prestige)—had an unfocused, meandering quality.

Horn opened with Betty Carter’s stop-start classic “Tight,” on which she scatted at great length, as though to warm up, dialoguing with the superb young pianist Victor Gould. On “East Of The Sun,” Horn paid homage to her earliest influence, Sarah Vaughan. She started with a rather mannered statement of the lyric over a

walking bass line that transitioned into tempo, provoking Horn to render the lyric with Sarahesque melismas that foregrounded another extended scat episode.

Just as the thought arose that Horn might lack confidence in her ability to illuminate a song’s message solely through lyric delivery, she unveiled considerable interpretative powers on the bittersweet Jimmy Rowles-Norma Winstone classic “A Timeless Place (The Peacocks).”

She returned to deconstructive strategies on “Night And Day”: after an introductory vocalese passage, she gave way to Gould for another luminous solo that addressed melody on its own terms of engagement, then again seduced her well-heeled witnesses to acknowledge complicity with her subversive agenda, urging them to sing “I love myself” several times. She graduated to “I love my eyes, I love my nose, I love my skin” and concluded with, “No more police brutality.”

The festival’s Dec. 28 opening night ended with a fiery after-midnight jam session at Malandrino Bistrot, one of the dozens of restaurants that operate in this hilltop town of 8,000 souls. Following a set by Bolognese tenor saxophonist Piero Odorici, Philadelphia-born bassist Darryl Hall and Roman drummer Roberto Gatto, Odorici joined a supportive, erudite trio comprising pianist Riccardo Biseo, bassist Massimo Moriconi and the 83-year-old Naples-born drummer Gegè Munarti, whose unerringly crisp, centered beats and imaginative postulations and responses evoked vibrations not unlike Jimmy Cobb. Odorici elaborated a personal style that refracted the dialects not only of Rollins, Coltrane and Shorter, but George Coleman as well. After about 40 minutes, trombonist Andre Hayward assumed the bandstand to play a poignantly soulful declamation on “Good Morning Heartache,” then locked in with Odorici on a fire-breathing “Blue And Boogie,” on which both showed their fluent, virtuosic command of the global language of jazz. —Ted Panken



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Harold Mabern (left), Wes Montgomery, Arthur Harper and Jimmy Lovelace perform at the Théâtre des Champs-Élysées in Paris, France, on March 27, 1965.

Wes Gets Royal Treatment

GUITARIST WES MONTGOMERY'S legendary 1965 concert in Paris has been released under many titles, yet it had never been legally released until recently. The previous issues were taped off the French public-radio broadcast and sold without securing the copyright to the material and without paying the artists and engineers involved. As a result, Resonance Records rightfully proclaims that its two-disc set *In Paris: The Definitive ORTF Recording* is the first official release of the music.

"This concert came three years after the famous *Full House* live album, which also featured Johnny Griffin," said producer Zev Feldman. "This is the period when Wes was at the height of his powers, right at the beginning of his Verve years. I told my boss that it's risky to release something that's been so widely boot-

legged, but it's one of the greatest Wes performances of all time and it deserves to have an official release that pays all the royalties."

The music on *In Paris* is impressive. Montgomery's rapid alternation of chords and single-note runs, always bluesy and melodic, pushes to the limits the musicians accompanying him: 19-year-old pianist Harold Mabern, bassist Arthur Harper, drummer Jimmy Lovelace and, on three tunes, tenor saxophonist Johnny Griffin, who was based in France at the time. The rhythm section handles the challenges well, considering they'd played less than a dozen dates before joining the fearful-of-flying Montgomery on his one-and-only trip overseas.

The concert occurred just before Montgomery began emphasizing jazz arrangements of '60s pop tunes. The Paris program fea-

tures five originals by the guitarist, two Tin Pan Alley numbers and compositions by Mabern, John Coltrane, Thelonious Monk and Dizzy Gillespie.

The Resonance version of the concert corrects the mistaken titles on the bootlegs (which listed "Jingles" as "Mr. Walker," for example, and "The Girl Next Door" as "To Django") and improves the sound markedly by creating a transfer from the original tapes at ORTF (Office de Radiodiffusion Télévision Française). The 32-page booklet includes pictures by French photographer Jean-Pierre Leloir and commentary from Mabern, Montgomery acolyte Russell Malone, jazz historian Vincent Pelote and French producer Pascal Rozat, as well as a selection of 10 album covers from bootleg versions.

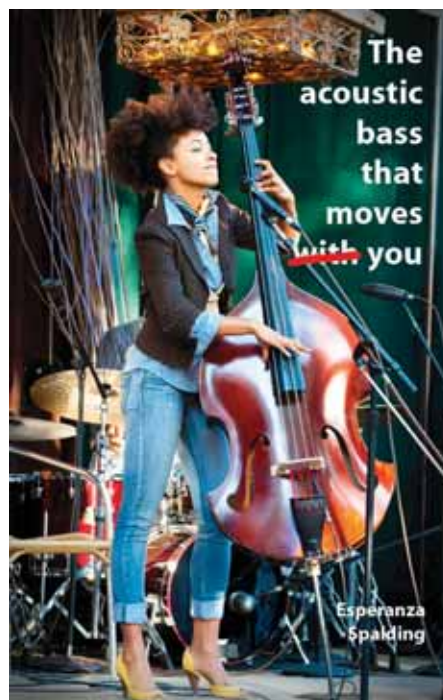
Resonance works with active artists such as British singer Polly Gibbons and American violinist Christian Howes, but it has made its biggest impact in releasing historical recordings, including three packages of previously unreleased Bill Evans music. George Klabin, the owner of Resonance, has encouraged Feldman, the label's vice president, to track down archival material worth releasing.

"Back in 2010," Feldman recalled, "I got some tapes from [producer] Michael Cuscuna of Wes playing small clubs in Indiana before he released his debut album. It was so good I knew we had to put it out, but first I had to reach out to Wes' family. His son Robert called me back while I was sitting in the parking lot of a grocery store, and I stayed on the line for an hour. I told him how passionate I was about his father and what his music meant to me. He said, 'That sounds good to me.' He was looking for respect, to have the music presented the best way possible. He wanted the record company to care."

When Resonance put out *Echoes Of Indiana Avenue* in 2012, it was the first issue of unreleased Montgomery music since 1969. "Lo and behold," Feldman explained, "we sold 30,000 copies. Suddenly people were asking, 'Who is this Resonance label?'" It was soon followed by four more Montgomery titles: *In The Beginning*, *One Night In Indy*, *Smokin' In Seattle* and now *In Paris*.

Resonance has planned future albums of previously unreleased material by Grant Green (1935-'79) and Eric Dolphy (1928-'64).

"I travel the world for this label," Feldman said. "A lot of my time is [devoted to] acquisitions, combing through tapes to see what's there. Now they're calling me the 'Indiana Jones of Jazz' and the 'Jazz Detective.' A lot of the best stuff is in Europe, because the public radio and television offices there made a point of documenting this music. That's the difference not only between Europe and America but also between public and corporate media. It's exciting what we're finding. But you just can't put it out; you have to clear the rights."
—Geoffrey Himes



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New Documentary Examines Milford Graves' Music, Philosophy

THE NEW FILM *MILFORD GRAVES FULL Mantis* is as much a visual poem as it is a documentary. The film—which examines not just the career, but also the teachings of drummer/percussionist Milford Graves—will make its premiere this winter at the International Film Festival in Rotterdam, The Netherlands. Stateside screenings are being planned.

Jake Meginsky, who directed the film, was living in Springfield, Massachusetts, back in 2004. And as the Northeast hosts a bevy of experimental improvisers, he was able to catch Graves performing at a nearby university. Something about the show obviously reached Meginsky's core.

About a year later, he drove up to Bennington College to ask the percussionist if he'd be able to take on a student. Graves, who worked at the Vermont school for 39 years, said yes, and Meginsky landed a gig up there to be closer to his mentor.

"By 2004, I was recording him telling certain stories from [his past] or what was going on with the recording he was doing," said Meginsky, who used Graves' home in Queens with its extensive gardens as the film's setting.

Full Mantis blends the drummer's perceptions of art and living with impressionistic visual turns: glacial camera movements, stolen moments in the gardens. Unlike a slew of recent music documentaries, though, Meginsky's film eschews talking-head specialists.

Graves' career reaches back to the 1960s, when he began recording with free-jazz luminaries like Albert Ayler and Giuseppe Logan. And the percussionist recalls garnering a bit of attention pretty early on.

"I was the new kid on the block, you know? Word got around: 'You have to go see Milford Graves,'" the drummer said. "People I had respect for ... these guys were coming over to me and giving me high praise. They made me realize that maybe I had something."

Graves is still at work, using the same perspective on drumming. And to the filmmaker, *Full Mantis* is a primary document, culled from more than a decade of knowing Graves. Meginsky called some of the material used in the film "hardcore archival" and said the movie's name comes from Graves' martial arts discipline, Yara.

"Milford was training his peers in his backyard in South Jamaica Queens—boxing and kung fu," the director said, detailing a story of some folks being turned away from teachers in Chinatown because of their race. Graves, though, came to the conclusion that most martial arts masters study directly from nature. "So, he ordered a bunch of praying mantis eggs,

hatched them in the garden and studied from the praying mantis."

That kind of intuition spurs Graves' discourse today. And over the course of the 90-minute film, viewers get to hear previously unreleased electronic music and see animation by Graves, as well as Super 8 footage of the drummer's first tour of Japan and 16mm footage of a tour in Belgium.

—Dave Cantor



Milford Graves is the subject of a new documentary.

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European Scene / BY PETER MARGASAK

Ever-Expanding Presence

Danish saxophonist Mette Rasmussen has emerged as one of the more exciting, visceral and explosive musicians in Europe, a player with untapped reserves of energy and an evolving ability to channel aggression into beautifully arranged statements.

Rasmussen first discovered free improvisation accidentally. After studying piano for several years in Grønning, a small town in Denmark's countryside, she picked up the horn when she was 13. A couple of years later she walked into the wrong practice room at school and encountered a sonic world that was all new to her.

"It resonated with me from the beginning," Rasmussen said. "I always knew I was searching for something, not being able to explain what that search was about. It was a state of mind. I was instantly aware that I had found what I had been searching for, or, part of it, when I started playing improvised music. Recently I read a quote: 'That what you seek is seeking you.'"

Her subsequent path has been marked by feverish experimentation, and although she has—and occasionally continues—to play composed music including tunes she wrote for her early group Trio Riot as well as pieces penned by Mats Gustafsson in Fire! Orchestra, Rasmussen's focus rests squarely on improvised music. She's now based in Trondheim, Norway, where she studied briefly at the prestigious conservatory.

"It is a very genuine place—at one level isolated, always with a connecting flight before I am home, but on another level there is plenty going on in town every week," she said. "I spend most of the year on tour, so life on the road becomes one aspect of home. I used to reflect on the term *home*, and after a while found that it can be something you carry with you inside."

Her travels have brought her together with an ever-expanding assortment of collaborators, but perhaps her most visible and lasting partnership thus far has been with American drummer Chris Corsano, with whom she's made several paint-peeling albums including the terrific 2015 recording *All The Ghosts At Once* (Relative Pitch). Rasmussen has continued to perform within a growing number of contexts—on a Japanese tour in 2017 the duo played with folks like Jim O'Rourke and Akira Sakata, and last year she formed a quintet with veteran drummers Paul Lytton and Raymond Strid and bassists Torbjørn Zetterberg and Johan Berthing. This past year she channeled a dizzying intensity that inventively side-stepped just about any trace of free-



OLE EKKER

jazz baggage on *To The Animal Kingdom* (Trost), a superb improvised recording with American drummer Tyler Damon and Bhutanese expat guitarist Tashi Dorji. Still, the most powerful setting for her music has become her dynamic solo practice.

"The connection with the audience doesn't get more direct than this," she said. "There is no barrier and all is visible at all times. Sometimes the connection is very immediate and sometimes you have to fight for it, depending on the setting." Rasmussen is committed to pushing against the grain of any particular approach, and embraces collaboration with artists from outside of her particular milieu. "The emphasis is on the interaction and communication going on in the music, more so that it needs to reflect a specific genre."

Rasmussen sees a political dimension to the directness of her art, and she hopes to spark people out of complacency. "We just need to wake up, because when are we truly awake?" she said. "Ask yourself, when are we truly present enough to experience and decide for ourselves? I would like to think that we are present at all times—waiting in line for coffee in the morning, on public transportation, at the grocery store, crossing the street or watching the news. We are as present as it takes to engage and connect with the world around us, and interact, react and raise questions. There is no real reason not to, just that it seems easier not to—but being present only reinforces itself."

DB



Scott Bradlee's Postmodern Jukebox has become a big draw at jazz festivals and concert halls.

STACIE HESS

Postmodern Jukebox Turns Pop Hits into Jazz Tunes

IN HIS EARLY 20S, SCOTT BRADLEE WAS AN underemployed jazz pianist living in a tiny Queens basement apartment. Wracking his brain on how to change his situation, he remembered the party trick he'd pulled off during his New Jersey high school years: turning the rock and hip-hop songs of the day into jazz instrumentals. So he filmed a video of himself playing songs by Bon Jovi, The Police and Dexy's Midnight Runners as ragtime instrumentals and put it up on YouTube.

"The next day, I saw all these messages about the video, and I learned what going viral meant," he recalled. "The writer Neil Gaiman was the first person to tweet about it, and soon all these other people were running with it. Did that mean I'm famous? No. Did it mean I was rich? No. But I knew there was something there, so I pursued it."

He made similar instrumental videos, then added singers, and soon people were booking his group for live gigs. He came up with the brand name Postmodern Jukebox and started sending various ensembles out on the road under that moniker. This winter PBS is broadcasting a Postmodern Jukebox TV special, and Concord is releasing the audio soundtrack as the venture's latest album, *The New Classics*.

Bradlee appears on the recording, but spends most of his time now writing new arrangements and cooking up business deals, while his musicians criss-cross the country like a touring Broadway show. The party trick has become, if not an empire, at least a small kingdom.

"I was used to playing jazz arrangements of showtunes," Bradlee said, "but this was more fun, because there was no rulebook for reharmonizing Europe's 'The Final Countdown' as a jazz number. But it wasn't so different from Charlie Parker and his guys taking Broadway hits and turning them into jazz. Especially for people who are new to jazz, it's easier for them to follow

the variations if they recognize the songs."

Bradlee compares Postmodern Jukebox to Motown Records. Like Berry Gordy, Bradlee is finding catchy songs, writing smart arrangements, hiring accomplished jazz musicians and putting them behind talented young singers. Some of those singers, such as Haley Reinhart and Casey Abrams, are former contestants on *American Idol*. Others, such as Broadway hooper Sara Niemietz, found Postmodern Jukebox on the internet and offered their services. On the new album, Niemietz gets solo showcases on Gloria Gaynor's disco hit "I Will Survive" and Cyndi Lauper's ballad "Time After Time."

"What I've noticed with great songs," Niemietz said, "is that their messages have the power to transcend genre. Whether 'I Will Survive' is performed as disco or Latin jazz, it's first a song about empowerment and resilience. That said, Postmodern Jukebox arrangements often enable me to relate to a song's message and access its emotions in a new way. That was especially the case with 'Time After Time.' When the song was reharmonized a bit and played slower with these really great swirling, propelling rhythms, I connected to the longing and searching quality of the lyric in a heartfelt way."

When Bradlee worked up a version of Guns n' Roses' "Sweet Child O' Mine," he realized the lyrics resemble something that Bessie Smith might have sung. So he worked up an arrangement and hired Mische Braden, the stage star of *The Devil's Music: The Life and Blues of Bessie Smith*, to sing it. "When audiences hear it," Bradlee said, "there's a lightbulb moment when they recognize the song's hook, even though it's in a completely different context. They're so used to hearing it one way that it causes some cognitive dissonance. If it's a song they've disparaged in the past and they now find themselves liking it, that's really interesting to me." —*Geoffrey Himes*

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Thiefs Explores Questions of Cultural Identity

THIEFS IS AN INHERENTLY COSMOPOLITAN PROJECT. A TRANSATLANTIC collaboration between American bassist Keith Witty and French saxophonist Christophe Panzani, joined by American drummer David Frazier Jr., the band's music has always been a melding of an improvisatory jazz approach with electronic elements and beats. On its second album, *Graft*, the band takes things a step further, making the movement of people and mixing of cultures a central theme.

"It's a rejection of the idea that culture is static," Witty said. "We want to normalize the idea that every aspect of your life and the culture you're immersed in changes who you are. These things are in constant evolution nationally, personally and even as a species."

To place those ideas into a larger framework, Panzani suggested titling

the album *Graft* in reference to the botanical practice of hybridizing tree species by grafting a branch from one onto another. "When people are forced to leave their country, or continent, for political, environmental or economic reasons, they carry with them more than objects," he said. "They bring a lot of components of their own culture with them. When they find a place to stay and live, what they brought with them gets in contact with the [local] culture. They mix, and something new will come to life. It is true with genetics, language, food and art. If you make a graft on a tree with a different tree, it will grow a brand new fruit, unexpected, strong and beautiful."

The conceptual underpinning of the album grew from the band's initial sessions in Metz, France, where they gathered with vocalists including American rapper/poet/producer Mike Ladd, Franco-Rwandan singer/rapper/novelist Gaël Faye and singer/drummer Guillermo E. Brown, who had been a founding member of the band, to explore issues of identity, migration and cultural change.

"These questions of identity are so basic to everyone involved in this," Witty said. "Mike is someone we didn't have to explain this to. It's his experience; he's uprooted and re-rooted himself in a different nation. Gaël is French but has a Rwandan parent and spent time in Rwanda as a kid and with his own kids as an adult. They knew what the record was about."

"This album was first conceived as a personal/family journey," Panzani added. "But as it took shape, in sounds and words we realized that we were just telling 'human' stories."

The unique mix of elements in the music arose as organically as the album's theme. The band's improvisatory framework leaves a great deal of room for experimentation and playing with raw electronic sound. The beats often hit hard, and Panzani's saxophone is chameleonic, sounding for all the world like an electric guitar on "Fields." "I use different effects with my horn to change the sound of it, by playing chords or weird sounds, or very saturated and delayed sounds," Panzani said. "It gives us more possibilities soundwise, and as a trio, we have a lot of space to try things."

Witty noted that being open to possibilities is key to the band's approach. "The contract we had with ourselves when we were starting the band was to be honest, and to be uninhibited by genre or musical boundaries," he said. "The electronics and beat-oriented music was what we wanted to do. For us it was just a natural part of our experience to make jazz in that way."

Though they feel that the subject matter of *Graft* is always present for the band members and their collaborators, as well as for humanity at large, Witty admitted that the current political climate, both in the United States and Europe, lends the message a different kind of urgency. "We certainly feel right making this statement now," he said. "We feel purpose-driven."

—Joe Tangari



Remembering Kevin Mahogany

JAZZ VOCALIST KEVIN MAHOGANY DIED in his hometown of Kansas City, Missouri, on Dec. 18 at age 59. Known for his resonant baritone and the ability to add jazz feeling to songs from an array of musical styles—from blues and r&b to Motown, pop and rock—Mahogany also was acclaimed for his scat-singing prowess.

Born on July 30, 1958, Mahogany played baritone saxophone in Eddie Baker's New Breed Jazz Orchestra during his teens. He continued his saxophone playing but decided to focus on jazz vocals at Baker College in Kansas after hearing Al Jarreau's 1978 album *Look To The Rainbow*.

"That album really opened doors for me," Mahogany said during our April 1995 interview before his performance with the NRE Trio at Just Jazz in St. Louis. "I started to explore the sound of other great male vocalists like Jon Hendricks, Eddie Jefferson, Joe Williams, Johnny Hartman and Billy Eckstine."

After graduating 1981, Mahogany returned to Kansas City and built a reputation as a vocalist. During that time, he met alto saxophonist Bobby Watson, a Kansas City native who often returned home from New York. "When I'd come back and hear Kevin, it was clear he was going places," said Watson, who directs the University of Missouri–Kansas City jazz program.

Mahogany's career began to take off after singing on Frank Mantooth's 1993 big band album *Dangerous Precedent*. He signed a contract with Enja and released *Double Rainbow*, his leader debut, in 1994. After two more albums for Enja, Mahogany signed with Warner Bros. His self-titled 1996 debut album for that label came out in conjunction with his role in Robert Altman's film *Kansas City*. Soon Mahogany was touring the U.S and Europe on a regular basis. He won the Male Vocalist category in DownBeat's Readers Poll in 1998 and 1999, as well as the Male Vocalist category in the DownBeat Critics

Poll in 1999.

Following several more Warner Bros. albums, Mahogany showcased his musical range with the 2000 release *Pussy Cat Dues: The Music Of Charles Mingus* (Enja) and 2002's *Pride And Joy* (Telarc), a tribute to the music of Motown.

Health issues curtailed Mahogany's touring schedule in the mid-2000s, but he continued to

tour and record, releasing a tribute to the music of Johnny Hartman and a big band recording on his own Mahogany Music label. Mahogany also began to work as a music educator, first at Berklee, then at the University of Miami. His last public performance was Dec. 1 at the Vermont Jazz Center, where he appeared with guitarist David Stryker and a big band. —Terry Perkins



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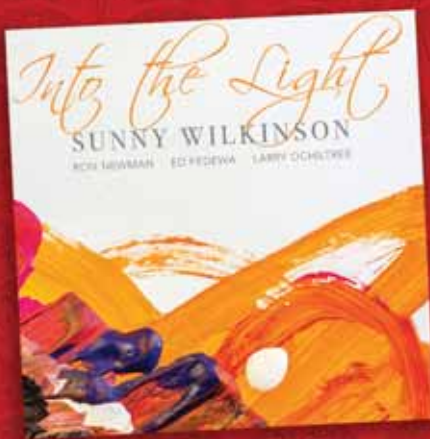
Kevin Mahogany (1958–2017)

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In Memoriam: Roswell Rudd

TROMBONIST, INTREPID IMPROVISER AND avant-grade icon Roswell Rudd died of prostate cancer in Kerhonkson, New York, on Dec. 21 at age 82.

A role model for a generation of adventurous musicians, Rudd was known for his mid-'60s collaborations with Archie Shepp, his participation in the New York Arts Quartet and his longstanding working relationship with kindred spirit Steve Lacy. Always a seeker, the open-minded Rudd placed his bold-toned, expressive trombone into a variety of world-music settings during his later years.

Born in Sharon, Connecticut, on Nov. 17, 1935, Rudd was introduced to jazz through his father, an amateur drummer who held jam sessions in the home. He had a jazz epiphany at age 15 when he saw Louis Armstrong perform between films at a local movie house.

"I had seen James P. Johnson with Pops Foster when I was 12," Rudd told Tomas Peña in a 2008 interview for Jazzdelapeña.com, "but it was Louis Armstrong that compelled me. After I had met him, I thought to myself, 'I want to do for someone what Louis did for me.'"

In 1954, Rudd enrolled at Yale University and later joined the Dixieland band Eli's Chosen Six. Their self-titled debut album was released on Columbia Records in 1957.

After moving to New York, Rudd made the leap from Dixieland to free-jazz by working with the likes of Buell Neidlinger, Cecil Taylor, Steve Lacy, Dennis Charles and Archie Shepp. That same year, Rudd appeared as part of the Cecil Taylor Septet on the Impulse! album *Into The Hot*, released under the auspices of Gil Evans.

From 1960 to 1962, Rudd played with pianist Herbie Nichols, who became an important mentor. From 1961 to 1964, he co-led a quartet with saxophonist Steve Lacy that focused exclusively on the music of Thelonious Monk (documented on 1963's *School Days*).

Shepp became a key collaborator of Rudd's through the '60s as the trombonist appeared on the saxophonist's influential Impulse! albums *Four For Trane* (1961), *Live In San Francisco* (1966) and *Mama Too Tight* (1966). The trombonist also joined saxophonist John Tchicai, bassist Lewis Worrell and drummer Milford Graves to form the New York Art Quartet in 1964 and later played on the soundtrack for the 1964 movie *New York Eye And Ear Control*.

In 1972, Rudd taught a course in ethnomusicology at Bard State College, and from 1972 to 1976 he taught music in an after-school program at Powell High School in Brooklyn. After leaving New York, he taught at the University of Maine from 1976 to 1982.



Roswell Rudd (1935–2017)

COLLIS DAVIS/DOMINEAT ARCHIVES

Through the '70s, Rudd collaborated with such forward-thinking European jazz artists as the Dutch pianist Misha Mengelberg, Italian trumpeter Enrico Rava and Dutch drummer Han Bennink and also recorded frequently with Carla Bley.

In the '80s, he appeared on Hal Willner's 1984 concept album *That's The Way I Feel Now: A Tribute To Thelonious Monk* and recorded with the rock group NRBQ (1989's *Wild Weekend*).

In 1999, Rudd reunited with Steve Lacy on the Verve album *Monk's Dream* and with the New York Art Quartet on the DIW album *35 Reunion*. The following year, he reunited with Shepp at the Jazz Standard for the 2001 Verve album *Live In New York*.

That same year, Rudd and his producer and partner Verna Gillis went to Mali, which resulted in a cross-cultural collaboration with kora player Toumani Diabaté on the 2003 Sunnyside album *MALICool*. Rudd continued his world-music trailblazing for Sunnyside with 2005's *Blue Mongol*, recorded with Mongolian Buryat Band, and 2007's *El Spiritu Jibaro*, a collaboration with Puerto Rican cuatro player Yomo Toro.

Rudd's 2009 Sunnyside release as a leader, *Trombone Tribe*, was his answer to J.J. Johnson's *The Brass Orchestra* and Slide Hampton's *World Of Trombones*, while his 2011 album, *The Incredible Honk* (Sunnyside), was an eclectic affair. His equally eclectic 2013 offering, *Trombone For Lovers* (Sunnyside) ranged from Santo & Johnny's "Sleepwalk" to Duke Ellington's "Come Sunday."

Rudd's last outing as a leader was 2017's *Embrace* (RareNoise), a collection of standards recorded with pianist Lafayette Harris, bassist Ken Filiano and vocalist Fay Victor.

Victor, Shepp, Steven Bernstein's Sex Mob, NRBQ founder/pianist Terry Adams, members of the Trombone Tribe and others celebrated Rudd at his 82nd birthday bash at Dizzy's Club Coca-Cola on Nov. 28. —Bill Milkowski

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VERNERI POHJOLA

Artistic Arrival

Verner Pohjola has run out of patience. “I’ve been trying to get away from being ‘a young and promising trumpet player’ for over 20 years,” Pohjola, 40, explained during a break at the 2017 edition of Finland’s Tampere Jazz Happening.

Pohjola met up with DownBeat for an interview after performing with Sunna Gunnalaugs’ trio in a sold-out afternoon concert in the 600-seat Tullikamarin Pakkahuone. The previous evening, the trumpeter received his country’s top jazz award, the Yrjo Jazz Prize, as part of a program in the Pakkahuone that also included a stunning improvised duo performance with one of his longtime colleagues, drummer Mika Kallio.

A new CD from the duo, *Animal Image* (Edition), is Pohjola’s first completely improvised album. “It was so much fun recording it,” he said. “I was surprised at how easy it was ... to start playing and just let the music flow.”

A second album for Edition with the working title *Outside* has been planned. It will include music the duo recorded for a short film, also titled *Animal Image*, by photographer-turned-indie-film director Perttu Saksa. “That music is very calm, almost ambient-type jazz improvisation,” he said, noting the contrast with the fiery musical dialogs he had performed at the award ceremony. *Pekka* (Edition), Pohjola’s fifth release as a leader, features his ongoing quintet reinterpreting the music of his late father, prog-rock legend/electric bassist Pekka Pohjola.

Sitting together in the festival director’s office in Tampere, Pohjola projected the same excitement and confidence he had shown onstage. “I started when I was 15 playing drums,” he recalled. “It’s really made a difference in how I hear rhythmic stuff. I feel really good about the future now because I’m into practicing, and feel the enjoyment and that feeling of anticipation that I had when I was a kid.

“My first jazz inspiration was Randy Brecker, when I heard those Brecker Brothers albums from the ’70s,” he continued. “Then, when I was 17, 18, I found Clifford Brown playing with Max Roach. He very quickly became the essence of the jazz trumpet sound for me. And Kenny Dorham and Tom Harrell—they both play straight from the heart all the time. There’s an incredible sadness in their playing; it breaks my heart. Also, Kenny Wheeler. His *Gnu High* album is one of my favorites. But Miles Davis has become the most influential to me, through his album *Filles de Kilimanjaro*.”

On the road to becoming a thriving professional, Pohjola hit a few potholes. Having studied at the Pop and Jazz Conservatory and Sibelius Academy in Helsinki (where he was born), Pohjola went on to study in Sweden at Orebro University. It was there that he started having serious doubts, thinking of music more as a possible hobby. “I wasn’t getting any fulfillment from this jazz thing,” he said. “I was playing drums when I wasn’t practicing my trumpet, and asking myself, ‘Why do I have this instant

joy with the drums and I don’t have that with the trumpet anymore? It seemed so impossible as an instrument, and that kind of depressed me.

“But then I heard this Norwegian legend, Per Jorgensen, playing live in Helsinki when I was home visiting from school. He had this presence onstage that I never, ever imagined with the trumpet. He was also playing percussion and singing. There was nothing fancy about the trumpet solos. There were no fast lines, but the sound, his energy, was flowing through me. It made me laugh and cry, and it freed me from all my anxieties.

“Before that, I didn’t realize that I could play the trumpet like this, but now I knew this is what I wanted to do,” Pohjola added. “My teacher at Orebro, Rolf Ekstrom, was also a big influence on me not quitting the trumpet. He was relaxed enough to let me find my way and nudge me in the right direction in self-educating, too.”

Pohjola started garnering attention with his Ilmiliekki Quartet, one of the handful of bands he has led over the years. In 2004, he won the prestigious Teosto Award for best original composition and landed Musician of the Year honors at the Pori Jazz Festival.

His 2009 release, *Aurora* (ACT), won Finland’s Best Jazz Album Emma Award. And this year’s career recognition with the Yrjo Jazz Prize has been yet another boost for Pohjola. “I feel confident that I can trust myself to do the music I love and become better at it. And that’s the only thing I need. That’s the power of the prize.” —John Ephland

Michelle Coltrane

MARSHA RANDOLPH

MICHELLE COLTRANE

Spirited Awakening

It has been 23 years between albums for singer Michelle Coltrane. Her 1994 debut, *I Think Of You*, was a spirited blend of jazz and r&b. On her recently released *Awakening*, the only daughter of Alice and John Coltrane presents a far more poised, confident singing style while flaunting her considerable scatting prowess. Between albums, she put her singing career on the shelf to raise her two children, Turiya and Nicolas. Now she's back on the scene in full force, singing tunes from *Awakening* in Los Angeles nightclubs, while also performing her mother's devotional music in churches, ashrams and concert halls all over the world as part of a Red Bull-sponsored tour promoting Luaka Bop's 2017 *World Spirituality Classics 1: The Ecstatic Music Of Alice Coltrane Turiyasangitananda*.

The 57-year-old singer also figures prominently in the recent documentary *Chasing Trane*, providing poignant testimony about her mother and father, who died in 1967. (Born in Paris in 1960, her biological father was Detroit jazz crooner Kenny "Pancho" Hagood, best known for his rendition of the ballad "Darn That Dream" on the Miles Davis album *Birth Of The Cool* and for singing "Ooh Pa Pa Dah" and "I Waited For You" with the Dizzy Gillespie Big Band of 1946-'47). As she says of her eminent parents at one point in the film: "They're both gentle people, I think perfectly paired by the universe."

On *Awakening*, Michelle puts her own unique stamp on "My Favorite Things," the song so closely associated with her famous father. She also wrote lyrics for his "Moment's Notice," a Coltrane classic from the 1958 album *Blue Train*. Elsewhere on this family affair, she turns in a swinging version of the r&b tune "Same Ole Love" penned by Alice Coltrane's younger sister, Marilyn McLeod, and she engages in some spirited call-and-response with brother Ravi Coltrane on soprano saxophone near the end of

her soothing "Cove Island." Her other originals like "Love & Spring" and "Wouldn't It Be Nice" were composed with songwriting partner and musical director Shea Welsh. "We met on a jam session and I ended up calling her for gigs, and it just happened organically from there," Welsh said of his easy rapport with Coltrane. "We just kept working together and eventually started writing material together. We fit well together."

"It was Geri Allen who told me, 'Why don't you work with a guitar player? It's a lot easier. They're mobile, all the pianos are out of tune,'" Coltrane recalled. "And soon after that, I met Shea and we began working together."

Credit drummer Gerry Gibbs, with an assist from his longtime pianist Alex Collins, for the inventive 12/8 arrangement of "My Favorite Things." (In another bit of synchronicity, Gibbs' vibes-playing father, Terry, hired a young Alice McLeod to play piano in his quartet from 1962 to '63). Gibbs also produced their mellow, bossa nova-flavored rendition of Trane's "Moment's Notice," which not only contains Michelle's original lyrics but also features her delivering some vocalese in unison with Collins' piano on her father's memorable solo. "That took some time to learn," she said. "I transcribed John's solo, with Shea's help. And it was a great exercise to just scat like a horn. That's the Ella Fitzgerald influence coming out there."

But it is the closing track, her "Out Of The Shadow," that is perhaps the most stirring song in the program. A tribute to her mother, who died in 2007, it opens with a snippet of Alice's voice reciting a prayer that Michelle remembers from spending time in her mother's Vedantic Center in Agoura Hills, California. "My father was revered in his lifetime, but after he passed he just seemed bigger," she said. "And now with mom, it's kind of like, 'OK, here we go again.'"

—Bill Milkowski

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The brothers André Santos (left) and Bruno Santos perform as the duo Mano a Mano.



PAULO SEGADÁES

BRUNO & ANDRÉ SANTOS

Cooperative Siblings

Although Lisbon-based brothers Bruno and André Santos weren't major headliners at last year's AngraJazz Festival on Portugal's Terceira Island, they made lasting impressions. As part of the festival's Jazz Na Rua series, they delivered flickering guitar duo performances at some of the capital city's local coffeehouses and restaurants. When they weren't performing, they acted as cultural ambassadors, elucidating Portugal's unheralded jazz scenes and guided visitors to the island's treasured sites.

They also brought their own treasures, specifically copies of their 2017 self-released duo disc, *Mano a Mano, Vol. 2*, an alluring offering of standards and sterling originals, like the undulating "Super Mario," the caressing ballad "A Cadeiora, O Balodicho e a Rosa" and the Metheny-esque title track. The album captures the brothers' capacious artistry and, more importantly, their undeniable rapport, which incubated while growing up on Portugal's Madeira Island.

While both have their own discographies as leaders, when they join forces, they are Mano a Mano (which in Portuguese roughly translates to "brothers in direct competition"). "I'm a bit more adventurous," André argued, while explaining that he's more inclined to channel rock and pop elements, whereas Bruno is more grounded in straight-ahead jazz. "I discovered that when I was playing table tennis with Bruno a couple of years ago. I was risking the point to make the shot more beautiful, but he was just hitting the ball on my side of the table. I was losing every game because he was more rational in his approach."

André nevertheless praised Bruno's sense of clarity and conviction: "Everything for Bruno has to be clear. He doesn't want any ambiguity in his guitar sound or approach. That discipline was inspiring to me," he said.

In turn, Bruno appreciates André's jolts of dissonance, reverb, loops and textures.

Bruno, 42, is 10 years older than André. Bruno's guitar work with his local band, Quarto Quadrante, encouraged André to follow in his footsteps. A watchful André studied Bruno so closely that he mirrored his brother's positioning and guitar techniques, which explains why he holds his instrument left-handed, even though he's right-handed.

Bruno attended the Escola Superior de Música de Lisboa, where he earned his master's degree in jazz studies, and where he currently teaches. Around 2005, André moved to Lisbon and enrolled at the same university. The brothers played their first gig there in 2008; because of the warm reception, other gigs followed. "We didn't think much about the project because I was still finding my voice," André said. "We played on and off during those years."

After André's artistic voice matured, the brothers revived their duo project and in 2014 released *Mano a Mano, Vol. 1*. Showcasing a mixture of standards, Brazilian tunes and originals, the disc also featured the brothers sometimes playing with an accompanying ensemble.

Mano a Mano took another break between 2014 and 2016, while André attended Conservatorium van Amsterdam to earn a master's degree. During that time, he spent two months in Philadelphia at Temple University as part of an exchange program. In addition to studying with American-based jazz artists, it gave André the opportunity to explore New York's hallowed jazz scene. He loved the Big Apple, but not enough to relocate there.

So, upon André's return to Lisbon in 2016, *Mano a Mano* was reawakened and released a disc the following year. Building on the momentum, the brothers now are preparing for *Vol. 3*.

"People tend to like our originals the most," Bruno said. "So, I imagine our next record [will] be exclusively songs from both of us."

—John Murph

Frank Perowsky



FRANK PEROWSKY

Dream Fulfilled

Growing up in Des Moines, Iowa, in the 1940s and early '50s, Frank Perowsky was an aspiring clarinet player who had the advantage of seeing a lot of the traveling big bands of the day at the Tromar Ballroom in his hometown.

"I saw them all—Harry James with Buddy Rich, Artie Shaw's band, Tommy Dorsey, Jimmy Dorsey ... all of 'em," recalled the 83-year-old reedman-composer-arranger. "Des Moines had everything back then, so I was lucky."

In 1952, as an 11th grader, Perowsky's mother took him on a trip to Chicago to see the clarinetist Buddy DeFranco at the Blue Note. "For two nights, I sat there and heard Buddy's quartet with Kenny Drew, curly Russell and Art Blakey. And all the while I'm thinking, 'Who is this Art Blakey guy?' I had never heard of him. But of course, he was unbelievable. And they opened for Duke Ellington's band. So that was really an eye-opener for me."

After moving to New York in 1953 to attend the Juilliard School of Music, Perowsky studied by day and hung out at Birdland at night. "I'd go there several times a week," said the Harlem resident. "I saw all my heroes there—Charlie Parker, Dizzy Gillespie, Miles Davis, Count Basie, Duke, Bud Powell. You could walk in at midnight, sit in the peanut gallery and hear two full sets of two bands for a buck-seventy-five."

Perowsky eventually would get his own big band training by playing with the Thad Jones-Mel Lewis Orchestra, Woody Herman's Thundering Herd and other large ensembles. In the mid-'70s he was in the saxophone section of Bill Watrous' Manhattan Wildlife Refuge, appearing on two albums with the trombonist, while also arranging Bud Powell's "Bouncing With Bud" for the group. Forty years later,

Perowsky has revived that chart, complete with its distinctive Four Brothers-esque break, on his own big-band debut as a leader, *An Afternoon In Gowanus*.

Recorded old-school style in just four hours on a Sunday afternoon at ShapeShifter Lab in Brooklyn and produced by Frank's son, drum-

mer Ben Perowsky, this swinging affair features four new originals by the leader—the flag-waving "Big Apple Circus," the shuffling "Spang A Lang," the Basie tribute "Down For The Count" (featuring vocals by Ira Hawkins) and the ballad "Paris Dreams," a showcase for Perowsky's Manhattan Wildlife Refuge bandmate, trombonist Sam Burtis. They also turn in refreshing big band interpretations of John Lewis' "Two Bass Hit," Larry Young's "Talkin' About JC" and others.

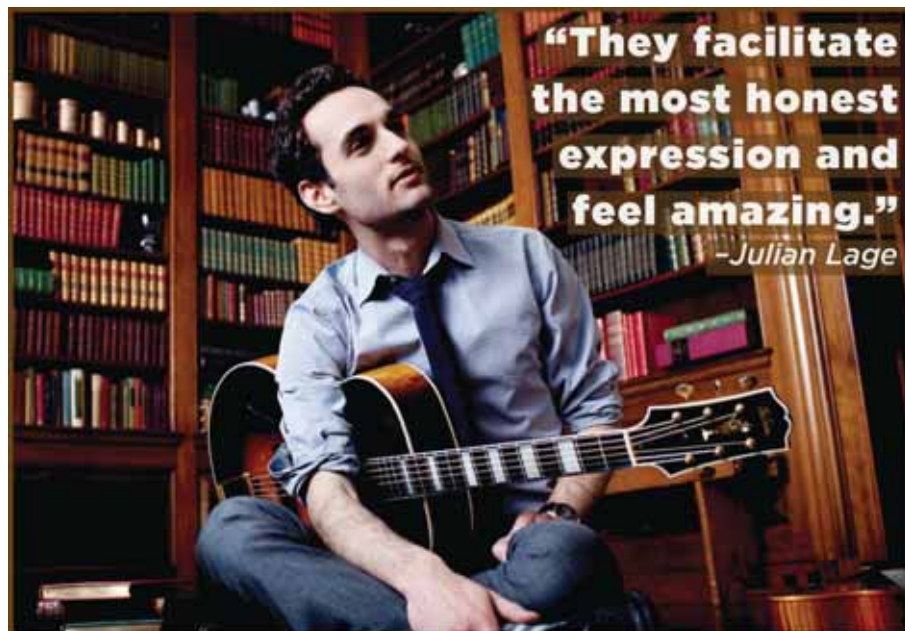
This intergenerational aggregation consists of longtime Perowsky colleagues, as well as some younger associates.

Following the recent release of *An Afternoon In Gowanus* on Perowsky's own Jazzkey label, the big band had a successful album-release party at Birdland on 44th Street, located about nine blocks away from its original location on 52nd Street.

"Birdland was the best place for jazz in New York," Perowsky said. "I got to hear Dizzy's big band at Birdland. That was super-thrilling. I was there the night he brought in Lee Morgan and gave him the break on 'Night In Tunisia.' It was unbelievable."

He added, "There's nothing like a big band. It's just so unique — the sound and the spirit of it is like nothing else. And to have our CD release at the new Birdland, it was kind of a dream come true, you know?"

—Bill Milkowski



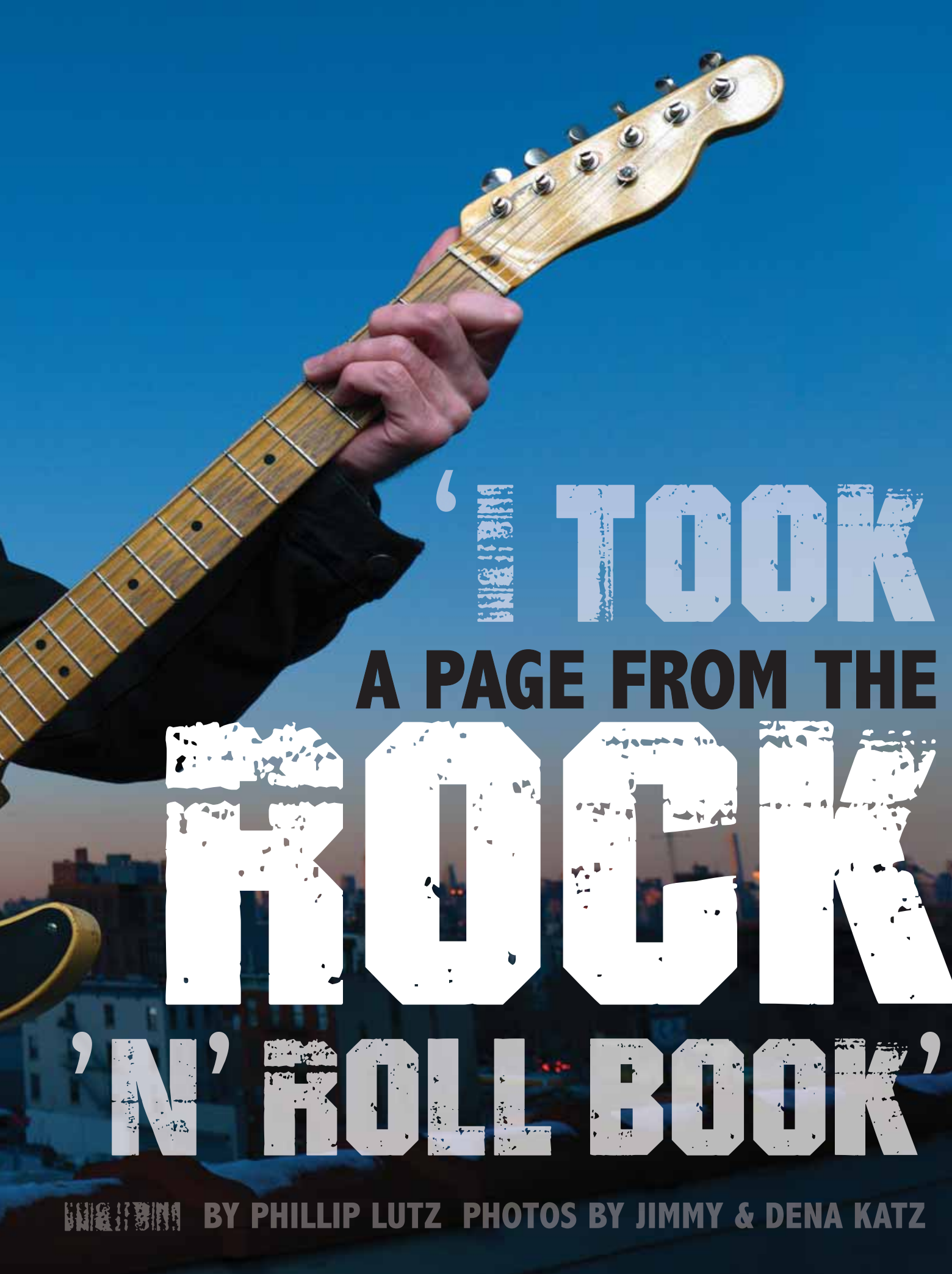
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—Julian Lage

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UNIVERSITY BY PHILLIP LUTZ PHOTOS BY JIMMY & DENA KATZ

JULIAN LAGE CUT A LEAN AND LITHE FIGURE, SWINGING AND SWAYING TO THE ARTFULLY ORGANIZED TANGLE OF TONES—SOME BENT NEAR THE BREAKING POINT—THAT FLOWED FROM HIS NACHOCASTER GUITAR.

The songs Lage played—“The Ramble” and “Atlantic Limited”—were drawn from his new trio album, *Modern Lore* (Mack Avenue), a virtuosic swirl of twangy textures and gritty grooves that cry “Americana” with a postmodern twist.

The setting for the performance was New York’s Zankel Hall—Carnegie Hall’s underground stage—where, playing before an astute young crowd, Lage was, on this early December evening, in his element.

Truth be told, almost any stage can, under the right circumstances, be Lage’s element. Since the age of 8—when he became the subject of the Oscar-nominated documentary *Jules At Eight*—he has felt the pull of performing. Now, at age 30, it’s a hard habit to break. Not that he wants to.

“There are two ways I explain it to myself,” he said between bites of curry at a Lower East Side restaurant. “One is that it’s a celebration of the guitar—as an instrument, as an orchestral tool, as an implement of sound.

“Then, secondarily, there’s a spiritual path where we don’t aim to be exclusive, to shut the doors. It’s just the opposite—it’s to produce lots of music, to be challenged, to share.”

Known for his generosity on and off the bandstand, he has excelled in duos with such stylistically diverse practitioners of the form as pianist Fred Hersch, on 2013’s acclaimed *Free Flying* (Palmetto), and bluegrass guitarist Chris Eldridge, with whom he shares a Grammy nod this year for Best Contemporary Instrumental Album for *Mount Royal* (Free Dirt).

Lage has established ongoing associations with the likes of John Zorn and Chris Thile, playing in that mandolinist’s house band for the public radio show *Live From Here*, the successor to *A Prairie Home Companion*.

Most notably, perhaps, Lage has focused on playing his own compositions with two trios: one, with bassist Scott Colley and drummer Kenny Wollesen, with whom he has recorded *Modern Lore* and 2016’s *Arclight* (Mack Avenue); the other, with bassist Jorge Roeder and drummer Eric Doob, with whom he plans to tour Europe in support of the new album in 2018.

In conceiving the album, Lage said he was not taking a turn toward the cerebral. Though he maintains a tactical distance from the material as he develops it—a detached self-analy-

sis demands it—the sincerity of his approach is never in question.

“The rules of engagement for *Modern Lore*,” he asserted, “were that if I could just tap my foot and sing the melody with no guitar, you would hear the architecture of the tune.”

“The Ramble” has those qualities in abundance and, having opened both *Modern Lore* and the Zankel Hall concert, it constitutes a telling entrée into the retro sensibility that Lage has, through a 21st-century filter, been cultivating since he started developing the album.

“That was in a period when I was listening to a lot of Little Richard,” Lage said, “and looking to have a song driven by a fretboard friendly bass line. It’s my tribute to that.”

Lage said that some elements of *Arclight* naturally led to *Modern Lore*. “I wanted *Arclight* to be a return to a center in a kind of jazz playing—a stab at creating a trio record that touched on jazz but wasn’t exclusive to the aesthetic.

“The new record was something I felt had to happen. I said, ‘We broke the ice, but I want a record that centers around the sing-songy forms of singer-songwriter music and I want it to be centered around Kenny Wollesen as a groove monster.’”

Wollesen offered mild protest when told of Lage’s groove-monster designation. “I have a totally different view,” he said with a laugh. But he did allow that the new album was “more groove-oriented than the previous effort.”

Beyond heavy listening to early rock ‘n’ roll, many strands of Lage’s musical life have come together to spur his evolution into less overtly complex forms. And no strand, arguably, is more meaningful than his relationship with singer-songwriter Margaret Glaspy, his romantic partner and sometime collaborator.

“My music is hugely affected by it,” he said. “Even if we weren’t together I would respect her counsel.”

The two artists’ simpatico was evident at Zankel Hall, where Lage devoted the last half of the concert to an appearance by Glaspy. In it, she shed her guitar, a constant companion when she works on her own, for a vocals-only role both in duo with Lage and backed by the full trio. Apart from Randy Newman and John Hartford covers, the repertoire consisted of songs Glaspy had written alone or with Lage.

Some of the tunes were written nearly a

decade ago, when the two were not an item and living apart in Boston, where they had attended Berklee College of Music. “I wrote them separately and handed them off to him,” Glaspy said. “He evolved the guitar parts from my filler chords.”

Other tunes, like “Katonah” and “Made A Scene,” were written in marathon sessions about six years ago in an apartment she and Lage share in Manhattan. All were quirky and introspective, with a clarity of form and subtle jazz overlay that reflected Lage’s input. More to the point, all were marked by an intimacy.

“Between [us], there’s so much support—it’s one of the things we’ve run on,” she said. “It feels there’s no way we could go wrong—and that’s really empowering.”

The impact of the relationship, Colley said, has been noticeable: “Julian’s music is going in an amazing direction. Each song has a character. That kind of songwriting influence we’re talking about is something that has always been a big part of vocal music. And I think Margaret’s influence in that way is definitely there.”

Colley said that the desire to find each song’s character animated the recording session for *Modern Lore*. Relaxing at his home in suburban New Jersey, he examined the scores Lage had presented to him—essentially, sketches with chord changes and some melodies that begged for development.

“A lot of it went beyond the written page very quickly,” Colley said. “Certain songs you’d play once and say, ‘That’s it, that’s the vibe.’ And then there’d be a few dozen takes on a single piece, each time changing something simply about how Kenny might play a backbeat or how the bass might be mic’d or the choice of guitar amp.

“Working with a trio, there’s utilizing three instruments in a way that gives you the most variety of texture. Once something happens, if I come in just playing whole notes, it becomes an event. If I stop playing, it becomes an event. The same with Julian and Kenny.”

Lage highlighted producer Jesse Harris’ role in shaping the music in the studio. Encouraged by Harris, he said, “Atlantic Limited” underwent extensive trimming before arriving at its loping simplicity. On the other hand, Harris intervened on “Look Book”



Julian Lage's trio album *Modern Lore* puts a postmodern twist on Americana.

and “Pantheon” when Lage was headed toward multiple takes. Ultimately, Lage said, each of the 11 tunes on the album told the story he wanted to tell completely and concisely.

“As long as I could convey that dramatic arc,” he said, “I felt like it was edited enough and then I could move on.”

The record, he said, was not intended as a simple documentation of an unfettered live-in-studio performance. “I do feel like records and live shows are different,” he said. “I like this record because its songs work as well in the foreground as they do as a soundtrack. We definitely did that deliberately.”

In molding the sonic environment, he was not afraid of a little instrumental augmentation. Harris plays a Casio keyboard, maracas or acoustic guitar on five tunes, while Tyler Chester plays keys on six. The augmentation, Lage said, provided a cushion that he wasn’t getting from the electric guitar, bass and drums.

The trio, without Harris or Chester, covers a full range of frequencies on “The Ramble,” “Roger The Dodger,” “Whatever You Say, Henry” and, most pointedly, “Earth Science,” a fierce take on free-jazz riffing. Running just over two minutes, it is the shortest and most

angular of tracks.

“It’s an instigator piece that gets you off to the races,” Lage said. “It’s a punctuation within this recording, meant to avert a sense that every song is a groove with a melody. And it foreshadows the direction of the songs in how they’re played live.”

For all his concentration on simplification, Lage hasn’t forgotten the value of conveying complexity at warp speed, particularly in a live context. On *Arclight*, the band interpreted “Persian Rug,” Neil Moret’s 1927 classic, at medium tempo. At Zankel Hall, it became a barn-burner, closing out the trio’s portion of the concert with a blistering statement.

The ramped-up “Persian Rug” served a larger strategy, contrasting starkly with Glaspy’s more contemplative songs and, in doing so, revealing a flair for juxtaposition—one that Lage has been nurturing since his youth, when he played with luminaries like Carlos Santana, Béla Fleck, Pat Metheny and Gary Burton.

His sense of drama might have even earlier points of reference, not least his starring role in *Jules At Eight*, which helped spark an intense, if transient, interest in writing for the cinema.

“I used to want to be a film composer grow-

ing up until I got a sense of what that work entails,” he said.

Lage might balk at the thought of becoming involved in theater or film as such, but his onstage movements reveal an innate feel for the kinetic.

“It comes naturally,” he said. “I’ve been made conscious of it since I’ve been seeing myself on camera since I was young.

“I don’t think you have to be either stoic or animated, as long as it’s commensurate with the sound that’s coming out. It’s my nature to move that way or to smile—all the things that are my disposition.”

Having been in a spotlight for so long, Lage—who grew up in Santa Rosa, California—has clearly thought deeply about process, and devised ways to speak about it. But for all his ability to articulate his thoughts, he acknowledges a kind of mental block when it comes to assimilating words in a musical context.

“I have trouble understanding lyrics when they’re sung,” he said. “It’s like color blindness. If someone sings a song, I can usually not hear the lyric.”

Glaspy, who supplies most of the words for their collaborations, offered some perspective:



Lage, photographed at D'Addario's Brooklyn office on Dec. 14.

“When he listens to a song, he doesn’t really hear the lyrics. It’s hilarious because it’s my living. But if Julian hears a lyric he doesn’t like, he may not be able to recite it to you, but he knows when it is not good. He’s kind of connected to the words subconsciously.”

That connection came through at Zankel Hall. If Glaspy’s theory about Lage’s subconscious is correct, he tapped into it deeply that night—providing backing for her idiosyncratic vocals that was sensitively conceived and shrewdly deployed.

Lage’s issues with lyrics provide an ironic subtext to other aspects of his musical life, notably his relationship with Hersch, who was nominated for a 2014 Grammy for Best Improvised Jazz Solo on, of all tunes, “Song Without Words #4,” which appeared on his *Free Flying* collaboration with Lage.

But for Lage, words, or the lack of them, were not his most pressing concern when, in 2011, he introduced himself to Hersch at a Starbucks in Boston and, in short order, faced the daunting prospect of stepping into the illustrious shoes of Hersch’s past duo partners. That those partners included guitarist Bill Frisell—who, with his judicious use of space, had seamlessly addressed the challenge of integrating the two chordal instruments—only raised the ante.

“Early on,” Lage said, “I had this feeling that I didn’t want to step on Fred. He’s such an orchestral piano player. The ‘If you play low, he plays high; if he plays high, you play low’ didn’t really work because he was playing low and high. So, I had to check myself before we made this record and say, ‘Play strong and if I crash right into him, so be it.’”

“To my great delight that duo really took off, at least in terms of integrity, from my point of view, and I no longer had to walk on eggshells. The big issue was more rhythmic. If your sense of timing was not complementary, it would sound like you’re slamming all the time. I think of Fred and I as rhythmic collaborators, and then the tonal and harmonic aspect colors the whole situation.”

Hersch praised Lage for his “great rhythmic sense” and, more broadly, for his ability to “get into the flow.”

“On certain tunes,” Hersch explained, “I’ve learned to give him more space and on certain tunes, he’s learned to give me more space.”

“A lot of times there aren’t even delineated solos. When we’re really going, it’s almost like one big instrument, this hybrid instrument. Sometimes when we’re in the middle of it all, it’s hard to even know who’s playing what.”

Hersch said he had “only successfully played duo with three guitarists”—citing, in

addition to Frisell, Gilad Hekselman, a contemporary of Lage’s whom he singled out for his sensitive use of electronics, and Lage.

Beyond their compatibility, the two musicians bonded over shared personal experiences. Hersch, who regained his ability to play after falling ill nearly a decade ago, recommended that Lage see his former teacher, the late pianist Sophia Rosoff, after the guitarist injured his left hand in 2013. Rosoff, Lage said, specialized in “repatterning your relationship to the music and allowing your musicality to follow.”

Diagnosed with the nerve disorder focal dystonia, he was unable to play for about a month and to perform for more than a year. The injury, he said, held up work on his first solo album, the *World’s Fair* (Modern Lore). But he continued writing and, after consulting doctors and other guitarists, recovered his playing form, releasing the acoustic album in 2015. In the end, he said, he abandoned the Segovia technique, in which “you essentially make your hand a cage,” for a method built around “a collapsing palm, playing on the pads of your fingers.”

For Lage, a keen appreciation of beauty dates to his childhood. Living in a blended family with five children headed by a father who was a visual artist and a mother who imparted Buddhist concepts, he was surrounded by objects and ideas that appealed to the senses. That milieu, he said, had a profound effect on his artistic development.

“Any approach I have to music,” he said, “I attribute to the way my parents think about aesthetics. It should be beautiful and it should feel good more than that it should be athletic or technically impressive.”

Modern Lore more than lives up to that creed; displays of raw chops are few and far between and are employed in the service of the overall aesthetic. While that aesthetic doesn’t always manifest itself in the aural equivalent of fresh flowers and pastel sunsets—the album’s closer, “Pantheon,” a slightly disorienting dive into dissonant harmonics and shifting meters, traffics in darker hues—it is always clearly rendered.

Yet the clarity with which he renders the darker hues does raise a question. Is Lage signaling a melancholy side to his artistic personality? After all, a kind of wistfulness does surface in his conversation from time to time—especially when the subject of his youth arises.

Destined, apparently, to be known as a prodigy—introducing him at Zankel Hall, the emcee laid the label on him—he recalled a recent viewing of *Jules At Eight*, which concludes with Julian squeezing joyful lines out of a blues scale on Miles Davis’ “All Blues.”

“There are some things I felt I did better when I was younger,” he said. “I knew one scale and I played it with such conviction.” **DB**



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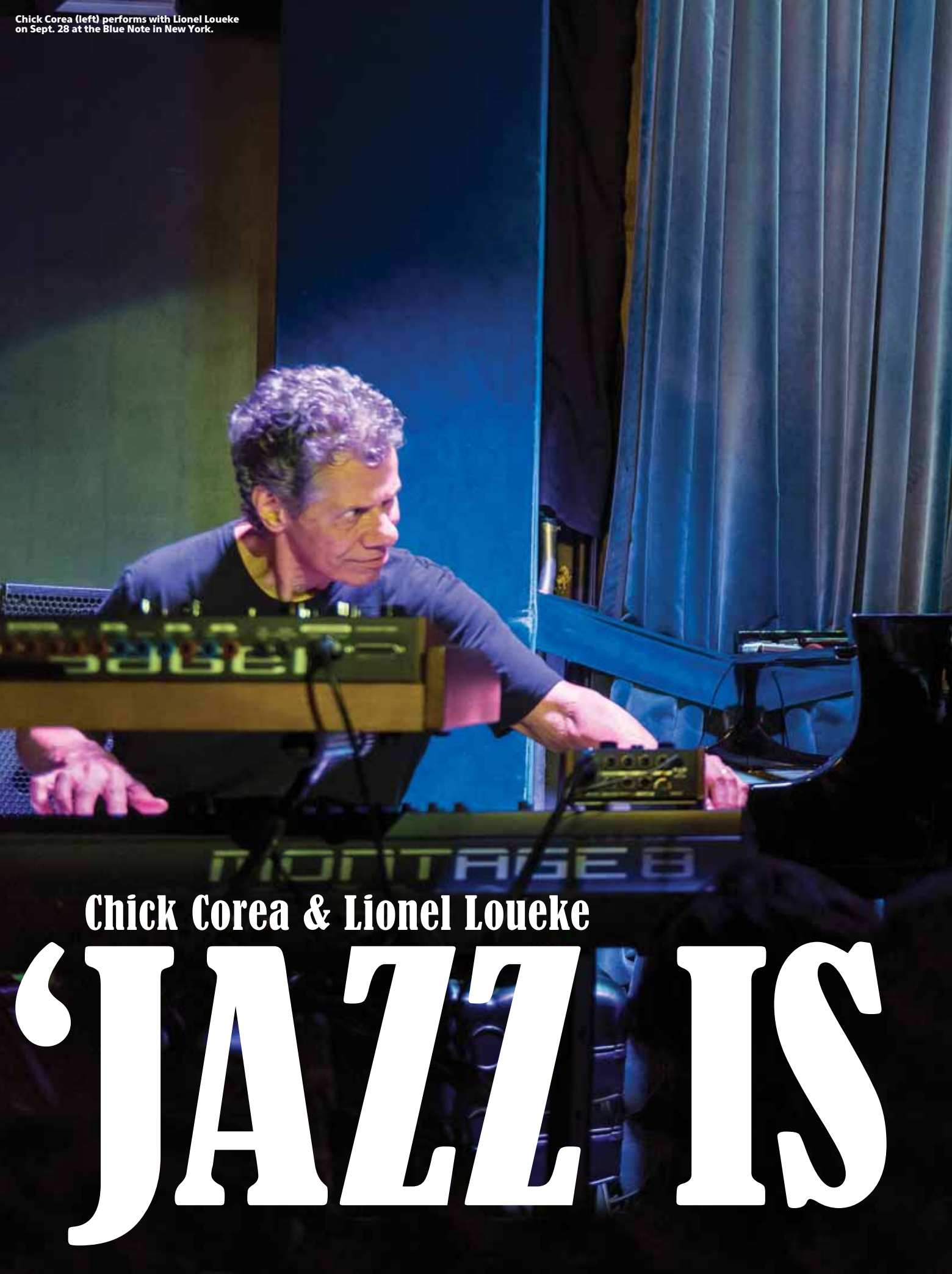


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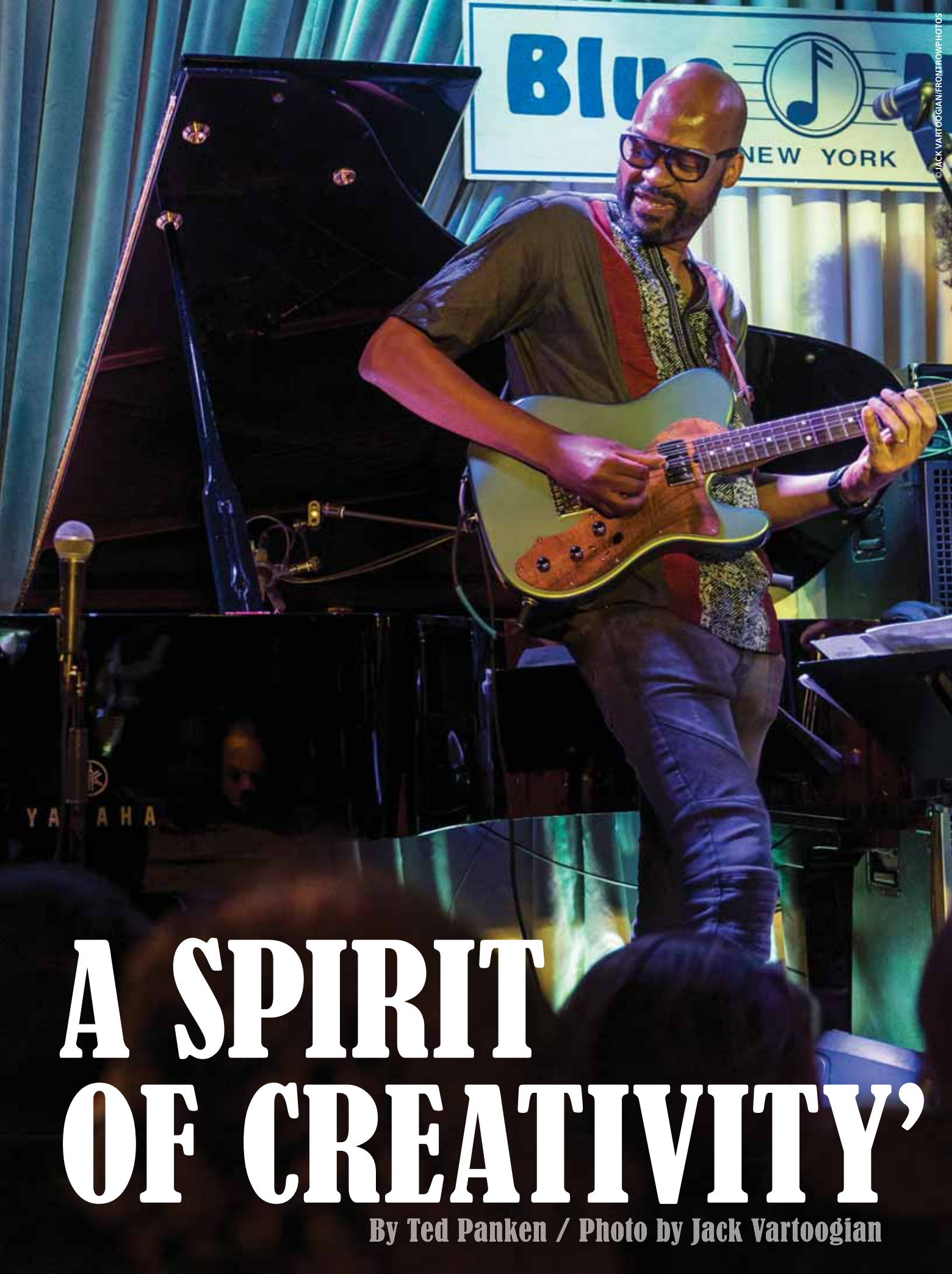
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Chick Corea (left) performs with Lionel Loueke on Sept. 28 at the Blue Note in New York.



Chick Corea & Lionel Loueke

'JAZZ IS



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Blue NEW YORK

YAMAHA

A SPIRIT OF CREATIVITY'

By Ted Panken / Photo by Jack Vartoogian



Keyboardist Chick Corea (clockwise, from left) in the studio with bassist Carlitos Del Puerto, percussionist Luisito Quintero, drummer Steve Gadd, guitarist Lionel Loueke and saxophonist Steve Wilson.

AARON MEEK/COMS
COURTESY CHICK COREA PROD.

It's hard to think of a jazz musician who has conceived, composed music for, led and performed with more top-notch bands than Chick Corea. His latest, a co-led septet with drummer Steve Gadd that is presented on *Chinese Butterfly* (Stretch/Concord), lives up to the pianist/keyboardist's high standard.

Last February, before the group had played publicly, Corea convened the personnel—Lionel Loueke (guitar and vocals), Steve Wilson (alto and soprano saxophones, flute), Carlitos Del Puerto (acoustic and upright bass) and Luisito Quintero (percussion)—to record the album. They reassembled in August for a brief tour of Japan, then entered Manhattan's Blue Note on Sept. 19 for a two-week residence before embarking on a two-month sojourn that traversed the United States, South America and Europe.

For the first set on Sept. 20, patrons packed the Blue Note's 200 seats at \$85 a pop. Many looked old enough to have tracked Corea, 76, and Gadd, 72, since the early 1970s, when Gadd propelled the first electric edition of *Return To Forever*, then such Corea albums as *My Spanish Heart*, *The Mad Hatter*, *Friends* and *Three Quartets*. The two icons remained fully engaged through a 90-minute performance in which the members fulfilled their collective and soloistic functions with panache and cogency.

"Chick's music sort of plays you," Gadd said the following day. "His stuff brings lots of musical ideas to mind. We didn't sit down and write the things together, but we're always trying to come to an agreement musically, and when we do, it feels like my input is making sense. It's amazing to listen to him every night. He's con-

stantly trying to raise the bar."

Not least among the evening's pleasures was the opportunity to witness Loueke interact with Corea and to springboard off his melodies. "Lionel has that African triplet feel, which I call the 'source triplet,'" Wilson said. "It's very different than what we deal with here, and Chick plays off it a lot. It brings a whole other layer of rhythm to Steve's groove and pocket."

On Sept. 26, before the first show, Corea and Loueke joined *DownBeat* in the Blue Note offices to discuss their evolving relationship.

DownBeat: Chick, it seems that Lionel is the newest member of your musical family.

Chick Corea: We are newly acquainted in the past year. I'd heard Lionel with Herbie, then started listening to his solo records. I was attracted to his range, so he immediately came to mind when I was thinking about this band. Then I thought we should make sure we groove together. I have an interesting relationship with guitar players. Both keyboard and guitar are chordal and comping instruments. I lead the band around with my comping, so the guitarist and I have to coordinate. Lionel came to my place—one day we jammed together; the second day, we did my online music workshop. That's

when I wrote the basic tune to "Serenity." We played those changes and did it that first time, just reading the chart. After that duet, I thought, "This is going to work great." And it has.

Lionel, describe your experience at that initial meeting.

LL: I was nervous. At the same time, I told myself this is about having fun—be myself, don't get stressed. And once I got to the maestro's place, he made me feel so comfortable. When it's like that, I can deliver, and we can have fun. As he said, there's a natural chemistry.

Chick, isn't "Wake-Up Call" your arrangement of Lionel's improvisation at the workshop?

CC: I think I started an improvisation, so then we did one, and then I said, "Why don't you start something?" So, Lionel began this line, and we improvised with that idea. It stuck in my mind. I asked Bernie Kirsch, my sound engineer, to give me a copy of what we'd recorded. So, I put a little structure on it. I didn't do much to it. ... When we recorded it in the studio, we went over little sections I wrote, and then we threw it down once. We didn't get to the end. Then we regrouped and threw it down a second time, and improvised without instructions for 18 minutes.

Lionel, you've been expanding out from your trio with different bands. Apart from your work with Hancock, there's a new duo recording with Kevin Hays on piano; a recording with Australian band The Vampires; and another recording with the Blue Note All-Stars. How do these experiences filter into this band?

LL: Every time I play with different musicians, I try to keep it fresh and learn something. As I move from project to project, from concert to concert, there's no boundaries, no preconception about what I'm going to play. Then the magic happens—or not. By the time I put down my guitar, either I'm happy or not, but at least I gave myself that freedom of trying to discover new things every time.

CC: I have a question for Lionel. You've developed a guitar technique, make a bunch of different sounds on the guitar and you've developed a rig. What's your history with the instrument?

LL: Actually, from 9 to 17, when I lived in Benin, I played stick percussion and hand percussion. I was a dancer; I played a lot of traditional music. When I started playing guitar, I put all that African heritage on the side, because I was so interested to learn jazz. I'd listen to you guys and think, "What are they doing?" But even so, when I went to Berklee, my peers, my teach-

ers were telling me I already had my thing, but I wasn't hearing it because I was trying to play like [jazz musicians].

At some point, I decided to listen, and I realized I'd learned something from all those years playing percussion. I'm like a frustrated percussion player.

I was looking for a way to make the guitar sound like a talking drum. I found a whammy pedal that would let me play one note and use to my foot to change the pitch. Back then, I was playing with a pick, and I thought playing with fingers would give me more polyrhythm.

CC: How many fingers do you use to pick?

LL: I use four.

CC: So you have four picks instead of one. The range of stuff that Lionel gets is one of the amazing things about his performance.

This is a drum-oriented band, incorporating Brazilian, Afro-Cuban, West African and Spanish elements. Chick, you have a long history playing in Afro-diasporic contexts, going back to your time with Mongo Santamaría. Lionel is from West Africa, and, as he said, he was “trying to play like them.” It’s as if you’re arriving at a similar spot from opposite directions.

CC: Absolutely. The Cubans around Mongo in '60 or '61 kept their African heritage very deeply. I felt Cuban. I was learning about Mongo's religion, about his way in the music. But we were all in New York. I connected musically and spiritually with all the different musicians. Every time I come back, I'm amazed by the city as a microcosm of the planet. All the cultures come here and mix. The city sort of represents what we like to do in the band, which is draw from all these different cultures and influences.

In my mind, jazz is a spirit of creativity. As communication has gotten quicker and tighter, it doesn't take a century to learn about Bach's music or whoever's music. It's all available right there [points to his iPhone]. Creative music happens in every culture.

Lionel, you had years of formal study before entering the fray as a professional musician. How did arriving in New York affect you?

LL: I thought I was prepared. There's so much to learn: new ideas, new talent, so much going on that people don't even point their eyes or ears into. Sometimes I'm like, "Man, is nobody hearing what I'm hearing?" This is so fresh.

CC: I think it's about a 10- or 20-year lag in understanding. Something new comes out, and then the public starts to hear it. At first, they think it's weird; the critics pan it. Then the art-

ist keeps going and after a while nobody goes, "That's weird."

LL: For music, there's no place like New York. It's so cosmopolitan. There's a healthy process of learning from each other that you don't get elsewhere. Everything is here.

CC: I think you ought to name the issue, "New York is the World." I started listening to my dad's 78 [r.p.m.] recordings of Miles Davis playing with Bird in 1947, when I was 6. My dad played trumpet, and he tried to play like Miles. Then, in [the 1950s], me and my one jazz friend bought *Dig*, Miles' album with Jackie McLean. Following Miles' records after '51, with Horace Silver, or with Monk and Milt Jackson, I saw that he was sort of the New York of musicians. If New York collects all the musicians of the world, Miles collected all these special musicians. So, from early in high school, I had my sights set on New York. In my senior year, I went to one-third of the classes. My parents had bought their first car, a used red Mercury Cougar, and on weekends I'd drive it to New York and go to clubs.

Lionel, did you listen to a lot of records in Benin?

LL: Few records, because it was hard to get them. But I was really into guitar players. Somebody would make a cassette, and I'd transcribe whatever I was hearing. You've got to put it into context. I had no connection about harmony. I could hear II-V-I but couldn't explain what it is.

CC: Who were you listening to?

LL: Wes [Montgomery]. Tal Farlow. Kenny Burrell. Barney Kessel. Johnny Smith. I found out about most of those guys after I moved to Paris. I'd get the notes, but I had no idea who was playing or what the tunes were.

Chick, your 2017 box set, *The Musician*, documents a 2011 residence at the Blue Note when you played with 10 different bands. Back in 2016, you played there for eight weeks with 15 different bands, including one called Experiments in Electronica, in which you improvised *tabula rasa*.

CC: I like that way of making music, having no theme, no preset plan. The more people involved, the trickier it gets. You can do it in a duo not so bad. Well, that's what Lionel and I did. We were just fooling around.

LL: The true magic happens in the unknown. Chick has written things that will stay with people forever. While we've been talking, a saxophonist on the street, downstairs, has been playing "Spain." We sometimes play "Spain" as an encore, and as soon as we start the melody the whole crowd goes, "Who!" That's

what it's about—composition, and then the development of the composition, which is the unknown. Every day is different.

CC: Unless you're copying something, the unknown is where the composition comes from. What is the imagination? It's the unknown. You remember a certain line or melody, or whatever gets said—so, now that's your song. That came from a free improvisation. Fortunately or unfortunately, when an audience hears a group freely improvise without set melodies, they have to be savvy to the interaction of the musicians, because they don't hear anything familiar. We try to balance our improvisation with the songs, because we don't like to leave the audience wondering.

The Experiments in Electronica group also addressed the intersection of technology and music, just as Lionel has done in emulating the sound of a talking drum with a whammy pedal.

CC: A lot of musicians use MIDI protocol where, with a drum stick or a key or a guitar pluck, you can trigger a sound and its volume and duration to a synthesizer or another instrument. That's part of what we call technology. But to me, a wider definition is the instrumental technique used to produce the effect. There's a way you bend notes, a way you move your hands, there's posture, the kind of instrument you choose—all kinds of technology and "science" goes into that.

LL: Music is sound. Sounds develop through the years. But the key is: How do you choose this one at this moment? If you have only one sound, no problem. But when you have many sounds, yeah, you can use them, but you've got to find them. When you hear them, it's now. Then it's gone.

You've mentioned that perhaps your most consequential lesson from Miles Davis was his insistence to “play yourself.” It's no cliché to say that you apply that principle to the max with this band.

CC: I see that great art is made when the artist is free to try whatever techniques he wants, and combine things any way he wants. That makes life interesting. I try to live that way as best I can; I don't always succeed. I would like others to acknowledge my freedom to be myself and try new things any time I want to, and I try to treat other people that way.

LL: The way you live comes out through the music somehow. It took me a while to learn that and say: Maybe I should look into *my* life. That represents who I am, and music is just part of who I am. Like the maestro said, if I can live better, I'm sure whatever I do will be better. **DB**



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Linda May Han Oh was one of several prominent women artists, including those depicted on the opposite page, to perform at the 2017 Monterey Jazz Festival.

SEEKING

Tia Fuller, Ingrid Jensen, Linda May Han Oh, Shamie Royston and Sunny Sumter lead a call for change when it comes to women, equality and jazz.

It was a beautiful afternoon at the 2017 Monterey Jazz Festival when a panel convened to discuss some ugly subjects: manipulation, misogyny and sexism in and out of the classroom and on and off the bandstand. Moderated by Suzan Jenkins, a leading jazz and arts administrator, the panel included five of the top artists in jazz today: saxophonist Tia Fuller, trumpeter Ingrid Jensen, bassist Linda May Han Oh, pianist Shamie Royston and vocalist Sunny Sumter, who also happens to be the executive director of the DC Jazz Festival in Washington, D.C.

The conversation took place months before the #MeToo and #TimesUp movements launched, and before turmoil engulfed the campus at Berklee College of Music following news reports regarding inappropriate behavior by some male educators.

This Monterey panel discussion can be viewed as an important element in an ongoing, global discussion about the ways that women are seeking equality and equity in academia, in the music business—and in all professions.

The panel was held in the Blue Note At Sea tent in front of an audience of about 100 people. DownBeat transcribed this historic conversation and is proud to present edited excerpts below.

SUZAN JENKINS: Conditions of equity concern us all. So, I'm going to lead off by asking a question about education: Tia Fuller, talk to us about issues that you see concerning equity for women.

TIA FULLER: This has been a topic circulating among many of my close friends. As with all of us [on the panel], we've had an opportunity to work on a lot of jazz workshops over the sum-



Shamie Royston



Ingrid Jensen



Tia Fuller

EQUITY

By Frank Alkyer

mer. ... One of the things that I'm seeing—not just necessarily at school—is the power dynamic between, in particular but not exclusive to, male teachers and mentors and female students, and how that shows up in a level of sometimes manipulation, and other times misogyny and a little bit of sexism.

The result of this—and I've noticed it's widespread—is we've become acclimated to it, and we've risen above it to be at the places we are in our careers. But the younger women are subject to scrutiny or being alienated, and a lot of times it's reflected in ... a psychological, spiritual and sometimes physical breakdown. There have been a lot of accounts that I experienced this summer where women are in a lot of pain. These are 18-year-old, 19-year-old women and the things that they have endured in just a couple of years of playing this music from educators. Some of them are subliminal, some are more overt, and they don't know how to respond to this.

I've spoken to my good friend, Mr. Sean Jones. He's the chair of the trumpet department at Berklee College of Music. [Editor's Note: Jones recently accepted a position as chair of jazz studies at the Peabody Conservatory at Johns Hopkins University.] We were talking about how important it is to hold each other accountable. Not just women to men, but I think more importantly, men holding men accountable.

If a faculty member were to say, "She's hot," Sean, or somebody like him, would say, "Don't ever let that fall out of your mouth again."

Ingrid just reminded me that she was hired to be the first guest artist at Berklee after [Jones] got the job three years ago. What better way to make a strong statement?

JENKINS: Linda, I know you have some perspectives on what's happening in education.

LINDA MAY HAN OH: I'll begin with a little bit about

when I was young. I never wanted to participate in this kind of discussion. I was always, "No. I just want to talk about my music."

I kind of felt that I was in denial about some of the realities that women face. ... In the cases of education where there is inappropriate behavior, I think it's spot-on that men have to be held accountable in situations and how they treat women.

When I was younger, I really just wanted to work on the music, just practice it. Anything else I observed, I would just ignore it. That's how I dealt with it.

As I get older and start to teach more female students, I notice sometimes subtle things and sometimes not-so-subtle things. And I realize that those things need to be called out.

When people mention the issue of being sensitive to certain things, being aware of certain behaviors, sometimes we get this byproduct of male teachers and mentors almost avoiding



Linda May Han Oh (left), Shamié Royston, Sunny Sumter, Suzan Jenkins, Ingrid Jensen and Tia Fuller discuss the ways that women are seeking equity on and off the bandstand during a panel at the 2017 Monterey Jazz Festival.

women to not have to fall into any sort of category of inappropriate behavior, or even coddling students and not giving them the sort of education they deserve by just treating them delicately.

So, there's a balance between the two: avoiding inappropriate behavior and really giving them their best as a teacher.

SHAMIE ROYSTON: I want to piggyback on that as an educator myself. Even with women dealing with middle school students, high school students, young girls, it's important for them to see a mentor who is a woman doing what we are doing.

Because when they're coming up in the jazz ensembles, the high school ensembles, they may see one or two females in those bands. They're always surrounded by males. It was like that when I was in middle school, high school and college bands.

It's important to have that mentorship, so they are able to see it. Then, to talk to them about what we do. We need to let them know that it can be possible. And it's also important for them to be able to go to somebody to talk about the issues. Everywhere we go, we always have young, female musicians coming up asking, "How do you do this? How do you make it work?"

JENKINS: When Ingrid and I discussed what we see in the music, we see it as a microcosm of the world: the misogyny, the inequity. So, let's talk about what's happening on the bandstand.

INGRID JENSEN: It's still a slow-to-change process. But we have to change that. There's a time when girls are younger and feel insecure and they just drop out [of music]. I don't know how I made it. I think it's because my mom raised me on Oscar Peterson [laughter].

I think that education and the [jazz] scene are quite intertwined. I just got a letter from a father, and I was crying [while] reading it. It was so beautiful. He had just lost his wife and he was asking me to mentor his daughter, which I'm absolutely going to do. But the question that made me sad was, "How do you think she should pursue her education?"

Right now, there's some really odd press out there about certain people who are supposed to be in positions of power and are getting paid to do it. And I don't see a lot of women screwing up the way the guys are.

I love this saying, it's my husband's saying: "It's kind of like a cat trying to cover shit on a marble floor." [laughter] It's like they're running around trying to make all these schools shiny again. But the fact is that they hired some bad people. And those bad people have to go.

We need leaders who hire people who really, really love those kids in a way that's not creepy. They want to see them be confident and passionate and express the character of their art because this music is about character. That's what brought me into it. I heard Clark Terry and he said, "She's a character!" [laughter] And he never once hit on me when I was 15, 16 and wide open to any possibilities, because he knew that I loved him. There was never an indication of bad behavior there.

It's our art that has to go through some kind of purge to mindfulness and cleansing. We have to talk about these things. We can't just keep sweeping them under the rug. That's going to change the scene. It is changing the scene. It's becoming more and more beautiful. People are putting out honest music. But at the same time, there's still some of these cat-and-the-marble-floor situations.

JENKINS: Sunny, what do you think?

SUNNY SUMTER: I get lots of questions because I'm not only a musician but also a mom of two kids. People always say, "How do you do that? How do you be a musician and tour and teach and raise two kids?" I'm the soccer mom or the dance mom. That's what I do in my off time. I say, "I don't know—a lot of crying and praying and then just getting up and doing what I do."

My mentor was Geri Allen [1957–2017]. Geri did a festival one time, playing piano with her son on her back. It was with Diane Reeves. And right there, as a woman in this music and as a wife and mom, it made me say, "I can do this. It can be done."

JENKINS: We've talked about the bandstand. But there's also the boardroom and the business aspect of it. I'm going to ask Sunny Sumter to talk a little about what equity issues she sees.

SUMTER: What everyone has said really means a lot. I happen to be an administrator, but I'm also an artist. One of the things that I found to be profoundly true is that there is the same kind of inequity in artistry as there is in public policy and arts administration.

The most profound thing that's happened over the last 20 years is that there are more of us. So, we get inspired by each other. I started off as a program coordinator working for this woman [points to Suzan Jenkins]. I don't know if I'd be sitting here if I didn't have her because, as women, we have to pay it forward. So, because Suz came up, and she had mentors, she is actually making it her business to mentor others. She took the time to give, to feed me.

I saw in some classrooms and some of my

work experiences that the guy would get more of the information [than the woman] and would get more opportunities for professional development. [At the DC Jazz Festival], 45 percent of our board are women. In my office, I make sure I hire men and women.

JENKINS: Today, we have some good ideas about approaches to help address some of these issues. Sometimes, in the moment, there are reasons you can't do a course correction. But I think if we continue to have conversations about what might be done, then maybe just planting that small seed about how you might approach a certain situation can help everyone. Ingrid, could you paint a scenario where you think that a good course correction could be made?

JENSEN: One of the things that happened to me when I was at Berklee College of Music was I really freaked out about the way I looked when I played. And this guy came up after one of my recitals and said, "You're so beautiful when you play." And he didn't mean it a bad way. He meant it from the aura and the energy coming from the music and the sound. And it took me a minute to accept that view.

So, I'm going to encourage men and women to really release that sexual part of it that allows you to be yourself. It's not going to hurt.

Obviously, having work at diverse festivals is going to help, as well, but we need to be a little less uptight and a little more respectful all at the same time.

JENKINS: Tia, what are a few things that you'd like people to consider about how we can make these situations better?

FULLER: I think it's still on the scope of accountability, to equip and empower ourselves and our mentees in a way that when a situation arises, they know how to react. There are so many times when somebody will say something, just off the cuff.

Just a couple of months ago, Mimi Jones—a bass player who's extraordinary and we've recorded together for a long time—and I were [working] in Europe and a gentleman from a big band in Austria came up. Mimi is warming up on bass. It wasn't her bass; she was just warming up on chromatic scales. He walked by her and said, "Why don't you play a song? Don't you know any songs?" [laughter]

Mimi is so sweet. She's just like, "Actually, I'm just warming up. I'm trying to get acclimated to this bass." And he said, "Oh, are you playing with that girl downstairs with the skirt on?" She goes, "Oh, yeah. Tia Fuller? Would you like to meet her?"

She kept trying to turn it around. And he goes, "No. I don't need to meet her, I already saw her."

We [can] equip ourselves and the younger

generation with an arsenal of comebacks that you can access, like, "Who do you think you're talking to?"

Ingrid [and Linda] and I have played with [drummer/bandleader] Terri Lyne Carrington. She's the epitome of being able to access it quickly. Last year, when we were in the Dominican Republic, one of the sound stage men came up when we were trying to check the sound. Do you remember [that incident], Linda?

OH: Yeah, it was a combination of sexism and racism. I mentioned it to the festival directors, and they were like, "OK, yeah, they don't work with us." Then Terri heard about it, and needless to say, it did not happen again.

FULLER: This happened in Germany, too. The stage manager came up and was talking out of the side of his neck to Terri, and she's like, "What?" She snapped back, and she went to the top. She went to the festival director and [the stage manager] was fired on the spot.

So, this is how we counter it. We equip ourselves with these comebacks and be ready. So many times we don't want to hurt somebody's feelings because we're coming from a more compassionate space. But we need to access the more "warrior" element of ourselves sometimes because *they're* not thinking about compassion.

ROYSTON: I just want to tell a quick story. I was teaching at a school, a very prestigious jazz camp, and a male student was having a really hard time listening to me share my information with the class. It was very awkward. He was checking his phone, being super rude. I had just flown in from Europe and was just showing some of the things I do when I practice with this drone, which was weird because it was this meditative moment, "Oooooommm" and "Leedle needle needle." These weird lines and showing them stuff that they were kind of curious about.

But this one guy got so uncomfortable. And it was the youngest boy in the room who stood up and he called him out. It was just amazing. There's so much good change going on and so much good parenting and good mentoring. So, I have a lot of hope.

We have to teach women how to be many different things at one time: how to be strong, how to speak up, how to require more from yourself.

You have to learn to speak up. I have to learn that, personally. I'm little. I'm quiet. I'm really quiet. So, everywhere I go, it's like, "Oh, she's so cute. She plays piano." [laughter]

There are things you have to develop to make it work. You've got to teach that to the young people. It's a lot coming at you all the time. It's important for you to have a tough skin all the time.



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CHASING TRANSCENDENCE

BY JOHN MURPH PHOTOS BY KASIA IDZKOWSKA

*Wayne Escoffery never mentions President Donald Trump by name. When discussing the impact of Trump's polemic rise on his enthralling new disc, *Vortex* (Sunnyside), Escoffery instead prefers the comparatively impersonal designation "our 45th president."*

"**W**hat's really been in my mind lately is the political and social environment since the 2016 U.S. presidential election," the 42-year-old saxophonist, composer and bandleader said on a December night inside Harlem's Tson's Café, a cozy Ethiopian and Mediterranean restaurant that also presents live jazz.

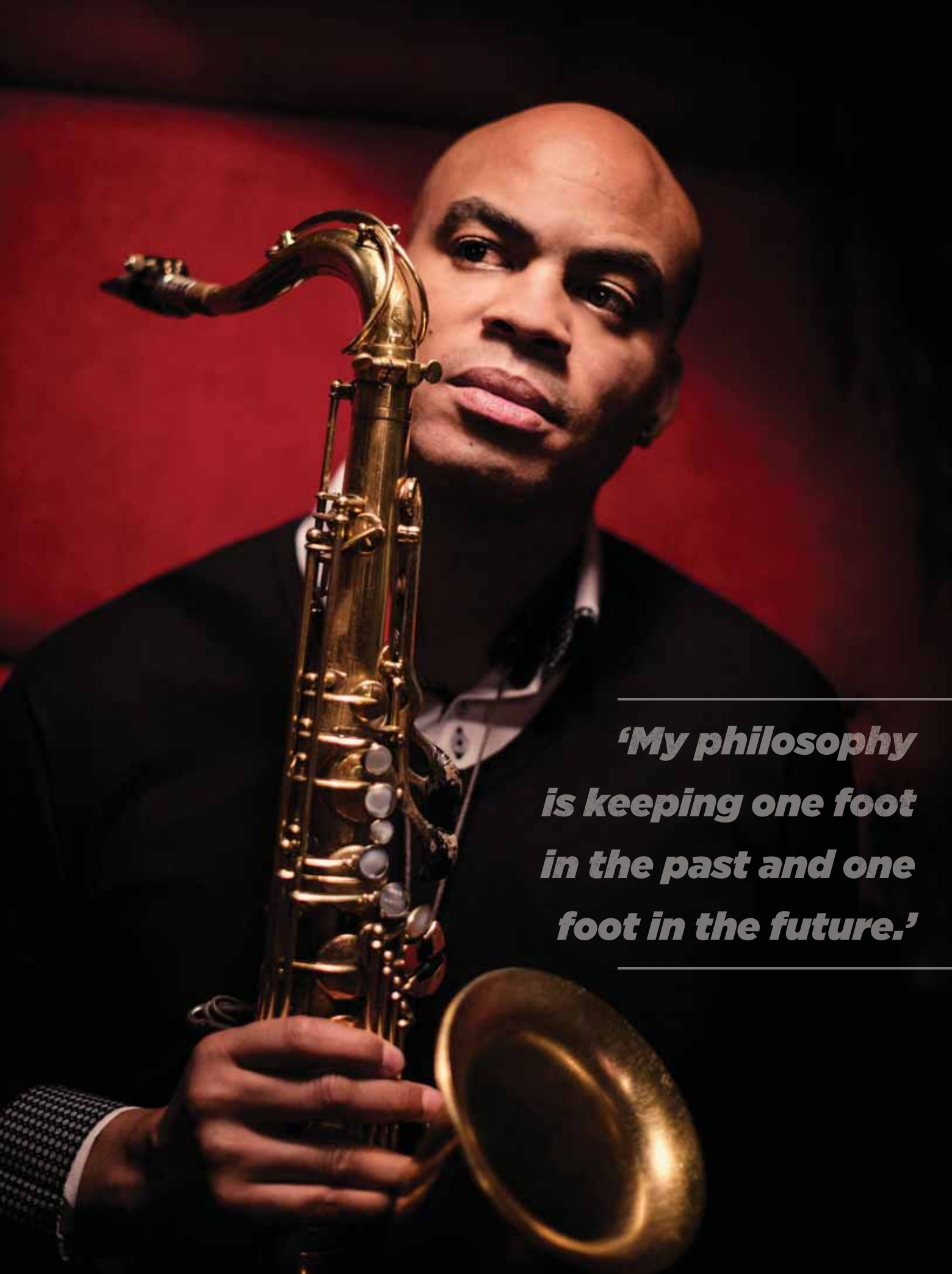
He said that the title of "The Devil's Den"—on which his sinewy soprano saxophone melody snakes through a thicket of lacerating drums, a lurking bass line and jabbing rhythmic pauses—is a direct reference to "the tumultuous environment that [Trump] seems to be set on creating."

On the blues-laden "In His Eyes," Escoffery uses the fear that Vaughn, his 9-year-old son, had about a visit to his grandparents in Baltimore after witnessing riots following Freddie Gray's slaying in April 2015. "That event and the election of our 45th president had strong impacts on my son," Escoffery explained. "People always talk about how [adults] feel. But I don't know how much people talk about how our children feel about where we are socially and politically."

Like many parents of children of color in the

States, Escoffery teeters on allowing his son to retain some childhood innocence while preparing him for the harsher realities of the world. As much disdain as Escoffery has for the Trump administration, he sees a sliver of light in it. "In a strange way, due to our 45th president being elected and the upheaval to a lot of racial tension, it's brought to fruition a lot of stuff. So now, I don't actually argue my point anymore," Escoffery said. "Before, I had to explain certain things to my son and he always had some smart reply. Now, he sees it."

While Escoffery notes that much of the inspiration behind *Vortex* was to document his current working band with drummer Ralph Peterson Jr., bassist Ugonna Okegwo and pianist David Kikoski, he underscores the disc's hard-swinging, sometimes volatile, music with themes touching on his experiences as someone born in London with familial roots in the West Indies; navigating the racial terrain in New Haven, Connecticut; his hopes of raising a socially aware son; and the end of his 10-year marriage to singer Carolyn Leonhart. In many ways, *Vortex* represents a logical progression from 2012's *The Only Son Of One* (Sunnyside),



***'My philosophy
is keeping one foot
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Wayne Escoffery's new album is titled *Vortex*.

which centered on his childhood in London's Walthamstow neighborhood.

Since his 2001 solo debut, *Times Change* (Nagel-Heyer), Escoffery has steeped his music in the modern hard-bop vernacular. On the tenor saxophone, he wields a dark vigorous tone with which he unleashes steamrolling improvisations that zoom across torrential rhythmic undercurrents. On ballads, though, he caresses melodies with sensual tenderness. Escoffery models his approach after heroes like Wayne Shorter and Jackie McLean. Escoffery studied with the latter at the Artists Collective and Hartt School of Music. “My philosophy is [keeping] one foot in the past and one foot in the future,” Escoffery explained. “[Jackie] exemplified that idea of understanding the history but also pushing the envelope. He was a bebopper who studied Charlie Parker, but he was also at the forefront of the avant-garde scene.”

Trumpeter Jeremy Pelt, who has frequently played with Escoffery since the late '90s, praises the saxophonist's growth during the past two decades. “Wayne is someone who has grown by leaps and bounds as both a saxophonist and composer. I was very impressed by the depth of his compositions [on *Vortex*],” he said. “As a player, he's like many of us in our generation; he's adding his living experiences to the game.”

In conversation, Escoffery's recollections about his personal life unravel like his improvisations. He's forthright, thoughtful and passionate, with hardly a trace of superfluous sentimentality. Tall and blessed with chiseled, fashion-model looks, he exudes the professorial elegance of Max Roach. Escoffery credits much of his self-possessed demeanor to his West Indian heritage and being raised by a strict mother. “The idea of self-respect and of self-worth are big parts of Jamaican culture,” he explained. “British culture is very much a part of it, too. So, that culture of being proper, of being polite and of being strict is very much

in the veins of Jamaican culture.”

After Escoffery and his mother left London, they moved to Montreal, Miami and Atlanta, before settling in New Haven. While living at the edges of New Haven's gang-infested Newhallville neighborhood, he learned the art of code switching.

His mother enrolled him at Hamden Hall Country Day School, a private school in which he was one of the few black students. When Escoffery arrived home each day, he often felt that he wasn't black enough. “Being West Indian is different from being a black American,” he said. “We have different concepts of a lot of things. That forced me to just be myself and not worry about what anyone expected me to be.”

Delving into jazz and examining its black American roots, however, augmented Escoffery's self-respect. As a teenager, attending New Haven's Educational Center for the Arts and the Neighborhood Music School, Escoffery was again one of few black students. So, when jazz first came into his life, he was unaware of its pioneers and origins. “I didn't know it was black music. I didn't know that later that these amazing musicians like Miles Davis, John Coltrane, Sonny Rollins and Lee Morgan would be some of my biggest inspirations musically, socially and culturally,” Escoffery said.

That black pride also energizes the Black Art Jazz Collective, a sextet that Escoffery plays in with Pelt. On its eponymous 2016 Sunnyside disc, the collective offered blistering originals paying homage to former U.S. President Barack Obama, scholar W.E.B. Du Bois, women's rights activist Sojourner Truth and the late tenor titan Joe Henderson. The members formed the collective after several discussions about trumpeter Nicholas Payton's Black American Music movement. “The Black Art Jazz Collective wasn't necessarily a direct product of the BAM movement, but that movement was in our minds. We just wanted a band

of like-minded musicians from our generation who really felt that it was important to unapologetically celebrate black music and blackness without saying, 'OK, this is black music but ...,' Escoffery said.

Because of Escoffery's roots, it's apt to wonder about potential collaborations with black jazz musicians in the U.K., particularly those associated with the Tomorrow Warriors. Many of those musicians contextualize their own Caribbean and African lineage within modern jazz. And with current acclaim centered on saxophonist Shabaka Hutchings, drummer Moses Boyd and singer Zara McFarlane, a collaboration would be perfectly timed.

Even though Escoffery frequently plays in London, he hasn't yet had any collaborative opportunities. "The [London jazz] scenes are very insulated," Escoffery explained. "But I would like to collaborate with some of the British jazz artists, because that's part of my heritage, too."

In addition to soul music, his mother played a lot of reggae and raggamuffin in their home. And about 10 years ago, Escoffery considered incorporating the island's music into his own, but decided against it. The saxophonist, though, recently has worked with pianist Monty Alexander's Harlem-Kingston Express.

"He identified with a lot of old-time Jamaican folk music, as well as the more

recent songs we've been hearing coming out of Jamaica," the Jamaican-born Alexander said. "Every time he joins me, it's a thrill."

When he was a teen, icons such as Coltrane and Rollins weren't just musical heroes for Escoffery, they were surrogate father figures. "Their legacies became my standard. They really inspired me to better, not just as a musician, but as a black man living in this country," Escoffery said. The saxophonist was estranged from his father, who he said abused his mother during their earlier years together in London.

Witnessing domestic abuse became a cautionary tale for Escoffery: "It taught me a lot about respecting women and what was acceptable behavior in a relationship," he said.

The specter of his late father, who died from cancer when Escoffery was a junior at Hartt, shaped various songs on *The Only Son Of One*.

"I didn't really hold a lot of animosity toward him, mainly because I knew that my mother didn't. I wanted to understand him," he said. "I've always been fascinated with the human mind, trying to understand why people do things. Because my father was abusive and because my mother exemplified what it is to persevere through that, I think I've learned to be a decent man.

"There's always that part where I have to acknowledge that I'm a big, black man," continued 6-foot, 4-inch Escoffery. "I always have to

make sure that when I'm yelling during a heated argument, I don't do it at level 10. I yell at maybe a six-and-a-half. That was not just with Carolyn; that's with any woman. I struggled with that at times through my marriage; I've struggled with that in various other relationships. That's not necessarily a bad struggle."

On *Vortex*, Escoffery delivered a musical farewell to his former wife with "Tears For Carolyn," an Afro-Latin-tinged tune spurred by rhythmic fire from percussionist Jacqueline Acevedo. "It's a melancholy song that alludes to misfortunes, as well as to new beginnings. We've been apart for about three years now, and I think a lot of great things have happened for both me and her in those years," Escoffery said.

Vortex also features the billowing "February," a previously unrecorded ballad composed by trumpeter Tom Harrell. Escoffery was a charter member of Harrell's quintet for 10 years and considers time spent in that ensemble to count as his "doctorate" in music.

"The thing that moves me the most about this art form, and the thing that I think moves audiences worldwide, are the African elements," he said. "No matter how intellectual or philosophical I get about the music, it's important for me to maintain a certain amount of the African, or quite frankly, the black elements of this music. Because that's what makes the music distinctive, powerful and transcendent." **DB**



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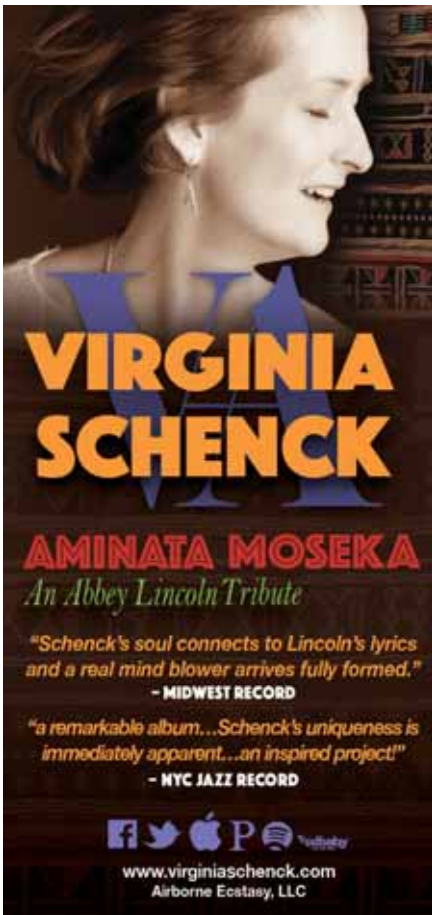


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LAUREN ELIZABETH BABA



Lauren Elizabeth Baba's new big band album features six of her original compositions.

'PUSH IT AS FAR AS IT WILL GO'

By Sean J. O'Connell / Photos by Mehdi Hassine

Amid the holiday revelers staring at the sidewalks of Hollywood Boulevard in late December, violinist and composer Lauren Elizabeth Baba sticks out. Her big shock of curly hair shrouds eyes unimpressed by the gritty tourism of the Entertainment Capital of the World. And rightly so. Baba was raised in Southern California and like most locals has little use for celebrity home tours. But as a gigging musician, she is no stranger to sitting in the middle of some of the most watched Hollywood events in history.

In 2016, in-between string-section gigs at the Oscars and the Grammys, the Hollywood Bowl and countless film and TV soundstages, Baba corralled enough money to record an album by her big band, theBABAorchestra. Containing six of her compositions, *Another*

Ride On The Elephant Slide is a snarling and puckish swell of brass and thunderclaps that is a world away from the showbiz spectacles that help to pay her rent. Citing influences as wide-ranging as Mahler, Ellington and Ornette Coleman, she has quickly found a voice that rumbles toward a quirky, avant-garde future.

"There wasn't any thought behind whether I should do it," Baba explains, regarding her first forays into big band composing while in college. "I'm going to do this because it is so fun. There's a lot of organizing. A lot of notebooks and highlighters. And I love it."

Baba grew up in Orange County, California, and studied at Saddleback College, a community college with a strong jazz program, with trombonist Joey Sellers. She immersed herself in big band music and learned the intricacies of



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Baba's new album is titled *Another Ride On The Elephant Slide*.

the big band's potential by serving as librarian and rehearsal organizer.

"Her creativity was always evident even if her chops were not there yet," Sellers remembers. "[She] possesses her own voice. She sees the big picture—trusts her instincts."

Sellers helped point Baba in the right direc-

tion but it was at CalArts that she flourished, helping to form a big band with trumpeter Andrew Rowan that she was eventually left in charge of.

Through CalArts, Baba began picking up local gigs, performing in string sections with pop musicians like Inara George and Sharon Jones. A combination of union work, occasional tours and a relatively robust local employment field for fiery young string players, she found herself playing a lot of other people's music. When she formed theBABAorchestra, she put the violin down to focus on bringing to life her own compositions.

In 2016, Baba gathered 17 friends to record. The big band recorded half a dozen tracks live in less than six hours. Those original songs swarm with cheek and seriousness, sometimes within a single measure. Baba stoically drives her compositions straight into the storm, engulfed by a band fully on board with her mission.

"In this context of my music, I see the role of the conductor as more of an eighteenth member of the band," Baba said. "My compositions have a lot of elements of creation and improvisation, and I enjoy the role of motion alongside and with the band. I don't see myself as the sole leader or taskmaster; everyone is running it together once it takes off."

The menacing, two-movement *Myth Of Sisyphus* is the album's centerpiece.

"When I got to CalArts, I fully experienced some of the struggles of living in L.A., and even more so the reality hit of being female. And a jazz musician. And a violin player in the jazz world. And a composer. All of these things were blossoming into reality. I wrote that piece to encapsulate this struggle. In my mind, it's not a struggle but a necessary thing you have to do. You push the boulder up to the top of the hill and it's going to roll back down again. You might as well do it with joy."

During the 20-minute tempest, baritone saxophonist Ryan Parrish fires off barrages of harsh lines as the band spins around him. Pianist Steve Blum subdues the orchestra, helping to connect the dots between movements. Baba is not channeling the swing-a-ling sounds of traditional big band jazz but a darker, churning momentum. And characters like Sellers are strong presences on the album.

"She is a treasure," he says proudly. "It's a delight to play her music." His braying trombone prods the ear with uncomfortably humanistic tones that dance on a line of muffled hysteria. Baba welcomes these risks from her musicians.

"You just go," she says. "That's how I was raised. I was raised creatively to express yourself and take it as far as you can take it. That's what I like. Really push it. Just push it as far as it will go." **DB**



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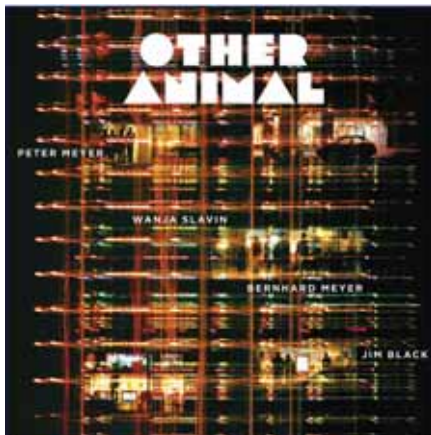


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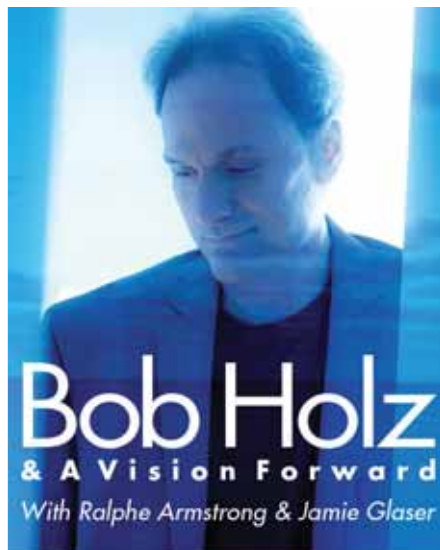
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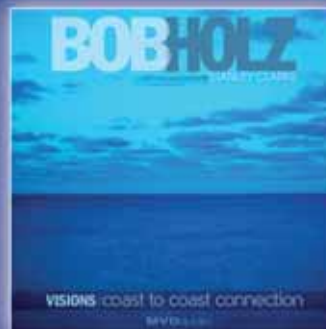
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MIN XIAO-FEN

MAKING A DIFFERENT MONK

By Matthew Kassel / Photo by Scott Friedlander

The first time Min Xiao-Fen heard Thelonious Monk's name, she was somewhat thrown off. "I said, 'You mean Buddha monk?'" Min recalled over tea in her Queens neighborhood of Forest Hills. "No kidding." It was a fitting reaction for the Chinese-born pipa player, who approaches jazz from an unusual angle on her lute-like instrument, fusing the traditional folk music of her birthplace with improvisational techniques she only discovered when she moved from Nanjing to the United States in the early '90s.

By the time she discovered Monk, Min had already played with guitarist Derek Bailey and trumpeter Wadada Leo Smith. But she was still exploring the jazz canon, and in 2003, she got the rare chance to familiarize herself with Monk's music in a short set at Jazz at Lincoln Center. Though her performance was well-received, Min believes she failed to capture Monk's spirit because she couldn't yet properly improvise.

For Min, that moment has arrived at last. Now in her mid-50s, she feels she has proven her affinity for Monk—and her facility as an improviser—nearly two decades after her introduction to his music. On her self-released centennial tribute album, *Mao, Monk And Me*, she filters Monk's tunes—"Ask Me Now," "Misterioso" and "North Of The Sunset," among others—through her four-stringed instrument, using filigree and vibrato to put her own stamp on his angular compositions, which remind her, she said, of Chinese calligraphy.

"I wanted to make a very different Monk," Min said.

While the album is a capstone to Min's recorded output, it's also her first in about six years. Accounting for the gap was a debilitating bout with cancer—she says it is now mostly in remission—and a surgery in 2014 that prevented her from playing the pipa for a year.

Min considered giving up music altogether during that time. She had found recognition as a pipa player touring with chamber operas and theater groups, and her 1997 release of *Spring, River, Flower, Moon, Night*—a traditional pipa record on the now-defunct label Asphodel—had sold thousands of copies and made her thousands in royalties.

But even before she fell ill, Min was feeling stifled by the folk music she had mastered as a child growing up in China during the Cultural Revolution, and her attempts at jazz weren't getting the attention she desired.

There were some bright spots, though. For example, Min established a nonprofit in the aughts to help fund her passion projects, and successfully solicited a grant from the Queens Council on the Arts to premiere "From Harlem to Shanghai and Back," her jazz revue with Blue Pipa—a trio of bass, guitar and pipa—in 2013.

So, after her surgery, Min decided that rather than abandoning the pipa she would slow down and devote herself to the music she loved: jazz. "I don't want to be like every pipa player, playing the same thing," said Min, who also sings.

Self-promotion doesn't come naturally for Min, whose DIY approach entails marketing her music, booking shows and even drawing the cover art for her records. In China, Min says, professional pipa players don't need to bother with the drudgery of self-promotion because that is usually taken care of by the company putting on the show. "But in America, you can't be shy," she said. "You have to tell people who you are."


Min knows who she is now. With the release of her new album, she feels she has finally found her place in jazz. "This is me."



Pipa player Min Xiao-Fen fuses traditional Chinese folk music with improvisational techniques.

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IN TOUCH WITH THE ARTISTS

By Josef Woodard / Photo by Martin Morissette

It began in 1983, with founder-director Michel Levasseur's brave notion to launch a new "outside" music festival—with an ear for music of the more adventuresome, experimental, improvisational, noisy, electronic and art rock-ish kind—in his semi-rural Quebecois hometown of Victoriaville, a two-hour drive from Montreal. Enter Festival International de Musique Actuelle de Victoriaville, which became one of the most significant forums for avant-garde music and generally left- or experimental-leaning work in North America.

Four years after the birth of FIMAV, the adventure expanded to include Victo, a record label that continues on its trajectory, if in a much-limited way due to the music industry's current challenges. Now celebrating its 30th anniversary, Victo has built up a catalogue of 160 titles, including many recordings that serve to document the festival's past programming.

Victo also has valiantly championed the specialized domain of experimental music, from its inaugural release by guitarists Fred Frith and Quebecois hero René Lussier, *Nous Autres*, right up through its most recent release, a live recording of Anthony Braxton's striking solo alto saxophone performance at the festival in 2017.

At the outset, Levasseur was inspired by role models like avant-guitarist Derek Bailey and his Incus label, linked to the annual Company Week festival, and the German Free Music Productions label, a limb of the Berlin-based Total Music Meeting festival. The Moers festival/label duality in Germany was another inspiration.

"That's really what influenced us to start a label," Levasseur explained, "to continue to promote that music, really; to promote the artists and the music coming to the festival, and also to make the festival better known. It was a way to promote the festival all over the world, and most of the albums were recorded at Victoriaville. It grew up like this, into a label that has always been very connected to the festival, but also has its own life."

Guitarist Lussier asserted that "the idea of holding onto a record label is very courageous for Michel. It's great that he brings out another Braxton record."

A maverick in Canadian music, Lussier has played the festival many times, including a memorable quintet set in 2017. He has also released three titles on Victo that count a project with the Vancouver-based Now Orchestra and a wily duet with elastic-eclectic guitarist Eugene Chadbourne among them. Lussier, who worked to edit Victo albums during its early vinyl days, also knows about the struggles of running a label, having founded the Ambience Magnetiques imprint, which he started in 1984 and pulled away from in 2000.

He plans to record his current quintet—which melds the avant-rock, Quebec folk music and abstract elements making up Lussier's aesthetic—early in 2018, despite not having a record label lined up to release it. "I decided not to wait for a label to do something," he said. "I'm not waiting for a grant to make a project. It's a 'project du coeur.'"

"It's a matter of being alive; it's a passion thing. It's the same for Michel, doing record after record with a bunch of people all over the planet. He's passionate; he listens to so many records, just to do the festival. He is receiving so much demand to play and he's listening to everything. That's very courageous."

Levasseur noted, "Someone might ask me, 'Which CD do you think is your favorite, which is the most important?' Each one is important and



René Lussier

involves an individual relationship with the musician. You present the concert, but when you make a product that will last, it's a step further in the relationship with the artist. ... It's kind of like having a big family. It's a very personal, intimate thing to have a label and be in touch with the artists—and not the agents."

Victo started auspiciously with *Nous Autres*—still the label's best-seller—and other strong titles. As with most labels, though, the realities of dwindling sales in the digital era has taken its toll. "The recession and the changeover to downloads and all the problems of promoting this music—or music in general—is really affecting small labels," Levasseur said. "Streaming is really killing the labels and the stores at the moment."

In response, the Victo label has pared down to one or two releases per year, compared to five or six in the past. The label head said, "We go very carefully on the one or two releases that we put out each year. I'm glad there are labels like Intakt and Clean Feed that can do it. How they do it, I don't know. You should ask them," he added, with a laugh.

With a catalogue spanning three decades, Victo is home to many notable releases, including an early Bailey/Braxton duet record, solo albums by Barre Phillips and Marilyn Crispell and, more recently, Evan Parker's ElectroAcoustic Septet and the veteran Musica Elettronica Viva.

Victo, Levasseur stressed, "has always been a very important project. We've been putting out things for important reasons, sometimes for the music itself or for the artists. We were really making a point about putting out their music. There is a strong historical aspect to this label that makes it distinctive.

"There is a legacy there. Other generations can go back to those recordings, to those artists, and get influenced by them. That's the idea behind the whole business, to keep at it; also, to keep the back catalogue going. I've got so many CDs. My house is full of them," he laughed, citing his current inventory of 35,000 items.

Projects such as the FIMAV/Victo venture and other similar entities in the international avant-garde community, Levasseur said, require "energy from one or two people—craziness and energy—to keep going, presenting this music, helping out the musicians to present it to an audience." **DB**



MICHELLE COLTRANE AWAKENING

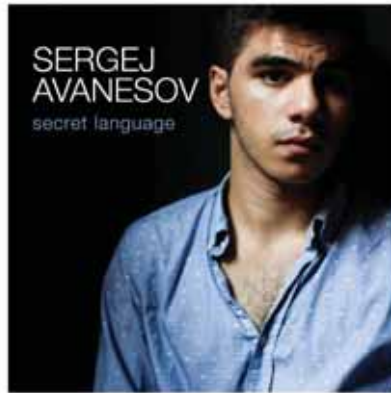
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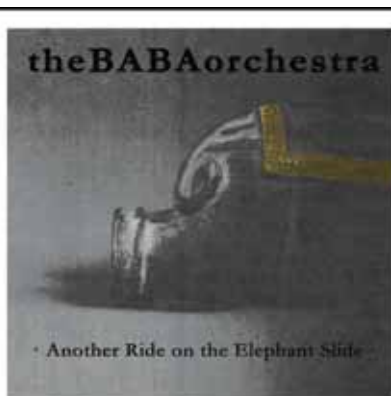
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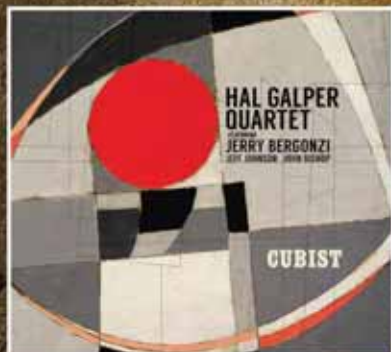
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LUKAS BECK

Composer and drummer John Hollenbeck has released three albums with his Large Ensemble.

John Hollenbeck Large Ensemble *All Can Work*

NEW AMSTERDAM 094

★★★★★

John Hollenbeck doesn't begin a composition by sitting down at the piano. Hollenbeck usually starts with a concept; a necessary approach

for grants and commissions, sure. But concepts also prevent Hollenbeck from repeating himself, sparking originality in his writing.

Unique beauty is very much in evidence on Hollenbeck's third Large Ensemble recording, with the bandleader's Third Stream affinities richly enhanced by minimalism—and a seeming drive to ascend to the stars through difficulty.

The title composition memorializes the late trumpeter and educator Laurie Frink (who was a member of the Large Ensemble) with lyrics based on the pithy emails she sent to Hollenbeck. Poetry doesn't get much more found than this, but Hollenbeck crafts angular melodies from Frink's words, with a breezy unison delivery from a flute and vocalist Theo Bleckmann.

Sections also grew from Frink exercises that virtuosos like Ralph Alessi and Ambrose Akinmusied share in a Dropbox folder. In the composition's middle portion, trumpets play a Frink arpeggio exercise in canon, and the soaring effect suggests that she gave brass players the steps to heaven.

On "Long Swing Dream," Hollenbeck attempts to integrate some free association: After the tune's main theme came to Hollenbeck in a dream, he realized that the title's acronym was "LSD," which then led him to Cary Grant's thoughts on acid trips. Part performance art, the musicians all turn their heads at once while a single pitch is taken up one instrument at a time, the note zigzagging through the ensemble. Meanwhile, Bleckmann intones Grant's LSD-fueled words. This layered piece on the subconscious asks much of the listener; we have to follow many moving parts while hearing what's below the surface, too.

Less conceptual tracks include the ballad "Elf," the original title for Billy Strayhorn's "Isfahan," which Hollenbeck renovates with an Afro-Cuban groove.

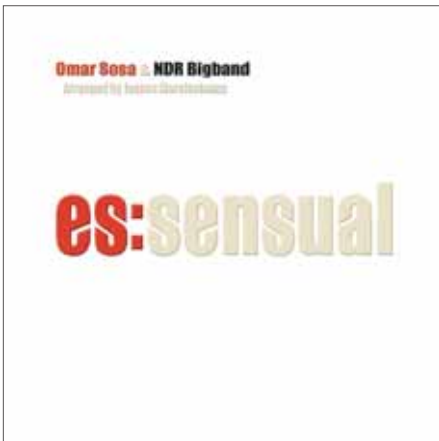
Hollenbeck does his most outstanding work when he's playing with big ideas. On "From Trees," where he translates three early Piet Mondrian studies into three musical sections, the striking composition brings across the moods, colors and lines of each distinct work of art.

—Michelle Mercer

All Can Work: Lud; All Can Work, Elf; Heyoke; This Kiss; From Trees; Long Swing Dream; The Model. (65:17)

Personnel: John Hollenbeck, drums; Ben Kono, soprano, alto and tenor saxophone, flute; Jeremy Viner, clarinet, tenor saxophone; Tony Malaby, tenor and soprano saxophone; Dan Willis, tenor saxophone, clarinet; Anna Webber, flute, tenor saxophone; Bohdan Hlilash, clarinet, bass clarinet, bass saxophone; Mark Patterson, Mike Christianson, Alan Ferber, Jeff Nelson, trombone; Jacob Garchik, trombone, euphonium; Tony Kadleck, Jon Owens, Dave Ballou, Matt Holman, trumpet, flugelhorn, Chris Tordini, bass; Matt Mitchell, piano, organ, keyboard; Patricia Brennan, vibraphone, marimba, glockenspiel; Theo Bleckmann, vocals; JC Sanford, conductor.

Ordering info: newamrecords.com



Omar Sosa & NDR Bigband *es:sensual*

OTA RECORDS 1030

★★★★

This Cuban cocktail mixes eight works of pianist Omar Sosa with the scoring of Brazilian cellist/conductor Jaques Morelenbaum and the muscle of the Hamburg Radio Jazz Orchestra, a.k.a. the NDR Bigband.

This world-class orchestra is a venerable band, apparently with an infinite capacity for assuming musical identities, befitting everyone from Sidney Bechet to Wayne Shorter.

Marcus Roberts Trio *Trio Crescent: Celebrating John Coltrane*

J-MASTER RECORDS

★★★★

It's not impossible to imagine an extended set of John Coltrane's music without saxophone. After all, pianist McCoy Tyner recorded two Trane-centered albums. He was not only paying tribute, though, but also revisiting music he helped create. In 1992, Marcus Roberts participated in another familial homage as part of ex-Coltrane drummer Elvin Jones' quartet, but that band featured trumpeter Wynton Marsalis as a lead voice. Approaching an entire Coltrane album (plus his song "Traneing In") as a piano trio constitutes a bold move.

Roberts' arrangement of 1964's *Crescent* reveals the beauty of Coltrane's writing, particularly the gorgeous melody of the title piece and "Lonnie's Lament." On the latter, bassist Rodney Jordan adds a layer of historical depth by quoting from guitarist Robert Johnson in his solo. Overall, the trio fares best when it connects with the music's spiritual component, digging into the religiosity of "Wise One."

While the stripped-down approach keeps focus on Coltrane's writing, a major part of *Crescent's* power lay in the saxophonist's

The guest in residence here is Sosa, whose purpose is to collectively honor the history and heroes of big band Afro-Cuban music without any specific individual call-outs. He brings with him Cuban collaborator and drummer Ernesto Simpson, perhaps as a kind of comforting security blanket amid all the Teutonic proficiency of the NDR crew. It doesn't get much more rousing than "Glu-Glu," a nearly 10-minute joyride that rises slowly out of mumbled calls from the next village and then pits the band against Sosa's galloping keyboard acrobatics.

The music here favors restraint over raucousness, space over density. "Augustiadio" is the longest of the pieces and moves through several transitions in temperament in the manner of a suite. You'll hear some of the layered and roomy reflection of a vintage Gil Evans tone essay in "Reposo," which Sosa first made with a smaller group in 2004.

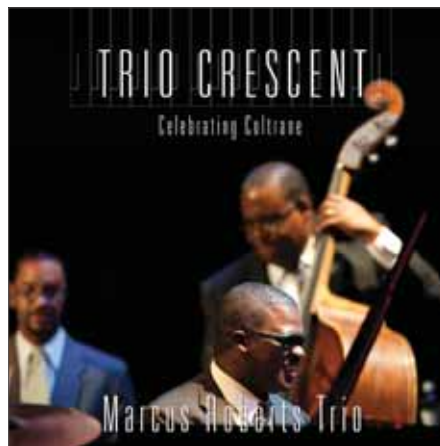
Sosa and the NDR soloists fill in the blanks with poise and precision. Some good world music from a band of worldly players.

—John McDonough

es:sensual: Cha Cha Du Nord; Reposo; L3zero; My Three Notes; Glu-Glu; Iyade; Augustiadio; Sad Meeting. (69:08)

Personnel: Omar Sosa, piano, vibraphone, percussion; Thorsten Benkenstein, Ingolf Burkhardt, Claus Stötter; Reiner Winterschladen, trumpets; Dan Gottshall, Klaus Heidenreich, Stefan Lottermann, Ingo Lahme, trombones; Fiete Felsch, Peter Bolte, Lutz Büchner, Björn Berger, Frank Delle, saxophones; Ingmar Heller, bass; Ernesto Simpson, drums; Marcio Doctor, percussion; Jaques Morelenbaum, conductor.

Ordering info: melodia.com



search for expression. The trio can't summon that ineffable element, a failure most evident on "The Drum Thing," Coltrane's first in-depth foray into dialogues with his drummers. Played as a piano/drums duet, the song's merely pretty. It's not simply a question of volume but of intensity and surprise. Like much of the album, it sounds overly studied and restrained. High concept replacing high art.

—James Hale

Trio Crescent: Celebrating John Coltrane: Crescent; Wise One; Bessie's Blues; Lonnie's Lament; The Drum Thing; Traneing In. (51:21)

Personnel: Marcus Roberts, piano; Rodney Jordan, bass; Jason Marsalis, drums.

Ordering info: marcusroberts.com



GoGo Penguin *A Humdrum Star*

BLUE NOTE B002780502

★★★

The fourth studio album from instrumental avant-pop trio GoGo Penguin begins with a tolling note from Chris Illingworth's piano. Chords circle it dolefully, thickened by upright bass and whirring electronics. The volume rises as the elements accrue—so, presumably, should the tension. But this music remains tidy and fixed; it's as if the band was waiting for something else to seize upon the opportunity presented by this bed of sound; it creates a context that it never capitalizes on.

Some of *A Humdrum Star*, like the British trio's previous work, was written on Logic or Ableton; the rest was devised on piano or bass. The easiest contemporary comparison is Dawn of MIDI, another trio making music with electronica's lattice-like rigor. But there's something less convincing about GoGo Penguin. There are moments of intrigue: Rob Turner's toms pounding beneath Nick Blacka's bass on "Strid," the energetic backbeat kicking in on "Reactor." But the goal seems to be creating something awe-inspiring, not risky.

GoGo Penguin puts me in mind of a different British crossover act: George Shearing. The trio's calling card is its use of graceful and satisfying harmonies, and its insistence on an onward, untroubled cadence. Shearing also drew upon modern classical and jazz influences, but was really angling toward the pop patois of his day. GoGo Penguin lives by the predilections of this era, which means striving for sternness and a kind of cold, soaring power. The ensemble uses suspended chords and reverberant minor arpeggios to connote something adjacent to melancholy or dread. But the almost weightless sound won't leave you convinced.

—Giovanni Russonello

A Humdrum Star: Prayer; Raven; Bardo; A Hundred Moons; Strid; Transient State; Return To Text; Reactor; Window. (50:41)

Personnel: Chris Illingworth, piano; Nick Blacka, bass; Rob Turner, drums.

Ordering info: bluenote.com

The Hot Box

Critics	James Hale	Michelle Mercer	John McDonough	Giovanni Russonello
John Hollenbeck <i>All Can Work</i>	★★★★	★★★★	★★½	★★★★
Omar Sosa & NDR Bigband <i>es:sensual</i>	★★★	★★★★	★★★	★★★★½
Marcus Roberts Trio <i>Trio Crescent</i>	★★★	★★★	★★★★	★★★★½
GoGo Penguin <i>A Humdrum Star</i>	★★★½	★★★	★½	★★

Critics' Comments

John Hollenbeck Large Ensemble, *All Can Work*

Principally a mix of chordal blends, instrumental gestures and spoken (and sung) word, some of the recording's most sublime moments occur in the eddies—the closing minutes of "Heyoke," for example—outside the main torrent of Hollenbeck's compositional ideas. —James Hale

Hollenbeck's music flaunts aspirations, whether they are appreciated or not. So, I congratulate him on the thorny intrigue of these concert pieces. It's the architecture of a coolly iconoclastic Potemkin village, however. Inside, there's no central heating. —John McDonough

The moment of emotional clarity here is the title track: a tribute to the late trumpeter Laurie Frink. But Hollenbeck's arranging prowess is even more apparent on "Elf," a feature for Ben Kono's soprano saxophone that paints its way past its Strayhorn inspiration. —Giovanni Russonello

Omar Sosa & NDR Bigband, *es:sensual*

I kept looking for the burn, but found mostly low simmer. It makes for pleasant—maybe even sensual—listening. —James Hale

Jaques Morelenbaum's sensitive arrangements realize Sosa's dream of a Cuba where music always has flowed freely to and from the rest of the world. —Michelle Mercer

The world's best big-band-for-hire joins up with one of the most distinctive personalities in Afro-Cuban jazz. Sosa's incisive pianism often can get submerged in the sauce, but his compositions truly shine. —Giovanni Russonello

Marcus Roberts Trio, *Trio Crescent*

This sincere tribute searches for new meaning in the landmark suite. While Coltrane's tunes were ideal vehicles for his own spirited improvisations, here they don't yield much more than prostrate reverence. —Michelle Mercer

Roberts and Trane have much to share in this reworking of *Crescent*, a late-period work when the tenor saxophonist still allowed himself the tethers of swing and form. Roberts' interpretations are hugely respectful, while sitting comfortably inside his cautiousness. —John McDonough

Roberts plays crisp, articulate piano with undeniable authority. He's not a density guy or a theoretician, so Coltrane's later quartet years present an interesting gambit. He treats these tunes as post-bop fodder more than sacred texts, but the result is satisfying. —Giovanni Russonello

GoGo Penguin, *A Humdrum Star*

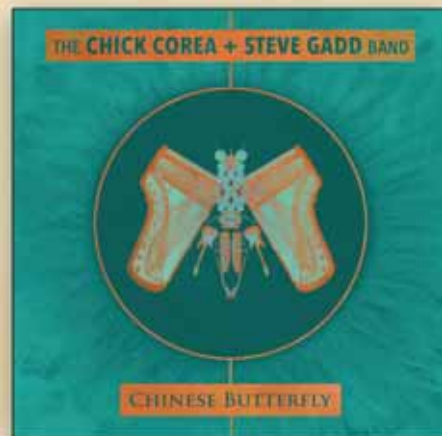
The bass/drum hookup of Nick Blacka and Rob Turner is a thing of beauty when the trio is in high gear, but Chris Illingworth's piano is more effective as an atmospheric device when the tempos fall. —James Hale

GoGo Penguin is better than it sounds: Building electronica's charged repetition by mostly acoustic means takes some jazz and classical flair. This album has the quiet glow of an after-party, with musicians relaxing into themselves and letting the real event unfold. —Michelle Mercer

Mies van der Rohe was wrong. Less is less. And this is too much of less. That's the dilemma of merely listening to this loop of churning, gobbledy-groove minimalism. On a crowded dance floor, it might prove transforming. As a jazz trio, it just puts you in a trance. —John McDonough

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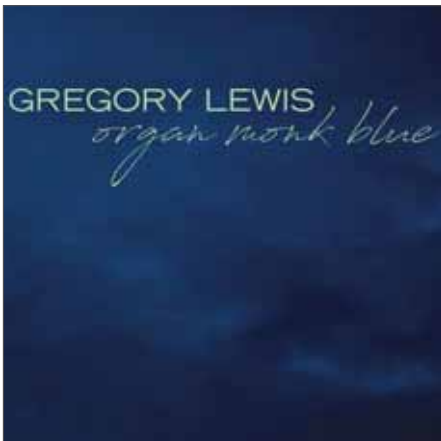


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Gregory Lewis *Organ Monk Blue*

SELF RELEASE

★★★★

Gregory Lewis' *Organ Monk Blue* is pretty much what it sounds like: Thelonious Monk tunes played on the Hammond B-3. That isn't all Lewis' work is—a past recording, 2017's *The Breathe Suite*, was all ambitious, prog-inflected originals—but it is the core of his concept, and what he returns to on his fifth album.

This time around, though, Lewis adds more bite to the sound by pairing his growling, overdriven organ tone with Marc Ribot's

equally aggressive guitar. Although Ribot has roots in the organ trio format, having put in time with Brother Jack McDuff, the more obvious analogue here would be the Tony Williams Lifetime, as Lewis, Ribot and drummer Jeremy Bean Clemons are more interested in sonic distortion and melodic deconstruction than in funky soul-jazz licks. Their moody, free-time take on “Blue Sphere” doesn't state the melody so much as allude to it. And though Ribot's solo does nod in the direction of the blues, it also does a pretty good approximation of Monk's fondness for seconds, while “Nutty” opens with free improvisation on the theme before gradually working its way to straightahead swing.

Even when the tunes are played straight, there's a bit of a twist. As Lewis lays down the ascending sixths of “Misterioso” (which he spells “Mysterioso”), Ribot riffs a twangy blues obbligato that underscores the tune's blues changes, while nudging them in a different direction. However they deliver them, the trio's interpretations are true to the spirit of Monk's aesthetic, no matter how much they play with the sound. —J.D. Considine

Organ Monk Blue: Green Chimneys; Blue Sphere; Raise Four; Misterioso; Blue Hawk; Nutty; Blues Five Spot; Ba-Lue Bolivar Ba-Lues-are. (51:29)

Personnel: Gregory Lewis, Hammond B-3 organ; Marc Ribot, guitar; Jeremy Bean Clemons, drums.

Ordering info: greglewismusic.com

expEAR & Drew Gress

Vesper

KOPASETIC 50

★★★★½

In a way, expEAR is a trio that wishes it were a quartet. Not just any quartet, however; the ideal fourth member is someone temporary, whose interaction with the group would allow its regular members to develop fresh insight into improvisation. Based in Malmö, Sweden, expEAR, which consists of saxophonist Henrik Frisk, pianist Maggi Olin and drummer Peter Nilsson, had collaborated on live performances with singer Josefine Cronholm and violinist Katt Hernandez before recording its first album, *Vesper*, with bassist Drew Gress.

Gress is a natural choice, and not just because bass turns expEAR into a more traditional-sounding jazz group. A gifted improviser who's played with everyone from Fred Hersch to the Claudia Quintet, Gress has exquisite time and a composer's sense of line, a combination that allows him an insightful level of counterpoint in his playing. That's especially useful given how melodic the music is here.

Olin's “Blue To Pink,” for example, is the sort of instantly familiar tune that establishes a compositional thread that carries through, even when the four are improvising collective-



ly. Frisk's mournful “To A Squirrel” works variations on a simple theme that are so consistent it's sometimes hard to discern where the improvisation starts.

If there's any cause for complaint, it's that apart from the title tune, a rambunctious jazz waltz, the music here would rather simmer than swing. Given the range of improvisational approaches on display, a little more rhythmic variety wouldn't have hurt. —J.D. Considine

Vesper: New Leaf; Blue To Pink; Cradle Song; Anything At All; Zafitig; Vesper; To A Squirrel; Removal By Suction; Pang. (53:46)

Personnel: Henrik Frisk, tenor saxophone; Maggi Olin, piano; Peter Nilsson, drums; Drew Gress, bass.

Ordering info: kopasetic.se



Dr. Lonnie Smith *All In My Mind*

BLUE NOTE B077FM1XRQ

★★★★½

Dr. Lonnie Smith is back with more soul-jazz grooves and consciousness-expanding jams. Recorded at the Jazz Standard in New York during the Hammond B-3 organ great's 75th birthday celebration, *All In My Mind* captures his working trio of guitarist Jonathan Kreisberg and drummer Johnathan Blake in high gear before a spirited, packed house.

The group comes out of the gate with a meditation on Wayne Shorter's “Juju,” which introduces Kreisberg's considerable chops and Blake's rolling undercurrent and powerful polyrhythmic accents while also showcasing Smith's searching abandon on the B-3. The ballad “Devika” is a soulful change of pace from the opening burner, while “50 Ways To Leave Your Lover” is Smith's gospel-tinged take on the Paul Simon classic with guest drummer Joe Dyson providing the percolating undertow.

The trio glides through a mellow version of Tadd Dameron's “On A Misty Night” with Blake on brushes and Smith pulling out all the stops in dramatic fashion. Smith's Spanish-tinged “Alhambra” is a showcase for his expansive knowledge of digital sampling (he emulates a muted trumpet here) and Expressionist use of colors. A swinging, highly interactive romp through Freddie Hubbard's “Up Jumped Spring” is vintage '60s organ-lounge fare; the minor-key title track (a far more cathartic version of a Smith tune originally done as a rollicking stride-piano number on his 1977 *Funk Reaction*) takes the audience where no organ lounge has gone before, courtesy of Alicia Olatuja's chilling vocals and Smith's existential message. It's another vibrant offering from the ageless doctor. —Bill Milkowski

All In My Mind: Juju; Devika; 50 Ways To Leave Your Lover; On A Misty Night; Alhambra; All In My Mind; Up Jumped Spring. (56:32)

Personnel: Dr. Lonnie Smith, organ, vocals; Jonathan Kreisberg, guitar; Johnathan Blake, drums; Joe Dyson, drums (3); Alicia Olatuja, vocals (6).

Ordering info: bluenote.com



Chris Thile
Thanks For Listening

NONESUCH 564711

★★★★½

When Chris Thile released his first album at the age of 13, the focus squarely was on his astounding mandolin skills. Twenty-three years later, Thile is a MacArthur Fellow with Grammy awards and has everything from baroque music to jazz, progressive bluegrass and a gig as the host of NPR's *Live From Here* (formerly *A Prairie Home Companion*) under his belt.

He also has a license to explore whatever styles he wants. And here, Thile essentially has chosen to make a pop record.

Each of the songs on *Thanks For Listening* were originally a “Song Of The Week” on *Live From Here*; each has been reworked and recorded anew for the album. As might be expected given their origins, the songs mostly are playful and peppered with humor, whether it’s Thile owning his “girly falsetto” on the bright indie-pop tune “Falsetto” or trying to avoid discussing politics with relatives on “Elephant In The Room.” Where politics do crop up in his lyrics, it is often as a wedge. But on “I Made This for You,” Thile sets aside his discomfort with the state of the world and tries to sing for everyone.

His prodigious instrumental skills rarely are foregrounded, instead casually inserted. His mandolin swells majestically on “I Made This For You,” runs off at a breathtaking gallop in the middle of “Thank You, New York” and shudders to create a dreamy atmosphere on “Feedback Loop,” which also finds him playing violin to similarly psychedelic effect. Even though Thile’s instrumental prowess isn’t the focus on his most recent work, there still is a lot of ear-catching playing. —Joe Tangari

Thanks For Listening: I Made This For You; Feedback Loop; Elephant In The Room; Douglas Fir; Thank You, New York; Stanley Ann; Modern Friendship; Falsetto; Balboa; Thanks For Listening. (43:06)

Personnel: Chris Thile, mandolin, guitar, other stringed instruments, vocals; Thomas Bartlett, keyboards; Alan Hampton, bass; Ted Poor, drums; Nadia Sirota, viola; Aoife O’Donovan, Sarah Jarosz, Gaby Moreno, vocals.

Ordering info: nonesuch.com

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Clean Feed Crosses Borders

Since being founded by Pedro Costa in 2001, Portugal's Clean Feed is not only one of the most prolific independent labels around, it also manages to maintain an extremely high level of quality. Many local Lisbon artists have their wares issued through the imprint, but there are also prodigious numbers of other European and American players found on the roster, often working in cross-border combinations.

The new year heralds an ambitious set from Norwegian drummer Gard Nilssen, leading his Acoustic Unity trio. **Live In Europe (41:20/37:21/42:12 ★★★★★½)** is a three-disc set, captured last summer, as Nilssen appeared at the North Sea, Ljubljana and Oslo jazz festivals. The North Sea disc features the core trio of Nilssen with tenor and soprano saxophonist André Roligheten and bassist Petter Eldh, whereas the Ljubljana and Oslo sets welcome guesting reedsmen.

The writing credits are divided between trio members, but their compositions are all ammunition for intense improvisatory roaming. Nilssen is continuously propulsive, but Roligheten is driving, too, with Eldh frequently providing the almost-stable pivot. The trio's expressive qualities can range from enraged to pensive. And besides rolling momentum, Nilssen also manages to include a steady run of articulate accents and embellishments.

In Ljubljana, Fredrik Ljungkvist guests on tenor saxophone and clarinet. With two horns dancing, Ornette Coleman comparisons are cemented. But there is also more opportunity for radical divergence: As one tenor solos frantically, the other builds a tonal surface.

The Oslo set counts three saxophonists, adding Jørgen Mathisen and Kristoffer Berre Alberts (who along with Nilssen is a

member of Cortex). This hometown gig is the most exciting of the three, as the flaming solo torch is passed around, with full potential realized amid thematic grandeur.

A prime example of cultivating a successful international collaboration is **Ran Do (41:30 ★★★½)**, which adds the Norwegian tenor saxophonist Kjetil Møster to a Chicago crew of Joshua Abrams (bass), Jeff Parker (guitar) and John Herndon (drums)—the latter pair being members of post-rock ensemble Tortoise. The improvisations collected here have an inquiring nature during the opening three tracks, then gather force for the album's second half. All is gaseous, with Parker's sour guitar spurts emerging out of the mist. They search, but don't really find, until entering a sudden detailed scribbling section. A cosmic aura surrounds the lengthy "Anicca"; howling, squeaking and rumbling evolve into rickety lurching as Møster's sax murmurs. After eight minutes, there's a gear-shift to near silence. This is an album of slow, mysterious pleasures and surprising sonic shapes.

Tree Ear's Witches Butter (42:06 ★★★★★) is another compelling international mix. Since 2009, American drummer Gerry Hemingway has been living in Lucerne, where he met Swiss bandmates Sebastian Strinning (reeds) and Manuel Troller (guitar). There's an enhanced spectrum of sound dynamics, opening with disciplined reverb minimalism, before some rising action, calming for a spell, then reigniting for the climax. All is carefully crafted, with both Hemingway and Troller discovering some very low tones, the latter shifting from serrated riffing to effects-shaped macro-rumbling. Meanwhile, Strinning creeps from tenor saxophone to bass clarinet, always making subtle investigations. **DB**

Ordering info: cleanfeed-records.com



David Murray featuring Saul Williams *Blues For Memo*

MOTEMA

★★★★½

Tenor saxophonist David Murray's collaboration with poet Saul Williams is a success, perhaps even more so than the saxophonist's earlier work with Amiri Baraka. At least, it's successful when Williams recites work as spoken word, as opposed to singing what he's written.

The comparison with Baraka isn't incidental: Murray was inspired by Williams' reading at Baraka's 2014 funeral. Williams also shares the late poet's affinity for alliteration and raw language. As a performer, though, the younger writer avoids Baraka's theatrical emoting, instead using his bass-baritone voice for incantation—less an actor than an MC.

It makes for thick tension when set against Murray's gloriously gruff, unfettered sound.

The tenor saxophone seems simply to let loose alongside Williams' impassioned but attenuated delivery. The contrast is particularly effective on "Cycles And Seasons," with Williams cautiously pronouncing against Orrin Evans' eerily quiet piano and Aytac Doğan's kanun; Murray riffs tautly. But then the saxophonist eases the pressure, tossing out carefree swing passages between Williams' lines.

When Williams' words become lyrics, as sung by Pervis Evans, the results don't fly. "Red Summer" is a charged reflection on racial violence. It should be moving, but Evans' delivery veers toward the maudlin, and the melodic accommodations for the verses' irregular rhythms are clumsy. The recitations excel; there's no need to shoehorn them into melodies.

—Michael J. West

Blues For Memo: Hush; A Mirror Of You; Cycles And Seasons; Blues For Memo; Obe; Citizens (The River Runs Red); Positive Message; Red Summer; Enlightenment; Deep In Me; Music Of The Mind; Forever Brothers. (67:38)

Personnel: David Murray, saxophone; Orrin Evans, piano; Nasheet Waits, drums; Jaribu Shahid, bass; Saul Williams, vocals; Craig Harris, trombone; Pervis Evans, vocals; Jason Moran, Fender Rhodes; Aytac Dogan, kanun; Mingus Murray, guitar.

Ordering info: motema.com



Wadada Leo Smith

Najwa

TUM 049

★★★★

Solo: Reflections And Meditations On Monk

TUM 053

★★★★

For the past decade, trumpeter Wadada Leo Smith has been amid one of his most prolific periods, engaging with new collaborators and forging new ensembles, all sparked by undi-

minished artistic inquiry. But he's also been taking stock of the country's culture, using his music to examine the struggle for civil rights or to celebrate America's parks system. Smith regularly has paid homage to his musical heroes and colleagues, but these two new divergent efforts do so more explicitly.

Najwa features a hard-hitting electric band that includes four electric guitarists. Four extended works honor the spirit of Ornette Coleman, John Coltrane, Ronald Shannon Jackson and Billie Holiday without imitating their musical identities. Each piece is constructed as a suite, with shifting instrumental combinations delineating different sections. Musically, the most obvious reference is Miles Davis' electric music, with guitars and Smith's horn waxing lyric over thick, churning grooves.

There's an interlude, "Najwa," where Smith's muted lines are swaddled by guitar textures, and his melodies transmit respect for these musical ancestors. That same environment surfaces on "The Empress, Lady Day: In A Rainbow Garden, With Yellow-Gold Hot Springs, Surrounded By Exotic Plants And Flowers," which seems to levitate as delicate acoustic guitar gently braids with hydroplaning electric tones. Bill Laswell, who contributes bass here, applied some of the same post-production effects he used on his 1998 *Panthalassa*, where he remixed Davis' electric work.

The music on *Solo: Reflections And Meditations On Monk* couldn't be less impacted by technology, with Smith's trumpet sounding its most pure. Like the pianist and composer, Smith has blazed his own path, creating beauty from a multitude of materials. When he begins to take flight after tenderly addressing the melody of "Ruby, My Dear," Smith retains an emotional fragility, balancing the spirit of Monk's melody with his own language.

The various Monk interpretations are interspersed with four originals, inspired either by filmed passages of Monk performing or, on the final piece, a dream in which Monk and Bud Powell visit New York's Shea Stadium.

—Peter Margasak

Najwa: Ornette Coleman's Harmolodic Sonic Hierographic Forms: A Resonance Change In The Millennium; Ohnedaruth John Coltrane: The Master Of Kosmic Music And His Spirituality In A Love Supreme; Najwa; Ronald Shannon Jackson: The Master Of Symphonic Drumming And Multi-Sonic Rhythms, Inscriptions Of A Rare Beauty; The Empress, Lady Day: In A Rainbow Garden, With Yellow-Gold Hot Springs, Surrounded By Exotic Plants And Flowers. (55:43)

Personnel: Wadada Leo Smith, trumpet; Michael Gregory Jackson, Henry Kaiser, Brandon Ross, Lamar Smith, guitar; Bill Laswell, bass; Pheeroan akLaff, drums; Adam Rudolph, percussion.

Solo: Reflections And Meditations On Monk: Ruby, My Dear; Monk And His Five Point Ring At The Five Spot Café; Reflections; Adagio; Monkishness—A Cinematic Vision Of Monk Playing Solo Piano; Crepuscule With Nellie; Adagio: Monk, The Composer In Sepia—A Second Vision; Monk And Bud Powell At Shea Stadium—A Mystery; Round Midnight. (55:37)

Personnel: Wadada Leo Smith, trumpet.

Ordering info: tumrecords.com

Clovis Nicolas

Freedom Suite Ensuite

SUNNYSIDE 1495

★★★★

The heart of this album finds bassist Clovis Nicolas leading a quartet—with trumpeter Brandon Lee, saxophonist Grant Stewart and ever-swinging drummer Kenny Washington—that covers Sonny Rollins' *The Freedom Suite*, which the saxophone colossus recorded in 1958 with Oscar Pettiford and Max Roach. By adding a trumpet to the mix, the French bassist's arrangement brightens these pieces sonically, which helps figuratively—Nicolas doesn't have the same concerns regarding freedom as an African-American jazzier in the '50s.

Nicolas, a longtime New York resident, wrote in his notes to *Freedom Suite Ensuite* that settings without keyboard or guitar are appealing for the harmonic and melodic opportunities afforded the bass. As for their rendition of *The Freedom Suite*, Nicolas and company lack the tonal grit of the originating trio; theirs is a more anodyne virtuosity. But the hard-grooving interludes are a welcome addition.

Of the six originals, "Nichols And Nicolas" stands out for its hooks. But Nicolas caps the album with a solo bass version of "Little Girl Blue," in which his dusky tones feel ideal.

—Bradley Bamberger



Jerry Granelli

Dance Hall

JUSTIN TIME RECORDS 8606

★★★★

The best reunions are those that seem effortless. Such is the case with *Dance Hall*, on which veteran drummer Jerry Granelli reconnects with guitarists Bill Frisell and Robben Ford, who participated in *A Song I Thought I Heard Buddy Sing*, Granelli's 1992 album, inspired by a fictionalized account of cornetist Buddy Bolden's life.

The inspiration behind *Dance Hall* is less lofty, drawing on music the drummer listened to while growing up. With the help of his son, J. Anthony Granelli, on electric bass and Steve Bernstein's horn arrangements, the drummer lets the good times roll on a biting take of Fats Domino's "Ain't That A Shame." The father-son rhythm section drives the music with swagger, allowing Ford and Frisell to unravel shimmering, melodically cogent improvisations.

For the most part, *Dance Hall* resonates with a no-frills vigor, but still comes with surprises. The best moments, however, occur on the ballads, as with the haunting reading of Freddie King's "Never Gonna Break My Faith." After listening to that standout performance, listeners likely will wish for more reunions among Granelli, Frisell and Ford.

—John Murphy



Freedom Suite Ensuite: The 5:30 P.M. Dive Bar Rendezvous; The Freedom Suite, Part I; Interlude; The Freedom Suite, Part II; Interlude; The Freedom Suite, Part III; Grant S.; Nichols And Nicolas; You Or Me?; Dark And Stormy; Fine And Dandy; Speak A Gentle Word; Little Girl Blue. (55:23)

Personnel: Clovis Nicolas, bass; Brandon Lee, Bruce Harris (I, II), trumpet; Grant Stewart, tenor saxophone; Kenny Washington, drums.

Ordering info: sunnysiderecords.com

Dance Hall: Meet Me In The Morning; The Great Pretender; Boogie Stop Shuffle; Ain't That A Shame; Driva Man; This Bitter Earth; Never Gonna Break My Faith; Caldonia. (44:20)

Personnel: Jerry Granelli, drums; Bill Frisell, Robben Ford, guitar; J. Anthony Granelli, bass; Derry Byrne, trumpet; Bill Runge, Steve Kaldestad, saxophones.

Ordering info: justin-time.com

Relaying Grit

Ronnie Earl & The Broadcasters, *The Luckiest Man* (Stony Plain 1396; 70:03 ★★★★★½): Ronnie Earl, a gentle soul, took the death of his bass player, Jim Mouradian, hard. It follows that all through his latest album, a pained emotionalism informs his guitar playing. Fortunately, Earl has long been a master at healing his own heart, drawing on love, compassion and hope to mitigate hurt. Finding beauty in sadness, he bores deep into originals inspired by Otis Rush or Magic Sam and into old favorites from Fenton Robinson and Rev. Gary Davis. Diane Blue, skilled in blues and gospel singing, doesn't reach the high bar of her boss's calibrated emotion, yet her efforts are invested with an authentic-sounding earnestness. New Broadcasters Paul Kochanski (bass) and Forrest Padgett (drums) settle into their roles quite well.

Ordering info: stonyplainrecords.com

Alastair Greene, *Dream Train (Rip Cat 1702; 54:41 ★★★★★)*: Fronting a power blues-rock trio, guitarist Alastair Greene breathes in sulfuric fumes and exhales blazing fire. That hasn't resulted in particularly memorable music on five previous albums, but this time in the studio, he and his Gibson Les Paul keep flammability at a reasonable level, allowing his considerable musical intelligence to surface. Greene is doing his best songwriting and singing ever. The Californian evidences a tender streak with an acoustic guitar piece in memory of his cat, "Song For Rufus," and the mildly electrified "Iowa" for his grandmother. Of five guests, guitarist Walter Trout has the virtuosic spirit.

Ordering info: ripcatrecords.com

Morgan Davis, *Home Away From Home* (Electro-Fi 3453; 37:58 ★★★★★): Here Morgan Davis' homespun amiability sparks his gracefully untrained voice and deft guitar playing on good or excellent songs he's penned about the serious and humorous sides of a free spirit's life in blues outpost Nova Scotia and on the road. His inventive rhythm section helps keep things lively, even simulating a '60s gassed garage band for "Atlantic Time."

Ordering info: electrofi.com

13 O'Clock Blues Band, *Devil's Dance* (Free Note 1701; 44:36 ★★★★★): Jon Catler is strictly his own man, inhabiting an alternative blues world. Playing 12-tone Ultra Plus, 24-fret just intonation and fretless guitars, advocating 528-hertz harmonic tuning, he furthers the good cause of microtonalism with prodigal displays of assurance and intensity. Rock anthem



JOSEPH A. ROSEN
13 O'Clock Blues Band

"Dazed And Confused" and Willie Dixon's "Evil" haven't sounded so fresh in years, and six songs from Catler's fertile imagination are just as gripping for his wizardry. Vocalist Babe Borden deploys her keen talent for creating edgy suspense, staying rooted in bluesy earthiness, even as her voice travels the galaxies. Crank up the volume for maximum post-witching hour effect.

Ordering info: freenotemusic.com/13oclockbluesband

The Love Light Orchestra, *The Love Light Orchestra Featuring John Nemeth* (Blue Barrel 319952; 40:17; ★★★★★): Recording at Memphis's Bar DKDC, vocalist John Nemeth and the nine-man Love Light Orchestra give thanks to the long-ago Memphis big bands of B.B. King, Bobby Bland and Junior Parker. Twelve well-performed updates of classics should prompt listeners to seek out the original music.

Ordering info: bluebarrelrecords.com

Helen Humes, *The Helen Humes Collection, 1927-'62* (Acrobat 213; 71:01/70:48; ★★★★★½): Helen Humes was an outstanding jazz singer of the 1970s. She also triumphed in earlier years, attested to by nearly all of the 49 tracks in this double-disc set. Though oblivious to the meaning of a lyric, she put over two randy blues at age 14 in 1927. Ten songs with the 1938-'41 Count Basie Orchestra are valuable, but Humes really didn't hit her artistic stride till the late '40s (starting with track four on disc 2). With Buck Clayton and others, she exercised her imprimatur as a vocalist of conviction who had an affinity for blues and boogie. The most recent track, a 1962 London festival broadcast, finds her in the fast company of Memphis Slim, T-Bone Walker and Willie Dixon. **DB**

Ordering info: acrobatmusic.net



Quin Kirchner *The Other Side Of Time*

ASTRAL SPIRITS MF158/A5058/STRO01

★★★★★

Chicago-based percussionist Quin Kirchner has sustained a varied career since the turn of the century, drumming with jazz ensembles like Lucky 7s, Afrobeat combo Nomo, category-defying guitarist Ryley Walker and pop group Wild Belle. While hints of his work in these settings turn up across the four sides of *The Other Side Of Time*, Kirchner asserts an aesthetic stance separate from these affiliations. He draws inspiration from mid-20th century jazz composers who sought, at least for a time, to transform jazz from the inside and leads his quintet through vigorous readings of tunes by Sun Ra and Andrew Hill, among others.

Kirchner's writing, like theirs, is often more complex than the hummable parts he stashes away; he understands the merits of both challenging and charming the listener. His music directly expresses a range of emotion, from jaunty celebration to unabashed ardor, and uses shifting rhythms to generate mystery and excitement. On "The Ritual," he does both by daubing colorful brushwork across brooding sequences of long tones, then turns up the heat during contrasting exchanges that first pit Jason Stein's bass clarinet and then Nate Lepine's tenor saxophone against staccato figures voiced by the other horns.

Kirchner's comfort with studio resources comes to the fore on "Crossings," where layers of drumming keep up a steady boil, while Lepine's tenor saxophone and flute twist and dart. It's a nifty move to debut with a double LP, but Kirchner does it with aplomb.

—Bill Meyer

The Other Side Of Time: The Ritual; Brainville; Crossings; Drums & Tines Pt. 1; Wondrous Eyes; Limbo/The Shoes Of The Fisherman's Wife Are Some Jive Ass, Slippers; Resounder; Together We Can Explore the Furthest Beyond; Mumbo Jumbo; Flutter; Karina; Drums & Tines Pt. 2; Armageddon; Ripple; Self-Portrait In Three Colors. (44:39/42:03)

Personnel: Quin Kirchner, drums, percussion, kalimba, sampler, Wurlitzer; Jason Stein, bass clarinet; Ben Boye, electric piano; Matt Ulery, bass; Nick Broste, trombone; Nate Lepine, tenor saxophone, flute.

Ordering info: astralspirits.bandcamp.com

Danny Grissett *Remembrance*

SAVANT 2165

★★★★

Pianist Danny Grissett, who has worked with Tom Harrell and Nicholas Payton, hails from a long line of powerful, Los Angeles-born pianists that includes Hampton Hawes and Billy Childs. *Remembrance*, Grissett's eighth album as a leader, features bassist Vicente Archer, drummer Bill Stewart and tenor/soprano saxophonist Dayna Stephens. Grissett's latest effort displays his postmodern amalgam of Herbie Hancock's harmonic architecture and Sonny Clark's boplicity.

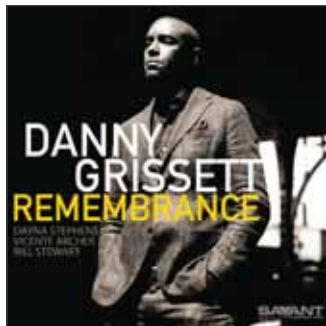
The ensemble pushes Dizzy Gillespie's "Woody'n You" toward a Bud Powell tempo, laced with Stephens's ebullient tenor solo. Grissett successfully navigates the melody of Thelonious Monk's "Gallop's Gallop," with Stephens adding shades of Steve Lacy soprano. Ballad-wise, Grissett cries beautiful melodies on "Just Enough," written by Hancock and recorded by Grover Washington Jr.; and as trio, sans Stephens, the group takes on the Bill Evans-associated gem "Detour Ahead." Grissett's compositions—"Digital Big Foot," the Fender Rhodes-featured "Renatus" and "Lament For Bobby"—all swing with a Latinesque/bossa lilt, proving that this pianist from the West Coast isn't just coasting.

—Eugene Holley Jr.

Remembrance: Woody'n You; Lament For Bobby; Prelude To A Kiss; Gallop's Gallop; Renatus; Just Enough; A Friend Indeed; Digital Big Foot; Detour Ahead. (54:46)

Personnel: Danny Grissett, piano; Fender Rhodes; Dayna Stephens, tenor/soprano saxophones; Vicente Archer, bass; Bill Stewart, drums.

Ordering info: jazzdepot.com



Ryan Keberle/ Frank Woeste *Reverso—Suite Ravel*

PHONOART 001

★★★★

Maurice Ravel was one of the first classical composers to embrace jazz. During a 1928 tour of the States, he became fascinated with American culture, especially the music evolving on the bandstands of Paul Whiteman and Lionel Hampton.

Through the rest of the century, jazz certainly paid back the appreciation by expanding upon his compositions. Ninety years after that historic tour, pianist Frank Woeste and trombonist Ryan Keberle pay tribute to the composer's foresight. The pair employ cellist Vincent Courtois and drummer Jeff Ballard to create this variation on Ravel's World War I-era piano suite. "Le tombeau de Couperin," established across six traditional Baroque movements, is threaded through the 11-track album of Woeste and Keberle originals.

Keberle has described the project as "a kind of crucible through which the old passes and becomes new and vice versa," and "a flow of information in both directions. Hence *Reverso*." And by way of this quartet, that Ravelian line between jazz and classical never has been more symbiotic.

—Ron Hart

Reverso—Suite Ravel: Ostinato (Prelude); Luminism; Impromptu I; All Ears (Fugue); Alangui (Fornalene); Dialogue; Mother Nature (Rigaudon); Impromptu II; Sortilege (Menuet); Ancient Theory (Toccata); Clair Obscur. (53:40)

Personnel: Ryan Keberle, trombone; Frank Woeste, piano; Vincent Courtois, cello; Jeff Ballard, drums.

Ordering info: ryankeberle.com; frankwoeste.com



MAE.SUN *Vol. 1: Inter-Be*

CALMIT PRODUCTIONS

★★★★½

At a time when the world seems mired in divisions, a handful of artists offer salves inspired by a yearning for unity. Rising star Hailey Niswanger, a Berklee grad who participated in the school's first activism-focused Berklee Global Jazz Institute, is among them.

Vol. 1: Inter-Be is the first of two planned album-length riffs on ideas rooted in the writings of Buddhist monk and peace activist Thich Nhat Hanh. A project like this easily could feel contrived; this doesn't. Over the course of eight originals, MAE.SUN builds on the soul-jazz Niswanger courted on earlier work, particularly on "Continuous Recognition." Flickers of her appreciation for African music and Latin jazz surface here, too. Keyboardist Axel Laugart helps Niswanger juggle lead duties, but his relaxed sense of timing shines through more than his Cuban roots.

Niswanger writes in the liner notes that the disc is meant to be heard in one sitting. While that's hard to do, listening all the way through does serve as a compelling guide for meditation. This was recorded during 2016, so it's fair to say the value of focused reflection on love and peace only has increased since then.

—Jennifer Odell

Vol. 1: Inter-Be: River Of Perception; Continuous Recognition; Breathe; Be Love, Be Peace; Life Is Limitless; Universal Harmony; Investigation Of Reality; Sun Of Awareness. (37:14)

Personnel: Hailey Niswanger, soprano saxophone, vocals; Nikara Warren, vibraphone; Andrew Renfro, guitar; Axel Laugart, keyboards; Aaron Liao, bass; David Frazier Jr., drums.

Ordering info: maesunmusic.com



Laia Genc Liaison Tonique *Birds*

DOUBLE MOON 71187

★★

Berlin pianist Laia Genc and the members of her nimble, tuneful trio, Liaison Tonique, reached out to its fans to finance the recording of this melodically generous offering, with music that privileges rounded shapes and mellifluous lines over rhythmic thrust and internal tension.

Drummer Jens Düppe and bassist Markus Braun lock in perfectly with the pianist, who composed most of the tunes, forging an accessible, if somewhat toothless, sound. There are moments when the trio delves deep into sonic exploration, such as the subtle inside-the-piano treatments Genc produces on "Phoenix." Haunting overtones hang heavy in the atmosphere of the interstitial "Disturbance," but more often than not, Liaison Tonique focuses on lyric grace and harmonic unity.

The trio isn't necessarily sedate: "In Progress," one of several pieces where Genc sings wordlessly atop her own playing, moves at a rapid clip, with tightly coiled action from the rhythm section. But the exceptions feel like modest exercises, rather than ideas meant to bring depth to the music. The biggest problem is that Genc's top priority seems to be making pretty music, despite her writing not being strong enough to support even that unexceptional goal.

—Peter Margasak

Birds: The Bird; Phoenix; In Progress; Allemande; Julimond; You Gave Me Part I; You Gave Me Part II; Disturbance; Restless; Butterflies; Two Birds; Die Stille Unter Dem Meer. (62:13)

Personnel: Laia Genc, piano, voice; Jens Düppe, drums; Markus Braun, bass.

Ordering info: challengerecords.com





Negative Press Project *Eternal Life: Jeff Buckley Songs And Sounds*

RIDGEWAY RECORDS 007

★★★★

Though he released one album during his lifetime, Jeff Buckley's voice carved an outsized place for him in popular music. He's been the subject of multiple tributes, and his emotive singing style permeated late-'90s rock. On *Eternal Life: Jeff Buckley Songs And Sounds*, Negative Press Project pays tribute to the singer, mostly without using voices, and in doing so, captures his spirit in a way that vocal cov-

ers often can't.

The "Sounds" portion of the album title is important. Led by bassist Andrew Lion and pianist Ruthie Dineen, this group isn't simply interpreting melodies; it's also exploring the same emotional ground as Buckley. The album is bookended by originals; Lion's "Wolf River" more impressively captures the darkness inherent in Buckley's music than the actual Buckley interpretations. Dineen's "Anthem (For Jeff Buckley)" is a bit more reflective.

The other material is drawn entirely from 1994's *Grace*, Buckley's only non-posthumous album. Mercifully, we are not subjected to yet another version of Leonard Cohen's "Hallelujah."

A bonus disc includes three good tracks with guest vocalists, but the band's decision to keep the principal album instrumental is the right one. The approach breathes life into these songs and keeps Buckley's essence alive as well.

—Joe Tangari

Eternal Life: Wolf River; Mojo Pin (Prelude); Mojo Pin; Grace; Lilac Wine; Last Goodbye; So Real; Lover, You Should've Come Over (Prelude); Lover, You Should've Come Over; Eternal Life; Dream Brother; Anthem (For Jeff Buckley); The Man That Got Away; Lover, You Should've Come Over (vocal); So Real (vocal); Eternal Life (vocal) (64:27/22:45)

Personnel: Ruthie Dineen, piano; Lyle Link, tenor saxophone; Andrew Lion, bass; Luis Salcedo and Gawain Mathews, guitar; Chris Sullivan and James Mahone, alto saxophone; Max Miller-Loran, trumpet; Mike Mitchell, drums; Jeff Campbell, Jeff Denson and Mia Pixley, vocals.

Ordering info: ridgewayrecords.com

Delfeayo Marsalis *Kalamazoo*

TROUBADOUR JASS RECORDS 093017

★★½

This is an affable document of a band playing to a receptive audience at Western Michigan University in Kalamazoo. The performance is swinging and convivial; the repertoire largely predictable; the few surprises are welcome. The leisurely date, led by trombonist Delfeayo Marsalis, offers a taste of the music that the Marsalis clan promotes in its hometown of New Orleans. Ultimately, though, *Kalamazoo* rarely transcends souvenir status.

Marsalis works his instrument deeply, occasionally flutter-tonguing for effect and deploying a plunger mute for a taste of raunch.

He animates "Autumn Leaves," floods "My Funny Valentine" with legato pathos and adds buoyancy to "It Don't Mean A Thing." The bandleader's father, Ellis, rarely solos; rather, the family patriarch stays in the background, his lines economical, yet sweeping.

The tunes that pop are "Sesame Street"; "The Secret Love Affair," a brooding original that showcases Delfeayo's emotional range; and "Blue Kalamazoo," an original composed on the spot by the trombonist and singer Christian O'Neill Diaz, a Western Michigan student responding to



Marsalis' invitation to participate in the evening.

Most of the other cuts speak eloquently of the Marsalises' affection for New Orleans. Sparked by a hot drum solo and a crowd clap-along, "It Don't Mean A Thing," in particular, suggests deep bonding that night back in 2015.

—Carlo Wolff

Kalamazoo: Tin Roof Blues; Autumn Leaves; My Funny Valentine; Sesame Street Theme; If I Were A Bell; The Secret Love Affair; It Don't Mean A Thing (If It Ain't Got That Swing); Introducing The Blues; Blue Kalamazoo; Do You Know What It Means to Miss New Orleans. (67:38)

Personnel: Delfeayo Marsalis, trombone; Christian O'Neill Diaz, vocal; Madison George, drums; Ellis Marsalis, piano; Ralph Peterson, drums; Reginald Veal, bass.

Ordering info: dmarsalis.com



Kenny Werner Trio *Animal Crackers*

PIROUET 3099

★★★★

After 18 years of playing together, Kenny Werner and his colleagues, drummer Ari Hoenig and bassist Johannes Weidenmüller, still peel away another layer of the onion with each successive tour and recording they make. With *Animal Crackers*, the three reveal a high level of telepathy and flexibility on Werner originals and radically reimagined standards that tweak the Great American Songbook in unexpected ways.

At this point, Werner and his elastic-rhythm mates are capable of flowing in any direction. Hoenig is one of the most melodic and inventive rhythmists on the scene today. And Weidenmüller is a fundamental accompanist whose ability to walk on swingers or provide thoughtful countermelodies is an asset.

Their uptempo, envelope-pushing interpretation of Sammy Cahn's "I Should Care" is fueled by Weidenmüller's unerring pulse, colored by Werner's reharmonization and Hoenig's metric modulation underneath. The grooving opener, "Ari," is a showcase for the drummer's myriad permutations and nearly imperceptible beat displacements on the kit, while he perfectly mirrors Werner's herky-jerky melody on the title track. Together, they travel to the outré reaches on Werner's "Breathing Torso," which has the leader employing synth washes to spacey effect. They play it fairly straightforward on the appealing "Iago" before Werner dips into some spiky Rhodes work for "Mechanical Arm."

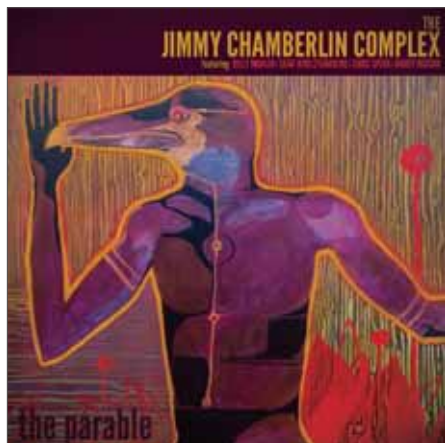
This trio has evolved and grown considerably since its debut on 2001's *Form And Fantasy* (Double-Time Records). *Animal Crackers* is an incremental leap forward.

—Bill Milkowski

Animal Crackers: Ari; The Song Is You; Animal Crackers; Breathing Torso; I Should Care; What? If I Should Lose You; Iago; Mechanical Arm. (54:06)

Personnel: Kenny Werner, piano, keyboards; Johannes Weidenmüller, bass; Ari Hoenig, drums.

Ordering info: piouret.com



The Jimmy Chamberlin Complex *The Parable*

MAKE RECORDS 17113

★★★★½

If any music from *The Parable* were played as part of a DownBeat “Blindfold Test,” at least nine out of 10 artists in the hot seat would guess that the leader on this date was a percussionist.

Why? Because on each track, the spotlight locks first and foremost on what the drummer is doing. Fortunately, few boast the kind of credentials Jimmy Chamberlin has amassed

in a career that, as far as visibility is concerned, began 30 years ago with The Smashing Pumpkins. Since then, he’s participated in a number of adventurous projects, not the least of which is The Jimmy Chamberlin Complex.

The ensemble’s lineup has been somewhat fluid since its first incarnation in 2001, but this conglomeration benefits in particular from Chris Speed’s participation. He delivers some of this album’s high points, from his unaccompanied figure at the top of the album on “Horus And The Pharaoh” to his sinuous clarinet solo on “Magick Moon.” But the drums dominate it all. Regardless of tempo, Chamberlin stays busy; at one point on “Thoughts Of Days Long Past,” he hammers six consecutive quarter notes on his cymbal. And on “Dance Of The Grebe,” when the band cuts back to playing a bar or two of quarter notes, Chamberlin keeps churning, somewhat undercutting the potential impact of the break.

It’s all solid playing, but perhaps the real parable here is that he who stirs up the stew a little too much risks losing the subtleties of its most delicate ingredients. —*Bob Doerschuk*

The Parable: Horus And The Pharaoh; The Parable; Thoughts Of Days Long Past; El Born; Magick Moon; Dance Of The Grebe. (36:09)
Personnel: Jimmy Chamberlin, drums; Billy Mohler, bass; Sean Woolstenhulme, guitar; Chris Speed, tenor saxophone, clarinet; Randy Ingram, piano, Rhodes.

Ordering info: makerecords.com

Min Rager Quartet *Train Of Thought*

SELF RELEASE

★★★★½

Pianist Min Rager, who was raised in Seoul, South Korea, moved to Montreal in 1997 and has been part of the Canadian jazz scene since. In 2005, Rager recorded her debut, *Bright Road* (Effendi), with her quintet. She mostly has led her own trio since then, taking some time off to raise her two sons.

On *Train Of Thought*, Rager has teamed with Fraser Hollins and Dave Laing (her regular bassist and drummer, respectively), as well as tenor saxophonist Kenji Omae, who recently returned to Canada after spending a decade in South Korea.

After its complex melody, the opening “Train Of Thought” becomes a cooking medium-tempo blues. Omae’s tenor sometimes recalls Ernie Watts in its upper-register cries. His technique is impressive, and his sound falls squarely within the John Coltrane/Michael Brecker tradition. “Beautiful Journey” is picturesque and offers long melody statements and patterns established by the date’s leader. “I Never Felt That Way” and the high-energy “Say What You Mean” (based on Wayne Shorter’s “Yes Or No”) feature passionate Omae solos and inventive, yet subtle, state-



ments from Rager.

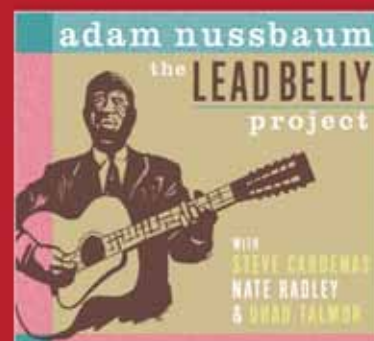
Although none of these songs are destined to become standards, they serve as fertile foundations for the soloists. With fine support and occasional short spots from Hollins and Laing, Rager displays plenty of potential as an improviser, consistently creating fresh statements.

—*Scott Yanow*

Train Of Thought: Train Of Thought; Beautiful Journey; I Never Felt This Way; Say What You Mean; Dedicated To You; I Wish I Was There; Moonlight Dance; Let’s Be Cool. (54:34)

Personnel: Min Rager, piano; Kenji Omae, tenor saxophone; Fraser Hollins, bass; Dave Laing, drums.

Ordering info: minrager.com



ADAM NUSSBAUM THE LEAD BELLY PROJECT

SSC 1500 - IN STORES 2/23/18

The discovery of the music of Lead Belly was transformative for young Adam Nussbaum. The only child of artistic parents in Norwalk, Connecticut, Nussbaum was exposed to many recordings, from classical and folk to jazz and blues. It was the image of Huddie Ledbetter on the original Folkways 10-inch record covers that fascinated the five year old. The celebrated blues and folk musician’s music seared itself into his ears, as it does in young listeners, informing the future drummer’s musical approach for years to come, most explicitly on his new recording, *The Lead Belly Project*.



JOHN RAYMOND & REAL FEELS JOY RIDE

1501 - IN STORES 2/09/18

Raymond wants the music of Real Feels to connect to his listeners. So rather than compose complex, over the top pieces, he focused on simplifying and writing music that people could sing along with.

The initial performance of what would become Real Feels was a revelation for Raymond. He provided simple lead sheets, which allowed guitarist Gilad Hekselman free reign in his interpretation. It was shortly thereafter that drummer Colin Stranahan would cement himself as the bedrock of Real Feels. The group would go on to record two albums in 2016, *Joy Ride* is the group’s third.



itunes.com/AdamNussbaum
itunes.com/JohnRaymond
www.sunnysiderecords.com



Hayes' Talent Multifaceted

From his shaved head and gold chains in the '70s to his animated avatar in the '90s, **Isaac Hayes** created an imposing persona. But at the heart of this character was a brilliant singer, songwriter, producer and multi-instrumentalist. Hayes' music receives its deserved recognition through *The Spirit Of Memphis 1962–1976* (Craft Recordings **50**; **79:32/74:26/66:37/78:57** ★★☆☆½). As compilation producer Joe McEwen writes, this collection is “a little idiosyncratic,” which suits an artist who never shied away from the unconventional.

The set emphasizes how Hayes' talents were remarkably multifaceted, so much so that the first disc consists of songs he crafted for a host of artists while he was a young man who had only slight formal music training. Writer Robert Gordon's liner notes and the third disc accentuate the singer's youthful ambitions to be a jazz vocalist. That inclination shaped his distinctive renditions of standards, radically reworked versions of contemporary hits or gospel tunes. Hayes' acumen as an improviser came through numerous singles and his richly orchestrated extended instrumentals.

Early on, Hayes' determination got him a job as keyboardist and occasional singer for saxophonist Floyd Newman's band. Newman said that even though Hayes did not read music, he clearly heard and explained which notes each instrument should play. Still, Hayes could compose back then, co-writing Newman's “Sassy” as a 1964 single for Memphis-based Stax Records. At the time, Hayes was just 21 and would go on to pen a wealth of the company's '60s hits. The diverse range of pieces he co-wrote and co-produced with David Porter remains as impressive as their prolificacy. These encompass the straight blues of Johnnie Taylor's “I Had A Dream” along with the sweet harmonies in The Emotions' “Show Me How,” among others. But the sharp arrangements and drive throughout Sam & Dave's anthemic “Soul Man” make this track the definitive Hayes and Porter collaboration.

Hayes emerged as a charismatic solo artist in the late 1960s when Stax needed his star power: This was when the label had to readjust following its break from the larger Atlantic Records company. The situation lent him a freedom to create singles and albums as he envisioned them. Hayes' lengthy spoken monologues, hesitations and moans painted an evocative narrative



Isaac Hayes

for Jim Webb's “By The Time I Get To Phoenix.” That highly rhythmic blend of speech with subtle melodic lifts also highlight Hayes' own “Do Your Thing” and—most famously—“Theme From ‘Shaft.’”

Blessed with a commanding bass-baritone, Hayes also transformed popular tunes into his own kinds of imperatives. He takes charge of Burt Bacharach's “Walk On By” as he engages with its sweeping orchestrations and the Bar-Kays' rhythm section. The collection also includes four previously unreleased live tracks from a 1972 Chicago performance that offer new insights into how Hayes used his voice's instrumental quality. His dynamics and his way of building tension, without unnecessary drama, shape “I Stand Accused.” Hayes' take on “Stormy Monday” reveals how much he retained since his earlier ambition to emulate Nat “King” Cole—especially when stretching out certain syllables and cutting other phrases short.

Spirit Of Memphis also cites the musicians and arrangers who played such important parts in crafting Hayes' landmark early and mid-'70s albums. Such credit is warranted, particularly since their instrumental jams conclude the set. Guitarists Charles “Skip” Pitts and Michael Toles' compelling intertwined lines on “Hung Up On My Baby” offer not just an exhilarating riff, but unfurl running commentary on that motif. An additional essay with annotations describing their contributions would have been a welcome inclusion. Hayes was big enough to know that he did not do it all alone.

DB

Ordering info: concordmusicgroup.com



Greg Saunier/Mary Halvorson/Ron Miles *New American Songbooks, Volume 1*

SOUND AMERICAN PUBLICATIONS 004

★★★★

The limited-edition LP *New American Songbooks, Volume 1* convenes a dream trio to reappraise the standards canon. Drummer Greg Saunier (founder of indie-rock quartet Deerhoof), prodigious guitarist Mary Halvorson and cornetist Ron Miles (whose years of artistry steadily have gained attention) chose songs by Fiona Apple and James P. Johnson, among others, as “underappreciated gems” (Saunier's words) that “could and should be covered ... by anybody playing in almost any genre.”

The trio's versions of the eclectic selections are paradoxically succinct and expansive, retaining what Saunier identifies as the essence of any potential standard: something with an “easy-to-sing melody, and a strong archetypal emotion.” But hewing to these compositions' parameters, the trio also personalizes them through a consistent ensemble sound.

Miles' horn frequently takes the forefront. His phrasing is as personably expressive as speech, his points as penetrating if less literal than language. He ennobles David Cassidy's “I Woke Up,” is pensive on Gary Peacock's “Vignette” and—with Halvorson turning up her effects—treats “Luke And Leia” from *Star Wars VI: Return of the Jedi* as a glorious lament.

The medley of the Beach Boys' “Little Pad,” Survivor's anthem “Caught In The Game” and Empress Of's post-electronica on “Kitty Kat” proceed as if their parts always fit together.

—Howard Mandel

New American Songbooks, Volume 1: Jonathan; Symphony #6 (Second Movement); I Woke Up In Love This Morning; Vignette; Luke And Leia; Snowy Morning Blues; Everything Means Nothing To Me/Last Call; Day Dream; Little Pad/Caught In The Game/ Kitty Cat. (40:07)

Personnel: Greg Saunier, drums; Mary Halvorson, guitar; Ron Miles, cornet.

Ordering info: soundamerican.org



Jane Birkin
Birkin/Gainsbourg:
Le Symphonique
 PARLOPHONE 564867
 ★★☆☆½

Charlotte Gainsbourg
Rest
 ATLANTIC/BECAUSE MUSIC 564213
 ★★★★★

The influence of Serge Gainsbourg, the provocateur behind classic French pop songs “Je T’aime ... Moi Non Plus” and “Bonnie And

Clyde,” has been carried forth by generations of music makers like Air and Beach House. But the true heirs to his legacy are his actual heirs: Jane Birkin, his former partner, and their daughter, Charlotte Gainsbourg. New albums from both build on Serge’s work by inhabiting his original songs and stitching his knack for catchy hooks and expressive lyrics into a modern context.

Birkin’s album is a tribute to her late lover (he passed away in 1991). But this recording finds her singing an impressive array of material from throughout Serge’s career, backed by the Polish National Radio Symphony Orchestra. While the originals hinted at grandiosity, here, through Nobuyuki Nakajima’s arrangements, they are given a full cinematic sweep. A song like “Jane B.,” from the 1969 album *Jane Birkin-Serge Gainsbourg*, evolves the fuzzy grind of the original into a heart-breaking ballad.

The 71-year-old vocalist slips into these songs comfortably, her past coquettish sexuality replaced by a knowing warmth that comes alive on weepers like “Baby Alone In Babylone” and the waltzing “La Javanaise.”

Comparatively, Charlotte Gainsbourg’s fifth album, *Rest*, is a thoroughly contemporary work. She collaborates throughout the record with electronic musicians like SebastiAn

and Daft Punk member Guy-Manuel de Homem-Christo, as well as pop superstar Paul McCartney, and she gets production assistance from Danger Mouse. But the 46-year-old musician and actress taps into a familiar well of feeling in addition to utilizing some sonic signifiers that marked her father’s work.

The album’s core is a lyrical wrestling with mortality and reckoning with mistakes of the past. *Rest* is marked by the death of Serge and that of her half-sister, Kate Barry, whom she pays tribute to on the stormy “Kate.” In true Gainsbourg fashion, though, its radio-friendly accessibility helps mask and accentuate the internal torment.

—Robert Ham

Birkin/Gainsbourg: La Symphonique: Lost Song; Dépression Au-Dessus Du Jardin; Baby Alone In Babylone; Physique Et Sans Issue; Ces Petits Riens; L’aquoboniste; Valse De Melody; Fuir Le Bonheur De Peur Qu’il Ne Se Sauve; Requiem Pour Un Con; Une Chose Entre Autres; Amour Des Feintes; Exercice En Forme De Z; Manon; La Chanson De Prévert; Les Dessous Chics; L’amour De Moi; Pull Marine; La Gadoue; Jane B.; L’amour; La Javanaise. (77:28)
Personnel: Jane Birkin, vocals; Orchestre Polska Orkiestra Radiowa.

Ordering info: parlophone.co.uk

Rest: Ring-A-Ring O’ Roses; Lying With You; Kate; Deadly Valentine; I’m A Lie; Rest; Sylvia Says; Songbird In A Cage; Dans Vos Airs; Les Crocodiles; Les Oxalis. (48:23)

Personnel: Charlotte Gainsbourg, vocals; SebastiAn, piano, organ, synthesizer, harpsichord, clavinet, guitar, bells, electric piano, backing vocals; Emile Somin, bass, glockenspiel, organ, electric piano, tambourine, Mellotron, clavinet, guitar; Paul McCartney (8), guitar, piano, drums; Vincent Taeger, drums; Gabriel Cabezas, cello; Rachel Drehmann, French horn; David Nelson, trombone; Nadia Sirota, viola; Anna Elashvili, Annaliesa Place, Laura Lutzke, Rob Moose, Patricia Kilroy, Pauline Kim Harris, violin.

Ordering info: atlanticrecords.com

Kris Davis & Craig Taborn
Octopus
 PYROCLASTIC RECORDS 03
 ★★★★★

Duopoly, pianist Kris Davis’ 2015 collection of duets on Pyroclastic Records, featured Craig Taborn on a tune called “Fox Fire.” It is natural that the musicians would decide to deepen their collaboration following that highlight.

Octopus documents a tour that took place in 2017, its most striking trait being how the pianists are capable of achieving uncanny communion or osmosis—and validates naming the album after the multi-armed mollusk. Their interplay covers a lot of ground, from pointillist explorations to breakneck runs. Their take on Carla Bley’s “Sing Me Softly Of The Blues” is more reconstruction than deconstruction. They painstakingly fragment the tune, but reach a stage where the melody finally appears in full.

Taborn’s three-part “Interruptions” gives the duo an opportunity to exhibit the breadth of their respective talents, featuring stylistically diverse sequences with effortless transitions. And *Octopus* concludes with a version of Sun Ra’s “Love In Outer Space.” The mood is totally different from what its composer envisioned, but still impossible to resist its gentle and mournful sway.

—Alain Drouot



Lusine Grigoryan
Komitas: Seven Songs
 ECM 2514
 ★★☆☆½

In an ideal world, Armenian composer Komitas might’ve been his homeland’s Bela Bartók—a contemporary thinker who drew from folk traditions and transformed the material into ravishing concert music. Sadly, Komitas largely was erased from the canon, despite having his work performed in Paris in 1906; the Armenian genocide led to his incarceration and eventual breakdown. Luckily, his work has been resurrected. A recital of his solo piano music was made a few years ago when the Gurdjieff Ensemble recorded many of the same works, translating them to the traditional instruments that originally inspired the composer.

Pianist Lusine Grigoryan brings a delicate touch to these miniatures—as well as “Msho Shoror,” an extended, episodic piece believed to have dated to pre-Christian times. Most of the music is related to specific rustic scenes: “Lusnake sari takin” envisions a girl looking out on a mountain, thinking about her absent boyfriend. “Seven Dances” is surprisingly restrained in its rhythmic drive, but voicings played by Grigoryan illustrate the composer’s ability to translate the sound of folk instruments for the tempered keyboard. Here’s hoping this title continues to peel back the obscurity that’s enshrouded Komitas’ work.

—Peter Margasak



Octopus: Interruptions One; Ossining; Chatterbox; Sing Me Softly Of The Blues/Interruptions Two; Interruptions Three; Love In Outer Space. (58:40)
Personnel: Kris Davis, Craig Taborn, piano.

Ordering info: krisdavis.net

Komitas: Seven Songs: Seven Songs; Msho Shoror; Seven Dances; Pieces For Children; Toghik. (49:28)

Personnel: Lusine Grigoryan, piano.

Ordering info: ecmrecords.com

As Time Goes By

From the initial outbursts of "Think" with full orchestra and chorus in tow, Aretha Franklin's outsized voice becomes the perfect match. ***A Brand New Me: Aretha Franklin With The Royal Philharmonic Orchestra (Rhino/Atlantic 557606/081227942373; 51:39 ★★★)*** is a reissue, and it isn't. The versions of the compositions performed here are like a greatest hits collection, but dressed up quite dramatically. Franklin's Atlantic originals, beginning in 1967, are played in celebratory fashion, with other hits like "Respect," "I Say A Little Prayer" and "Son Of A Preacher Man" also getting the full treatment, and then some. It's as if these incredible melodies are at once amplified only to be obscured in the end. And so, despite the marvel of studio technology, *A Brand New Me*, lovely as it is, remains more a curiosity, the originals begging to be heard again.

Ordering info: rhino.com

The discs of **Art Pepper Presents "West Coast Sessions!"** play like time capsules from an era when mainstream jazz was but one of many to choose from ('70s, early '80s). The last two titles in a series of recordings that find Pepper working as a sideman—**Volume 5: Jack Sheldon (Omnivore 236; 65:01 ★★★)**, originally titled *Angel Wings* under Sheldon's name, and **Volume 6: Shelly Manne (Omnivore 237; 53:03 ★★★½)**, originally titled *Hollywood Jam* under Manne's name—feature the trumpeter and drummer, respectively, in similar straightahead small-group contexts. Pepper is strong throughout, as are Sheldon and Manne. *Volume 5* is more indicative of the common mix of standards, blues and ballads. The music is upbeat and swinging through "Softly As In A Morning Sunrise," "Jack's Blues" and "Broadway," until we get to the demure "Historia De Un Amor," a mournful piece that shows Pepper and Sheldon's ease with melody, as well as each other. With four alternate tracks, additional players include pianist Milcho Leviev, bassist Tony Dumas and drummer Carl Burnett.

While a similarly uptempo swinging "Just Friends" picks up where *Volume 5* leaves off, *Volume 6* is more inventive, suggesting more nuance and empathy, particularly with the ballads. The languorous, trad-jazz "Hollywood Jam Blues," with the unobtrusive Manne quietly offering support, suggests real connection between players, with Pepper's alto shining bright. A similarly velvety essence pervades "Limehouse Blues" and "These Foolish Things," with trombonist Bill Watrous and tenorist Bob Cooper mingling ever so gently with Pepper's aching horn. "Lover Come Back



LAURIE PEPPER

Art Pepper

To Me" showcases the front line in a more insistent swirl, before the band heads out into some furious swinging and Manne throws down a rare solo toward song's end. Throughout, one gets the impression of a contemporary approach interfacing with an early jazz vibe. With one alternate added, also on board are pianist Pete Jolly and bassist Monty Budwig.

Ordering info: omnivorerecordings.com

There's an appeal to this rough, uneven 1963 monaural recording from New York's Half Note club. ***Ben Webster: Valentine's Day 1964 Live! (Dot Time 8006; 62:30 ★★★½)***, which is set for a spring release, plays like a classic mid-century jazz gig, the straightforward jamming from cut to cut maintaining an innocent, fresh feel. Playing with musicians decades younger than he was at the time, Webster breezes through the theme of "Caravan" and gets right to the point, with everyone getting in solo spots, including drummer Grady Tate. George Gershwin's "How Long Has This Been Going On," performed at a snail's pace, reminds listeners that one of Webster's hallmarks was his way with a ballad, his horn both achingly eloquent and drenched in melody. "Cottontail" is played at its typical uptempo pace, Webster's burly tone the cement once again that ties it all together. "Blues" is your standard, straight-up blues tune as Richard Davis' bass keeps Webster's saxophone very close company, the music played at a relaxed gait. "Chelsea Bridge" is another showcase where Webster's breathy vibrato and Davis' slightly probing bass maintain a direct connection. "Indiana" becomes a feature for 30-year-old pianist David Frishberg, while "Tenderly" reminds us that even if this impromptu band could swing, it's the ballads that bring Webster and the kids together. **DB**

Ordering info: dottimerecords.com



Cortex *Avant-Garde Party Music*

CLEAN FEED 441

★★★★½

Your cerebral cortex is a wrinkled mass of gray matter, so one wonders exactly why the Norwegian quartet Cortex adopted the name. It's certainly not a matter of physical similarity, since their music, which is penned by trumpeter Thomas Johansson, is bold, bright and well defined.

Perhaps the performers had the cerebral cortex's role as governor of executive functions and memory in mind. That makes more sense, since the combo gets a lot done in a hurry on *Avant-Garde Party Music* (eight tunes in less than 38 minutes), and its music draws on memories of free-bop and free-jazz.

But they're not living in the past; rather, the players' adopted formats are well suited to their collective instrumental gifts. Johansson and saxophonist Kristoffer Berre Alberts shadow each other through quick, jubilant unison lines. Each takes his solos into roughly textured terrain quite distant from the tunes and back again with confidence and fluency. Drummer Gard Nilssen is equally facile, playing boiling-hot tempos or coolly shading a pensive melody. And bassist Ola Høyer provides an essential elasticity, ensuring that when another player hits the ropes, they'll bounce back into play, upright and ready for more.

The album's title, like the band's name, makes you think a bit. This isn't an obvious record for your next party, since it's far too ebullient and bracing to accompany some idle chit-chat. But if you want to really whoop it up, it's hard to think of a better record to have on; the quartet's boisterous performances unquestionably will make you want to holler.

—Bill Meyer

Avant-Garde Party Music: Grinder; Chaos; Waltz; (If You Were) Mac Davis; Disturbance; Obverse/Reverse; Perception; Off Course. (37:46)

Personnel: Thomas Johansson, trumpet; Kristoffer Berre Alberts, saxophones; Ola Høyer, bass; Gard Nilssen, drums.

Ordering info: cleanfeed-records.com



Jamison Ross
All For One

CONCORD JAZZ 00085

★★★★½

Singing drummers are relatively common in rock—there’s Levon Helm, Buddy Miles, Don Henley and Phil Collins, to name a few; but not so in jazz. There, a more typical model would be Mel Tormé, who worked more as a singer than a drummer and almost never did both at the same time. This makes Jamison Ross something of a trailblazer, since he seems intent on making his name as a jazz singer without relinquishing his seat behind

the drum kit.

Unlike his self-titled debut, which was split between vocal and instrumental tracks, every tune here is sung by Ross, and often quite capably. He brings impressive subtlety to the torchy “Don’t Go To Strangers” and turns the Kurt Weill chestnut “My Ship” into a languid and evocative soliloquy. But midway through “My Ship,” the rhythm changes up and we’re reminded that Ross is also a terrifically capable drummer (his deft cymbal control almost upstages his singing), just as we are during the piano break on “Everybody’s Cryin’ Mercy.”

If anything, Ross’ ability to do so much so well sometimes keeps *All For One* from maintaining a clear and consistent tone. There’s the family-man pop song (“Away”), a funky New Orleans-style groover (the Lee Dorsey oldie “A Mellow Good Time”) and a joyous gospel number (Fats Waller’s “Let’s Sing Again”), each of them admirable but hardly of a piece.

—J.D. Considine

All For One: A Mellow Good Time; Unspoken; Don’t Go To Strangers; Away; Everybody’s Cryin’ Mercy; Safe In The Arms Of Love; Tears And Questions; Keep On; All For One; Call Me; True Love (Interlude); My Ship; Let’s Sing Again. (46:21)

Personnel: Jamison Ross, vocals, drums; Rick Lollar, guitars, background vocals; Chris Pattishall, piano; Cory Irvin, Hammond B-3 organ, Fender Rhodes, Wurlitzer, background vocals; Barry Stephenson, bass.

Ordering info: concordmusicgroup.com

John Raymond & Real Feels
Joy Ride

SUNNYSIDE 1501

★★★★½

Flugelhorn-guitar-drums trios aren’t exactly commonplace, but neither are John Raymond’s musical role models. While the flugelhornist leads a jazz trio, he is as inspired by indie-rock groups as he is by historic jazz greats. On *Joy Ride*, the third album by his group Real Feels, the flugelhornist performs five originals plus a handful of covers.

Raymond has said that *Joy Ride* (both the title cut and the album) is meant to depict the ups and downs of life, being enchanted by its beauty and then disheartened by its hopelessness.

The titular opener has an up-and-down feeling, due to its purposely jerky rhythm. Raymond shows from the song’s start that he is an impressive player, but one who makes each note count. He’s similar to Kenny Wheeler in that regard, despite sounding a bit different. “Follower” is both lyrical and fiery, and is one of several performances during which a listener could be excused for thinking that a bassist was part of the group. Gilad Hekselman’s lower notes and the bass drum of Colin Stranahan, though, help cover up for the absence.



“Minnesota, WI” is the most rock-oriented piece of the set, both in structure and the sound of Hekselman’s guitar. “Fortress” is a bit funky and offers a passionate statement by Raymond, while Peter Gabriel’s “Solsbury Hill” is given a repetitive guitar line that serves as the basis for the leader’s improv. The intriguing *Joy Ride* concludes with the delightful “En Route” and a quiet flugelhorn-guitar duet on “Hymn.”

—Scott Yanow

Joy Ride: Joy Ride; I’d Do It For Your Love; Follower; Minnesota, WI; Be Still, My Soul; Fortress; Solsbury Hill; En Route; The Times They Are A-Changin’; Hymn. (57:23)

Personnel: John Raymond, flugelhorn; Gilad Hekselman, guitar; Colin Stranahan, drums

Ordering info: sunnysiderecords.com



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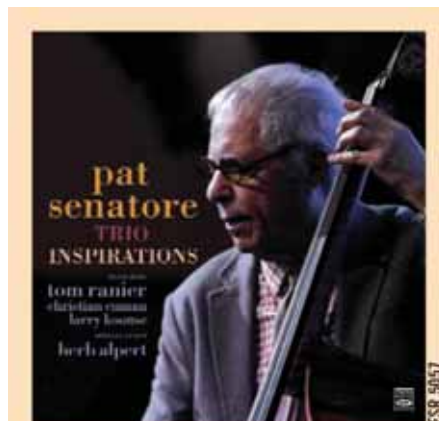
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PAT SENATORE TRIO “INSPIRATIONS”

PAT SENATORE (b) with TOM RANIER (p, bcl), CHRISTIAN EUMAN (d) LARRY KOONSE (g). SPECIAL GUEST: HERB ALPERT (tp)



Veteran bassist Pat Senatore, who spent years touring with Herb Alpert’s Tijuana Brass and has not only played with but booked the who’s who of jazz (most notably at Pasquale’s and more recently Vibrato), is a fine accompanist and an excellent soloist who always displays a big warm sound. On *Inspirations*, he teams up with pianist Tom Ranier (who switches to bass clarinet on “The Duke”) and drummer Christian Euman for a set of spirited straight ahead jazz and warm ballads. Herb Alpert makes rare guest appearances on trumpet during “Laura” and “Georgia On My Mind,” with the latter also including guitarist Larry Koonse. Among the highlights of this easily enjoyable set are “Anthropology,” “Road Song” and a fresh version of “The Theme.”

— Scott Yanow, jazz journalist/historian

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Sifting Through Myths

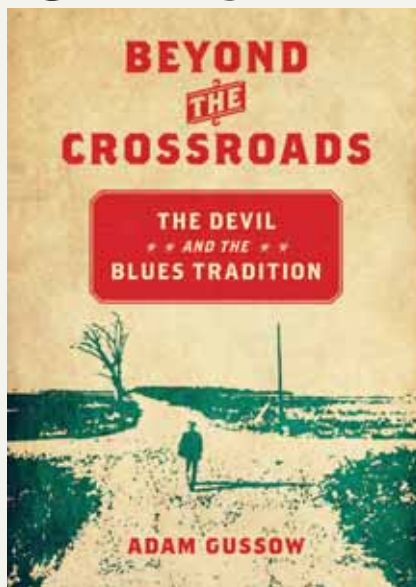
That scheming, shape-shifting old Devil is at it again in Adam Gussow's *Beyond the Crossroads: The Devil and the Blues Tradition* (University of North Carolina Press). But maybe the Devil you know from a hundred years of classic blues songs isn't quite as subversive as the Devil you don't know.

Gussow, an author, musician and scholar, painstakingly dissects the lyrics to some 125 blues songs about the long-tailed red trickster. He maintains that while a minority of references to Satan are what they appear to be, many more use the Devil as a symbol of white oppression in the Jim Crow South, a racist boss or sheriff or an evil-doing lover. And sometimes it's an expression of youthful rebellion against constant warnings from parents and preachers that the blues actually is the Devil's music.

Such theories have been expressed before in blues literature, notably Elijah Wald's *Escaping The Delta* and Angela Y. Davis' *Blues Legacies and Black Feminism*. But Gussow's background allows him to give equal weight to the musicologist's and sociologist's viewpoint. Thus Clara Smith's 1924 blues "Done Sold My Soul To The Devil" can be viewed as a direct influence on N.W.A.'s 1988 "F*** Tha Police."

The author gained widespread attention through his blues duo Satan and Adam and *Mr. Satan's Apprentice*, his 1998 memoir about busking in Harlem with mentor Sterling "Mr. Satan" Magee. Those expecting *Beyond the Crossroads* to have the breezy narrative style of that earlier work might be disappointed; Gussow largely traded in his blues-harp apprenticeship for a career in academia. Today, he is an associate professor of English and Southern studies at the University of Mississippi, and his new book displays a dedication to scholarly discourse while dismissing the clever storytelling qualities that attracted modern audiences to traditional blues.

Did Robert Johnson, Bessie Smith or even Peetie Wheatstraw, who billed himself as "The Devil's Son-in-Law," really fall victim to the devil and his tricks, pursue deals with the Devil to trade their souls for superhuman musicianship or truck with his earthly representative, Papa Legba? And did they entertain notions that such pacts were possible? Gussow argues that they certainly did not, and that the generations of journalists and biographers who have sustained these myths were either naïve or self-servingly untruthful. He points to



evidence that musicians, such as Big Bill Broonzy and David "Honeyboy" Edwards, who spun satanic tales for white interviewers, never mentioned them elsewhere. But by systematically demythologizing the crossroads tales, Gussow strips them of their charm and romanticism.

If the Devil is in the details, the author has him firmly trapped within the 322-page study—plus another 82 pages of notes, bibliography and index. But the fruits of such exhaustive research might be reader burnout, given the small body type, even tinier quoted passages and endless chapters (only five in the entire book, plus an introduction and conclusion).

Notably, while much of the market-driven, post-1990s crossroads mythology centers on Johnson, the Delta blues king is referenced only sparingly until the three-part final chapter. Those who persevere through the tough slog are rewarded with an insightful examination of three aspects of Johnson's "lives and legacies": the blatant disregard for facts about Johnson's short life, the reshaping of myth by Walter Hill's 1986 film *Crossroads* to attract white audiences and the commercialization of the Johnson saga by the city of Clarksdale, Mississippi, to foster tourism.

Gussow claims that co-opting the African-American experience to sell records does lasting harm to the blues legacy. It's a point well taken, but beaten into the dust by *Beyond the Crossroads*. **DB**

Ordering info: uncpress.org



Petra van Nuis & Andy Brown *Lessons Lyrical*

SELF RELEASE

★★★★½

Chicago-based singer Petra van Nuis and guitarist Andy Brown, her husband, offer a clean and clear program of easy-to-like standards on their fourth recording together, their second as a duo. Her voice is pure as a child's, without overtones or burrs, and her diction perfect. His precise yet warm fingerpicking supports and complements her; he takes his own deft chorus on most tracks and offers an affecting extended introduction on "You're Blasé." If their musical marriage requires hard work, it's done offstage.

Indeed, if conflict, irony or dark depths lurk in these songs, the comfort with which the pair addresses the repertoire removes it. "Speak Low," which Brown gives a bossa-nova lilt, doesn't deal with the "time's a thief" urgency that underscores Ogden Nash's words or Kurt Weill's yearning air. "C'est la Vie," a story about criss-crossed and stolen love, is related as if the wounds it recounts happened to someone else, not the singer.

Van Nuis tries to temper her youthful tone with *ritardandos* on "When The World Was Young," but youth undercuts that song's point, as it does the perspective of reminiscence in "Try To Remember." Similarly, the restlessness inherent in "Anywhere I Hang My Hat" seems by Van Nuis' jaunty delivery aspirational, rather than experienced. But the singer genuinely evokes wistfulness on "A Time For Love."

Toward the program's end, *Lessons Lyrical* turns to songs about trust ("Simple Isn't Easy") and faith ("You Must Believe"), further emphasizing how this album is fine family fare.

—Howard Mandel

Lessons Lyrical: Speak Low; Save Your Sorrow For Tomorrow; C'est La Vie; Oh, What A Beautiful Mornin'; Bali Hai; Slow Poke; When The World Was Young; Any Place I Hang My Hat Is Home; A Time For Love; Doctor Jazz; You're Blasé; Who Cares; Try To Remember; Simple Isn't Easy; Peter Had A Wolf; I've Got A Pocketful Of Dreams; You Must Believe In Spring. (62:15)

Personnel: Petra van Nuis, vocals; Andy Brown, guitar.

Ordering info: petrasings.com; andybrownguitar.com

Jeff Baker *Phrases*

OA2 22150

★★★

Phrases is a collection of beautiful, unquestionably soulful songs by singer Jeff Baker and a remarkable group of 11 musicians. The disc is moody and meditative, but spends about 80 minutes never altering its cast, to its detriment.

The album's title applies to four of its six originals. Baker cribbed lines from his favorite writers, including Stephen Chbosky, Pablo Neruda and J.D. Salinger, and recontextualized them with his own lyrics. Four tracks does not a concept album make; yet the results are impressive.

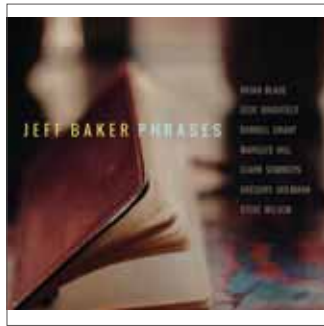
"Neruda" is less a reimagining of "Tonight I Can Write The Saddest Lines" than a re-editing, but Baker gives it high drama, emphasized with an impassioned vocal. The singer's arranging gifts shouldn't be overlooked, either. He reharmonizes Billy Joel's "And So It Goes," transforming the original's sentimentalism into dark brooding with a taut rhythm.

Each tune succeeds in its own right. Taken together, however, they become a bit monotonous. And by *Phrases'* final third, moody tension loses its luster. Speaking of phrases: "Leave them wanting more."

—Michael J. West

Phrases: Neruda; And So It Goes; People Of Paper; Ballad Of The Sad Young Man; Harbor; Lost; A Hundred Less One; Salinger; Not Cause I Wanted To; Stay Alive; Don't Worry 'Bout Me; Lemonade. (79:49)
Personnel: Jeff Baker, vocals; Darrell Grant, keyboards; Clark Sommers, bass; Brian Blade, drums; Steve Wilson, alto and soprano saxophone; Geof Bradfield, tenor saxophone; Marquis Hill, trumpet; Gregory Uhlmann, guitar; Blaise Magniere, violin; Marie Wang, violin; Anthony Devroye, viola; Cheng-Hou Lee, cello.

Ordering info: originarts.com/OA2



Steve Slagle *Dedication*

PANORAMA RECORDS 007

★★★½

The genres and influences that saxophonist-flutist Steve Slagle honors on *Dedication* span a wide spectrum. You'll hear the bossa nova of "Trista Beleza"; the blues, in a smoky recasting of Wayne Shorter's "Charcoal Blues"; and what used to be considered avant-garde, in the Ornette Coleman-influenced "Niner."

While the backstory explains this concept-driven, nine-tune recording, the music speaks for itself.

Slagle's playing is lusty throughout. The ascending melody and shifting rhythms of "Niner" give the tune unusual dynamic tension. "Watching Over" is dedicated to Marc Chagall and, like a Chagall painting, it sets the mind free. While Slagle launches the tune hard, guitarist Dave Stryker expands its horizon.

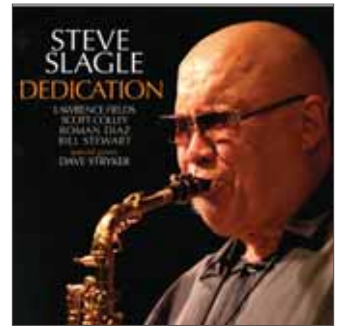
Slagle follows "Watching Over" with "Heart," a lovely ballad dedicated to Joe Zawinul. Again, Stryker, a musician of unusual subtlety and assurance, deepens the tune. After "Sofi," a friendly, uptempo composition Slagle wrote for his 7-year-old daughter, the group winds down with the Shorter song, a relaxed way to cap a recording that pays respect to tradition as it deepens it simultaneously.

—Carlo Wolff

Dedication: Sun Song; Niner; Major In Come; Triste Beleza; Opener; Watching Over; Corazon; Sofi; Charcoal Blues. (58:23)

Personnel: Steve Slagle, alto and soprano saxophone, flute; Scott Colley, bass; Roman Diaz, percussion; Lawrence Fields, piano; Bill Stewart, drums; Dave Stryker, guitar.

Ordering info: steveslagle.com



Lisa Hilton *Escapism*

RUBY SLIPPERS 1022

★★

Escapism is pianist Lisa Hilton's 22nd CD for her Ruby Slippers label since 1997. But there are only two ways to evaluate her playing and compositions on the recording.

On the one hand, Hilton's music is picturesque and impressionistic. One can imagine some of the performances being used as soundtrack fodder, since they tend to be rhythmic, melodic and concise, primarily setting moods.

Or one might consider Hilton's music to be just a step or two above New Age, as the performances don't develop much beyond the opening theme; the solos are light, if not lightweight. The pianist has excellent technique, but doesn't offer up any surprises on *Escapism*.

The disc finds Hilton and her rhythm section joined on some selections by tenor saxophonist JD Allen and trumpeter Terell Stafford. The horns, however, largely are wasted, since they're confined to brief statements and primarily used for color.

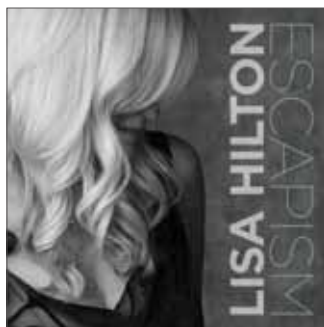
Suffice it to say that *Escapism* is most useful as background music for moments of reflection. But perhaps that's Hilton's intention.

—Scott Yanow

Escapism: Hot Summer Samba; Meltdown; Another Everyday Adventure; Too Hot; On A Clear Day; Mojave Moon; Zero Gravity; Escape Velocity Blues; 29 Palms; Utopia Cornucopia. (39:10)

Personnel: Lisa Hilton, piano; Gregg August, bass; Rudy Royston, drums; JD Allen, tenor saxophone; Terell Stafford, trumpet.

Ordering info: lisahiltonmusic.com



Pat Senatore Trio *Inspirations*

FRESH SOUND 5057

★★★½

Pat Senatore played bass in Stan Kenton's Orchestra and Herb Alpert's Tijuana Brass during the '60s, owned and ran the fabled Malibu jazz spot Pasquale's and produced trio dates with Cedar Walton and Billy Higgins in the '90s.

Formerly the artistic director of Herb Alpert's Vibrato Grill Jazz in Bel Air, Senatore still is a frequent performer at the club.

On *Inspirations*, Senatore, 82, picks tasteful repertoire from pivotal composers and plays his bass with a gentle cantabile. Trio tracks anchoring the date come off hit-or-miss: a lively "Anthropology" is followed by a sleepy "Miyako" and the listless "Road Song."

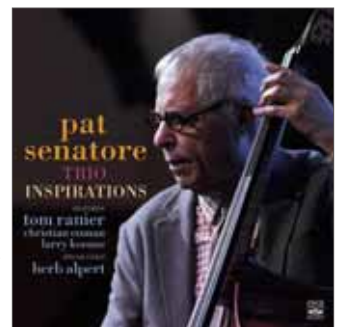
Senatore talked the boss into sitting in for a couple of polite standards, too. Alpert's low-key, tart trumpet explores wistful phrasing on "Laura" and after-hours vamping on "Georgia." Yeoman pianist Tom Ranier takes the date's honors with pretty solos on "Laura" and "Miyako," stop-time juice on "The Theme" and genial, plucky support throughout. His bass clarinet turn on Dave Brubeck's "The Duke" adds a note of drollery; young Christian Euman's brushes add a melodic touch here and momentum prods throughout.

—Fred Bouchard

Inspirations: Anthropology; Miyako; Road Song; Laura; Song Of The Jet; The Duke; Fun Ride; Georgia On My Mind; The Theme; Two For The Road. (51:50)

Personnel: Tom Ranier, piano, bass clarinet; Pat Senatore, bass; Christian Euman, drums; Larry Koonse, guitar (8); Herb Alpert, trumpet.

Ordering info: freshsoundrecords.com



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DOWNBEAT 2018 INTERNATIONAL JAZZ CAMP GUIDE



**WILLIAM PATERSON
SUMMER JAZZ WORKSHOP**

Extending a Tradition
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OTTAWA JAZZWORKS

Making Musical Magic
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Jimmy Heath (left), William Paterson University Summer Jazz Workshop Artist-in-Residence, chats informally with WP Summer Jazz Workshop student Janah Szabo.



Dr. Billy Taylor (left), former William Paterson University Artist-in-Residence, with WP Summer Jazz Workshop counselor and WP Jazz Studies alum Crystal Torres.



PATERSON JAZZ WORKSHOP CELEBRATES



William Paterson University jazz professor Cecil Bridgewater works with the Summer Jazz Workshop ensemble.

Timothy Newman, director of the Summer Jazz Workshop at William Paterson University, enjoys telling an anecdote about the 2014 edition of the annual event. On a summer afternoon in 2014, his students were milling about, waiting for the buses that would transport them from Wayne, New Jersey, to a Manhattan jazz mecca to hear music performed by the types of jazz professionals these young artists emulate.

“That summer we had a lively kid from Camden,” Newman recalled. “He started to hold a service, almost like a gospel church, in the waiting area. He was doing a call-and-response with the other students and singing a gospel blues. There was a lot of singing and clapping. The suburban kids who may have never experienced that sort of energy and spirit were soaking it up. I explained to them how jazz comes from the African-American experience and how certain things are carried forward by the black church and African-American music. It was such a great tie-in, and the spirit was so high and the energy was so good. That was a shining moment.”

In the 25 years since William Paterson University launched its week-long Summer Jazz Workshop, stories of camaraderie, kinship and mentoring have become the norm.

The workshop hosted pianist and jazz educator Dr. Billy Taylor as its Artist-in-Residence from 2003 until his death in 2010. Alto saxophonist and composer Jimmy Heath has since taken the mantle. Over the decades, students have been tutored by an array of accomplished artists, including Chris Potter, Renee Rosnes, Bob Mintzer, Lou Donaldson, Jon Faddis, Bernard Purdie, Slide Hampton, Curtis Fuller, Clark Terry, Mulgrew Miller, David “Fathead” Newman and Frank Wess.

Students also have been educated and entertained at the workshop’s Jazz Room concert series by the likes of pianist Bill Charlap and drummer/percussionist Dafnis Prieto. Students from ages 14 to 24 have heard the jazz facts of life from veterans such as Fuller and Heath, all as part of the workshop’s mission to foster mentorship.

“The workshop staff consists of current graduates who mentor the high school students,” noted Dr. David Demsey, coordinator of Jazz



Heath guides WPU Summer Jazz Workshop student Matthew Ritacco at the piano.



Taylor gives pointers to the WPU Summer Jazz Workshop ensemble.



William Paterson University Summer Jazz Workshop students in final performance

25 YEARS

BY KEN MICALLEF

Studies at WPU and a former director of the workshop. “We mentor the graduate students; Jimmy Heath mentors all of us.”

The upcoming 25th edition of the Summer Jazz Workshop will deliver more of what has made it a cherished tradition. From July 15–21, students will learn the art of improvisation with resident faculty members, such as trumpeter Cecil Bridgewater, bassists Charlie Dougherty, Steve LaSpina and Marcus McLaurine, trombonist Timothy Newman, pianist James Weidman, trombonist Collin Banks, pianist/vocalist Kelly Green, multi-instrumentalist Ben Kovacs and drummer and head workshop counselor Jon DiFiore.

The workshop will include programs such as Guitar in Classical, Jazz and Rock; the 3rd Annual Audio Recording Workshop; Rock Band Experience Workshop; and Songwriting and Music Industry Workshop. The focus is on interaction, improvisation and new horizons.

“The workshop is modeled on William Paterson’s Jazz Studies program, which focuses on small group improvisation,” Newman explained. “This gives the kids a chance to interact with top pros who have devoted their lives to the music. We focus on small-combo playing, tunes and improvising. It’s learning how to play changes, learning forms, learning the jazz language.”

Mornings are devoted to beginning and advanced jazz theory and improvisation, followed by classes in jazz history and jazz

arranging. Afternoons consist of small-group rehearsals often attended and critiqued by the Artist-in-Residence, and a clinic by a guest artist. A Jazz Room concert follows in the evening.

“Dr. Taylor didn’t let the kids get away with anything,” Demsey said. “He would say something to a kid and the entire combo would change.”

“What struck me was how invested in the students the faculty was,” said bassist Billy Smolen, a former workshop attendee. “That personal touch was really indicative of the philosophy of the camp: bringing the students and faculty together to make personal connections and beautiful music.”

And the students are only getting better.

“Through the years there has been one constant,” said pianist/instructor James Weidman. “Young people are very quick. They work hard. At the workshop, there aren’t a lot of distractions. They’re on the campus for a week, so they have a lot of opportunities to play and think about music. As a result, one can see quite an improvement in a few days’ time.”

For his Artist-in-Residence responsibilities, Heath always considers what the students need to hear. “I talk to them about how to compose a melody, about harmonic possibilities, about the rhythmic possibilities of music,” he said. “I tell them about [the teachings of] Rudolf Schramm. I [tell students] to think about all the instruments, and how important it is to compose. Not just stand up and play a B-flat blues

and get the crowd to clap, but to think deeply about composition.

“What this workshop is really about is improvisation,” Heath continued. “So, I tell them about the oldest thing in the world: practice. That’s what Coltrane did. He practiced 25 hours a day. I tell them to practice harmony and scales. The scales are the parents for the chords. And to learn them on the keyboard, not just on your instrument. That will open your mind to composition.”

The Summer Jazz Workshop gives hungry jazz students a chance to learn about more than music. The overall experience is a combination of music instruction, social interaction, U.S. history and a civics lesson.

“When Curtis Fuller met the students,” Newman recalled, “he told them, ‘I was an orphan. I never knew my parents. I was the only black kid in an orphanage with 350 white kids.’ You could hear a pin drop. Then you hear Jimmy Heath talking about the racism he has suffered through, and doing prison time, and how he knew Bird, and growing up with Trane in Philadelphia—and the students are shocked. These are not old, black-and-white photos anymore. All of a sudden, John Coltrane is alive, and he’s Jimmy’s friend.

“The students recognize jazz is a continuum and a lineage, and that they’re part of it. It’s their turn. They are jazz. People have died for this music. That’s a huge thing for a student to understand.”

DB



Jazz House Kids

RICHARD CONDE

EAST

 This trumpet denotes a corresponding ad in this guide.

Adventure Music Camp at Eastman School of Music Rochester, New York

July 30–August 3

Students can spend a week at Eastman making music with people who love playing, learning and creating, all in a supportive and fun environment. The program meets daily, Monday through Friday, from 9 a.m. to 4 p.m. Activities include rehearsals (strings, band, and chorus), theory in motion, electronic music like Garage Band and fun apps, composition and improvisation. On the final day, participants will perform friends and family members. This program is for students entering grades 5–8 who have at least two years' experience on their instrument, and are playing at a NYSSMA level 2 or Suzuki book 2 or higher. A teacher's letter of recommendation is part of the application so that appropriate music can be selected for the ensembles. No audition is necessary. (Students should pack a lunch daily.)

Faculty: Gaelen McCormick (director) and others.
Cost: \$350
Contact: (585) 274-1400, summer.esm.rochester.edu/course/adventure-music-camp/

All Female Jazz Residency Newark, New Jersey

July (Dates TBA)

This program is for female students from ages 14 to 25. Young women will find inspiration and build community during this one-week jazz immersion program. Students will refine their instrumental or vocal skills and work side-by-side with professional jazz musicians.

The program includes individual lessons, small ensemble work, industry panel discussions and field trips to landmark jazz institutions. There is also a student showcase. The overnight residency is at Rutgers University–Newark.

Faculty: See website.
Cost: \$1,400 for on-campus residents; \$1,050 for commuters.
Contact: njpac.org, (888)-GO-NJPAC, njpac.org/arts-education-1/for-parents-and-students/summer-programs/

Berklee College of Music Summer Programs Boston, Massachusetts

June–August

Participants study with renowned faculty while getting a taste of what Berklee, Boston and college life are all about. Participants can come from middle school, high school, college or beyond. There are a total of 20 summer programs to consider.

Faculty: See website.
Cost: Varies based on program
Contact: berklee.edu/summer

Camp Encore–Coda Sweden, Maine

June 27–August 12

Private lessons, combos, jazz bands, classes in performance, history, theory, ear training, composition, as well as a full slate of traditional camp recreational activities are offered at Encore/Coda, located on Stearns Pond in Sweden, Maine. Multiple sessions are offered.

Faculty: Kevin Norton, Paul Jones, Noah Berman, Nich Mueller, Sam Al-Hadad
Cost: \$4,700–\$8,200, depending on session
Contact: James Saltman (617) 325-1541, encore-coda.com

Central PA Friends of Jazz Camp Mechanicsburg, Pennsylvania

June 13–16

The 16th annual Central PA Jazz Camp is for students between the ages 10 and 21. The camp is 4 days and 3 nights. No audition is required, just a desire to learn the art of improvisation. Students of all instruments and voices are welcome. Classes, performances and rehearsals are held in the High Center and include studies in jazz history, master classes, theory, jam sessions, ear training and more.

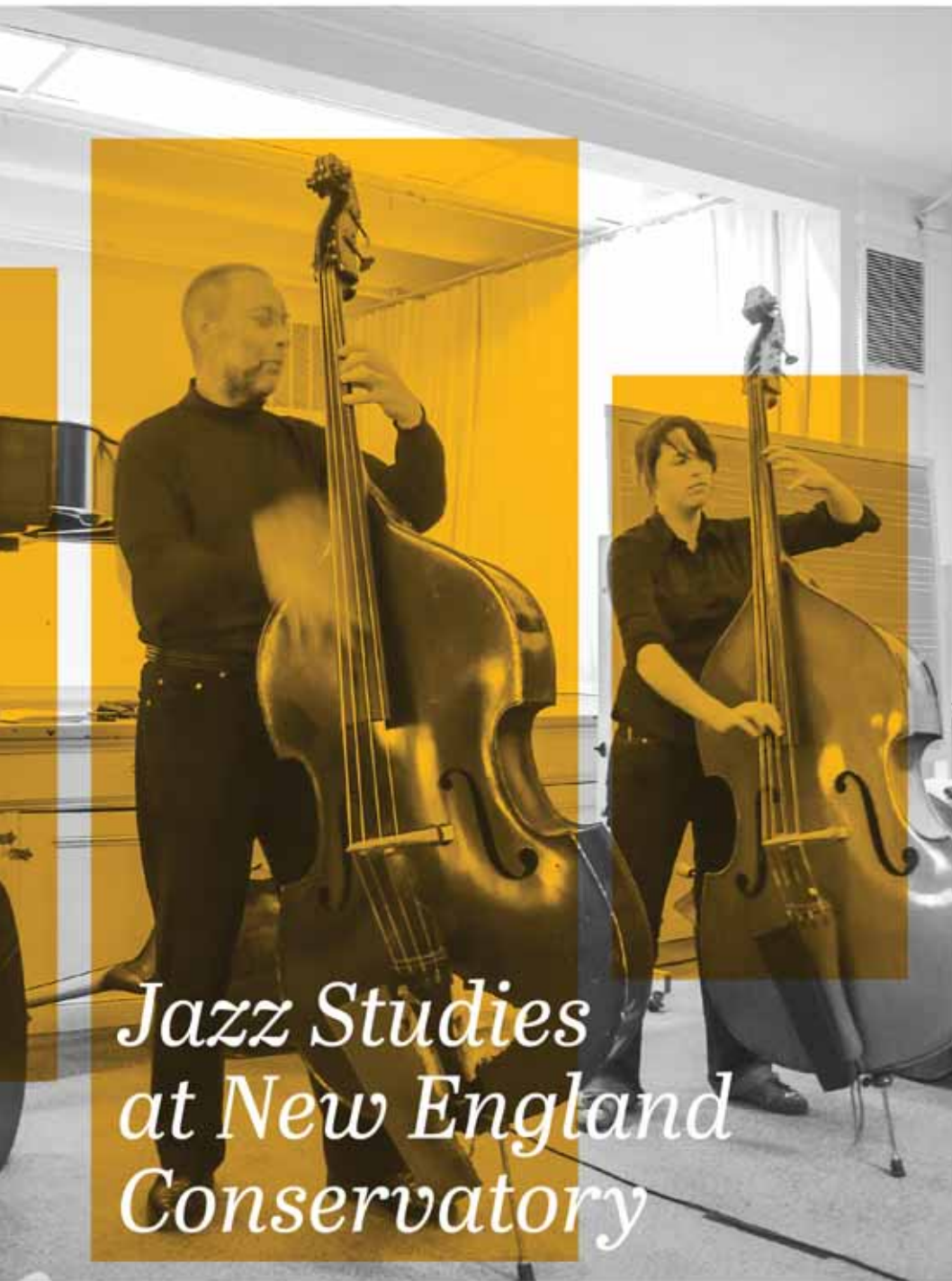
Faculty: Rodney Whitaker, Kirk Reese, Paul Bratcher, Jeff Stabley
Cost: \$425, \$325 (commuters)
Contact: (717) 540-1010, friendsofjazz.org, friends@friendsofjazz.org

COTA Camp Jazz Delaware Water Gap, Pennsylvania

June 24–30

CampJazz was founded in 2007 by Phil Woods and Rick Chamberlain to give young musicians an opportunity to learn the art of small group improvisation. This camp welcomes all instrumental and vocal learners between the ages of 12 and 18. Attendees will receive focused instruction from internationally acclaimed performers and educators. Highlights include research at the Al Cohn Memorial Jazz Collection at East Stroudsburg University, a professional recording at Red Rock Studio and multiple performance opportunities at the Deer Head Inn.

Faculty: Chris Persad, Sam Burtis, Jay Rattman, Brenda Earle, Evan Gregor, Spencer Reed, Sherrie Maricle, Kent Heckman
Cost: \$750 (tuition), \$450 (additional costs for housing and meals)
Contact: Diane Pallitto, (201) 349-5178, campjazz.org



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Eastern U.S. Music Camp at Colgate University

Hamilton, New York

June 24–July 22

The camp is for all instruments and vocals, offering performance in jazz ensembles and combos, bands, choirs, orchestra, improvisation, theory, harmony, composition and arranging, conducting, private lessons, guest artists, master classes, weekly student concerts, recitals and recreation. Enrollment is limited to about 125 students between the ages of 10 and 18. No audition is required to enroll.

Faculty: Professional educators, solo artists, composers and conductors

Cost: \$2,249 (2 weeks, residential), \$3,373 (3 weeks, residential); \$4,498 (4 weeks, residential), \$1,099 (2 weeks, days), \$1,649 (3 weeks, days), \$2,198 (4 weeks, days)

Contact: (866) 777-7841, summer@easternusmusiccamp.com, easternusmusiccamp.com

Hudson Jazz Workshop

Hudson, New York

August 9–12

The 12th Annual Hudson Jazz Workshop in upstate New York offers a focused four-day immersion in jazz improvisation and composition conducive to intensive study. Limited to 10 students who come from all over the globe, the program runs for 9 a.m. to 10 p.m. daily, for four days. Studying will be accompanied



Litchfield Jazz Camp

LINSEY VICTORIA PHOTOGRAPHY

by Catskill Mountain views and a professional chef. The four-day session will conclude with a concert at the Hudson Hall.

Faculty: Armen Donelian, Marc Mommaas, Jean-Michel Pilc (special guest)

Cost: \$645 (boarding and food included); grants available

Contact: hudsonjazzworks.org, info@hudsonjazzworks.org

Interplay Jazz & Arts Summer Intensive

Woodstock, Vermont

June 24–30

Interplay Jazz & Arts Summer Intensive is a holistic learning experience for instrumental and vocal jazz musicians of all ages and skills levels to explore and develop their music, creativity and confidence. Workshops, master classes, theory, yoga, jam session and performance opportunities are designed to engage the whole student—mind, body and spirit. If a student is considering going to music school, developing a show or just wants to play more with other musicians, Interplay is an ideally suited program.

Faculty: Gene Bertoncini, Fred Haas, Sheila Jordan, Karrin Allyson, Armen Donelian, Miro Sprague, Justin Varnes, Matt Wilson, Jason Ennis, David Muesham, John Proulx, Michael Zsoldos, Natalia Bernal, David Newsam, Freddie Bryant, Tim Atherton, Dominique Eade, Tim Gilmore, George Volland, Richie Iacona, Madeline Kole, Peter Bodge, John Harrison, Donn Trenner, Judy Brooks, Dave Clark, John Carlson, Bob Hallahan

Cost: \$1,200

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

Jazz at Lincoln Center's Summer Jazz Academy

Annandale-on-Hudson, New York

July 15–29

This residential program at Bard College will serve as a rigorous training institute for advanced high-school jazz students. Students will participate in big bands, combos, private lessons and classes on aesthetics, culture and history, as well as performing alongside the Jazz at Lincoln Center Orchestra with Wynton Marsalis.

Faculty: Members of the Jazz at Lincoln Center Orchestra and other jazz professionals.

Cost: Tuition is free. For information on room and board costs, see website (full scholarships available).

Contact: Dr. Michael Albaugh, (212) 258-9816, sjainfo@jazz.org, jazz.org/summer-jazz-academy

The Jazz Camp at Newport

Newport, Rhode Island

July 22–28

The Jazz Camp at Newport, sponsored by Salve Regina University and University of Rhode Island, presents an opportunity for high-school students to learn from experienced music professors. The week-long camp will conclude with a final concert. Students attending the Jazz Camp at Newport will receive a ticket to the Newport Jazz Festival on August 4 at Fort Adams State Park, courtesy of the Newport Festivals Foundation, Inc. They also will have the opportunity to have a meet and greet with a Newport Jazz Festival artist.

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INSTRUMENTAL AND VOCAL
JUNE 24–29

SHENANDOAH CONSERVATORY, Winchester VA
INSTRUMENTAL AND ARRANGING
JULY 15–20

WWW.NATIONALJAZZWORKSHOP.ORG

Faculty: See website.
Cost: \$1,150, \$650 (commuter)
Contact: salve.edu/jazzcamp, jazzcamp@salve.edu, (401) 341-2297

Jazz House Kids Summer Workshop
Montclair, New Jersey
July 30–August 10

Students of all skill levels ages 12 to 18 receive mentoring and instruction to develop key skills and enhance knowledge in the fundamentals of music and the art of performance, for both instrumental and vocal. Highlights include master classes, small groups and big-band ensembles, jam sessions, private lessons, history and culture, composition and film scoring. Students perform on stage at the acclaimed Dizzy's Club Coca Cola at Lincoln Center and the Montclair Jazz Festival for 12,000 music fans. Renowned guest artists conduct masterclasses throughout the two weeks, including a special CHiCA Power masterclasses with celebrated female jazz musicians.

Faculty: Christian McBride, Ted Chubb (director), Todd Barkan, Josh Evans, Shemie Royston, Marcus Printup, Nathan Eklund, David Gibson, Mike Lee, Ed Palermo, Bruce Williams, Lauren Sevia, Charlie Sigler, Oscar Perez, Michele Rosenwoman, Radam Schwartz, Billy Hart, Jerome Jennings, Lovett Hines, Amy London, Dylan Pramuk, Kelly Green.
Cost: \$1,595 (tuition), \$1,200 (housing)
Contact: (973) 744-2273, jazzhousekids.org

Litchfield Jazz Camp
Washington, Connecticut
July 1–6, July 8–13, July 15–29, July 22–27

With a truly non-competitive approach, all students play in skill-based combos. Students age 13 and up are welcome. Combo classes, master classes, theory, jam sessions and electives are offered. Students perform at the Litchfield Jazz Festival July 28 and 29. Day and residential, single- or multiple-week options are available.

Faculty: Don Braden (director), Matt Wilson, Jimmy Greene, Gary Smulyan, Dave Stryker, Helen Sung, Mario Pavone, Claire Daly, Nicole Zuraitis
Cost: \$1,005–\$4,730 (financial assistance may be available)
Contact: (860) 361-6285, info@litchfieldjazzfest.com, litchfieldjazzcamp.com

Marshall University Jazz-MU-Tazz Summer Camp
Huntington, West Virginia
June 11–16

This camp is designed for high school students of all levels, from beginners to more advanced students who play jazz regularly. Campers will perform in big bands and combos while learning about jazz improvisation, history, theory, and more—all in a fun and comfortable learning environment. Each 12-hour day (9 a.m. to 9 p.m.) includes big band and combo rehearsals, special topic sessions, recreation time, jam sessions and evening concerts by notable guest artists and Marshall University jazz faculty. A final concert in downtown Huntington caps off the week.

Faculty: Dr. Martin Saunders, Jeff Wolfe, Jesse Nolan, Dr. Ed Bingham.
Cost: See website.
Contact: marshall.edu/music/jazz; Jesse Nolan, nolanj@marshall.edu.

Maryland Summer Jazz
Rockville, Maryland
July 25–28

Maryland Summer Jazz is one of the few boutique jazz camps in the country dedicated to amateur adult musicians. The program's hosted more than 1,000 adult players while they've connected with their "inner jazz musician." After 15 years, MSJ still is all about improvisation, small group jazz, connection and having a blast.

Faculty: Past faculty includes Ingrid Jensen, Paul Bollenback, Jeff Coffin, Helen Sung, Jimmy Haslip, Greg Boyer,

25th Annual
SUMMER JAZZ WORKSHOP
 WILLIAM PATERSON UNIVERSITY

July 15-21, 2018

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

Resident Faculty
 Jimmy Heath, artist-in-residence;
 Steve La Spina; Marcus McLaurine;
 Cecil Bridgewater; Tim Newman; James Weidman

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

The Workshop provides:

- Seven intense days of instruction and mentorship in jazz improvisation, performance, arranging, and history
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- Final concert with students and resident faculty

For information and online registration go to wpunj.edu/summerjazzworkshop



FRANK STEWART

Jazz at Lincoln Center Summer Jazz Academy

Jeff Antoniuk, Sherrie Maricle, Walt Weiskopf.

Cost: \$805 (before May 1), \$910 (after May 2); Reduced tuition rates for military and families.

Contact: Jeff Antoniuk, 443-822-6483, marylandsummerjazz.com

MSM Summer at Manhattan School of Music
New York, New York

July

MSM Summer provides instruction and performance experience in instrumental music and voice for students ages 8 through 17. Students will develop their musical skills and join a community of young musicians through a variety

of musical and social activities. All participants will have a private lesson each week with a MSM Summer faculty member. Day program: July 2–July 27 (musical theater and classical voice majors); July 9–July 27 (instrumental and jazz voice majors). Residential program: July 1–July 28 (musical theater and classical voice majors); July 8–July 28 (instrumental and jazz voice majors).

Faculty: Erica Ashley Arrington, Mark Brown, Max Jacob, Isaac Kaplan, Dustin Kaufman, Remy Le Boeuf, Karim Merchant, Nadjé Noordhuis, Sean Richey

Cost: Day program: \$3,500 (musical theater and classical voice majors); \$2,770 (instrumental and jazz voice majors). Residential program:

\$6,100 (musical theater and classical voice majors); \$4,755 (instrumental and jazz voice majors).

Contact: (917) 493-4475, msmsummer@msmnyc.edu, msmnyc.edu/MSM-Summer

The National Jazz Workshop
Fairfax and Winchester, Virginia
June 24–29, July 15–20

Celebrating ten years of music education the National Jazz Workshop offers comprehensive jazz curriculum for rising 9th graders and older. NJW provides participants with the resources and direction to further develop and expand individual skills during and after the camp, as well as throughout the year. Day sessions, when vocal and instrumental instruction is offered, are hosted at George Mason University in Fairfax, Virginia. Overnight camp with evening activities, when instrumental and arrangement instruction is offered, is hosted by Shenandoah University in Winchester, Virginia.

Faculty: Matt Niess, Alan Baylock, Darden Purcell, Shawn Purcell, Mike Tomaro, Graham Breedlove, Craig Fraedrich, Regan Brough, The Airmen of Note, The Capitol Bones

Cost: See website

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

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 **New England Conservatory's
Jazz Lab**
Boston, Massachusetts

June 24–30

Jazz Lab educates young jazz musicians by promoting artistry, practical training and creative music making. NEC's Jazz Lab is a one-week jazz intensive, where students aged 14–18 work with jazz faculty and participate in a schedule full of improvisation, small group training, jam sessions, entrepreneurial workshops and creative music making.

Faculty: Henrique Eisenmann (artistic director), Tim Lienhard (executive director), Ken Schaphorst, Joe Morris, Luis Bonilla, Kristin Slipp, Dov Mankisi.

Cost: \$1,115 (tuition), \$654 (housing)

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

**New York Jazz Academy Summer
Jazz Intensives**

New York, New York

July 2–August 31 (choose from 1-9 weeks)

New York Jazz Academy Summer Jazz Intensives offer high-quality jazz education and a fully immersive New York experience. Highlights include daily lessons, theory classes, ensemble rehearsals, masterclasses and jazz club visits. Students 14 and older, including adults, instrumentalists and vocalists, beginning, intermediate and advanced skill levels are welcome.

Faculty: Javier Arau, Michael Webster, Tom Dempsey, Ron Wilkins, Peck Allmond, Ron McClure, Pete Zimmer

Cost: \$716 per week and up

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

**New York Jazz Workshop Summer
Jazz Intensive series**

July 19–August 31

Musicians from all over the globe have turned to the New York Jazz Workshop Summer Jazz Intensives to collaborate, learn and to get inspired. Attendees can come to New York City to participate in an intense one- to four-day jazz workshop with a maximum of 10 students for each workshop.

Faculty: Marc Mommaas, Mark Sherman, Vic Juris, Kenny Wessel, Fay Victor, Tony Moreno, Olivia Foschi, Frank Kimbrough, Jacob Sacks, Amina Figarova, Tim Horner, Vito Goncalvez, Jocelyn Medina, Ari Hoening, Alan Ferber, Darius Jones, Sebastian Noelle, Nate Radley, Richard Boukas

Cost: \$175-\$645 (discounts available)

Contact: newyorkjazzworkshop.com

New York Voices Vocal Jazz Camp
Ithaca College, Ithaca, New York

July 30–August 5

This camp is your opportunity to work, sing with and learn from members of one of the foremost

vocal jazz quartet in an intense six-day workshop setting. The camp is open to players ages 14 and up. Students, educators, professionals, and anyone interested in expanding their knowledge of vocal jazz with New York Voices are welcome.

Faculty: New York Voices, Greg Jasperse, Chris Buzzelli

Cost: see website

Contact: newyorkvoices.com/summer-camp,
nyvcamps@newyorkvoices.com

NYU Summer Jazz Improv Workshop
New York City

July 2–13

This two-week workshop offers daily ensembles, workshops and performance opportunities along with an in-depth look into jazz theory and improv classes, geared toward the intermediate to advanced student. Students interact with New York jazz musicians, giving them access to one of the world's greatest music scenes.

Faculty: Tom Scott (artist-in-residence), Dave Pietro, Lenny White, Alan Broadbent, Drew Gress, Janis Siegel, Brad Shepik, Dilly Drewes, Alex Sipiagin, Tony Moreno, Billy Drummond, Alan Ferber, Adam Rogers, Wayne Krantz, Martin Wind

Cost: \$2,500 (workshop fee), \$850 (housing)

Contact: Dr. David Schroeder,
(212) 998-5446, ds38@nyu.edu,
steinhardt.nyu.edu/music

SUMMER JAZZ STUDIES



Summer Jazz Studies

July 1-13, 2018

Jeff Campbell, director

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

"I learned so much in all of the classes. It was amazing to play with such great players and learn from such incredible instructors. Being able to hear the faculty play was fantastic!" - 2017 participant

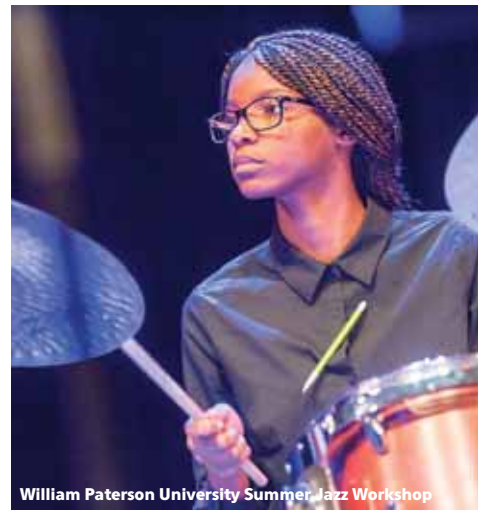


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community@esm.rochester.edu
(585) 274-1400 | Toll-free: 1-800-246-4706



Rutgers Summer Jazz Institute



William Paterson University Summer Jazz Workshop

The Rutgers Summer Jazz Institute Rutgers University Douglass Campus, New Brunswick, New Jersey

July 15–20

The Rutgers Summer Jazz Institute is ideal for young instrumentalists, ages 11 to 18, interested in improving their jazz improvisation, small-group and large-ensemble skills. Students will work intensively in daily rehearsals with the award-winning jazz faculty of Rutgers University's Mason Gross School of the Arts. The one-week-long jazz camp also includes an honors component for those who qualify. Commuter and residential options are available for students ages 14 to 18. Students ages 11 to 13 are welcome to participate as commuters only.

Faculty: Conrad Herwig, Marc Stasio, Ralph Bowen, Dave Miller,

Tatum Greenblatt, Bill O'Connell, Vic Juris, Kenny Davis, Victor Lewis

Cost: \$950 (includes room, board, meals, activities), \$725 (commuter rate includes lunch only)

Contact: mgedsummerjazz.wordpress.com,
extdiv.office@masongross.rutgers.edu,
marc.stasio@rutgers.edu

Samba Meets Jazz Beverly, Massachusetts July 22–28

Adult hobbyists, working musicians and educators will have the opportunity to study, hang, play and sing with masters of jazz and Brazilian jazz on Endicott College's oceanfront campus. The vocal program includes coaching, interpretation, phrasing, technique, scatting, charting, theory, Portuguese pronunciation (optional) and percussion accompaniment. The instrumental program includes ensembles, harmony, improvisation, arranging, Brazilian rhythms, styles, phrasing and more. Partial scholarships and work/study available based on financial need and merit. Non-participant guests are welcome.

Faculty: Nilson Matta (Artistic/Music Director), Chico Pinheiro, Dominique Eade, Fernando Saci, Julian Shore, more TBA.

Cost: See website.

Contact: Alice Schiller, (917) 620-8872, alice@sambameetsjazz.com, sambameetsjazz.com

Samba Meets Jazz: Instrumental Week Bar Harbor, Maine August 5–11

Located on Frenchman's Bay at College of the Atlantic, this instrumental week offers straightahead, Brazilian and Afro-Cuban Jazz, as well as a jazz tap dance program. Adult participants of all levels and musical backgrounds benefit from personalized attention (max of 36). The program includes ensembles, big band, improvisation, phrasing and instrument-specific study, arranging, plus jams and performances. Guests and chaperoned high school students welcome. Partial scholarships and work/study available based on financial need and merit.

Faculty: Nilson Matta (Artistic/Music Director), Romero Lubambo, Scott Robinson, Dario Eskenazi, Fernando Saci and more TBA.

Cost: See website

Contact: Alice Schiller, (917) 620-8872, alice@sambameetsjazz.com, sambameetsjazz.com

Skidmore Jazz Institute Saratoga Springs, New York June 23–July 7

The Skidmore Jazz Institute provides musicians ages 14 and up the opportunity to mingle with and learn from gifted educators

**SKIDMORE
Jazz
INSTITUTE**
June 23–July 7, 2018

Faculty:
Bruce Barth
Steve Davis
Michael Dease
Ingrid Jensen
Vic Juris
Dennis Mackrel
Dick Oatts
Jeb Patton
Jim Snidero
Dave Stryker
Ray Vega
Doug Weiss
Matt Wilson
David Wong

Guest Artist-in-Residence:
David Liebman
Todd Coolman, Director

SKIDMORE COLLEGE
518.580.5447 • www.skidmore.edu/summerjazz

and world-class performers in an intimate, supportive environment. Students from around the country are accepted each year—international students have attended as well. Students work closely with faculty in daily combo rehearsals, private lessons and improvisational and special classes. The evening concert series presents the Skidmore Faculty Septet and invited guest artists in performance, and afternoon master classes offer additional opportunities to learn from these master musicians. Students attend the Freihofer's Jazz Festival at the Saratoga Performing Arts Center.

Faculty: Todd Coolman (director), David Liebman (Guest Artist-in-Residence), Bruce Barth, Steve Davis, Michael Dease, Ingrid Jensen, Vic Juris, Dennis Mackrel, Dick Oatts, Jeb Patton, Jim Snidero, Dave Stryker, Ray Vega, Doug Weiss, Matt Wilson, David Wong

Cost: See website.

Tuition: (518) 580-5447, skidmore.edu/summerjazz

Summer Jazz Academy (Jazz at Lincoln Center)

Bard College, Annandale-on-Hudson,
New York

July 15–29

Jazz at Lincoln Center's Summer Jazz Academy is the country's premier program for advanced high school jazz students. This program, designed by Wynton Marsalis, is housed at Bard College, and serves as a rigorous training institute for the most advanced and dedicated jazz students in grades 9 through 12. Students apply by audition. Those accepted participate in one big band and a combo, receive private lessons, and take classes in aesthetics, jazz history and performance practice. The academy hosts several public performances, featuring the student ensembles, culminating with a performance by the Jazz at Lincoln Center Orchestra.

Faculty: Marcus Printup, Vincent Gardner, Marion Felder, Ted Nash, Helen Sung, Rodney Whitaker

Cost: Free tuition, \$1,190.00 (room), \$952.00 (board); scholarships are available.

Contact: Maegan McHugh, (212) 258-9810, sjainfo@jazz.org

Summer Jazz Camp at Moravian College Bethlehem, Pennsylvania

July 9–13

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

Faculty: Tony Gairo, Alan Gaumer,

Gary Rissmiller, Paul Rostock,
David Roth, Neil Wetzel

Cost: \$400-475

Contact: (610) 861-1650,
music@moravian.edu,
ummerjazz.moravian.edu

Summer Jazz Studies at Eastman School of Music Rochester, New York

July 1–13

This rigorous two-week program at the Eastman School of Music provides an

intensive, performance-based experience for highly motivated students currently in grades 9 through 12 and is ideally suited for those considering jazz studies at the collegiate level. Students work directly with the Eastman School of Music jazz faculty in a program designed to enhance improvisational and ensemble skills. The program includes instrumental master classes, jazz performance workshops, jazz theory, large ensembles, composition, an off-campus trip and evening jam sessions.

Faculty: Jeff Campbell (director),
Doug Stone, Bill Tiberio,

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New York Jazz Academy

Clay Jenkins, Mike Kaupa, Mark Kellogg, Bob Sneider, Dariusz Terefenko, Paul Hofmann, Rich Thompson, Dave Rivello.

(585) 274-1400, summer.esm.rochester.edu/course/summer-jazz-studies/

Cost: \$1,350 (tuition); \$1,027 (housing and meals); \$2,377 (tuition, housing and meals)

Contact: summer.esm.rochester.edu, community@esm.rochester.edu,

**Tritone Jazz at Naz
Rochester, New York
July 22–27**

Tritone is all about playing and learning and keeping it fun. The curriculum is focused on

adult learners (no one under 21 admitted) of all experience levels and includes participation in small combos, big bands, guided improvisation/theory classes, instrument instruction and jam sessions. Individualized attention is available with a 5:1 camper-faculty ratio.

Faculty: Gene Bertocini, Darmon Meader, Zach Harmon, Clay Jenkins, Mark Kellogg, Dariusz Terefenko, Ike Sturm, Kristen Shiner-McGuire, Doug Stone

Cost: \$845 (tuition). \$1,475 (tuition, room and board)

Contact: Bob DeRosa, (585) 377-2222, bob@tritonejazz.com, tritonejazz.com

**UMass Fine Arts Center Jazz
in July
Amherst, Massachusetts**

July 9–20

This is a concentrated two-week program, where jazz vocalists and instrumentalists study improvisation with some of the nation's best jazz artists and educators. The program includes master classes, group clinics, jazz theory and improvisation training, ensemble coaching, jam sessions and style explorations. Live performance is critical to the program and students perform before a live audience in community settings. Jazz in July is a multi-generational program with participants 15 and over.

Faculty: Jeff Holmes, Sheila Jordan, Steve Davis, Christian Sands, Avery Sharpe, Earl MacDonald, Steve Johns, Felipe Salles, Winard Harper.

Cost: Participants who register before March 1 receive 20 percent off tuition only. \$625 (one week, commuting), \$1,250 (two weeks, commuting), \$973 (with room and board), \$2,093 (two weeks, room and board).

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Contact: jazzinjuly.com, (413) 545-3530,
jazzinjuly@acad.umass.edu

University of the Arts: Creative Jazz Institute Philadelphia, Pennsylvania

July 9–21

The Kimmel Center and the University of the Arts present the Creative Jazz Institute, a dynamic two-week intensive, where instrumentalists and vocalists explore technique, repertoire and performance while interacting with master-level artists. Using jazz as a framework, performers will work with University of the Arts faculty and industry masters to uncover a range of possibilities through jam sessions and ensembles, with an emphasis on improvisation and performance. This program utilizes the center's facilities and the school's campus for this generation's brightest young jazz talents in grades 6 through 12 to gain invaluable experience in a creative live performance setting.

Faculty: See website.

Cost: See website.

Contact: (215) 717-6430, uarts.edu/
academics/pre-college-programs/
summer-institute-music

Vermont Jazz Center Summer Jazz Workshop

Putney, Vermont

August 5–11

Vermont Jazz Center hosts about 60 instrumental and 20 vocal participants from around the world for a challenging, invigorating workshop. The program is set up so that participants can focus intensively on the music. Learning opportunities include classes in theory, composition and arranging, vocal studies, listening, master-classes and jam sessions.

Faculty: Sheila Jordan, Cameron Brown, Jay Clayton, Brian Adler, Claire Arenius, Freddie Bryant, Harvey Diamond, Leo Genovese, Ray Gallon, Julian Gerstin, George Kaye, Marcus McLaurine, Scott Mullett, Camille Thurman, Michael Zsoldos, Francisco Mela, David Picchi, Eugene Uman

Cost: \$1,545

Contact: vtjazz.org, ginger@vtjazz.org,
(802) 254-9088 X2

Wheeler Jazz Camp Providence, Rhode Island

June 18–22

For one week each June, The Wheeler School is alive with the sounds of saxophone, flute, guitar, piano, bass, drums, trumpet and voice. The camp provides all teaching materials, the faculty is comprised of well-known musicians who teach and perform at the highest professional level and are active performers and recording artists.

Faculty: Francisco Pais (director)

Cost: \$540.00

Contact: wheelersummerncamp.com/camps/
summer-programs

William Paterson University Summer Jazz Workshop Wayne, New Jersey

July 15–21

Commuters and residents 14 years of age and older can experience seven intense days of small-group performance and improvisation, along with classes in arranging, improvisation, jazz history, as well as a trip to a New York City jazz club. World-renowned jazz artists provide extensive mentorship, and there are daily clinics and nightly concerts. At the end of the week, there is a final concert featuring students and resident faculty. Among the legendary

performing artists, clinicians and educators who participated in past editions of the workshop are Dr. Billy Taylor, Mulgrew Miller and Clark Terry.

Faculty: Jimmy Heath (Artist in Residence), Timothy Newman (Director), Cecil Bridgewater, Steve LaSpina, Marcus McLaurine, James Weidman

Cost: \$899 (commuter), \$1,384 (residents); tuition scholarships are available.

Contact: Tim Newman,
newmant@wpunj.edu,
wpunj.edu/summerjazzworkshop

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June 18–22, 2018



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June 24–29, 2018



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July 8–13, 2018

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JAZZ STUDIES
College of Music



**Furman University & Greenville Jazz
Collective Summer Jazz Camp**

SOUTH

 This trumpet denotes a corresponding ad in this guide.

Fernando Jones' Blues Camp Nashville, Tennessee

July 2–4

Camps are held throughout the year at locations around the world, including Chicago, Tokyo and London. The program is designed for intermediate to advanced students between the ages of 12 and 18. All candidates must complete an online audition.

Faculty: Fernando Jones and other professional educators.

Cost: Free

Contact: blueskids.com or fernandojones.com, (312) 369-3229 or info@blueskids.com. Audition online at blueskids.com/earlybird

Adult Jazz Workshop at the University of Arkansas Fayetteville, Arkansas

June 7–10

Open to students 21 and older who play any instrument and have any voice type. Campers will play in a large ensemble, as well as in small groups organized by interest and ability. Students will learn audio recording, composition/arranging and practice strategies.

Faculty: Chris Teal, Nick Finzer

Cost: \$450 (by June 1); \$520 (after June 1); housing available

Contact: Chris Teal, cdteal@uark.edu, communitymusicsschool.uark.edu/summer-programs/summer-jazz-camp

Frost Young Musicians' Camp University of Miami Frost School of Music

Coral Gables, Florida

Summer (see website for dates)

The camp welcomes intermediate and advanced instrumentalists and vocalists in middle and high school. Study arranging, Latin jazz ensemble, advanced jazz theory and improv.

Faculty: Ira Sullivan, Chuck Bergeron, Brian Murphy, Steve Guerra

Cost: See website

Contact: Sarah Neham Salz, youngmusicianscamp@gmail.com, youngmusicianscamp.com

Furman University & Greenville Jazz Collective Summer Jazz Camp Greenville, South Carolina

June 24–28

Students take classes in theory, improvisation and history, and perform in a big band and/or jazz combo. The camp is open to middle- and high-school and students of all instruments.

Faculty: Matt Olson, Steve Watson, Shannon Hoover, Justin Watt, Brad Jepson, Jake Mitchell

Cost: \$410, \$530 (includes housing)

Contact: Dr. Matt Olson, matt.olson@furman.edu, 864-294-3284, furman.edu/academics/music/precollegeandadultprograms/pages/summerjazz.aspx

High School Jazz Improvisation Camp Austin, Texas

June 17–22

This camp is open to students entering grades 10–12. Activities include combos, theory, improvisation, history and listening. This camp culminates with a required student performance.

Faculty: Jeff Hellmer, John Fremgen, Wayne Salzman II

Cost: \$470, \$690 (includes housing)

Contact: (512) 232-2080, lmc@austin.utexas.edu, lmc.music.utexas.edu

Jazz Institute at Brevard Music Center Brevard, North Carolina

June 4–15

The Jazz Institute is a 12-day overnight summer jazz camp at that provides tailored instruction and mentorship to students at all levels from high school to college age 14–29. Daily activities include masterclasses and ensembles.

Faculty: Michael Dease (director), Gwen Dease, Brandon Lee, Anthony Stanco, Tim Green

Cost: Tuition \$1,500, plus a \$40

application fee (includes housing, food and activities). Scholarship assistance is available.

Contact: (828) 862-2116, brevardjazz.com

Louis "Satchmo" Armstrong Summer Jazz Camp at Loyola University New Orleans, Louisiana

June 25–July 13

Jazz music education intensive offered to students 10 to 21 years old. Instructions offered in brass and woodwind instruments, acoustic and electric bass, strings, piano, drums and percussion, large and small ensembles, vocals, swing dance and music composition. Online or in-person audition required.

Faculty: Kidd Jordan (director),
Norma Miller (artist-in-residence)

Cost: Various levels of sliding scale fees

Contact: (504) 715-9295,
jazzcamp@louisarmstrongjazzcamp.com,
louisarmstrongjazzcamp.com

Loyola University Summer Jazz Camp New Orleans, Louisiana

June 11–14

Four full days of combos, big bands, improvisation, theory/ear-training, appreciation, faculty performances, individual lessons and master classes, all taught by Loyola University faculty in the great jazz city of New Orleans. Students

can attend for the day or spend nights on the Loyola Campus in uptown New Orleans.

Faculty: Gordon Towell, Tony Dagradi,
Don Vappie, Nick Volz,
Matt Lemmier, Ed Wise,
Wayne Maureau, John Mahoney

Cost: \$225.00, \$300 (includes housing)

Contact: Gordon Towell,
gtowell@loyno.edu,
(504) 865-2164, [cmfa.loyno.edu/
music/summer-jazz-band-camp](http://cmfa.loyno.edu/music/summer-jazz-band-camp)

Nashville Jazz Workshop Summer Jazz Camp Nashville, Tennessee

June 25–29

A one-week program is offered for serious students ages 13-19 on all instruments, as well as vocalists. Performance ensembles, choir, improvisation, theory and more is available.

Faculty: Evan Cobb (director),
Jamey Simmons, Rahsaan Barber,
Roy Agee, Jody Nardone,
Jonathan Wires, Derrek Phillips

Cost: \$430

Contact: evan@nashvillejazz.org,
jazzcamp.nashvillejazz.org

New Orleans Trad Jazz Camp New Orleans, Louisiana

July 22–28

The camp's focus is on early trad-jazz and swing. The program is offered to students 18

years old and up; some scholarships are available for high school and college musicians. Students younger than 18 must be accompanied by an adult.

Faculty: Ben Polcer, Doyle Cooper,
Dan Levinson, Tom Fischer,
Ray Moore, David Sager

Cost: \$2,000

Contact: neworleanstradjazzcamp.com,
notradjazzcamp@gmail.com

Sanaa Music Workshop New Orleans, Louisiana

June 4–15

Hosted by the New Orleans Jazz Market, this workshop welcomes campers aged 14–19. This is an education program designed to develop artistic integrity and entrepreneurial aspirations.

Faculty: See website

Cost: See website

Contact: secondlinearts.org,
info@sanaamusicworkshop.com,
(504) 484-9183.

UNC Asheville Summer Jazz and Contemporary Music Intensive Asheville, North Carolina

June 24–29

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Jamey Aebersold's SUMMER Jazz WORKSHOPS

2018

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Faculty: Steve Alford (co-camp director), Tim Doyle (co-camp director), Jacob Rodriguez, Justin Ray

Cost: A \$100 non-refundable deposit due at registration; \$535.00 (before March 31 for those who need housing); \$595 (after March 31 for those who need housing); \$360.00 (no housing). Some meals included.

Contact: Pamela Miller (828) 251-6432, music@unca.edu, music.unca.edu, music.unca.edu/jazz-camp

**University of North Carolina
Wilmington Summer Jazz Workshop
Wilmington, North Carolina
July 15-20**

This workshop is geared toward middle- and high-school students, and covers virtually every aspect of jazz studies, including small and large jazz ensembles, theory and jazz history.

Faculty: Frank Bongiorno, Michael D'Angelo, Tom Davis, Natalie Boeyink, Kevin Day

Cost: \$495 (includes housing and three daily meals during the workshop)

Contact: Dr. Frank Bongiorno, (910) 962-3390, uncw.edu/music/smc/smcjazz.html

**University of North Texas-Combo
Workshop
Denton, Texas
July 8-13**

This workshop is open to musicians of all levels with a minimum age of 14 years old. It offers comprehensive studies in jazz combo playing and improvisation. The curriculum includes combo, faculty concerts, jazz history and listening, jazz theory (basic to advanced), student concerts, jam sessions and master-class instruction on bass, drums, guitar, piano, saxophone, trombone and trumpet.

Faculty: Mike Steinel, John Murphy, Ed Soph, Fred Hamilton, Lynn Seaton, Rodney Booth, Tony Baker, Chris McGuire, Mike Drake, Bob "Doc" Morgan, Steve Jones, Jim Riggs, others.

Cost: Tuition \$595 (See website for lodging costs.)

Contact: jazz.unt.edu/workshops, jazz.unt.edu/combo-workshop,

jazzworkshop@unt.edu,
(940) 565-3743

**University of North Texas-Lynn
Seaton Jazz Double Bass
Workshop
Denton, Texas**

June 18-22

This intimate workshop offers an intensive week of study and performance opportunities for jazz bassists. Classes include bass-line development and daily sessions on technique. Also, participants will have an opportunity to perform with a rhythm section and be coached. Faculty concerts will be presented throughout the week. Participants will perform in the Friday evening Bass Bash concert. The Lynn Seaton Jazz Double Bass Workshop is open to advanced high school students 14 years of age and older, college players, professionals and serious amateur bassists. Space is limited to 15 participants.

Faculty: Lynn Seaton

Cost: \$595 (plus housing and fees)

Contact: (940) 565-3743, jazz.unt.edu/doublebassworkshop, jazz@unt.edu

**University of North Texas-Vocal
Jazz Educator Seminar
Denton, Texas**

June 21-23

This seminar is full of content relevant to educators who either are already teaching or are considering teaching vocal jazz. Topics covered will include: working with rhythm sections, repertoire, sound equipment, rehearsal techniques, warm-ups and exercises to improve your ensemble's musicianship. Continuing Education Units are available.

Faculty: Jennifer Barnes (director), Michael Molloy

Cost: \$300 (by April 1), \$350 (after April 1); housing and meals not included; \$15 for CEU certificate

Contact: jazz.unt.edu/vocaljazzedseminar

**University of North Texas-Vocal
Jazz Summer Workshop
Denton, Texas**

June 24-29

For one intense week, participants are involved in every aspect of vocal jazz, from solo and

ensemble performance to improvisation, pedagogy, songwriting and jazz theory. Educators attend a daily class devoted to vocal jazz directing, programming and rhythm section. The program is open to vocalists as young as 14 years old.

Faculty: Jennifer Barnes, Rosana Eckert, Greg Jasperse

Cost: \$595 (housing and fees extra)

Contact: jazz.unt.edu/vocaljazzworkshop

**University of South Carolina
ColaJazz Camp
Columbia, South Carolina**

July 13-15

A jazz camp for players and teachers of all instruments; beginners to advanced performers are welcome. A full weekend of classes, concerts, workshops and jam sessions are a part of the program.

Faculty: Camp instructors include Grammy-nominated artists, jazz educators, the USC jazz program director and published author

Cost: \$250 (early registration), \$275

Contact: colajazz.com, contact@colajazz.com

**Vocal Jazz Summer Camp
Durham, North Carolina**

August 6-10

At this vocal jazz camp, singers can participate face-to-face, online or a combination of the two. All activities are recorded and archived in modules participants can access online. Participants will sing in solo and group settings, learn jazz concepts and music theory. All ages and levels of skill are welcome. The camp runs from 10 a.m. to 5 p.m. each day at Sharp Nine Gallery/ Durham Jazz Workshop.

Cost: \$399.

Contact: Lenora Helm, lenorahelm.com, info@vocaljazzsummercamp.com, vocaljazzsummercamp.com, lenorahelm.online/store/K6gN72Nq

**Youth Jazz Workshop at the
University of Arkansas
Fayetteville, Arkansas**

June 11-15

The workshop is open to students between the ages of 11-18 on any instrument or with any voice type. Students also will learn audio recording techniques, composition/arranging and practice strategies in addition to playing in ensembles.

Faculty: Chris Teal (director), Nick Finzer, Katie Ernst, Alexa Tarantino, Dr. Richard Salonen, Jacob Hertzog

Cost: \$232 (by June 1), \$292 (after June 1); residential housing available.

Contact: Chris Teal, cdteal@uark.edu, communitymusicsschool.uark.edu/summer-programs/summer-jazz-camp

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UMKC JAZZ CAMP 2018

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

UMKC JAZZ CAMP (June 24-28, 2018) 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.

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Camp co-director Dan Thomas works with a student at the UMKC Jazz Camp.

UMKC CHALLENGES CAMPERS

The popularity of summer jazz camps has remained high in recent years, a positive sign for jazz education nationwide. But that growth also means individual camps face increasing competition in attracting attendees.

That issue is of special concern for university and college jazz camps, which strive to build a strong rapport with high school students at summer camps and subsequently attract those students to enroll in their jazz programs.

According to Dan Thomas—associate professor of Jazz Studies at the University of Missouri Kansas City Conservatory of Music and Dance and co-director of the Jazz Camp program—UMKC has created a strategy that differentiates its summer camp in terms of musical approach.

“Our camp is focused on student combos rather than big bands,” Thomas said. “In addition, we try and bring a practical viewpoint to the camp. For example, last year we brought in an instrument repair tech to talk to the students about maintaining their instruments.”

During the five-day camp, which starts with a Sunday check-in session then an intensive Monday through Thursday immersion in theory, jazz history, instrument master classes, combo rehearsals and evening jam sessions, Thomas and Jazz Program Director Bobby Watson lead discussions on the business of jazz, as well as career options for musicians.

“On Sunday, when the students arrive, we do a placement assessment,” Thomas said. “Our rubric tackles performance, theory and history. We have the students perform for the faculty

instructor for their instrument, then after the faculty rank them, we place students in like-minded performance-based ensembles. We do the same thing with theory. We want them to be challenged but not entirely overwhelmed.

“Everything—the theory, master classes, jazz history and jam sessions—are tailored to specific topics, like modal playing, Latin jazz or Coltrane changes. And the history pods rotate, so we cover a large cross-section of jazz history.”

It’s an approach that has been working well in terms of attendance growth at the UMKC camp, as well as the number of students who return to attend the camp year after year.

“The attendance at our camp has grown 200 percent since 2010,” Thomas said. “Last summer, we accepted 80 students, which was our maximum capacity. Unfortunately we had to refuse well north of 20 applicants. But this year, we’ve worked on using every square inch of our performing arts center, so we’ve been able to figure out how to maximize our space. As a result, we can now get enrollment up to 100 in 2018.”

The focus on intensive small combo instruction at the camp has strong appeal to faculty and students alike. Douglas Auwarter, an adjunct instructor of jazz percussion at UMKC, has taught at the camp since 2010 and is excited about the musical growth he sees in students every summer.

“The camp is near and dear to my heart,” Auwarter said. “When I started teaching at the camp, I was initially skeptical about how much can actually be accomplished in just a few days.

But it’s amazing to see the students grow musically right before your eyes. They know way more when they leave after those few days of intensive work, and it really boosts their confidence. It’s very gratifying to see.”

Zachary Morrow, now a senior in the UMKC Jazz Studies program, also described the impact of attending the camp while he was in high school.

“I knew that Bobby Watson was at UMKC, and I had played festivals there, so I decided to attend the camp going into my junior year at University City High School [in a suburb of St. Louis],” Morrow said. “There was a heavy focus on combos, and that was pretty cool. It was great to share the music and the experience with people from other states. Originally, I had my heart set on going to Juilliard, but after going to the camp, I decided to go to UMKC.”

Like most jazz camps, the final day finishes with afternoon concerts showcasing music the student combos have worked on and practiced throughout the preceding days. But according to Thomas, the real reward for the students happens in the give-and-take of classes and jam sessions before those final performances.

“In the combo settings and especially with the evening jam sessions, we make sure the students get plenty of opportunity to improvise,” he said. “We also want to make sure they have a real grounding in jazz tradition, but we really encourage them to have input in the charts they work on with their combos. Often, they’ll come up with their own original arrangements.”

This year’s edition of the UMKC Jazz Camp runs June 24–28. —Terry Perkins



Birch Creek Music Academy

MIDWEST

 This trumpet denotes a corresponding ad in this guide.

Birch Creek Music Academy Egg Harbor, Wisconsin

July 15–28; July 29–August 11

The summer residential music academy is for young musicians between the ages of 13 and 19 who are considering music as a career path.

Faculty: Jeff Campbell, Program Director, David Bixler, Bob Chmel

Cost: \$2,100

Contact: registrar@birchcreek.org, birchcreek.org/academy/apply-now

Creative Strings Workshop Columbus, Ohio

July 1–7

With a focus on bowed string instruments for professionals and amateurs age 14 and up, the workshop offers small ensemble coaching, clinics and master classes.

Faculty: Christian Howes, Joel Harrison, Diana Ladio, Jennifer Vincent

Cost: Packages begin at \$1,095

Contact: Christian Howes, chris@christianhowes.com, (614) 332-8689, christianhowes.com

Elmhurst College Jazz Combo Camp Elmhurst, Illinois

June 19–21

This non-residential camp is designed to help middle-school and high school-students expand their knowledge of jazz. Fees include instruction, lunch and a live performance at Fitz's Spare Keys.

Faculty: Doug Beach, Frank Caruso, Mark Colby, Tom Garling

Cost: \$350

Contact: jazzcamp@elmhurst.edu

Fernando Jones' Blues Camp Chicago, Illinois

July 8–13

Blues camps are held throughout the year at locations around the world and are designed for intermediate to advanced students between the ages of 12 and 18, free of charge. An online audition is required.

Faculty: Fernando Jones and other professional educators.

Cost: Free

Contact: blueskids.com, (312) 369-3229, info@bueskids.com. Audition online at bluesKids.com/earlybird

Hinton Bass Institute at Oberlin Oberlin, Ohio

July 7–14

This residential program is open to bass students ages 13–21, of all ability levels and for musical genres from jazz to classical.

Faculty: Robert Hurst III, Mimi Jones, John Kennedy, David Murray

Cost: \$1,150

Contact: Anna Hoffmann, ahoffman@oberlin.edu, oberlin.edu/summer

Hoagy's Workshop at the Elkhart Jazz Fest Elkhart, Indiana

June 21–23

Middle-school and high-school students will develop solo and ensemble skills in a fun environment. The program emphasizes improvisation.

Faculty: Rob Parton, Terry Myers, Bill Allred

Cost: \$20 per student.

Contact: (574) 293-4469 or (574) 529-1455, elkhartjazzfest.com/workshop

Illinois Summer Youth Music Urbana-Champaign, Illinois

July 15–21

Senior jazz (grades 8-12) and junior jazz (grades 6-8) one-week residential programs are offered. Senior combos focus on improvisation, while junior combos offer a big-band experience with combo possibilities.

Faculty: Chip McNeill, Ron Bridgewater, Tito Carrillo, Larry Gray

Cost: \$650 (all-inclusive), \$430 (doesn't include housing)

Contact: isym.music.illinois.edu, isym@illinois.edu

Interlochen Arts Camp Interlochen, Michigan

June–August

Student-artists in grades 3–12 learn from world-class instructors and produce presentations in music, dance, film and visual arts.

Faculty: Instructors have included Bill Sears, Jeremy Allen

Cost: See website

Contact: admission@interlochen.org, camp.interlochen.org

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Jamey Aebersold's Summer Jazz Workshops
Louisville, Kentucky

June 30–July 13

These workshops have earned a reputation for producing the best intensive programs for learning jazz improvisation. Each year, we assemble the nation's leading educators and performers dedicated to providing an intensive learning experience for musicians of all ages and skill levels. Theory Classes, ear training, combo performance and master-class sessions allow musicians the opportunity to grow and develop their fullest potential. Whether a beginning improviser or a seasoned pro, attendees will leave with new and exciting ideas about how to improve.

Faculty: Rufus Reid, David Friesen, John Goldsby, Tyrone Wheeler, Chris Fitzgerald, Rich Armandi, Bob Sinicrope, J.B. Dyas, Randy Salman, Hunt Butler, Jason Tiemann, Steve Barnes, Colby Inzer, Jonathan Higgins, Corey Christiansen, Mike Di Liddo, Pat Lentz, Dave Stryker, Zvonimir Tot, Craig Wagner, Bobby Floyd, Todd Hildreth, Phil DeGreg, Steve Allee, Floyd, Dan Haerle, Andy Laverne, Jamey Aebersold, Jim Snidero, Jim Carroll, David Kana, Jerry Tolson, Mike Tracy, Tom Walsh, Walt Weiskopf,

Jack Wilkins, Shelley Yoelin, Sara Caswell, Pat Harbison, Rick Simerly, Steve Davis, Tim Coffman, Ansyn Banks, Jim Ketch, Bobby Shew, Bob Symer, Scott Wendholt, Dick Sisto

Cost: \$595, week-long tuition (includes all classes and concerts); \$260 Sunday through Friday dorm accommodations; \$160, week-long meal plan (16 meals); \$45 airport pickup and drop-off; \$45, additional early nights in the dorm; \$100, Aebersold's 2-day seminar; \$150, 2-day bass-drum-guitar workshop primer.

Contact: Jason A. Lindsey, jason@jazzbooks.com, (812) 944-8141, summerjazzworkshops.com

Cost: \$570 (postmarked June 1 or earlier), \$630 (postmarked June 2 or later)

Contact: Kristin Sherman, ksherman2@niu.edu, (815) 753-1450, niu.edu/extprograms/summer-camps/jazz.shtml

Oakland University Piano Camp
Rochester, Michigan

June (dates TBA)

The program is ideal for pianists 12–17 years of age. Younger pianists will be considered upon recommendation of the faculty.

Faculty: See website
Cost: \$395
Contact: (248) 370-2030, Rebecca Happel, happel@oakland.edu or Tian Tian, ttian@oakland.edu

Kansas City Jazz Camp
Kansas City, Kansas

June 4–8

A camp with an all-star student big band will feature faculty concerts, master classes and jazz theory. All instruments are accommodated, and musicians ages 13 and up can attend.

Faculty: Mike Pagan, Doug Talley
Cost: \$225 (lunch included)
Contact: Jim Mair, (913) 288-7503, kansascityjazz.org

Orbert Davis' Chicago Jazz Philharmonic Jazz Academy
Chicago, Illinois

July 16–27

The two-week, full-day intensive camp is for students of all levels between 10 and 17, who will receive college and career counseling.

Faculty: Orbert Davis, Dr. Roosevelt Griffin, members of the Chicago Jazz Philharmonic
Cost: between \$200 and \$425 (scholarship, payment plans and discounts available)
Contact: Sarah Pietlicki, (312) 573-8932, jazzacademy@chijazzphil.org, chicagोजazzphilharmonic.org

Keith Hall Summer Drum Intensive
Kalamazoo, Michigan

June 18–23; June 25–30

This jazz drum camp offers master classes, jam sessions and rehearsals with professional rhythm sections.

Faculty: Instructors have included Jay Sawyer, Christian Euman
Cost: \$679 (tuition and meals), \$190 (housing)
Contact: (201) 406-5059, keithhallmusic.com

McNally Smith Summer Jazz Workshop
St. Paul, Minnesota

June 22–28

These workshops are an opportunity for teens age 13 and up to get music-industry experience, jam with peers and study with faculty.

Faculty: McNally Smith faculty
Cost: See website
Contact: workshops@mcnallysmith.edu, Dr. Scott Agster, (651) 361-3601, scott.agster@mcnallysmith.edu, mcnallysmith.edu/summer/workshops

Roberto Ocasio Latin Jazz Camp
Cleveland, Ohio

June 10–15

This resident music camp specializes in Latin jazz for students in grades 8–12. Study the music's culture and its relationship to popular music. The camp includes technical aspects of performance.

Faculty: Bobby Sanabria (artistic director/artist-in-residence), Paul Ferguson
Cost: \$700 (\$650 if enrolled by April 1)
Contact: robertoocasiofoundation.org, (440) 572-2048, trof@robertoocasiofoundation.org

Shell Lake Arts Center: Big Band for Adults
Shell Lake, Wisconsin

June 15–17

Perform jazz ensemble big band under the guidance of Shell Lake Arts Center's nationally recognized teaching artist faculty. This workshop for adults is open to all levels of experience, whether you're perfecting your jazz skills or need to polish the dust off your instrument.

Faculty: See website
Cost: \$300 (noncredit), \$425 (one graduate credit)
Contact: (715) 468-2414, info@shelllakeartscenter.org, shelllakeartscenter.org

Northern Illinois University Jazz Camp
DeKalb, Illinois

July 8–13

This camp is for jazz instrumentalists in grades 8–12, of all skill levels, who want to focus on a improvisation and ensemble playing.

Faculty: Geof Bradfield (director)



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Extreme Strings with Randy Sabien
June 10-15
Jazz Ensemble & Combo
Week I - June 17-22, Week II - June 24-29
Jazz Improvisation & Combo
July 1-6
Big Band for Adults
June 15-17

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**Shell Lake Arts Center:
Extreme Strings**
Shell Lake, Wisconsin

June 10–15

Stringed instrument players can learn about jazz, blues and rock performance with the help of esteemed educator Randy Sabien at this week of camp. Violin, viola, cello and bass players will explore alternate rhythms and scales outside of the old-school classical repertory.

Faculty: Randy Sabien
Cost: \$625 (\$595 if received before March 1)
Contact: (715) 468-2414,
info@shelllakeartscenter.org,
shelllakeartscenter.org

**Shell Lake Arts Center: Jazz
Ensemble and Combo**
Shell Lake, Wisconsin

June 17–22; June 24–29

Large ensembles and groups are prevalent at this SLAC camp. The program, which is directed toward students in grades 6-12, targets individual improvisation and arranging, among other topics.

Faculty: See website
Cost: \$625 per session (early bird rate of \$595 if received by March 1)
Contact: (715) 468-2414,
info@shelllakeartscenter.org,
shelllakeartscenter.org

**Shell Lake Arts Center: Jazz
Improvisation and Combo**
Shell Lake, Wisconsin

July 1–6

Jazz improvisation and small groups are the focus at this SLAC camp session. The program, which is directed toward students in grades 6-12, targets individual improvisation and arranging, among other topics.

Faculty: See website
Cost: \$625 per session (early bird rate of \$595 if received by March 1)
Contact: (715) 468-2414,
info@shelllakeartscenter.org,
shelllakeartscenter.org

Tri-C JazzFest Music Camp
Cleveland, Ohio

June 18–29

Musicians between 12 and 18 spend two weeks at a jazz camp that culminates in a world-class jazz festival at Cleveland's Playhouse Square.

Faculty: Mark Mauldin (director)
Cost: \$300, \$250 (if registered before May 18)
Contact: (216) 987-6145,
tri-c.edu/creative-arts-academy

Tritone Cool on the Lake
Baileys Harbor, Wisconsin

August 8–13

Tritone is all about playing, learning and keeping it fun. Curriculum is focused on adult learners (no one under 21 admitted) of all experience levels and includes participation

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bgorrell@uco.edu • www.ucojazzlab.com

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Faculty: Terrell Stafford, Gene Bertoncini, Janet Planet, John Harmon, Rod Blumenau, Dean Sorenson, Tom Washatka, Zach Harmon, Ike Sturm

Cost: \$875 (space is limited). Lodging for 2018 is unavailable, though there are near-by accommodations.

Contact: Bob DeRosa, (585) 377-2222, bob@tritonejazz.com, tritonejazz.com

UMKC Jazz Camp Kansas City, Missouri June 24–28

Steeped in the rich jazz history of Kansas City, the UMKC Jazz Camp brings world-renowned performers and jazz educators to Kansas City to work with talented young instrumentalists ages 12 and up. Jazz Camp co-directors Bobby Watson and Dan Thomas, as well as distinguished clinicians provide insight and inspiration to student combos in a welcoming environment. Participants form lasting friendships as they delve deep into jazz in intensive combo rehearsals and coaching sessions. Daily master classes with Jazz Camp faculty, theory and improvisation classes, and frequent faculty performances provide a well-rounded experience that touches on all aspects of jazz performance and history. Jazz Camp participants improve technical and improvisational skills, and aural acuity while studying the standards of the past and new, innovative literature. All instruments are welcome. The UMKC Jazz Camp concludes with a public performance by the student combos.

Faculty: Co-directors Bobby Watson and Dan Thomas

Cost: \$320 (before April 23), \$350 (April 24 or later)

Contact: info.umkc.edu/cmda-jazz/ or conservatory.umkc.edu/festivals, vallee@umkc.edu, (816) 235-5448

University of Central Oklahoma Jazz Lab Summer Jazz Camp Edmond, Oklahoma June 24–29

Campers can join the award-winning UCO Jazz Faculty for a jam-packed week designed to get students playing jazz. Participate daily in combos, master classes, improv and theory sessions, jazz history presentations, big band reading sessions and evening jam sessions in a relaxed environment. The session is open to instrumentalists ages 14 and up.

Faculty: Brian Gorrell, Lee Rucker, Jeff Kidwell, Clint Rohr, Kent Kidwell, Michael Geib, Danny Vaughan, Dennis Borycki, David Hardman, Ryan Sharp, Zac Lee

Cost: \$350; on-campus housing starts at about \$35 per night for a double occupancy space.

Contact: Brian Gorrell, (405) 974-5285, briangorrell@ucojazzlab.com, ucojazzlab.com



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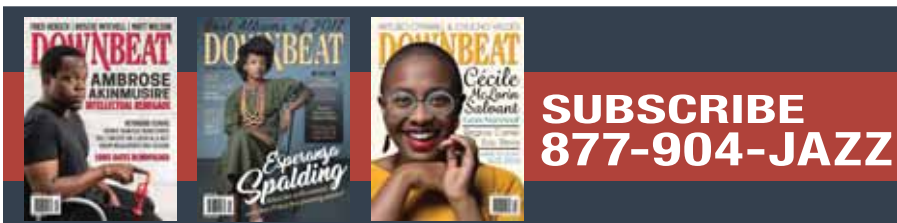
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students completing grades 6-8

Senior Session
June 24-29
students completing grades 9-12

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University of Michigan MPulse Jazz Institute Ann Arbor, Michigan

July 8–14

The MPulse Jazz Institute is open to students in grades 9–11. All instruments are welcome. Class offerings include improvisation skills, jazz history, applied instrument training, musician-ship and small group (combo) performance.

Faculty: Dennis Wilson
Cost: \$1,175 (need and merit-based scholarships available)
Contact: (866) 936-2660, music.umich.edu/mpulse, mpulse@umich.edu or dwjazz@umich.edu

University of Missouri–St. Louis Jazz Camp St. Louis, Missouri

June 3–8

This big-band camp is designed for students, grades 7 and up, to learn more about improvisation and performance.

Faculty: Jim Widner, Chip McNeill
Cost: \$319, \$369 (after April 1), \$210 (5 nights lodging with breakfast and dinner each day)
Contact: flanniganj@umsl.edu, music.umsl.edu

University of Toledo Summer Jazz Institute Toledo, Ohio

June 10–15

Middle school through college level players, as well as professionals and teachers take part in small groups; improvisation is emphasized.

Faculty: Gunnar Mossblad, Vic Juris
Cost: \$500, plus hotel cost (a limited number of scholarships available)
Contact: Gunnar Mossblad, gunnar.mossblad@utoledo.edu, utsummerjazz.utoledo.edu

UW–Madison Summer Music Clinic Madison, Wisconsin

June 17–June 23; June 24–29

The Summer Music Clinic at the University of Wisconsin offers enthusiastic middle- and high-school musicians skill development and performance classes led by talented and professional music educators from around the country. The camp also provides social and recreational activities, and evening concerts. Students experience campus living and staying in a residence hall with experienced, friendly counselors. A commuter option is available. Junior session (students completing grades 6–8): June 17–June 23; senior session (students completing grades 9–12): June 24–29.

Faculty: Recruited from around the country
Cost: \$664 (junior), \$720 (senior), \$428 (commuter)
Contact: (608) 263-2242, smc@dcs.wisc.edu, continuingstudies.wisc.edu/smc

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and fun-filled week playing in ensembles with other talented students and will benefit from both formal and informal tutoring by the faculty. The Intensive has been designed so aspiring young musicians can unleash their creative potential and develop the improvisational skills required for spontaneous, interactive music making. Through various exercises designed to cultivate deeper listening skills and boost confidence, the workshop will delve into the art of jazz improvisation. The week culminates in a concert featuring all of the students in ensembles of different sizes and styles.

Faculty: Dawn Clement, Mark Taylor, Matt Wilson, Chuck Deardorf, Jay Thomas.
Cost: \$475
Contact: (800) 726-2787, cornish.edu/summer/courses/jazz_at.cornish

Cornish College of the Arts: Summer at Cornish **Seattle, Washington**

July 9 – August 11

With many scheduling options, including the ability to bundle intensives, the summer music program at Cornish College of the Arts provides a perfect platform for older children and teens to expand their knowledge, grow as an individual, develop strong audition pieces and get a real taste of college life.

Faculty: Dawn Clement, Mark Taylor, Chuck Deardorf, Jay Thomas, Matt Wilson, Peter Mack, Ivona Kaminska-Bowlby, Courtney Fortune, Alek Edmonds, BC Campbell, Tim Carey, Kelly Ash
Cost: \$475-\$1,260
Contact: cornish.edu/summer, extension@cornish.edu

Idyllwild Arts Summer Program **Idyllwild, California**

June 24-July 7

Learn from some of the best artists in the country—professionals who earn a living playing and teaching the next generation of musicians. Performers will get the opportunity to rehearse and perform daily in big bands and combos, as well as getting specialized coaching. Daily curriculum will include music theory, arranging and improvisational techniques, and master classes. Guest artists and faculty perform with students at concerts held at the end of each week.

Faculty: Tom Hynes, Dave Beatty, Paul Carman, Marshall Hawkins, Dan St. Marseille, Dan Radlauer, Charles Richard
Cost: \$3,165
Contact: Diane Dennis, (951) 659-2171 x2365, summer@idyllwildarts.org, idyllwildarts.org/summer

Jam Camp West **Loma Mar, California**

July 21–27

Jam Camp West is 7-day music, dance and vocal program set among the redwoods of Loma Mar,

WEST

 This trumpet denotes a corresponding ad in this guide.

88 Creative Keys **Denver, Colorado**

July 10–13

At 88 Creative Keys workshops, music teachers are taught to improvise, use technology, lead off-bench activities, direct group teaching and acquire updated business skills with today's leading pedagogues. Unlike big music conferences, 88 Creative Keys offers individual attention to a small group of participants.

Faculty: Bradley Sowash, Leila Viss
Cost: \$150-\$450 (depending on number of days in attendance)
Contact: 88creativekeys.com

Brubeck Institute Jazz Camp **Stockton, California**

June 17–23

Opportunities designed for students in grades 9-12 include five big bands, five jazz combos, improvisation classes, jazz history and master classes with professional musicians. Attendance averages 100 students.

Faculty: TBA
Cost: \$850, \$750 (commuter)
Contact: Steve Perdicaris, musiccamp@pacific.edu, (209) 946-2416, go.pacific.edu/musiccamp

Brubeck Institute Summer Jazz Colony **Stockton, California**

August 4–11

The Summer Jazz Colony is a one-week, intensive educational program for students who are entering their sophomore, junior or senior years of high school. Students will study with Brubeck Institute faculty and guest artists

in combo rehearsals, master classes, classes in jazz theory and advanced jazz improvisation, as well as attend seminars on the music of Dave Brubeck and other topics.

Faculty: Past faculty includes Stefon Harris, Ingrid Jensen, Helen Sung, Eddie Gomez, SFJAZZ Collective, Lewis Nash
Cost: \$1,700
Contact: Melissa Riley, (209) 946-3196, brubeckinstitute.org

Centrum Jazz Port Townsend **Port Townsend, Washington**

July 22–29

Jazz Port Townsend is open to instrumentalists and singers high-school age to adult. More than 200 participants divide into ensembles to focus on improvisational skills. Participants also attend master classes and performances offered by more than 35 world-class musicians, all hand-picked by artistic director John Clayton. The week culminates in a series of faculty and participant concerts. Auditions are required.

Faculty: Terell Stafford, Jeff Hamilton, Stefon Harris, Matt Wilson, Jazzmeia Horn, George Cables, Gary Smulyan, Kendrick Scott, Taylor Eigsti, Tamir Hendelman, Graham Dechter, Katie Thiroux
Cost: \$835, \$640 (room and board)
Contact: Gregg Miller, gmliller@centrum.org, (360) 385-3102 x109, centrum.org/jazz

Cornish College of the Arts: Jazz at Cornish **Seattle, Washington**

July 16–21

Designed for students aged 12–19, Jazz at Cornish affords talented students an opportunity to develop their jazz improvisation skills with the nationally renowned Cornish College of the Arts jazz faculty and special guest artists. Students can expect an exciting

California. For 10-15 year olds, Jam Camp shows youth contemporary music trends along with the cultural underpinnings of jazz. Outdoor activities and creative adventures round out each day.

Faculty: Marcus Shelby, Josiah Woodson, Faye Carol, Mark Rosenthal

Cost: \$975

Contact: livingjazz.org, (510) 858-5313

Jazz Camp West
La Honda, California
June 23– July 30

Jazz Camp West is an 8-day music, dance and vocal program for adults and teens (15 and older) held in the redwoods of La Honda, California. Fifty all-star faculty and 250 students of all skill levels attend classes, open mics, faculty concerts and late-night jam sessions.

Faculty: Allison Miller, John Santos, Sara Gazarek, Randy Porter, Marcus Shelby

Cost: \$1,300- \$2,085 (depending on accommodations)

Contact: livingjazz.org, (510) 858-5313

JazzFest Jazz Camp
Sioux Falls, South Dakota

July 17–21

All incoming 7th to 12th grade musicians and vocalists are welcome. Class offerings include jazz improvisation, jazz theory, history of jazz, combo rehearsal and more. Top camp band and top vocalists will perform on the main stage of JazzFest 2018.

Faculty: Dr. Paul Schilf (director), Jim McKinney, Joel Shotwell, Denise Perry, Chris Vadala (guest artist)

Cost: \$352-\$405 (scholarships available)

Contact: info@sffb.org, siouxfallsjazzfest.com/jazzcamp

Jazzschool Girls' Jazz & Blues Camp
Berkeley, California

July 30 –August 3

Produced by Jazzschool faculty and leaders of the Montclair Women's Big Band, Jean Fineberg and Ellen Seeling, this instrumental and vocal camp provides a supportive musical environment where girls have fun and develop self-confidence. Campers hone improvisational, technical and ensemble skills, while meeting new friends and creating music with other young musicians from the Bay Area and beyond.

Faculty: Jean Fineberg, Ellen Seeling, members of the Montclair Women's Big Band.

Cost: \$499

Contact: (510) 845-5373, girlsfcamp@cjc.edu, cjc.edu/girlscamp

Jazzschool High School Jazz Intensive
Berkeley, California

July 23–27

This five-day intensive program counts only six to eight advanced high school jazz instrumentalists. Musicians are selected to work

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Stanford Jazz Workshop

closely with top Bay Area jazz artists for a week of rehearsals, master classes and private lessons. Students develop improvisation and arranging/composition skills in an intensive rehearsal format. Openings are available for all rhythm section instruments and horns.

Faculty: Michael Zilber (director)

Cost: \$495 per session, \$900 for both sessions

Contact: Erik Jekabson, erik@cjc.edu, cjc.edu/intensive

Jazzschool Summer Youth Program Berkeley, California

June 18–29

The Jazzschool Summer Youth Program offers two five-day sessions open to performers on all instruments entering grades 7 through 10. With consultation, the program is also open to students entering grade 6. All students participate in daily ensembles, theory classes, private lessons, workshops and performances with visiting guest artists, and every student is featured in a performance at the conclusion of each session.

Faculty: Faculty available cjc.edu

Cost: \$495 per session, \$900 for both sessions

Contact: Rob Ewing, (510) 845-5373 X14, rob@cjc.edu, cjc.edu/jsyp

Jazzschool Vocal Intensive Berkeley, California

August 6–11

This week-long program is designed to help singers define, create and perform in a distinctive and authentic style. Jazz singing is like a tree that can grow branches in many genres. With roots firmly grounded, this unique intensive emphasizes the technical, creative and spiritual aspects of singing and serves as a catalyst for artistic growth,

no matter where your path leads. Open to intermediate to advanced singers with a limit of 10 students.

Faculty: Laurie Antonioli (director), Theo Bleckmann

Cost: \$950

Contact: Laurie Antonioli, laurie@cjc.edu, cjc.edu/vocalintensive

Jazzschool Women's Jazz & Blues Camp Berkeley, California

March 19–23

The Jazzschool Women's Jazz & Blues Camp is a concentrated week-long program, providing musicians the opportunity to study and perform jazz and related styles of music. This supportive environment equips musicians with technical and artistic skills they can apply to jazz in any setting, while affording them opportunities to network with others who share their passion for music.

Faculty: Jean Fineberg, Ellen Seeling and members of the Montclair Women's Big Band.

Cost: \$499

Contact: (510) 845-5373, womenscamp@cjc.edu, cjc.edu/womenscamp

Lafayette Summer Music Workshop Lafayette, California

July 22–27

In its twentieth year, the Lafayette Summer Music Workshop provides an intimate and inspiring environment for learning and playing jazz. Master classes, improvisation workshops, combos, theory and free choice classes are led by pre-eminent jazz musicians. The average student to teacher ratio is 6:1. Students as young as 11 through adult-age performers are accepted.

Faculty: Bob Athayde (director),

Kyle Athayde, Anton Schwartz, Mary Fettig, Alex Hahn, Rick Condit, Matt Zebley, Guido Fazio, Zac Johnson, Kasey Knudsen, Melecio Magdaluyo, Alex Murzyn, Colin Wenhardt, Dann Zinn, James Mahone, John Daversa, Erik Jekabson, Ryan DeWeese, Dave Len Scott, Doyle Cooper, Alan Ferber, Dave Martell, Jon Hatamiya, Jeanne Geiger, Sullivan Fortner, Frank Martin, Tammy Hall, Joan Cifarelli, Tom Patitucci, Mike Dana, Brian Pardo, Robb Fisher, Richard Giddens, Dan Parenti, Terry Miller, Mark Ferber, Alan Hall, Deszon Claiborne, Dave Meade, John Santos, Michaelle Goerlitz

Cost: \$650-\$690 (scholarships available)

Contact: lafsmw.org, (925) 914-0797

LYNX Camp Music Industry Program, University of Colorado-Denver Denver, Colorado

June 17–29

This camp provides high school students with a snapshot of what it's like to have a career in the contemporary music industry. Students get a preview of the CU Denver college music programs, including the areas of singer/songwriter, music business, recording arts and performance/ensembles.

Faculty: Peter Stoltzman, Owen Kortz, Todd Reid, Peter Ellingson, Benom Plumb, Storm Gloor, Lorne Bregitzer, Megan Burtt, Owen Trujillo, Angie Stevens, Lukas Vesely, Curtis Madigan

Cost: \$2,100 (residential students), \$1,100 (commuter); scholarships are available

Contact: Kelli Rapplean, (303) 315-7468,

lynxcamp@ucdenver.edu;
 cam.ucdenver.edu/summercamps,
 ucdenver.edu/academics/colleges/
 CAM/LYNX_Summer_Camps/Pages/
 LYNX_Summer_Camps.aspx

Mel Brown Summer Jazz Workshop Monmouth, Oregon

August 5–11

Students perform in large and small jazz ensembles and attend seminars that span topics like theory, history, improvisation, music business and music technology. The workshop also features jam sessions and faculty performances.

Faculty: Mel Brown and others. Faculty appointments may shift based on camp numbers and/or availability.

Cost: See website

Contact: (503) 838-8275,
 melbrownworkshop@wou.edu,
 melbrownjazzcamp.com

Monterey Jazz Festival Summer Jazz Camp Pebble Beach, California

June 10–16 (middle school students);
 June 17–23, (high school students)

The Monterey Jazz Festival Summer Jazz Camp is a residency immersion program for jazz students grades 6 through college freshman looking to explore interactive performance and improvisation skills. Classes and rehearsals are for big bands, combos, vocal performance, master classes and daily workshops. Tia Fuller and Ingrid Jensen, 2018's artists-in-residence, will work with students during the high-school session.

Faculty: Prior artists-in-residence teaching at MJF's camp include Terence Blanchard, Regina Carter, John Clayton, Kurt Elling, Branford Marsalis, Joshua Redman, Dianne Reeves

Cost: \$550 (day campers), \$1,000 (residency campers); scholarships available.

Contact: ReNae Jackson, (831) 373-8843,
 renae@montereyjazzfestival.org,
 montereyjazzfestival.org

Sacramento Traditional Jazz Society Teagarden Trad Jazz Camp

Pollock Pines, California

July 29- August 4, August 6–12

The Teagarden Trad Jazz Camp is a full week of camp in the Sierra Nevada foothills with faculty and counselors focused on improvisation, instrumental/vocal technique and small-band performance. Learn trad-jazz, swing and improvisation in a supportive, non-competitive environment. No audition to apply; open to students between the ages of 12 and 20.

Faculty: Rusty Stiers, Bria Skonberg, Jeff Kreis, Greg Varlotta, Anita Thomas, Nathan Ketner, Jason Wanner, Curtis Brengle, Nahum Zdybel, Matt Perrine, Ed Metz, Jr., Shelley Burns.

Cost: \$695.00 (all inclusive)



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Contact: Bill Dendle, bdendle@comcast.net,
(916) 927-5222, sacjazzcamp.org

San Jose Jazz Summer Camp at Valley Christian San Jose, California

June (dates TBA)

San Jose Jazz Summer Camp is a rigorous and fun two-week learning lab for middle- and high-school students with backgrounds ranging from intermediate to pre-professional. Camp offers straight-ahead and Latin jazz, small and large ensembles, music theory, vocals, Latin percussion lab, ear training, improvisation, performance, sight-reading and more.

Faculty: Wally Schnalle (director)

Cost: \$750; (\$700 before May 1).

Contact: Wally Schnalle,
wallys@sanjosejazz.org,
sanjosejazz.org/summercamp

Stanford Jazz Workshop Stanford, California *July–August*

The Stanford Jazz Workshop offers three jazz immersion opportunities for young players: Giant Steps Day Camp for middle school students, Jazz Camp—a residential program for ages 12–17—and Jazz Institute, which puts advanced young players together with some of the greatest jazz musicians in the world, focusing on improv skills and combo performance. Students can attend our 2-week programs, the Giant Steps Package, the Jazz Camp Package or the Advanced Package, which combines two weeks of jazz immersion into a continuous program. Adult jazzers will enjoy the Jazz Institute. Jazz Camp and Jazz Institute are integrated with the Stanford Jazz Festival. Giant Steps Day Camp for middle school musicians (July 9–13); Jazz Camp Week 1 for ages 12–17 (July 15–20 or July 22–27); Giant

Steps Package for middle school musicians (July 9–July 20); Jazz Camp Package for ages 12–17 (July 15–27); Jazz Institute for adults with acceptance for performers 17 and younger by audition (July 29–August 3); Advanced Package for ages 12–17 by audition (July 22–August 3); World Rhythm (July 29–August 3).

Faculty: Past faculty includes Lisa Fischer, Camila Meza, Ethan Iverson, Allison Miller, Linda Oh, Julian Lage, Mark Turner, Taylor Eigsti, Dayna Stephens, Anat Cohen

Cost: \$895–\$3,030 per week, depending on program and housing choices

Contact: Janel Patton,
registrar@stanfordjazz.org,
stanfordjazz.org (650) 736-0324

University of California San Diego Jazz Camp La Jolla, California

June 24–29

Jazz Camp at University of California San Diego is a five-day summer program designed for intermediate- to advanced-level jazz musicians ages 14 to adult. Enrollment is limited to a maximum of 60 students, who will work directly with our faculty of internationally renowned jazz artists, exploring styles ranging from classic bebop to contemporary open-form. Students receive one-on-one and small group instruction, earning three units of University of California continuing education credit.

Faculty: Charles McPherson, Gerald Clayton, Matt Wilson, Mark Dresser, Anthony Davis, Gilbert Castellanos, Holly Hofmann, Larry Koonse, Peter Sprague, David Borgo, Michael Dessen, Joshua White, Rob Thorsen

Cost: \$1,000 (commuter), \$1,500 (on-campus room and board)

Contact: jazzcamp@ucsd.edu,
jazzcamp.ucsd.edu

University of Colorado–Boulder Summer Jazz Academy Boulder, Colorado

July 8–13

The CU Summer Jazz Academy is an opportunity for a select number of talented music students from around the country to receive world-class jazz instruction in a one-week summer session. Participants will be placed into jazz combo settings, improvisation classes, instrumental master classes and seminar sessions with the CU Thompson Jazz Studies faculty. Students and Faculty perform together each evening.

Faculty: Brad Goode, Dr. John Gunther, Paul McKee, Jeff Jenkins, Dave Corbus, Bijoux Barbosa, Paul Romaine.

Cost: \$700 (residential), \$450 (commuter)

Contact: Brad Goode,
brad.goode@colorado.edu,
colorado.edu/music/
summer-college-music/summer-
music-academy/summer-jazz-
academy

University of Northern Colorado Jazz Camp Greeley, Colorado

July 15–20

Designed to be intensive, challenging, and inspiring, the UNC Jazz Camp is led by faculty from the University of Northern Colorado and special guests. Be part of student big bands, combos, vocal jazz ensembles, master classes, jazz theory and improvisation classes, student jam sessions, and nightly faculty concerts.

Faculty: Dana Landry, Steve Kovalcheck, Erik Applegate, Jim White, Kerry Marsh, Julia Dollison, Andy Dahlke, Don Aliquo, Nat Wickham, Paul McKee, Clay Jenkins

Cost: \$385, \$280 (room and board)

Contact: arts.unco.edu/jazzcamp

Vail Jazz Workshop Vail, Colorado

August 25–September 3

This jazz intensive features a curriculum of musical and professional development, focused on learning music by ear that culminates in several performance opportunities alongside professional jazz musicians. Each year, 12 high-school age musicians (piano, bass, drums, sax, trumpet or trombone) are selected to participate, with a 2:1 ratio between students and faculty.

Faculty: John Clayton (director), Jeff Clayton, Wycliffe Gordon, Terell Stafford, Lewis Nash, Bill Cunliffe.

Cost: See website (need-based scholarships available)

Contact: workshop@vailjazz.org, vailjazz.org,
(970) 479-6146



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High School Jazz Camp June 17-23, 2018

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- **Vocal workshops:** Explore ensemble blend, interpretation, scat singing and more
- **High school clinics:** Featuring MJF's 2018 Artists-in-Residence, Tia Fuller and Ingrid Jensen
- **Jam sessions:** Fun and relaxed time with students and faculty
- **Performances:** Share what you've learned with family and friends
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Artists-in-Residence
Tia Fuller and Ingrid Jensen

LEARN MORE: ReNae Jackson / Education Coordinator
renae@montereyjazzfestival.org / 831.373.8843

montereyjazzfestival.org



Drummer Nick Fraser, an Ottawa JazzWorks faculty member, collaborates with a camp participant.



Hundreds of campers have gone through the program.

OTTAWA JAZZWORKS 'SOMETHING MAGICAL CAN HAPPEN'

BY JAMES HALE

Gabriel Warren was a career diplomat whose work for the Canadian government had taken him to Cuba and other countries around the world. His travels often allowed him to indulge his jazz hobby, but hadn't given him the time to pursue his secret desire: He wanted to sing. Then one year, he went to summer camp and came back a changed man.

Over the 25 years that Judy Humenick has operated the JazzWorks music education program in Ottawa, she has witnessed hundreds of stories like these, both from retired professionals like Warren and young people like singer Kellylee Evans, who applied the confidence she gained at JazzWorks to fuel an international career. (Her latest album is titled *Come On*.)

Whatever their background and level of exposure to musical study, participants set aside their inhibitions, pack their camping gear and head to the Laurentian Mountains located 90

minutes north of Montreal to study jazz with an international faculty. Over the years, faculty members have included saxophonists Donny McCaslin, Ted Nash and Don Braden, trumpeters Derrick Gardner and Jim Lewis, pianist Dave Restivo and singer Julie Michels.

"Some of the growth I've seen has been incredible," said Humenick. "Our goal has always been to provide a safe, supportive environment for people to explore music and go deeper into it."

"I made the decision several years ago that I will never skip camp," said vocalist Leslie Toope. "It is a highlight of my whole year—time to focus on music I love with people who love it as much as I do, in a beautiful place. I am amazed that the thrill of it has not worn off after 10 years."

About 1,800 campers have gone through the three-day program, about 80 to 90 per year, including high school music students looking to

stretch their horizons and adults like Toope and Warren who may have studied music, but who previously had never improvised over changes. JazzWorks affects them all.

"We've had performances by 'beginners' that have brought the whole camp audience to tears, clapping and cheering because this person took a chance and pushed themselves," said Michels, who has taught at JazzWorks since 1996. "Regardless of your level of expertise, you're humbled and joyful at the force of nature that is represented."

"I learned that I have more potential to fulfill," said pianist Gretchen Schwarz. "My composition was so complex and difficult for me and my combo to play. Dave Restivo told me that it's good because that is how we improve. Another instructor told me that I am hearing 'very advanced' stuff, so that motivated me to improve the mechanics of my playing so that I can play

what I can hear.”

“Those are the kinds of discoveries that can’t be predicted,” said Humenick. “I’m a true believer in lifelong learning: You’re never too old or set in your ways to expand your mind and learn something new.”

Humenick moved to Ottawa from small-town Saskatchewan in the mid-’80s and immediately volunteered to work with the city’s annual summer jazz festival. A federal public servant and amateur musician, she coordinated the festival’s workshops with visiting musicians and identified a desire among local residents for longer-term instruction by veteran artists. Ottawa had a few restaurants with weekly jazz brunches, but no permanent jazz venue and neither local university offering degree-granting jazz programs.

In 1994, along with the members of a local quartet named Chelsea Bridge, she launched a weekend instruction program for high school students and adults at a residential camp south of Ottawa. In 2006, the summer program moved to its current location at the CAMMAC Music Centre, which offers accommodations in three rustic buildings on the shore of Lac McDonald, along with camping facilities. Most attendees share accommodations, and there’s an easy flow between the social program and musical studies and performances.

Whether it’s the rural setting or the shared quarters and communal areas, the result seems to break down traditional barriers.

“Any time you’re away from a predictable environment, like a school or a practice space, the dynamic of the musical interactions change,” said Michels. “When you take all that energy outdoors, something magical can happen, if you’re willing. You take away the walls and people create strong community.”

“The natural environment makes for a relaxed feeling overall,” said Braden, who’s been on the faculty for five years. “Because everyone is living there, the learning experience is pretty constant. It happens at various levels—in classes and workshops of course, but also at meals and concerts. Plus, a stimulating conversation or jam session might happen any time.”

Participants are grouped into ensembles based on experience, and faculty members teach material appropriate to each level. In addition, workshops are held on specific topics and students can choose which ones to attend.

“Since the students are mainly adults, the relationships are very relaxed and open,” said Braden. “Very often, the participants know exactly what they want and are not afraid to ask for that.”

In addition to instrumental studies, since 2010 JazzWorks also has focused on composition. As part of the program’s 25-year anniversary it will publish *The Ottawa JazzWorks Real Book*, a collection of original works that have been presented at past camps.

Another special element of the 25th season will be the addition of some faculty members from Cairo—first-rate Egyptian musicians who recently accompanied Michels at a gala concert there.

As she looks back over what the program has accomplished in 25 years, Humenick is proudest of the achievements that exist outside of the summer program. These include a year-round mentorship program, a jazz in the schools outreach component, monthly jam sessions that attract a broad range of musicians from the local community and performances by several JazzWorks participants at regional jazz festivals.

“People have formed lasting friendships through camp,” said Humenick. “They’ve formed bands and recorded together, and a lot of them keep coming back. Of the 1,800 campers, we’ve had about 40 percent returnees. We have one couple that has missed only one year out of 25.”

Warren, now in his early 80s, continues to embrace his early experiences at JazzWorks. He released his first album in 2013, and now has a second one in the works. When he leads a JazzWorks jam session, as he did in mid-December, the concept of building and supporting a community of equals—the core of JazzWorks—is always in the forefront.

The main camp runs August 16-19, while the Composer’s Symposium is set for August 13-16.

DB



Guitar faculty member Lorne Lofsky (left) works with musician Neil Sealy.



An atmosphere of camaraderie at Ottawa JazzWorks helps to break down traditional barriers.



Ensembles at Ottawa Jazzworks sometimes include musicians from multiple generations.



Ottawa JazzWorks has been providing music instruction to campers for 25 years.

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Fernando Jones' Blues Camp Tokyo, Japan

July 23-27

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Faculty: Fernando Jones and other professional educators.

Cost: Free

Contact: blueskids.com or fernandojones.com, (312) 369-3229 or Info@BluesKids.com. Audition online at blueskids.com/earlybird

International Music Camp at International Peace Garden International Peace Garden, North Dakota

June 17-23

This resident camp on the border between North Dakota and Manitoba offers a full-week session of jazz studies, including performing in a big band, jazz theory and improvisation, performing in combos, faculty master classes

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Faculty: Dr. Greg Gatien, Brian Hanegan, Jenelle Orcherton, Anna Penno, Dr. Jeremy Brekke, Dean McNeill, Dr. Kyle Norris, Dr. Nat Dickey, Dr. Russell Ballenger, Graydon Cramer, Keith Price, Mark Godfrey, Jeff Presslaff, Michelle Mailhot, Helen White, Jonathan Alexiuk

Cost: See website.

Contact: internationalmusiccamp.com, info@internationalmusiccamp.com, (204) 269-8468 (Canada), (701) 838-8472 (USA)

KoSA Cuba Camp & Festival Havana, Cuba March 4-11

KoSA Music is proud to present its 17th edition of the KoSA Cuba Workshop and Fiesta del Tambor (Havana Rhythm and Dance Festival) taking place in Havana. U.S. legal travel is possible and university credit is available (up to 3 from U.S. universities). Hands-on classes, seminars, playing, excursions and evening concerts are part of the program. The workshop is a one-week immersion of Cuban rhythms, music and culture. Daily classes are given on conga, bongo, timbales, drumset and other instruments by some of Cuba's top artists. All

instruments are supplied on site. Included in the daily schedule are sessions by Cuban ethnomusicologists, visits to museums and religious ceremonies, local interaction with Cuban musicians, playing sessions and nightly concerts, which feature artists such as Chucho Valdes, Klimax, Los Papines, Los Munequitos de Matanzas and many more.

Faculty: Giraldo Piloto, Yaroldy Abreu, Adel Gonzales, Amadito Valdes, Oliver Valdes, Rodney Barreto, Enrique Pla, Panga and guest artists, including Antonio Sanchez

Cost: Visit website for details.

Contact: Aldo Mazza (director), (800) 541-8401, (514) 482-5554, kosamusic.com

Langnau Jazz Nights, Jazz Workshop Langnau, Switzerland

July 23–29

The main goal of the Jazz Workshop is to bring musicians together. In addition to theoretical and practical classes with experienced teachers, students also have the opportunity to meet jazz musicians from throughout Switzerland and the world. Students will improvise with them, exchange knowledge and share experiences, all of which make Langnau Jazz Nights an unforgettable experience.

Faculty: Adam Nussbaum, Ohad Talmore, Brad Goode, Vic Juris, Andy Laverne, Jay Anderson, Judy Niemack

Cost: CHF 680, CHF 350 for students of a university of music (includes festival pass)

Contact: jazz-nights.ch, workshops@jazz-nights.ch

Langnau Jazz Nights, Junior Jazz Workshop Langnau, Switzerland

July 23–29

The Junior Jazz Workshop for children and teenagers between 10 to 18 years old is unique. In addition to classes that take into consideration age and skill level, participants also have the opportunity to join the instrumental classes of the Jazz Workshop and special workshops of the performing bands. As a result, participants get the chance to work with internationally acclaimed jazz musicians and teachers.

Faculty: Christoph Siegenthaler, Ivo Prato, Niculin Christen, Adam Nussbaum, Ohad Talmore, Brad Goode, Vic Juris, Andy Laverne, Jay Anderson, Judy Niemack

Cost: CHF 250 (includes festival pass)

Contact: jazz-nights.ch, workshops@jazz-nights.ch

Langnau Jazz Nights, Master Class for Jazz Piano Langnau, Switzerland

July 23–29

For the fourth time, the Langnau Jazz Nights

offers a master class for jazz piano. This master class is offered in collaboration with the Lucerne University of Applied Science and Arts. Six to 8 participants (selected by a jury) will have the opportunity to work with Aaron Goldberg. The 5-day workshop includes individual lessons, theory classes and workshops.

Faculty: Aaron Goldberg

Cost: CHF 680, CHF 350 for students of a university of music (includes festival pass)

Contact: jazz-nights.ch, workshops@jazz-nights.ch

MacEwan University Summer Jazz Workshop Edmonton, Alberta, Canada

Summer (dates TBA)

This workshop offers musicians the opportunity to study and perform in both big band and combo formats. Improvisation, technique and performance skills are developed in a fun and friendly rehearsal setting. The workshop is open to standard big-band instrumentalists 13 and older.

Faculty: MacEwan University faculty members and guest clinicians.

Cost: See website.

Contact: (780) 633-3725, conservatory@macewan.ca, macewan.ca/conservatory

Ottawa JazzWorks Jazz Camp and Composers' Symposium Harrington, Quebec, Canada

August 13–16, August 16–19

JazzWorks' 25th Annual Jazz Camp and Composers' Symposium provides an opportunity for singers and instrumentalists to learn jazz theory and technique from award-winning, highly innovative Canadian jazz musicians and special guests. It's an intensive, adult-focused learning experience where participants of all levels immerse themselves in combo rehearsals, master classes, improvisation, jazz history, composition and arranging, with nightly jam sessions and outstanding faculty and participant concerts. The Composers' Symposium runs Aug 13–16, and the Jazz Camp runs Aug. 16–19.

Faculty: William Carn (music director), Don Braden, David Restivo,

Yves Léveillé, Julie Michels, Alex Samaras, Adrian Vedady, Lorne Lofsky, Garry Elliott, Nick Fraser, Steve Boudreau, Tara Davidson.

Cost: \$485.00 (accommodation and meals are extra)

Contact: (613) 523-0316, jazzworkscanada.com

Samba Meets Jazz Workshops Lisbon, Portugal

April 2–8

This musical exchange attracts vocalists and instrumentalists of all levels and musical backgrounds from across the world. The program encompasses both straight-ahead and Brazilian jazz, and it emphasizes ensembles, harmony and improvisation, vocal repertoire and technique, scatting, Brazilian rhythms, phrasing and styles, percussion, self-accompaniment for vocalists, and more. The schedule provides time for campers to take advantage of Lisbon's rich cultural heritage and nightlife. Grant-funded discounts for European participants, and partial scholarships are available.

Faculty: Nilson Matta (Artistic/Music Director), Chico Pinheiro, Harry Allen, Catarina dos Santos.

Cost: See website.

Contact: sambameetsjazz.com; alice@sambameetsjazz.com; (888) 435-4003; (917) 620-8872.

University of Manitoba Jazz Camp Winnipeg, Manitoba, Canada

August (Dates TBA)

This camp strives to foster the growth of participants' jazz skills. Enrollment at the camp is open to a wide variety of participants: junior- and senior-high students, university students, jazz musicians, music educators and anyone hoping to further their performance skills.

Faculty: Past instructors include Steve Kirby, Derrick Gardner, Jon Gordon, Quincy Davis, Will Bonness and Anna Lisa Kirby

Cost: See website.

Contact: umanitoba.ca/faculties/music/prep/jazzcamp.html

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To Bow or Not To Bow ...

Jazz bassists all love pizzicato—the powerful sound that comes from pulling the strings and feeling the “thump” that is the pulse or heartbeat of any band. That being said, in my opinion that is only 50 percent of the double bass’s potential, because the bow is the other 50 percent of our instrument. The bow gives us access to sounds and registers that are not possible with our fingers alone, so why would we ever consider leaving the bow behind and/or being the bassist who only takes out the bow to play the last note on a ballad?

The bow is unforgiving when exposing pitch inaccuracy and therefore it is an absolute necessity when developing intonation, but that is only the beginning. The bow allows the

double bass to have infinite sustain, to sing like a human voice or to play melodies like a horn or our upper string instrument relatives like the violin, viola and cello. It also allows access to harmonics on the strings that otherwise are unavailable, which allows the bass to transcend its “traditional” low register and ring like a bell or flute.

The three biggest challenges to using the bow in most jazz settings are not feeling as connected to the time as when playing pizzicato, exposed pitch inaccuracy and not being able to cut through the dynamics of the ensemble. For the purposes of this article, I’m going to focus on some exercises to increase rhythmic dexterity and comfort with the bow.

Playing arco is definitely a different experience than touching the strings directly with your fingers. The bow might feel like an obstruction for you—a foreign object in between you and the strings. This feeling must be overcome, but it takes time and effort.

Any great classical bassist will tell you that the bow should feel like an extension of your arm. You need to feel the string through the bow—the whole bow from the frog to the tip. You should be able to feel the vibrations of the notes pulsing through the bow and into your fingers and thumb. If you don’t feel any of this, don’t worry, you will. How much time do you spend playing and practicing with the bow? Probably not nearly the amount of time you spend playing

pizzicato—and there's your answer.

If you're like me, you find yourself playing a wide variety of jazz from hard-swinging styles to modern jazz in odd meters and straight-eighth feels. The bowings need to change to reflect the music that you're playing. The biggest difference from what you might have experienced when working on classical pieces or études, as opposed to jazz, is playing with a swing feel, so the following exercises are focused on precisely that.

Let's start with eighth notes. Example 1 below is a good bowing to use with swing-feel eighth notes. Here we will start the phrase on a downbeat with an upbow—this is traditionally frowned upon in classical music but the reason we're doing this is that it gives us the down bow on the offbeats, allowing us to use gravity and the weight of the arm to accent them. As with all of the following exercises, you should practice this with a metronome.

I suggest using the metronome two different ways with these exercises: first, setting the click on 2 and 4, and second, setting the click on the “ands” of 1 and 3. (I am talking about swing eighth notes, so the “and” is more of the third partial of an eighth-note triplet and not directly in the center of the beats like straight eighths.) Be sure to pay close attention to your connection to the time. With the click on 2 and 4, you're connecting with the second note in your slur, while with the other setting, you're connecting with your downbow stroke.

As for fingerings with this exercise, I would suggest keeping each slur on the same string in order to keep the sound smooth. This will take

a little thinking ahead; however, it should come together relatively easily with a little practice.

Example 2 is an exercise built on ascending diatonic seventh chord arpeggios that uses the same bowing but forces us to cross strings. All of the notes should sound even—you will want to pay particular attention to the low notes, especially at the break in the neck (i.e. E dropping down to the G and F dropping down to the A). Be sure to make full contact with the string when playing the low notes, otherwise the fundamental will not speak clearly.

Example 3 is easier on one hand by eliminating the leaps, however changing directions as you travel across three strings while keeping the slurs intact is the challenge here.

Example 4 uses detaché bowing, meaning alternating bow strokes with each note. What warrants discussing are the bow strokes themselves. This is the stroke that elicits such charming remarks as “sawing away” or “sawing wood,” neither of which sounds like something you'd want to hear. So, be cognizant of your sound and the following tips.

The hair of the bow should be completely flat against the string with each stroke, and very little movement is needed. You don't need to move the bow more than a quarter of an inch with each stroke. The key things to pay attention to are making sure that each stroke is even and avoiding any unnecessary movements while keeping the hair flat on the string and the bow parallel with the bridge. This will be most tricky when crossing strings. (Exercises 2 and 3 also can be played without the slurs, using the detaché bowing to focus on string crossing.)

Example 1



Example 2



Example 3



Example 4



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Examples 5a–5d

Ex. 5a Ex. 5b

Ex. 5c Ex. 5d

(Change direction on repeat.)

Example 6

A5(maj7) Gm7(b9) C7(b9)

Example 7

Example 8

Example 9a

Example 9b

Example 10

Example 11

Example 12

Em⁹ Cmaj⁷ Am/C B⁷(^b9)

Em⁹ Cmaj⁷ Am/C B⁷(^b9)

Another approach, shown in Examples 5a–5d, is to play more than one or two notes per bow. Here we will use an accented legato stroke, which is called *portato*. This will feel a bit awkward at first, however, with a little practice you will gain more control and articulation within a single stroke. Articulating your accents inside a single bow stroke is a great way to eliminate unwanted artifacts like excessive hair noise, leading to that “sawing” sound. I suggest starting out by playing four eighth notes per stroke while paying particular attention to locking with the metronome. Again, with this stroke, be conservative with the amount of movement with each note. You don’t need to move the bow much at all to get the note to sound.

Example 6 is the opening of Warne Marsh’s tune “Background Music.” I recorded this on *Jeff Denson Trio + Lee Konitz* (Ridgeway Records), my album with my longtime friend and mentor. On this track, I played the melody arco along with Konitz and I utilized the bowings I describe above. This is a challenging line (as are all of the Tristano, Konitz and Marsh melodies) that employs a cross rhythm of groups of three in 4/4. The line itself is a bit challenging on the bass, fingering-wise, and when you add the bowings into the mix it requires a little bit of coordinating. I chose to play it starting in thumb position, playing only the high A₁ and G on the G string and moved down the D string until the final F, which I played on the A string.

Example 7 is a two-octave ascending and descending C dominant bebop scale. Practicing this bowing in two- or three-octave scales is important because traversing that much physical space on the neck while slurring eight notes per bow and accenting the offbeats takes a bit of coordination. Remember to use as little bow as possible and pay particular attention to this when crossing strings and shifting.

Example 8 uses the same concept of multiple attacks per bow stroke, however, this time we will play them staccato. It’s important here to pay close attention to the spaces between the notes—each attack is clear, precise and short and needs to be followed by an equal amount of rest/silence. (Juxtaposing this with legato quarter notes and eighth notes is valuable in practice so you can clearly differentiate between the two bowings.) Start again with bowing the staccato pattern on an open string so you can focus on the stroke itself.

Once you feel comfortable with the stroke in example 8, try adding pitches as in Examples 9a and 9b. The idea of this exercise is to focus on locking the downbeats with the metronome and then juxtapose that with the feeling of playing the offbeats. Each should be tightly locked with the metronome while avoiding excessive movements with the bow. Each stroke should be even.

Example 9b requires even more attention to

be paid to the amount of bow being used with each attack. You will have to slow your bow speed in order keep all the notes within the stroke (depending on tempo). Don't forget to keep your attacks clean and precise while you focus on the slower bow speed.

Example 10 is the same concept, except this time we're using eighth notes. I wrote this exercise using staccato markings—this, as you know, means that there is an equal amount of space between each note. Here, we are alternating between downbeats and upbeats in each measure. If this is tricky, then spend time focusing on one and then the other. Again, it's important to make sure that the note lengths and spaces are all even and that the attacks are clearly articulated with no dynamic fluctuations.

Example 11 is from my composition "Wishing Well" on my album *Concentric Circles* (Ridgeway Records). This is an excerpt from a composed two-part soli section that I played along with bassoonist Paul Hanson. In the first measure, I used the single bow stroke with different accents and durations on each note. On the fourth beat, I used a detaché bowing to achieve an aggressive edgy sound as I descended down to the low C#. The rest of the line moves to 16th notes where I slur groups of three notes with intermittent longer accent notes.

Example 12 is from a composition of

mine called "Time Waits For No One," also on *Concentric Circles*. This is a feature piece for arco playing with arco melodies, counter-melodies and an improvised arco solo. This excerpt is from the melody and starts at 57 seconds into the track. Here I use slurs (both legato as well as articulated) and detaché bowings, and I end with the last four notes as natural harmonics at the end of the fingerboard, and in the case of the B, off the fingerboard.

Cutting through the dynamics of a standard jazz ensemble sometimes can be a challenge, so working with dynamically sensitive drummers is a must, if you really want to utilize your arco playing to its fullest potential. There is quite a bit of arco playing on my latest release on Ridgeway Records, *May I Introduce To You*, with the San Francisco String Trio, featuring Mimi Fox on guitar and Mads Tolling on violin. This is a great instrumentation for arco playing. This album is a tribute to the 50th anniversary of the Beatles' *Sgt. Pepper's Lonely Hearts Club Band*.

We rerecorded the entire album and split up the arranging duties to come up with some pretty different takes on these classic tunes. I use a wide variety of bowing techniques, some that I discussed here, as well as others that I haven't addressed. My arrangement of "A Day In The Life" utilizes a very tradi-

tional classical approach, while on Mimi's arrangement of "Within You, Without You" I play very aggressively using *sol ponticello* and artificial harmonics. Mads' duo arrangement of "Good Morning, Good Morning" again showcases a variety of bowings (from both of us), and in my arrangement of "Being For The Benefit Of Mr. Kite," I play traditional arco tango bass lines while ending with a ghostly melody in artificial harmonics.

Choosing the type of bowing to use should be all about achieving the desired sound for musical effect. Do you want the notes to be singing, sustained and sound "together?" If so, you are looking for a legato bowing with the notes slurred. Are you looking for short pointed notes? Then you're looking for staccato. Listen to horn players and singers and pay attention to how they are phrasing and articulating a given passage. Then think about the type of stroke you would need to use to achieve that sound. **DB**

Bassist, vocalist, composer and educator Jeff Denson currently leads or co-leads four ensembles. He has toured extensively throughout the U.S. and Europe with his own groups, and he has worked as a sideman with some of jazz's top artists. Denson has had an ongoing relationship with the veteran saxophonist Lee Konitz since 2007. Denson's most recent album with his collective group the San Francisco String Trio (with guitarist Mimi Fox and violinist Mads Tolling) is *May I Introduce To You* (Ridgeway Records), which celebrates the 50th anniversary of The Beatles' classic album *Sgt. Pepper's Lonely Hearts Club Band*. Visit Denson online at jeffdenson.com.

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The Art of Band Leadership

I've led and been a member of hundreds of bands during the last four decades. I love both roles, and I find that one skill enhances the other. But being a leader is definitely the more high-pressure—and potentially more rewarding—endeavor. Many of my colleagues have complimented me on my ability to put together unusual and fun groups, discover excellent young musicians and singers, bring out the best in the musicians I hire and generally lead groups and write material that my colleagues and fans enjoy.

I've worked for some amazing bandleaders. Each one had their own methods of making the band *happen*. Ray Charles held regular rehearsals on and off the road and docked anyone who was even one second late. For me, hearing him kill it every night *still* inspires me on the bandstand. When he was pleased, Jack McDuff's huge smile lit up the room. But when you (and the audience) heard him yell, "Play!," you knew you were giving less than 100 percent. David Bowie loved musicians and musicians returned the love.

Back here on Earth, putting talented, compatible and "appropriate" musicians together is truly an art. It's a balance between your own musical proclivities, your business abilities, your tolerance for subtle mutinies perpetrated by colleagues you revere, your interest in pleasing your boss, your position in the local hierarchy—it's enough to make your head spin.

Most leaders either have a steady group or choose from a pool of trusted colleagues. In the ultimate "catch 22," the best musicians (especially rhythm section cats) are either on tour, immersed in their college gigs or simply too busy to accept every gig, especially if it doesn't pay well. So, inevitably, you'll hire subs, including newbies and a few last options, and have to deal with a variety of personalities. This is not necessarily a bad thing: Some of my best gigs have been in the company of complete strangers. In this crowded field, with clubs, concert halls and festivals closing by the minute, most everyone is playing and behaving pretty well.

Booking musicians who never have played together is similar to setting up two of your friends on a blind date: You're fond of both people and you have a hunch that they might get along. You make a couple of calls. If things work out, you're a bridesmaid or a best man. If the date is a disaster, you either come up with a new prospect or claim immunity. As in all areas of the music business, you must develop a thick skin and be willing to fail repeatedly without



Dan Wilensky

giving up.

A planetary analogy is perfect: You simply can't have too many "suns" aboard and expect to succeed. It's the reason that so many "all star" bands (and professional sports teams) fail. Good music doesn't survive on talent or artistic and technical ability alone. You need moons, asteroids, space, Jupiter, Mercury—the whole solar system, team players and superstars alike. You also need a few other basic ingredients, like people who show up on time and do a good job.

A little preparation goes a long way. Keep your database up to date. Do your favorite singers and musicians prefer texting, Facebook, email or phone? Make a note of the best way to contact them. And find replacements for crappy communicators sooner rather than later. It's just not worth it, no matter how burning they are. Communication is key before, during and after the gig.

Stack the deck with flexible musicians who are easy to get along with.

Make sure that your drummer and bass player are compatible. If they're not, nothing

else matters.

Got your book together? Even if you diligently email various PDFs to the cats, assume that *someone* will either not know the tune, forget their book, be a lousy reader or not have the iReal Pro app. It's your band. Bring extra charts, and have substitute tunes in mind. Always write a set list, even if you don't plan to use it.

If you intend to play your own compositions, rehearsals are obviously helpful. At minimum, make sure to send your musicians the charts well in advance of the gig and review the roadmaps before the first set. Hire creative musicians who enjoy the challenge and have the confidence to dig in to your tunes.

A few more helpful hints:

It's fine to be a ringer in your own group if you're still able to function as a leader. Hiring a "star" or two can be a good thing. You get your ass kicked, and probably improve. You attract a wider audience. And if you rise to the occasion, you become more employable. But beware of hiring showboaters who suck up all the available air and don't care about the audience—or

ever working with you again.

It's a good idea to hire at least one musician who is a "tunologist." We all know one: that savant who knows every song ever written, and the life story of the composer's first-grade teacher.

Regardless of where you're working and what kind of band you hire, be great. If you find yourself in a sticky predicament, rise to the occasion. You're there to entertain the crowd, make great music and get hired again. Don't let any band member rain on your parade.

After you set up, explain the house rules, pass out your charts and set lists, make your band as comfortable as possible and get to work. Name the tune and the key, make sure everyone's ready and make sure your count-off is audible, give clear hand signals, play your ass off and proceed relentlessly.

If someone's too soft, overplays or chatters between tunes, now's the time to be your diplomatic best. Be brief and firm; add sugar as necessary. Count off the next tune and say a prayer. If the issue or issues continue, you obviously need to decide whether to press the matter off-stage. In general, stick to the job at hand and make the best of it. If you want to hire the talented troublemaker again, talk with him or her a couple days after the gig.

When something else goes wrong—there are more people on stage than in the audience, there's a financial "misunderstanding" with the club owner, one of the band members is late, the power goes off—it's on you. Practice grace under fire. Deal with adversity quietly and efficiently, then move on. You have to simultaneously protect your reputation, your band, the music, your fans, the venue and the other employees who work there. Even if your wife left you, your van broke down on the way to the gig and someone swiped your iPhone, don't take out your problems on the audience—or on the band. Don't let them see you sweat.

When there's a musical "deviation," go with it. Try to make it sound intentional.

Talking to the audience is good. Talking to the audience too much is bad. Use your good judgment.

Pay the band right after the gig. If you're playing in a club, split the tips, don't get tipsy and tip the bartender.

Say "thank you" to everyone.

Take responsibility for everything that happens. That's why you make the big bucks—or at least enjoy being the boss. **DB**

Dan Wilensky has toured and recorded with hundreds of artists, including Ray Charles, Jack McDuff, Slickaphonics, Steve Winwood, Joan Baez, Cornell Dupree, Mark Murphy, R. Kelly, Santana, Freddie Jackson, Melissa Manchester, Manhattan Transfer, James Brown and David Bowie. He has played on numerous jingles, film soundtracks and TV themes, and can be heard on more than 250 records. Wilensky's popular book *Musician!* and his five albums as a leader are available at danwilensky.com and iTunes.

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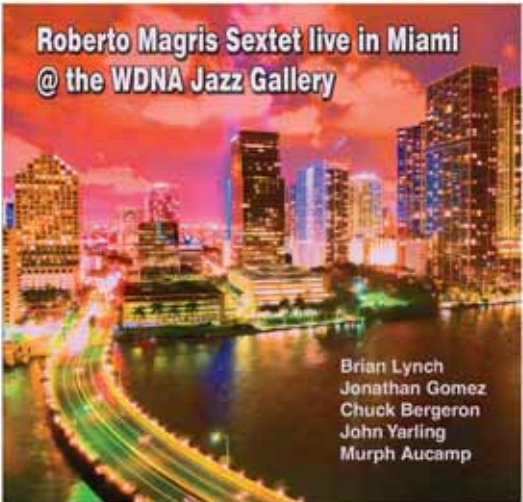
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Kenny Burrell's Guitar Solo on 'Blues: The Common Ground'

Blues certainly is the common ground. It's had an influence on the development of a number of forms of music, especially jazz. Guitarist Kenny Burrell, who besides being a mainstay in the genre has also done blues and r&b sessions with such artists as James Brown, B.B. King and Aretha Franklin, is certainly qualified to demonstrate this, as he does on his late-'60s album *Blues: The Common Ground* (Verve), particularly on the title track.

The 12-bar blues is a common form for jazz musicians to solo over. It's also a form that jazz musicians enjoy reharmonizing. Though this song has some of the landmarks of a traditional blues (the tonic in bars 1, 3–4 and 11; the subdominant in bar 5), everything else has been altered. Most of these (the ii–V's in bars 2, 10 and 12, and the very clever cadence to the relative major in measures 6–7) still sit fine within B \flat minor, but the ii–V to B major (measures 8–9) is "outside" enough that staying within B \flat minor doesn't fit (unless the goal is to sound very dissonant).

This creates the perfect foil for Burrell's approach. He starts out playing a B \flat blues scale—five-and-a-half bars of it. He revisits this scale in measures 10–14, 16–17, 22–24, 37–41 and 46–47. Given the spillover into adjacent measures, that means Burrell spends more than one-third of his solo in this scale, maintaining a connection to the blues.

But the movement to B major forces him out of the blues. Often this means going to a B major scale (measures 9, 20–21 and 45), though there are some other choices he makes, as in measures 32–33 where we hear a series of descending fifths that lead from E and B natural (the third and seventh of C#m7) all the way down to the root and fifth of B major. It still works with the changes, but is quite a difference from just a B major scale.

This plays directly into the construction of Burrell's solo, and how he builds the intensity. His first two choruses were almost completely single notes. There were some double-stops in bars 12–13 that served as a foreshadowing of his third chorus, which almost is entirely double-stops, spilling over into the first measure of his fourth chorus. Though this final chorus returns to single-note lines, there is still an increase in energy due to his emphasis on 16th-note runs. These had also been alluded to (bars 15 and 19, for example), but in this final run through the progression he makes them



Kenny Burrell

the main focus.

There are other places where Burrell deviates from the blues, and they help to push this solo along as well. There are the flat ninths at the ends of measures 6 and 8 (a nice repeated motif) and the aeolian licks at the beginning of bars 15 and 18, as well as the end of 19. But these non-blues sounds have been used rather sparingly. The third chorus, where he builds intensity by playing double-stops, also has him using more non-blues material, both in the form of modal lines (measures 25, 27–28) and chromaticism (29–34), measure 34 being one of the most "outside" sounding lines in this performance. The last chorus is much more tame harmonically, with Burrell bringing us back to mostly the blues and modal sounds he'd started with. It's a great blend of blues and jazz sounds.

One lick Burrell takes from the blues uses the flat fifth, and he sprinkles it throughout. It first appears in bar 3, a run of 16ths consisting of fourth, flat fifth, fourth, minor third and root. This lick is common in both blues and jazz, and gets repeated verbatim in bar 11. It's even on the same chord (which some might say makes it more effective as a means of creating a sense of continuity to this improvisation). The next time we hear this lick is measure 22, but besides coming in toward the middle of the bar, and with some rhythmic alterations, it's also on different chords. Though one could analyze the notes in relation to the F7 harmony underneath, the line is so clearly B \flat blues that it still

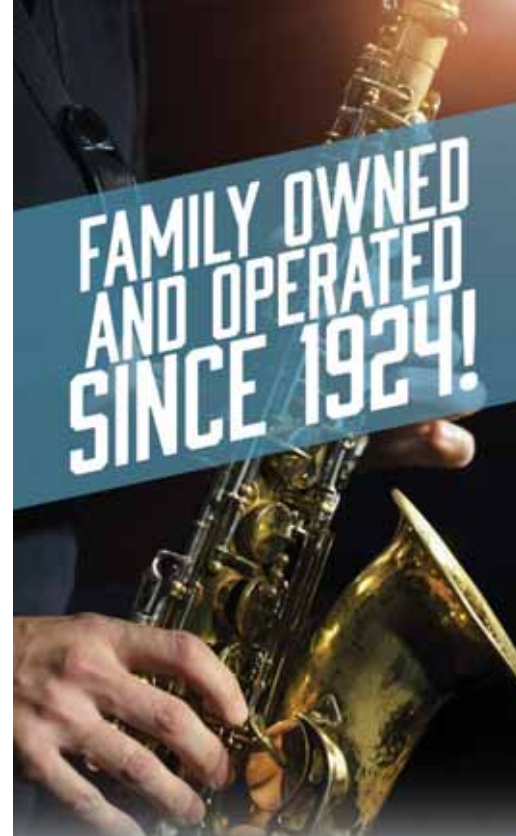
sounds related to the tonic, rather than extensions of the V chord.

The next time Burrell decides to reacquaint us with this lick is bar 39, back at the top of the measure and on the tonic chord, but here an octave higher (and with a new ending containing some triplets). The final iteration occurs in measure 47, the bar before the end

(and back in the original octave). So, an idea introduced toward the beginning and reused is also played toward the close, providing a nice thread that retains the blues as the common ground.

DB

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



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Ibanez SR30TH4 Bass

Present, Punchy, Versatile

I'll never forget the time I heard my first Ibanez "Soundgear" (SR) bass guitar live, played by none other than Gary Willis. He was performing at the Chicago Jazz Showcase in Wayne Shorter's band. He made a bit of an impression. His fretless wizardry was on full display, and that custom Ibanez Soundgear bass sounded awesome—warm, punchy, present.

In celebration of the 30th anniversary of SR basses, Ibanez has released four models: two from the Ibanez Premium line (the four-string SR30TH4PE and the five-string SR30TH5PE) and two standard series models (the four-string SR30TH4 and the five-string SR30TH5). All of them are recognizable by their unique three-sound-hole design. The aim of this semi-hollow design is to enhance the instrument's resonance. It's also light as a feather and has an "I can play this thing for hours with no shoulder fatigue" kind of thing going on.

Out of the box, the first things that I noticed about the SR30TH4 (besides the sound holes) were its beautiful figured mahogany top, mahogany back and rosewood fingerboard with abalone inlays. The Natural Browned Burst flat finish is pleasing to look at, as well as being pleasing to the touch. The standard series model features a two-octave, five-piece jatoba/bubinga neck with KTS Titanium rods for stability. I also loved the little access panel on the headstock for truss-rod adjustment.

This bass plays fast. It was set up very well out of the box, needing no adjustment. Soundgear basses are known for their slim necks. Indeed, the 38mm string spacing at the nut of the SR30TH4 is reminiscent of a Fender Jazz Bass, widening as you go up the neck to 62mm at the 24th fret. The neck, sleek body and narrow horns make for a very comfortable playing experience. The fingerboard is accessible all the way up to the 24th fret, so soloing and chording are a natural fit.

To test this bass, I played it through three separate rigs: a Trickfish Bullhead .5K through a Big Mouth 410; an Aguilar AG 700 through an Aguilar SL 410x; and an Ampeg Rocket Bass 1x15 combo. Two Bartolini MK-1 pickups come standard, as does an active Ibanez Custom Electronics preamp with three-band EQ and mid-frequency switch. Controls are master volume, pickup blend, bass boost/cut, mid boost/cut, treble boost/cut and the aforementioned mid-frequency switch that sets which mid-frequency is being boosted/cut (250Hz, 450Hz or 700Hz). One quibble—

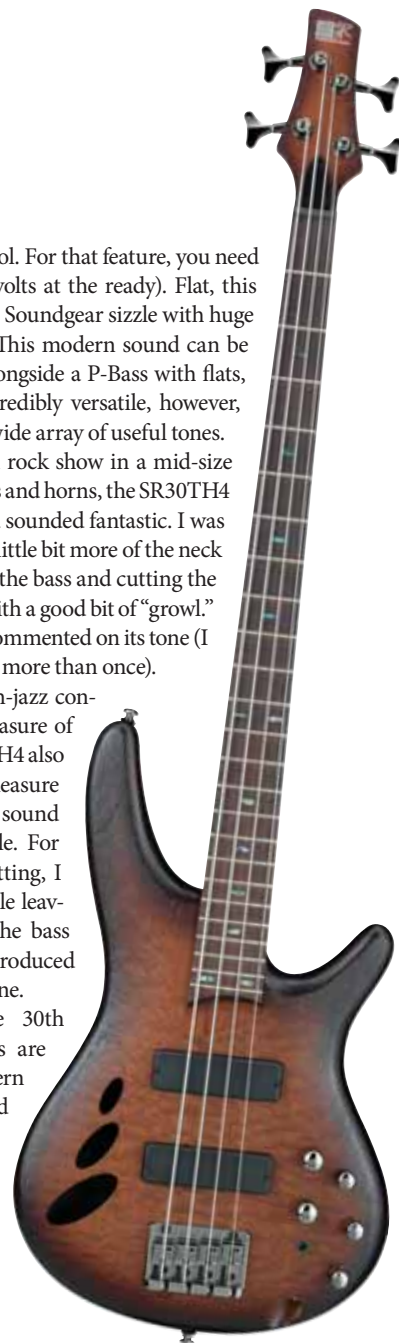
there is no passive/active control. For that feature, you need the Premium model (have 9-volts at the ready). Flat, this bass really exhibits that Ibanez Soundgear sizzle with huge presence and glassy top-end. This modern sound can be a bit shocking when played alongside a P-Bass with flats, mind you. The preamp is incredibly versatile, however, and is capable of producing a wide array of useful tones.

In the context of a full-on rock show in a mid-size club with multiple guitars, keys and horns, the SR30TH4 easily cut through the mix and sounded fantastic. I was playing with a pick, favoring a little bit more of the neck pickup while slightly boosting the bass and cutting the treble for a full, warm sound with a good bit of "growl." Several bandmates favorably commented on its tone (I was asked, "Is that an Ibanez?" more than once).

In the context of a smooth-jazz concert event where I had the pleasure of being house bassist, the SR30TH4 also performed well. Slapping is a pleasure on this instrument, its modern sound quite appropriate for that style. For a more soloistic fingerstyle setting, I favored the bridge pickup while leaving the highs flat, boosting the bass and mids (set to 700Hz). This produced a lovely, present and punchy tone.

Starting at \$699.99, the 30th Anniversary SR Series basses are professional quality, modern sounding, highly playable and versatile instruments. Just be prepared to tell curious friends and strangers, "Yes, that's an Ibanez!" —Jon Paul

ibanez.com



Vox Continental

Reissued Classic Hits on All Cylinders

The original Vox Continental transistor organ holds a special place in rock 'n' roll history, and it was the signature sound of 1960s-era singles. Vox has now reissued the classic, but with a ton of new features and sounds, all in a compact (pun intended), attractive and extremely fun-to-play package.

The new "Connie" comes in two sizes: 61-key and 73-key, both featuring a waterfall keyboard that is velocity sensitive, although it does not have aftertouch. The keys feel great—solid response, but with a light touch and a nice textured feel. There is also a bend lever at its side. This time around, Vox elected to go with the standard black-and-white key layout, rather than the previous reversed color keyboard.

The body of the Vox is sturdy metal, and the unit is thin and light. A cool stand is included, which allows for a crazy range of playing angles.

The Continental comes with a fantastic Vox-branded Korg XVP20 expression pedal that feels amazing. The knob-and-button layout on the panel is sparse, but well laid out and easy to navigate.

The most interesting control feature is the unit's nine "multi-ribbon LED touch strips." These touch-sensitive ribbons function as drawbars or switches for the organ types, but can also work the filters on the synth section, and even function as a nine-band touch EQ.

The back panel has jacks for control, damper and rotor speed pedals, and MIDI in and out. There is also a pair of USB jacks (Type A and Type B) and balanced and unbalanced stereo outs.

The new Continental also features a Farfisa-type combo organ, a CX-3 clonewheel organ, acoustic and electric pianos, synths and other useful sampled sounds. All of the sounds are created with Korg's sound engines.

Different sound categories have dedicated sections on the panel, so everything is easy to get to—no “menu diving” at all here. There are multiple variations of each type. The pianos feature grands, uprights and electric grands. The electric pianos have tine, reed and FM varieties, and they all sound very good. The catch-all category is called Key Layer, and it has a bunch of clavs, strings, brass and synth sounds, as well as some bells and mallets. I would like to see this large sample library open to loading in new or different sounds.

The sounds are tremendous. The “Compact” organ (read “Farfisa”) sounds great, and the LED ribbons turn into switches for the stops rather than drawbars—very cool. The CX-3 engine also sounds very convincing, and while you can enable or disable vibrato and percussion, there is no way to enable different types of these, which limits the options of the drawbar organ. There are selectable variations for all organ tones, but using the LED ribbons and the buttons works very well, and lends itself to dynamic performance.

There are some nice effects included here, too: reverb, delay and EQ with dedicated controls, and a multi-effect that includes chorus, phaser, flanger, compression, drive and wah. While there is a tap-tempo button that automatically controls the time-based effects, there is not a lot of control over the rest of the effects. However, they do sound very good and are



designed to be useful on the fly. On the left side of the control panel you can activate and drive a tube stage called Valve Drive, which adds a nice warmth and saturation, and can be overdriven for really crunchy sounds. There is also a Dynamics knob that can control how much sensitivity the keyboard will have, even on the organ sounds.

Overall, the new Continental hits on all cylinders for live playing. Vox clearly has the gigging musician in mind here. I wish there were more programmability to some of the sounds and effects, but really, this board is made to be played more than anything else.

—Chris Neville

voxamps.com

P. Mauriat PMB-301GL Baritone Saxophone

Massive Tone, Lightning Response

The P. Mauriat PMB-301GL baritone saxophone is an instrument of tremendous power, and not just in terms of the huge sound it projects. With its all-pro features, complex tonal character and extreme playability, this saxophone has sufficient allure to convert a die-hard vintage low-B-flat bari player into a sworn devotee to the low-A realm.

I played the 301GL bari on 24 gigs, and it proved itself to be a winner time and again. This horn consistently performed like a bari that costs more than twice its very reasonable MSRP of \$7,599.

In a jazz quartet setting, I set up the gold lacquered 301GL with a Vandoren V16 hard rubber mouthpiece and Vandoren ZZ reeds, a combination that helped me produce the classic, woody-sounding bari tone that I was seeking for this all-acoustic, straightahead combo. I loved the Gerry Mulligan-like sound I was able to achieve on ballads and cool-jazz classics. On standard bebop repertoire, I was impressed by the instrument's lightning-fast key work and instant response—suddenly those Pepper Adams-inspired 16th-note lines I've struggled to spit out in the past came flowing from the horn with ease. Combined with the horn's near-flawless intonation, which really heightens the playing experience, this all made for a very relaxing vibe that freed me up to focus my attention on developing solo ideas and making creative use of dynamics and other devices.

Playing the 301GL with a big band was an entirely different, but equally encouraging, experience. Thinking I would want more volume than in the small group, I set up the horn with a metal Brillhart Level-Air mouthpiece and Vandoren ZZ reeds. This gave me the expected power boost, but it also revealed to me more wonders of the 301GL's sound, which is highly focused and vibrant. It was a thrill to play the 301GL in this environment—blowing thick and fat on the shout choruses, taking a hushed and steady approach to background figures, singing with vibrato on the old-time arrangements and delivering laser-like unison on the contemporary charts.

Still more volume, as well as a more modern sound, was required for a Tower of Power-type rock/soul band with a five-piece horn section. For this gig, I used the JodyJazz Jet hard rubber mouthpiece and a Légère Signature

Series synthetic reed. The 301GL did not disappoint. The horn easily handled the Doc Kupka-style scoops and low-A bombs called for in this brand of hard-hitting, tightly arranged music.

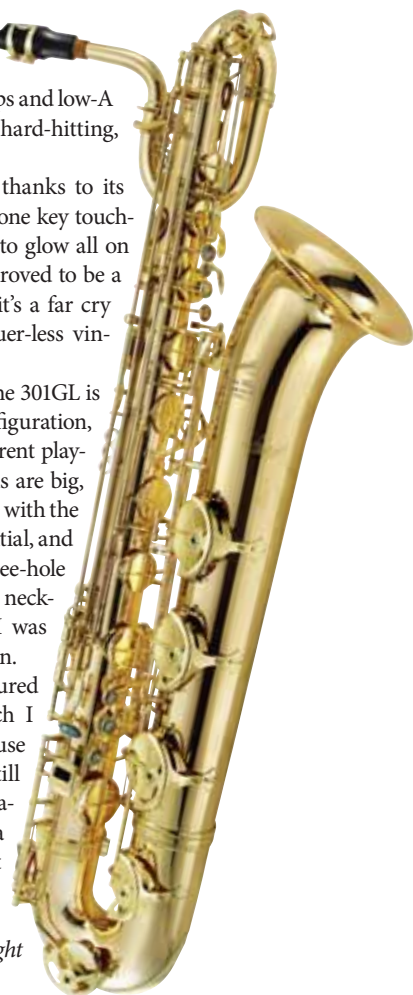
The 301GL has an elegant look thanks to its ornate hand-engraving, colorful abalone key touches and shiny finish. The horn seems to glow all on its own, and its radiant appearance proved to be a hit with audiences. Aesthetics-wise, it's a far cry from my pitted, green-stained, lacquer-less vintage King.

One especially useful feature of the 301GL is its three-holed neckstrap ring configuration, which lets you experiment with different playing angles and positions. Low-A baris are big, heavy beasts that need to be in balance with the player in order to meet their full potential, and players are sure to benefit from the three-hole setup. I found myself using different neckstrap holes depending on whether I was playing in a sitting or standing position.

P. Mauriat now offers a pro-contoured hard case called The Warrior, which I highly recommend for this bari because it provides serious protection but is still great for traveling light. The case features a durable exterior shell with a textured ABS finish, a molded soft interior and a small storage compartment. It also has wheels, which is a huge plus.

—Ed Enright

pmauriatmusic.com



1. Analog Powerhouse

Dave Smith Instruments' Prophet Rev2 desktop model has the same controls and offers the same ease of use as the keyboard version. The Prophet Rev2 retains all of the key features of the Prophet '08 poly synth and expands on them. It has twice the polyphony (16 voices), twice the mod matrix, waveshape modulation on all waveforms, Curtis filters and other enhancements. An effects section provides reverb, delays, chorus, phase shifter, ring modulation and distortion.

davesmithinstruments.com

2. Amazing in Black

RC Williams Company is now offering its Amazing Bass Stand and Amazing Cello Stand in Concert Black, which allows performers to virtually blend into the stage while still providing a way to protect the instrument from damage and preventing fatigue. Black Diamond MDF material allows the stands to have a professional appearance, and it gives the performer a more fashionable option without sacrificing comfort. The Concert Black versions have rubber bumpers on the contact surfaces to protect the edges of a bass or cello when placed on the stand. rcwilliamscompany.com

3. Straight Mute for 'Bone

On-Stage is now offering the TBM7000 Straight Trombone Mute. Suitable for professionals as well as students, the affordable, pitch-neutral, spun-aluminum mute features a natural cork gasket for a precise bell fit that attenuates volume while preserving accurate intonation. on-stage.com

4. Creativity in Drumming

Uncharted: Creativity And The Expert Drummer (University of Michigan Press), by drummer and educator Bill Bruford, is a study of creativity in the context of expert instrumental performance in popular music. Applying ideas from cultural psychology to findings from research into the creative behaviors of a subset of popular music instrumentalists, Bruford demonstrates the ways expert drummers experience creativity in music performance and other fresh insights into in-the-moment interactional processes. Bruford draws on perceptions of renowned, peak-career professionals and his own experience playing in bands such as Yes and King Crimson to guide the reader through the dimensions of creativity in drummer performance. press.umich.edu

5. Tough Cases

Protection Racket has revamped its Nutcases. The updated cases are made of abrasive-resistant fabric and lined with a dense, 20mm foam core. The interior is finished with a 210-denier nylon to resist rips and tears. The snare and tom Nutcases are egg shaped to accommodate the snare mechanism and toms fitted with suspended/isolation mounting systems. protectionracket.com



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UNT student musicians, including alto saxophonist Patrick Hill (foreground) and pianist Henry Dickhoff and bassist Eric Hitt.



COURTESY, UNT, DIVISION OF JAZZ STUDIES

UNT Celebrates Milestone

IF THE UNIVERSITY OF NORTH TEXAS (UNT) jazz program had a trading card, the stats and factoids on the back would be of a first ballot Hall of Fame caliber. In creating a Dance Band major during its 1946–'47 school year, it became the first educational institution to offer a degree in jazz. The university's One O'Clock Lab Band, named for the time of day that the big band meets to rehearse, is arguably the most famous student group in the world.

UNT has released a series of recordings to celebrate the program's 70th anniversary. The recent *One O'Clock Lab Band: Lab 2017* is the first album in its 50-year history of recordings to be issued on vinyl (double LP) as well on CD and digitally.

Four big band compilations shine the spotlight on different individuals involved in UNT's deep legacy. *Perseverance: The Music Of Rich DeRosa At North Texas* features the One O'Clock and Two O'Clock lab bands and UNT Concert Orchestra recordings of pieces and treatments by DeRosa, the current director of jazz composition/arranging studies.

The four-disc *Legacy—Neil Slater At North Texas* box set documents recordings of all the arrangements and compositions for the One O'Clock Lab Band that were written by Slater, its director (as well as the chairman of jazz studies at UNT) from 1981 to 2008.

A pair of Two O'Clock Band directors are also honored with collections. The three-disc *Airstream Artistry: Jim Riggs' Best Of The Two* culls 10 albums recorded during Riggs' time leading the big band from 1973 through 2008. *NICE! Jay Saunders' Best Of The Two* spans two CDs and covers Saunders' time directing from 2008 to 2014.

"It's an important achievement," said John Murphy of his school's pioneering work. The chair of UNT's Jazz Studies program since 2008, Murphy is also an alumnus of the esteemed program.

"The people involved with that degree innovation were thinking of it as an accommodation to the realities of being a musician at that time—the mid-'40s," he continued, addressing the nature of the original Dance Band degree. "The swing era had peaked, but still there was a need for people who could play in large ensembles and compose and arrange for them—that was the core of the curriculum back then. That guides our thinking today as a constant reminder that we need to recalibrate our curriculum to the needs of the profession."

The department is currently looking for a new faculty member to teach studio recording, "someone who can help students get professional results with affordable equipment and software," Murphy said.

"The thinking when I was in school and before then was still geared towards [graduates] being hired by a large organization or signed by a label," he explained. "We've recognized for a while that if the students are going to have a recording out in the marketplace, most likely they are going to do it themselves, and they're going to market it on their own."

"What we're trying to do is continually revise our program so that we're offering the best preparation we can to make a life in music. And whether that means being a professional musician or in music full-time in some capacity or doing something else, we want to provide an educational experience that will support that." —Yoshi Kato

MONTE NICKELS



Sean Jones

Peabody Dean: Sean Jones has been appointed the Richard and Elizabeth Case Chair in Jazz Studies at the Peabody Conservatory of the Johns Hopkins University. Previously, Jones was chair of the Brass Department at Berklee College of Music, beginning in 2014. The trumpeter is artistic director of the Pittsburgh Jazz Orchestra, artist-in-residence at San Francisco Performances and a member of the SFJAZZ Collective. Jones' new appointment begins during the 2018–'19 academic year.

peabody.jhu.edu

Visual & Performing Arts Dean: The College of Visual and Performing Arts at Pennsylvania's Kutztown University has named Dr. Michelle Kiec dean of the school. Kiec previously was associate dean of the College of Visual and Performing Arts. She has served as acting dean for the College of Education and interim dean in the College of Visual and Performing Arts since having arrived at the school in 2012. Kiec's appointment became effective in December. kutztown.edu

Marking McPartland: This year would have been Marian McPartland's 100th birthday. While she might best be known for helming the NPR show *Marian McPartland's Piano Jazz*, she also performed on stages across the globe. To mark her birthday, the Eastman School of Music at the University of Rochester will hold the Marian McPartland Centennial Celebration on March 23 at Kodak Hall at the Eastman Theatre. The Grammy-winning pianist had ties to the school, having visited to teach, lead master classes and to hear her work performed by Eastman students. esm.rochester.edu

JEN Conference 2019: The 10th annual Jazz Education Network Conference has been set for Jan. 9–12, 2019, at the Grand Sierra Resort in Reno, Nevada. Each conference draws a collection of educators, students, instrument makers and supporters of the music. The organization works to advance jazz education through scholarships, promoting performances and developing new audiences. The 2018 edition of the conference recently was held in Dallas. Future cities of the conference also have been selected. jazzednet.org

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Tim Berne

Alto saxophonist Tim Berne's *Incidentals* is the fourth ECM album since 2012 by his band Snakeoil. Berne, 63, has been an individualistic, influential instrumental and compositional voice for decades. He continues to explore contexts that he once described as "provocations to motivate improvisation." This was his first Blindfold Test.

Tineke Postma/Greg Osby

"Source Code" (*Sonic Halo*, Challenge, 2014) Postma, soprano saxophone; Osby, alto saxophone; Matt Mitchell, piano; Linda May Han Oh, bass; Dan Weiss, drums.

[second solo] This sounds like Greg Osby. I'm trying to figure out the other saxophonist. It sounds like some people in their forties, and some younger people—they play stuff like the little groups of 6, the weird rhythmic stuff, really loose, so it sounds less mathematical. Is Matt on piano? He's a little under-recorded; I'm not loving the mix. [after] I've never heard this. I like sweet-sounding saxophones, and both have lyrical sounds. The soprano almost sounds like a flute. 4½ stars.

John Zorn

"Interzone 1" (*Interzone*, Tzadik, 2010) Zorn, alto saxophone; John Medeski, piano, keyboards; Ikue Mori, electronics; Marc Ribot, guitar, banjo, miscellaneous; Trevor Dunn, bass; Kenny Wolleson, drums, percussion; Cyro Baptista, percussion.

I was going to say Zorn at the beginning, because of the extreme transitional stuff, then the African sample threw me off. Is this Naked City? It's not Electric Masada. I've heard his Masada-related stuff most. That's not my favorite Zorn; it sounds too Ornette-referenced for me. I like this a lot. It sounds more improvisational. I know he's directing it, but it's interesting texturally. John is a force and was a good influence on me. He got me to see past my inhibitions about playing certain ways and certain things, and not get too caught up in thinking about it. Our worlds are different. John is a master at getting people to do exactly what he wants. I like to set up situations and let people improvise their way out of it, or into it, and expand their personalities within my little sound world. 4 stars.

Trio 3

"Bumper" (*Visiting Texture*, Intakt, 2017) Oliver Lake, alto saxophone; Reggie Workman, bass; Andrew Cyrille, drums.

Oliver Lake—two notes. He's totally original. I studied with Julius Hemphill, probably one of his mentors. I once got to play with Oliver, and the intensity blew my mind. That intensity separates the men from the boys. It's not volume. Intensity is focus, concentration and being invested in what's going on, even when you're not playing, being able to summon your emotions and focus everything into the sound. That's the first time I've heard this group. I'd rather hear them play live. They're thinking; there isn't the kind of abandon that I associate with these guys. It's hard to play this kind of music in the studio. But they're all great. 4 stars.

Steve Lehman & Sélébéyone

"Are You In Peace?" (*Sélébéyone*, Pi, 2016) Lehman, alto saxophone, sequencing; Maciek Lasserre, soprano saxophone, sequencing; Gaston Bandimic, HPrizm, vocals; Drew Gress, bass; Damion Reid, drums.

This is Steve Lehman. I like Lehman's rhythmic thing. Especially on that track, he's locked in, in a good way—loose, moving forward. His concept of sound is different than mine. The emphasis seems to be more on facility, while I have sort of a Neanderthal approach—his big open mouth-piece, and not as much articulation as I'd like. Coming up with Julius, I was obsessed with diaphragmatic stuff—producing a big, overtone-rich sound. Obviously, rhythmically, he's coming out of Steve Coleman, but almost in a more aggressive way, at least on this track. 4½ stars.



Tim Berne

CATERINA DI PERRI

Frank Gratkowski

"Celebrations 2" (*Celebrations*, Leo, 2007) Gratkowski, clarinet; Herb Robertson, trumpet, cornet; Simon Nabatov, piano, e-bows, cracklebox; Dieter Manderscheid, bass.

Wadada? Jon Irabagon? I'm not off to a good start. Peter Evans? It's Herb! Herb is going to kill me. In a way, that's good, because everybody's gotten their shit from Herb. So far, he's sounded like about eight trumpet players. This is *incredible*. It sounds like somebody's playing clarinet and flute at the same time. Amazing! I first played with Herb in 1980, and it began a long musical relationship that changed my life. Everybody sounded great. It obviously sounded improvised, but the playing was incredible. 5 stars.

David Binney

"Arc" (*The Time Verses*, Criss Cross Jazz, 2016) Binney, alto saxophone; Jacob Sacks, piano; Eivind Opsvik, bass; Dan Weiss, drums.

I love hearing saliva on recordings. My first reaction is Binney. The piano sounded like Taborn. No? Is it Jacob? It sounds like the way Craig would play, but it's probably written. ... It's probably [bassist] Thomas Morgan and maybe Dan Weiss. I love Binney's playing. He's a super-lyrical player, a natural improviser. Beautiful tone. Binney is under-appreciated. He plays the shit out of the alto. 5 stars.

Sherman Irby & Momentum

"Cerulean Blue" (*Cerulean Canvas*, Black Warrior, 2017) Irby, alto saxophone; Vincent Gardner, trombone; Eric Reed, piano; Gerald Cannon, bass; Willie Jones III, drums.

I heard some Julius in there. For a second, I thought Marty Ehrlich, but it's not. So far, it sounds like about 20 different tunes in about 2 minutes, all these little changes, like an updated Mingus thing. I liked all those heads, but when it went into the blowing I was disappointed that it didn't keep that same sense of surprise and variety. All the playing is good; I like the alto player's sound. But it becomes very normal after something that's not so normal. 4 stars.

Jason Roebke

"Shadow" (*High Red Center*, Delmark, 2013) Roebke, bass; Greg Ward, alto saxophone; Keefe Jackson, tenor saxophone; Jason Stein, bass clarinet; Josh Berman, cornet; Jeb Bishop, trombone; Jason Adasiewicz, vibraphone; Mike Reed, drums.

Charlie Mariano? It sounds so familiar. I think it's a younger player. I like the tempo. It's super-melodic. A little over-inflected for me, maybe. But beautiful playing. 4 stars.

DB

The "Blindfold Test" is a listening test that challenges the featured artist to discuss and identify the music and musicians who performed on selected recordings. The artist is then asked to rate each tune using a 5-star system. No information is given to the artist prior to the test.

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