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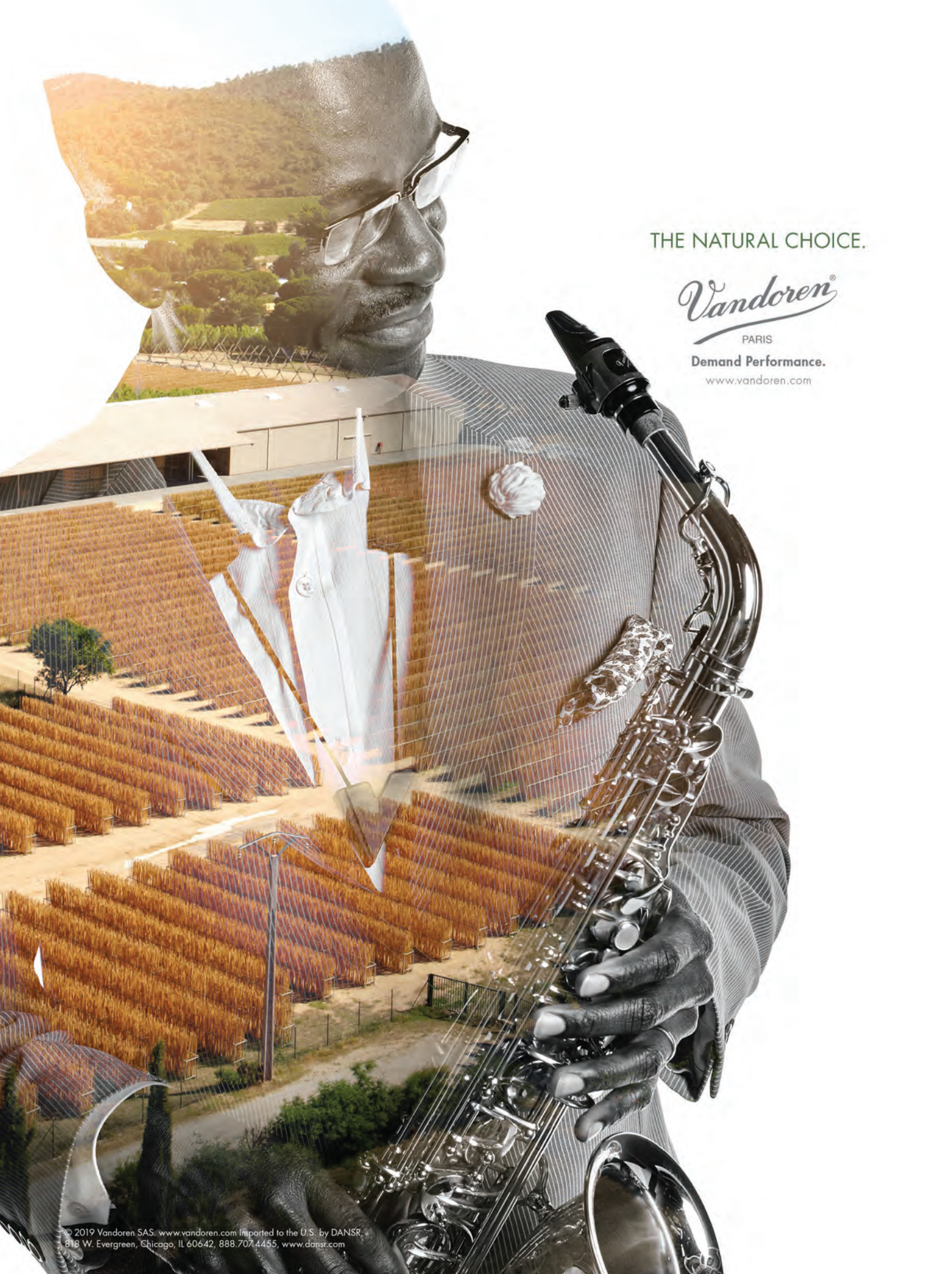
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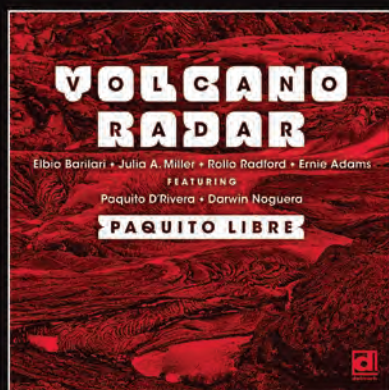
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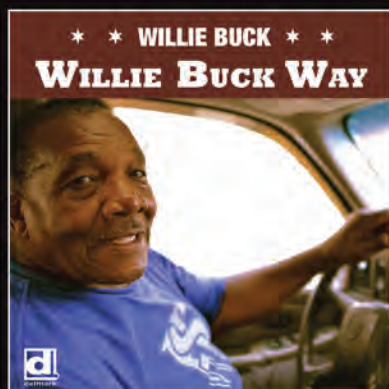
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— LIVING BLUES

DOWNBEAT

MARCH 2019

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GREGORY PORTER ONE NIGHT ONLY

GREGORY PORTER *One Night Only - Live at the Royal Albert Hall* captures the two-time GRAMMY-winning singer in a stunning live performance at the famed London venue with his band accompanied by the London Studio Orchestra conducted and arranged by **VINCE MENDOZA**. Porter sings songs from his acclaimed recent album *Nat King Cole & Me*, as well as favorite songs of his own including "Hey Laura," "No Love Dying," "Don't Lose Your Steam," and "When Love Was King."



WAYNE SHORTER EMANON

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AMBROSE AKINMUSIRE ORIGAMI HARVEST

The acclaimed trumpeter breaks new ground with a study in contrasts that pits contemporary classical wilding against deconstructed hip-hop, with bursts of left-field jazz, funk, spoken word, and soul with help from the **MIVOS QUARTET** and art-rap expatriate **KOOL A.D.**, along with pianist **SAM HARRIS**, drummer **MARCUS GILMORE**, and saxophonist **WALTER SMITH III**.

BLUE NOTE REVIEW

VOLUME TWO / SPIRIT & TIME

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MARCH 2019

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The Next Chapter

BY TED PANKEN

The acclaimed saxophonist has signed with ECM Records and recorded a new album, *Trio Tapestry*, with pianist Marilyn Crispell and drummer Carmen Castaldi. DownBeat catches up with Lovano to discuss his studio collaboration with ECM founder Manfred Eicher, his plans for the future and his development as a young performer in Cleveland.

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Sean Jones, who heads the jazz program at the Peabody Institute, feels it's important that students learn both inside and outside the classroom.



WILL KIRK/HOMEWOOD PHOTO

Cover photo of Joe Lovano shot by Jimmy & Dena Katz at Birdland in New York City on Nov. 16. Info for this venue is at birdlandjazz.com.

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SPECIAL SECTION

73 2019 International Jazz Camp Guide

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First Take > BY BOBBY REED

The Monterey Jazz Festival's education programs often feature renowned artists, such as saxophonist Tia Fuller.



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Sharing Jazz Wisdom

AMONG QUESTIONS FREQUENTLY ASKED of DownBeat staff members is: "What should my child do if she or he wants to pursue a career as a jazz musician?" Our job as journalists and editors is to report on the world of jazz, rather than to dispense advice. But these questions are inevitable.

Because this magazine is deeply involved with jazz education—including the DownBeat Student Music Awards and our annual International Jazz Camp Guide—we frequently field questions from concerned parents who are worried that their talented child is not going to be able to make a decent living.

I'm not a working musician myself, so all I can do is to share what I've observed.

In the jazz world, succeeding usually means maintaining an extremely busy schedule that involves some combination of the following: practicing, gigging, recording, touring, composing, promoting yourself, hiring a publicist, conducting master classes, teaching (either privately or at a school), perhaps developing educational materials, seeking out accompanist work and networking to make new connections. Multitasking comes with the territory.

Having a role as an educator can be an important key to success. Jazz stars like Gerald Clayton, Claire Daly, Tia Fuller, Ingrid Jensen, Jason Moran, Allison Miller and Chris Potter tour and record as bandleaders, but they also have shown a dedication to jazz education.

Another example is New Orleans-based clarinetist Gregory Agid, a supremely gifted bandleader who "pays it forward" by teaching young people in a variety of settings, including schools, camps and arts institutions. In Jennifer Odell's article on page 74 about the Louis

"Satchmo" Armstrong Summer Jazz Camp in New Orleans, Agid talks about being a young camper there and then, years later, becoming one of the camp's instructors.

During a recent phone conversation, I asked David Kunian, curator for the New Orleans Jazz Museum, if he had crossed paths with Agid. Later that same day, Kunian sent me an email that read, in part: "Gregory is a charismatic teacher and player. His knowledge doesn't stop at the technical aspects of the clarinet. Like many New Orleans musicians, he also teaches the lore and lessons of how to exist as a jazz musician that you can't get from the classroom. You can't learn how to conduct yourself onstage, how to interact with the audience, or how to make sure you get paid [when you're sitting] inside a lecture hall. That information can only be passed down by example and by the people who have been through it."

Kunian's point echoes one that is made in this month's Jazz On Campus column. Trumpeter Sean Jones, of Peabody Institute at Johns Hopkins University, emphasizes that young people need to learn about jazz both inside the classroom and outside the classroom.

For kids, a jazz camp provides the type of nurturing setting that feels, at times, like a school and at other times, like a fun vacation. The jazz camp fulfills needs of both professional players and the youngsters who learn alongside them. We hope that our annual guide will spark ideas among parents and guardians, kids, and brilliant bandleaders who want to teach.

So, check out our camp listings. Being surrounded by players who love jazz just as much as you do sounds like a great adventure—and it could provide a window into one's future. **DB**

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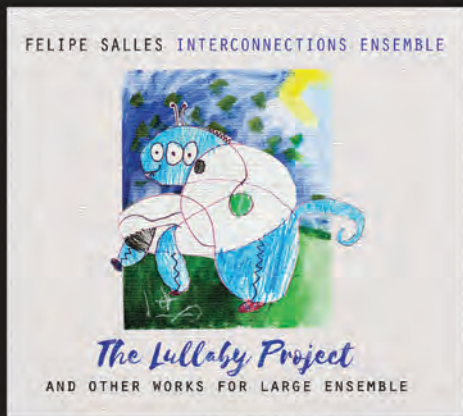
MARK MASTERS ENSEMBLE

OUR MÉTIER

"It's only fair that Mark Masters finally gives us an album of his own writing. That he has done so in a way that trains focus on the incandescence of his soloists speaks volumes about the bandleaders's talent and intentions."

★★★★ - *DownBeat*

Featuring: Andrew Cyrille, Mark Turner, Oliver Lake, Tim Hagans, Gary Foster, Dave Woodley and Putter Smith.



FELIPE SALLES INTERCONNECTIONS ENSEMBLE

The Lullaby Project

"The Lullaby Project simultaneously is dense and accessible, and warrants replays to take in Salles' cultural observations, compositional counterpoint and the emotional trajectories."

★★★★ - *DownBeat*



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TAPESTRY

Chords & Discords

Vivid Memories

I was thrilled to see pre-eminent drummer, bandleader, composer, producer and educator Terri Lyne Carrington on the cover of *DownBeat*, which I have been reading since the 1940s. Especially gratifying was the emphasis in the profile, by Suzanne Lorge, on gender justice ("Transform the Culture," February).

I first caught Terri Lyne in April 1979 at Washington, D.C.'s Blues Alley on the occasion of a "Stars of the Future" concert organized by the late, great bassist Keter Betts. Reviewing the gig for *The Washington Post*, I said of her, "She is not yet 14, but if you close your eyes, you can believe you're hearing a drummer of professional stature a decade older. She's got chops and fluency far beyond her years."

Of all the times I have seen Terri Lyne perform, one of the most memorable was at the 1988 North Sea Jazz Festival. I had elbowed my way into the packed Statenhall and, standing in the aisle, was unable to see the stage and had no idea who was on it. The drummer had just commenced a rafter-shattering solo. Upon its conclusion and the thunderous applause that ensued, I struggled to understand combo leader David Sanborn's announcement. I finally realized that the garbled syllables were "TER-RI LYNE CAR-RING-TON!"

W. ROYAL STOKES
ELKINS, WEST VIRGINIA



Terri Lyne Carrington

JIMMY & DENA KATZ

Brown on Stetson

I really appreciate *DownBeat* taking an interest in my music, with Geoffrey Himes' article in the December issue, and the discussion of my influences in James Dorsey's letter in the Chords & Discords section of the February issue.

In response to Dorsey's wondering about Colin Stetson's influence on my playing, I'd say this: There's a strong legacy of musicians in jazz who have paved the way for others like me. From Coleman Hawkins' immaculate "Picasso" to Anthony Braxton's more avant-garde approach to Stetson's virtuosic take on circular breathing and singing into the horn, I easily could have mentioned many other influential solo saxophonists. However, I'd say that with these musicians, their boldness and adventurous spirit have had more of an effect on me than their specific ways of playing solo.

I've actually been impacted more by non-saxophonists, like Bobby McFerrin, fingerstyle guitarists, and rhythm section players like Keith Jarrett. I really enjoy the challenge of making my saxophone sound or behave like other instruments.

DEREK BROWN
DEREKBROWNSAX.COM

Signs of Inflation

I see far too many 4-star reviews in your Reviews section. I think the reviewers feel like they are slighting someone if they *don't* give them a 4-star rating.

It's OK to be Good (that's the 3-star description on the *DownBeat* scale). Not everything is—or has to be—Excellent (4 stars).

Also, to me, the rating Masterpiece (5 stars) should mean that every song on the album is great. There are no duds; every song can stand on its own as fantastic.

KEVIN MCINTOSH
STERLING HEIGHTS, MICHIGAN

Red & Buck & Lucky

There are many serious omissions in the *DownBeat* Hall of Fame.

Here is my short list: Don Redman (1900-'64), Henry "Red" Allen (1908-'67), Buck Clayton (1911-'91), Lucky Thompson (1924-2005), Don Byas (1912-'72), Al Cohn (1925-'88) and Serge Chaloff (1923-'57).

DON FREESE
DFRESE41@COMCAST.NET

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

AVEC LE TEMPS

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Joe Lovano
Trio Tapestry

Joe Lovano tenor saxophone, tarogato, gongs
Marilyn Crispell piano
Carmen Castaldi drums, percussion

Joe Lovano introduces a new group and music of flowing lyricism, delicate texture, and inspired interplay.

Ralph Alessi
Imaginary Friends

Ralph Alessi trumpet
Ravi Coltrane tenor saxophone, soprano
Andy Milne piano
Drew Gress double bass
Mark Ferber drums

Ralph Alessi fronts a working quintet of kindred spirits in an album of quicksilver beauty.

Mats Eilertsen
And Then Comes The Night

Harmen Fraanje piano
Mats Eilertsen double bass
Thomas Strønen drums

An album of subtle group music that sidesteps many of the conventions of trio playing.

Yonathan Avishai
Joys and Solitudes

Yonathan Avishai piano
Yoni Zelnik double bass
Donald Kontomanou drums

Yonathan Avishai's tradition-conscious piano playing is strikingly original in its decisiveness and concision.

Larry Grenadier
The Gleaners

Larry Grenadier double bass

A profound and highly creative album that digs deep into the musical identity of this exceptional bass player.

Vijay Iyer / Craig Taborn
The Transitory Poems

Vijay Iyer piano
Craig Taborn piano

This first duo album by Vijay Iyer and Craig Taborn is a marvel of shared invention, incorporating pieces offered as tributes to formative influences.

Giovanni Guidi
Avec le temps

Giovanni Guidi piano
Francesco Bearzatti tenor saxophone
Roberto Cecchetto guitar
Thomas Morgan double bass
João Lobo drums

Giovanni Guidi's album of contrasting energies and colours opens with a deeply felt interpretation of Léo Ferré's title song of love and loss, and ends with a dedication to Tomasz Stanko.



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Beat

Chen Offers 'Treetop' Perspective

In a recent performance at Brooklyn's ShapeShifter Lab, the Annie Chen Octet navigated odd meters framing Mongolian folk songs, Balkan and Turkish rhythms driving through-composed compositions and metric-modulation-sourced arrangements supporting Chen's exhilarating vocals.

A former child piano prodigy from Beijing, the 35-year-old's music had the grace and power of originality.

"When I came to New York in 2012, my purpose was to study standards," Chen said. "Through my two years earning my master's degree at Queens College, I focused on jazz standards. I was at school during the daytime, and every evening I'd go out to hear all the other kinds of music. I went to Nublu so many times because they have a lot of world music. Then I began private study with a vocal coach from Egypt. Before that, I'd studied dombra drumming with a Turkish percussionist."

Chen's unique cross-pollinations can be heard on her second album, *Secret Treetop* (Shanghai Audio & Video Ltd.), which the bandleader recorded with her octet, a group that's gigged around the city for about four years.

"When I wrote the title track, I was thinking of musicians," Chen said. "As musicians, we should be standing on the top of the trees and seeing the whole world. That view will be much wider and more open-minded, and we'll see everything differently."

Choosing each member of the octet for their specific talents, Chen brought in Canadian-born David Smith for the trumpet chair: "Annie's music walks the line between complicated and melodic," Smith noted. "You hear her singing this material—she makes things that are pretty complicated sound palatable. She makes this interesting music sound normal, and that's unusual."



Vocalist and composer Annie Chen, who was born in Beijing, is based in New York.

The 10-song program for *Secret Treetop* explores so much rhythmic, melodic, historic and pan-global terrain, it's like circling planet Earth in a brief but thrilling hour. "Mr. Wind-Up Bird, Strange Yearning," which was inspired by a Haruki Murakami novel, features a dense, pointillist-like arrangement.

There's also a rendition of the Mongolian folk song "Ao Bao Xiang Hui" ("A Date In The Yurt"), a romantic number that's familiar to Chen's circle of friends in her native Beijing.

"People in north and south China are very different," Chen explained. "In the north, we're more related to the Mongolian heart, so we get a very unique feeling when listening to Mongolian music. Unlike typical Asian singers, who have a high-pitched, bright, sharp voice, female Mongolian singers have a very low, wide and rich tone."

A winner of multiple Chinese piano compe-

titions from the age of 4, Chen earned a bachelor's degree in classical studies. Inspired by Sarah Vaughan records, the composer changed direction in her teens and began singing, performing as a member of a few Chinese r&b bands.

Chen, who currently is experimenting with various combinations of musicians for her next release, holds down a monthly trio residence at Tomi Jazz, a subterranean club in midtown.

"What impresses me is Annie's conception, which is clear," Smith said. "Rafał wrote the arrangements; his stamp is very much a part of the [music]. Yet, there's a common thread in Annie's music. Her conception is very similar to that of an instrumentalist. The melodies, the general tone of the songs, the odd meters—that's all Annie. And she lets her Chinese background come through in her music, too. This original and unusual thing she has is very honest."

—Ken Micallef

Kamasi Washington performs Jan. 5 at SFJAZZ with pianist Danilo Pérez, bassist John Patitucci and drummer Brian Blade during a celebration of Wayne Shorter.

SCOTT CHERNIS



At SFJAZZ, Washington and Martin Help Celebrate the Legacy of Wayne Shorter

AT THE TOP OF THE JAN. 5 WAYNE SHORTER Legacy Celebration in San Francisco, Randall Kline, artistic and executive director of SFJAZZ, discussed the saxophonist's relationship with the organization and specifically his ties to the creation of the venue itself.

"SFJAZZ was literally built on his generosity, work and creativity. We wouldn't be here without Wayne Shorter," said Kline, who'd originally booked the composer and his quartet for a four-night stand; Shorter, 85, fell ill a week after he was awarded the Kennedy Center Honor in December. The engagement, instead, was transformed into an all-star tribute at the suggestion of Shorter's close friend and longtime collaborator Herbie Hancock.

"Herbie led the way on it," said Kline. And on just two weeks notice, Hancock, Joshua Redman, Terence Blanchard, Branford Marsalis, Ambrose Akinmusire, Kamasi Washington and Terrace Martin all rallied Jan. 3–6 to pay tribute to a legend.

For the third date in the series, on the first Saturday night of the new year, it was Washington and Martin, two leading lights of L.A.'s scene, who demonstrated Shorter's defiance of genre and trends, as well as his firm hold on the composition of a music that bends toward the arc of timeless sound.

Drawing mostly from Shorter's '60s repertoire ("Footprints," "Juju," "Masqualero"), Washington and Martin not only paid tribute and respect to his legacy, they offered great feeling and humility during a set that transcended

time and space, and simply stood in the moment. Meanwhile, Shorter's regular ensemble effectively and intuitively ran itself, though was essentially led that evening by Danilo Pérez on piano and keyboards, with John Patitucci on bass and Brian Blade on drums. They provided a heartbeat and a mastery to the proceedings, handed down directly from Shorter.

"Masqualero," originally recorded for the 1967 Miles Davis album *The Sorcerer*, clearly belonged to the troupe onstage, as Blade's light touch bounced off Pérez's keyboard dynamics and Patitucci's steady upright bass. But it was in his absence that Shorter's classic early compositions demonstrated their pliability and suitability for jazz's next incarnation. Interestingly, Washington and Martin's stature as artists who straddle genres and appeal to audiences outside jazz were a natural fit for the sounds Shorter originally forged with Hancock. The evening might have proven historic as a sort of symbolic torch-passing.

With unrestrained delight, the audience greeted Washington and his tenor saxophone. Offering a sound that was both classic and modern, Washington's voicing was especially fluid during the extended takes of "Infant Eyes" and "Fall," two early Shorter pieces that seemed to please the quartet members as they ran through the changes. Martin, too, proved completely at ease with Shorter's early material. Laying back on alto throughout most of the set, when he sat down at his bank of keyboards for some final jams, he delivered an enlightened performance.

It was Washington's turn to lay back as Martin dug into "Footprints," uploaded with a retro sound, and engaged in some heavy keyboard dialog with Pérez.

The players clearly all had a great time onstage (it seemed there was more post-number embracing and fist-bumping than average), and the audience stamped their approval over and over again, ultimately by standing and calling for an encore. Returning for a thrilling take on Weather Report's "Palladium," from the now-classic 1977 album *Heavy Weather*, there literally were gasps from the crowd at its opening notes. As Martin and Washington took it to the next phase, "Palladium" proved itself to be in synch with contemporary mores 40 years after its initial conception. By the end of the piece, Pérez had the audience whistling and singing along until the final bow and exit.

The extraordinary exchange and display of love among the assembled musicians and their interplay with the audience was not only visible, but palpable. In his lifelong pursuit of wagging harmony through music, Shorter's contribution to the genre is undeniable, even as he rests at home, awaiting his next chapter.

According to reported remarks made by Hancock on opening night, Shorter is expected to regain health and return to the stage. SFJAZZ's Kline said the saxophonist and composer is well enough to "make commentary from the sidelines," but there were no additional details available on his health.

—Denise Sullivan



Amirtha Kidambi and Elder Ones

Truth: Vocalist Amirtha Kidambi is set to issue a new album with Elder Ones, *From Untruth* (Northern Spy). Though Elder Ones' debut was released in 2016, Kidambi might best be known for her contributions to Mary Halvorson's 2018 album *Code Girl* (Firehouse 12). On the new album, out March 22, Kidambi works to combine jazz instrumentation, Indian classical music and avant-garde maneuvers. northernspyrecs.com

10 Years of Big Ears: The Big Ears Festival, which runs March 21–24 in Knoxville, Tennessee, is set to return for its 10th iteration. Known for genre-bounding programming that swings across disciplines, including film and dance, the festival this year will include performances by Sons of Kemet, Mary Halvorson, Rhiannon Giddens and others. bigearsfestival.org

AACM Losses: Reedist **Joseph Jarman**, who performed on the Chicago collective's earliest recordings reportedly died early in January at the age of 81. ... Drummer **Alvin Fielder**, a one-time Sun Ra sideman and an early member of AACM who recorded on the first Roscoe Mitchell album in 1966, died Jan. 5 at the age of 83.

New Blues: On Feb. 15, Tedeschi Trucks Band is set to release *Signs* (Fantasy/Concord). Led by singer/guitarist Susan Tedeschi and guitarist Derek Trucks, the 12-piece band works through grief on a set of songs that explores the loss of friends and family members. "Hard Case," the album's first single, comes off as a jaunty blues-pop number, despite the relatively somber material. tedeschitrucksband.com

Final Bar: **Christine McGuire**, the oldest of the McGuire Sisters, died in Las Vegas Dec. 28 at age 92. The daughter of an Ohio minister, McGuire and her sisters turned to pop music and scored a 1954 hit with "Sincerely." The singing trio stepped away from music in the '60s, only sporadically performing in subsequent decades. ... Pianist **Don Alberts** succumbed to complications tied to cancer on Dec. 10. He was 86.

On his new album, *In The Moment*, organist Pat Bianchi collaborates with numerous jazz heavyweights, including guitarist Pat Martino and vibraphonist Joe Locke.

Bianchi's Vision Becomes Reality

AT AGE 16, PAT BIANCHI RECEIVED A PRIZED

Christmas present: organist Joey DeFrancesco's 1993 album *Live At The Five Spot*. He was so taken with the music that, after one listen, he saw his future mapped out before him.

A quarter-century later, Bianchi has achieved that goal—emulating DeFrancesco, now a mentor and colleague, even as he carves out a spot for himself among jazz's elite organists.

The latest evidence is *In The Moment* (Savant), a 10-track collection that shows the range of Bianchi's impressive capabilities.

"He's got soulfulness, swing and an ability to adapt to what's going on with fluency," said Byron Landham, who played drums on both Bianchi's new album and DeFrancesco's *Live At The Five Spot*.

Those qualities come through clearly as Bianchi teams with three guitarists on his latest recording. He interacts closely with Peter Bernstein on a seven-minute rendition of "Blue Gardenia," establishing a flow that never wavers. The flow similarly is apparent on the Bianchi original "Mr. PM," though the organist, by his own account, is more intent on building a structure on which the venerable guitarist Pat Martino—with whom he has a seven-year association as both sideman and tour manager—can deliver his lean, clean lines with characteristic precision.

The four tracks with guitarist Paul Bollenback, who also was on *Live At The Five Spot*, find Bianchi in full creative flight as he rips through a warp-speed rendition of Willie Nelson's "Crazy" and dips in and out of a modal swim for Bollenback's slightly trippy take on Miles Davis and Gil Evans' "Barracudas (General Assembly)."

Bianchi dives into digitization on Billy Eckstine's elegant "I Want To Talk About You," creating a synthesized string quartet to back the vocals of Kevin Mahogany (1958–2017). Blended with Bianchi's organ fills and Landham's brushwork—both models of restraint—the "strings" provide a lush bed for

Mahogany's resonant baritone.

The sonic variants don't end there. Bianchi joins with drummer Carmen Intorre Jr., with whom he has a long relationship, and vibraphonist Joe Locke, with whom he had never previously played, on three jazz standards: Chick Corea's "Humpty Dumpty," Thelonious Monk's "Four In One" and Wayne Shorter's "Fall."

Loose and sonorous, the trio's interpretation of "Fall"—which harks back to Davis' 1968 album *Nefertiti*—offers a window into regions Bianchi might continue to explore.

Winner of the Rising Star–Organ category in DownBeat's 2016 Critics Poll, Bianchi has spent long hours alone at the organ developing his command of the instrument.

Nowadays, he has a well-earned reputation as a bandleader and educator. Bianchi teaches jazz organ at Temple University's Boyer College of Music and Dance. Earlier in his career, he performed with DeFrancesco, saxophonist Lou Donaldson and guitarist Chuck Loeb.

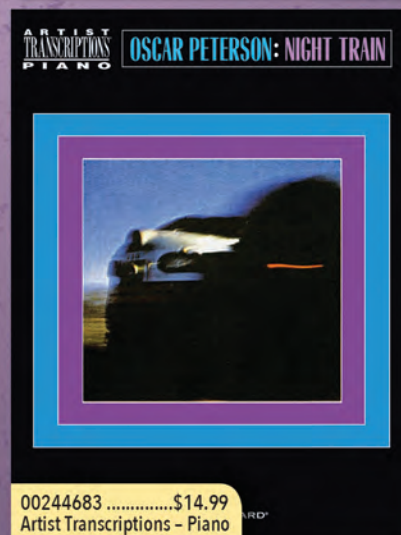
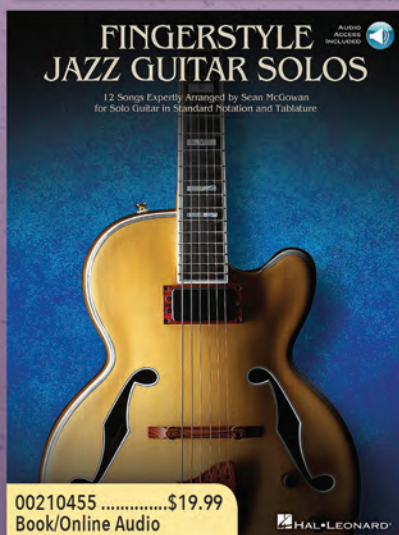
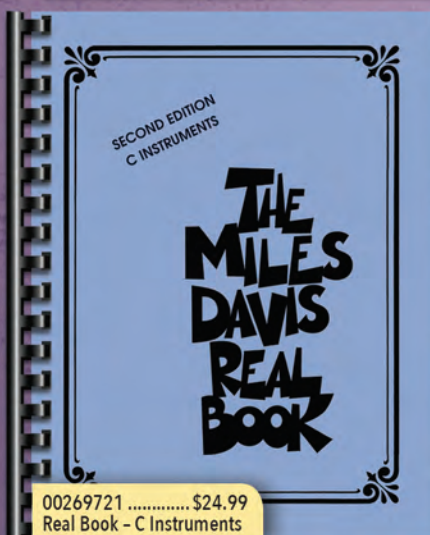
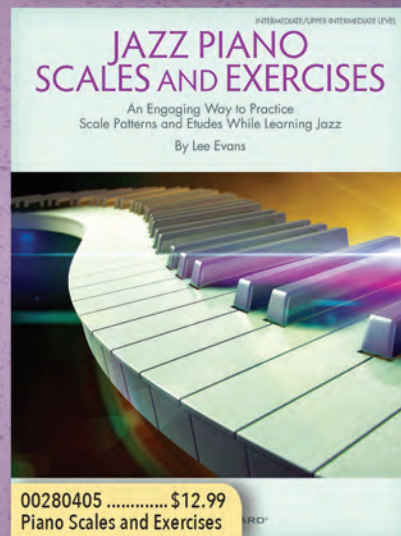
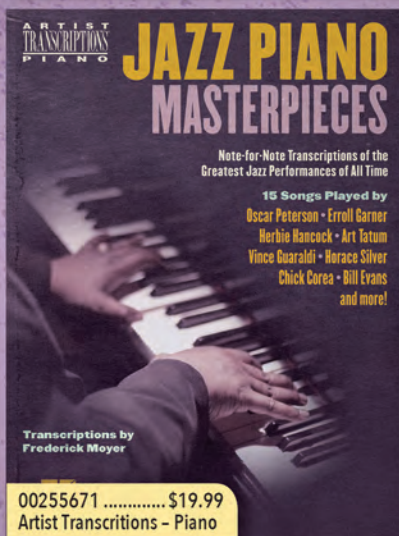
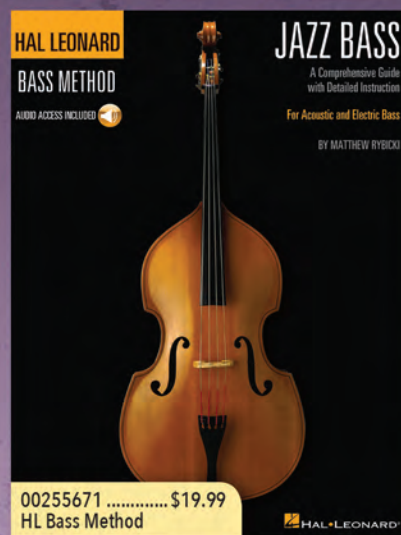
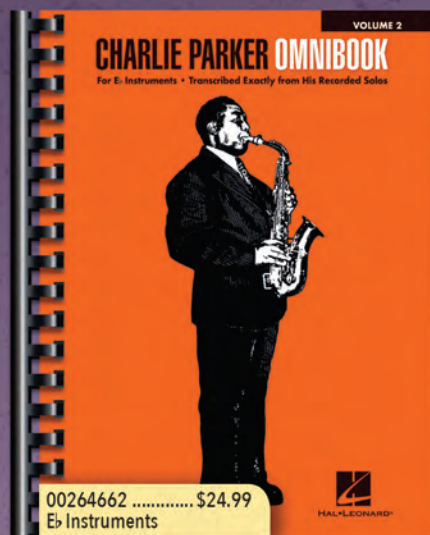
Bianchi has taken detours in the past—notably in 2011, when he turned left into the world of organist Larry Young (1940–'78), who in 1966 won the DownBeat Critics Poll award equivalent to the one Bianchi won 50 years later. The vehicle was drummer Ralph Peterson's Unity Project, which tackled such riotous compositions as John McLaughlin's "Spectrum." Young had played the piece in the power-trio version of Tony Williams' Lifetime, with McLaughlin on guitar. That project provided a platform for some of Bianchi's most virtuosic turns.

The bandleader's deep knowledge of jazz-organ history continues to inform his own voice as a composer and accompanist. And while he's a proponent of the classic jazz organ trio sound, he's not confined by it.

"My go-to in the beginning was Joey, then I went back to [Jimmy] Smith," Bianchi recalled. "I love [Jimmy] McGriff. I checked out Young's harmonic concept, but I didn't get the same feeling."

—Phillip Lutz

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PHIL BLAIR

Mike DiRubbo's latest release is a live album recorded at Smalls in New York.

DiRubbo Plays with a Purpose

PERFORMING AT SMALLS JAZZ CLUB IN New York this winter with the quartet of drummer George Coleman Jr., alto saxophonist Mike DiRubbo waited his turn as the players took solos on an uptempo Afro-Cuban composition. Guitarist Yotam Silberstein leapt out of the gate, spellbinding the well-watered crowd. Young bassist Eric Wheeler took an extraordinary solo, followed by pianist Brian Charette, who played sparse chords and adroit runs. When it came to DiRubbo's solo, the 48-year-old Connecticut native simply played himself.

Something in DiRubbo's tone, pacing and phrasing invites you to focus in and listen. It's as if he has an internal reserve of wisdom and purpose, some burnished core of inner knowing.

DiRubbo's ninth album, *Live At Smalls* (SmallsLive Records), shows the altoist performing his compositions with the quartet of Charette, bassist Ugonna Okegwo and drummer JK Kim. The quartet acquits itself well on DiRubbo's material, but it's the leader's penetrating tone and intense delivery that draws you in.

Prior to earning his master's in music from SUNY Purchase in 2017, DiRubbo studied with Jackie McLean at the University of Hartford's Hartt School. While DiRubbo's tone and touch owe little to the master alto player, his passion is a mainline connection.

"I definitely got that from being around Jackie," DiRubbo says from his home on New

York's Upper East Side. "The first things you hear with Jackie are his sound, and you're going to hear how his eighth notes fall in the meter. Jackie was my first real mentor, and he's been the shining star the whole way, the thing to shoot for."

DiRubbo's sound best can be described as unhurried, focused, contemplative and oddly soothing.

"Mike has something that jazz musicians are striving for and continually working on—a recognizable sound," says DiRubbo's longtime collaborator Okegwo. "It's a big part of his musical personality. His concept of improvisation is not just playing practiced patterns, but working on an idea with a direction in mind. He's in the moment, telling a story, and it compels me to pay attention, to listen. Mike's compositions have the same quality of having a clear direction, making his music purposeful."

Currently teaching at Connecticut's Sacred Heart University, DiRubbo encourages next-generation players to find their own voice.

"Even if you're playing quiet or loud," DiRubbo notes, "there has to be a certain way you get the horn to resonate. I try to tell students it's how you get air into the horn, and a lot of it is how you think about it. The saxophonist is producing the sound; you can't just walk up to it like a piano. That's one of the frustrating things for people trying to learn how to play a wind instrument: You have to produce the sound, so it takes years to like what you hear."

—Ken Micallef



Melbourne, Australia-based pianist Andrea Keller recently issued a pair of recordings: an exploration of Krzysztof Komeda's work and *Five Below Live*.

The Restless Inventiveness of Pianist Andrea Keller

MELBOURNE, AUSTRALIA-BASED PIANIST

Andrea Keller creates jazz in its broadest sense—as an improvised music. During her two-decade career, Keller's improvisations have encompassed everything from big-band work to electronics and reimaginings of compositions by Wayne Shorter and Arvo Pärt.

Her two new releases are typically stark in their differences. One interprets the work of Polish pianist/composer Krzysztof Komeda (1931–1969) and encompasses his plaintive softness, as well as his cinematic grandeur. The other, a live recording of an experimental quintet, Andrea Keller's *Five Below*, draws on everything from doom metal to minimalism.

Keller recently spoke to DownBeat about her influences, restless inventiveness and the everlasting appeal of improvisation.

What drew you to Komeda and his compositions?

I came across his work when I was in my early 20s, in the late 1990s, and it was the European jazz quality of *Astigmatic* that first caught my attention. I was aware of him from

then, but it wasn't until Peter Rechniewski—who was the director of the Sydney Improvised Music Association at the time—suggested I do a project with the trumpeter Miroslav Bukovsky on Komeda that I really delved into his work.

I listened to all of his film music and I loved getting to know it on a deeper level. I didn't end up watching any of the films, though, because I'd heard they were horrors and I can't watch horror films.

Komeda was so skillful in creating scenes and then transplanting them into other moods. I found a lot of the film music had so much character, containing jazz influences, as well as humor. You can tell that an improviser has written it, and that notion of cultivating different moods from one idea has since fed into my own writing.

You've also created projects based around the works of Shorter and Pärt. What has their influence on you been?

For the Wayne Shorter project, what really struck me was how fluidly he moved between composed sections and improvised ones in his

writing. It's a wavy line that goes through both of them. There aren't long periods of one or the other. It's a tapestry of the spontaneous and predetermined. Also, structurally, he could change the entire feeling of a piece by going from a minor to a major chord—he'll very subtly change the chord quality with one note, and that sleight-of-hand has a massive impact.

With Arvo Pärt, when I was listening to his music, I found it so emotional and spiritual. It had an incredibly organic sound, although I later found that he writes very systematically, using patterns almost like mathematical concepts. There's a preconceived pattern of how it will evolve, but from these strict formulas comes this utter organic beauty. It's just like a representation of nature.

What first appealed to you about jazz?

It was listening to it live, and it was the way the musicians communicated onstage—the camaraderie between them. It felt like a very personal kind of music, but then also a community music, where groups of musicians were sharing something special. Improvisation was also a huge influence—I found it so exciting and mysterious and also utterly terrifying.

What's your approach to improvisation?

With improvisation, I have my good days and my bad days. Sometimes, I feel like the music flows really well, and then there's times when it feels like it hardly flows at all. But my emotional state is becoming less affected by that; I'm getting better at jumping into the musical situation and trying to accept whatever comes out as the contribution for the day, without judging it too much.

How did the *Five Below* ensemble come about?

Five Below is a collection of rhythm players. The last band I had was the Andrea Keller Quartet, which ran for 17 years, and that was a bass-less group. It just so happened that this group has two basses in it, which was a massive change in terms of my writing. The guitars and basses use all sorts of pedals, and I was really interested in bringing those affected elements into the music.

I wanted to make music with a bunch of fantastic improvisers that was based on deconstructing fragments of pieces I'd composed in the past, using only the bits that I liked to focus in on, slowing them down and improvising around it as a group.

Where does your inspiration come from?

My inspiration is a natural process; it comes from the musicians themselves and the way the music grows every time we play. I'm always listening to and analyzing lots of music, so I experiment to develop ideas, which arise in moments at the keyboard.

—Ammar Kalila



Ben Sidran's latest release is a compilation of live recordings made between 1975 and 2015.

3-CD Set Documents Sidran's Voyage

WHEN BEN SIDRAN FIRST MET MCCOY

Tyner at the New York club Slugs' during the late 1960s, Sidran was in awe—and he made that clear to Tyner. But the keyboard titan was having none of it.

"I realized I was putting him on a pedestal, because I thought he was superhuman," Sidran, 75, recalled. "And he was telling me, 'Look, we all pull on our pants one leg at a time. We're all out here doing this. You find what you can do and

you do that.' And that's what I followed."

Much of Sidran's subsequent voyage of self-discovery is documented in *Ben There, Done That* (Sunset Boulevard), a new three-CD collection consisting of 27 tracks of previously unissued live performances encompassing 40 years of his career.

The period is bounded by the opening two tracks on Disc One. The first, an instrumental recorded at a 1975 radio broadcast in

Minneapolis, finds the pianist drawing from the jazz songbook. Backed by Curley Cooke on guitar, Gary Zappa on bass, Bill Meeker on drums and Rick Becker on percussion, Sidran unleashes a fiery rendition of Dizzy Gillespie's "Birks' Works" that, for all its sizzle, he now views as slightly lacking in maturity.

"I was in the process of trying to discover and in some ways invent myself," he said. "I did not know who I was in terms of the music."

In contrast, the second track, the original "The Groove Is Gonna Get You," is, by his own account, far more self-aware. Recorded at the Paris club Sunset/Sunside in 2015, the track features Bob Rockwell's saxophone, Billy Peterson's bass and son Leo Sidran's drums—all in support of Ben's singular synthesis of vocal influences, from American rap to European *sprechgesang*.

Sidran's stripped-down, groove-based vocal arrangements grew out of an attempt to spur a sense of community during the administration of President George W. Bush. "It's called the heartbeat connection," he said, likening the cadence of a pumping heart to that of a rhythmic shuffle. "When you put that down in a room, people start coming together."

The approach, he said, owed much to the presence of his son. Before bringing Leo into the band around the turn of the millennium, his arrangements often featured a palette broadened by the inclusion of a synthesizer player. On this collection, Ricky Peterson, who appears on five tracks recorded at the Osaka Blue Note and the Tokyo Quatro in 1991, occupies that role.

"It was of its time, really the mid-'80s to mid-'90s," he explained. "That was the way we orchestrated, as opposed to using a string section. Once we had the ability to orchestrate, everybody wanted to go out and hit it."

But, he added, that approach ran its course. "Leo's responsible for my music taking the turn it did. When Leo started playing, the music settled down. Instead of trying to create these atmospheres, it became about getting in the pocket, sitting in the pocket, making that pocket drive what happens."

For Leo, who first joined his father in the 1990s as a tech aid on tour with Steve Miller—Ben's collaboration with Miller dates from the 1960s, when he co-wrote the hit "Space Cowboy" with the rock guitarist—the working relationship has proved a multidimensional experience.

"There is a lot of humor, of joy, even a sense of joy in tragedy," Leo said. "Ben has always had a mantra of having serious fun."

The fun, and camaraderie, continues. In November, the father and son—along with bassist Peterson, whom Leo, 42, has known his whole life—played a series of freewheeling dates in Europe that suggest a late marker in Ben's search for who he is.

"The three of us are sometimes like one mind," he said.

—Phillip Lutz

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Lincoln Center Tribute Recalls Hargrove's Big-Tent Approach

AROUND 11:30 P.M. JAN. 8, AT JAZZ AT Lincoln Center, as the memorial concert for Roy Hargrove neared its fifth hour, there was an air of fatigue among audience members. Some had started to leave the Rose Theater.

But George Wein and Roy Haynes still were seated near the front of the stage as RH Factor, the final act, began playing its intense, gnashing form of hip-hop-inflected funk. After the set concluded, the reinvigorated concertgoers made their way over to Dizzy's Club Coca-Cola, in the same building, for an after-party.

Hargrove, the irreplaceable trumpeter and occasional singer who died Nov. 2 at age 49, was a fixture at late-night jam sessions, and one gets the sense that he would have appreciated the soulful effort on his behalf.

"He demystified the music with his direct, emotional playing," bassist Christian McBride, who hosted the event, said in his opening remarks, "and in doing so, mystified us with his direct, emotional playing." Later, McBride deadpanned that Hargrove "was certainly the first brother I saw to wear Air Jordans with an Armani suit."

Appropriately, the show included about 200

musicians and had a motley quality befitting Hargrove's inclusive, big-tent musical approach.

It all began with a traditional, New Orleans-style second line march through the aisles, led by Wynton Marsalis and his Jazz at Lincoln Center Orchestra. Hargrove's big band put forth lush orchestrations and soulful voicings, and the Dizzy Gillespie All-Star Big Band, of which Hargrove formerly was a member, featured a surprise appearance by Jon Faddis, whose bright, upper-register soloing was a highlight.

Several former members of Hargrove's celebrated quintet took the stage, including drummer Karriem Riggins, alto saxophonist Sherman Irby, bassist Gerald Cannon and pianist Marc Carey. A number of elders made appearances, as well, a testament to Hargrove's generation-spanning influence: George Cables, Ray Drummond, Gary Bartz and Jimmy Cobb all jammed on "The Song Is You."

Dee Dee Bridgewater joined the group for Horace Silver's "Peace," which she performed with Hargrove decades ago in Paris. At the show, she also took part in an electrifying scat-off with Italian vocalist Roberta Gambarini, who also

The Jan. 8 memorial concert for Roy Hargrove began with a second line march, led by Wynton Marsalis.



LAWRENCE SUMULOV

sang Benny Golson's "I Remember Clifford," substituting "Clifford"—another trumpeter who died too young—with "Hargrove."

Aida Brandes, Hargrove's wife, sang a single tune, and vocalist Renée Neufville performed a new song whose lyrics she had written earlier in the day. At one point, Jon Batiste, *The Late Show with Stephen Colbert* bandleader, sat in at the piano.

The show was billed as a celebration of sorts, and there were countless moments of flashy brilliance and understated beauty. But at its core, the evening was a glaring reminder of Hargrove's absence.

—Matthew Kassel



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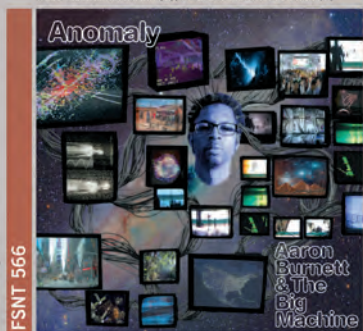
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Mark Solborg's Selflessness

Danish guitarist Mark Solborg has been a ubiquitous presence on Copenhagen's creative music scene for two decades, operating in many diverse contexts—whether free improvisation, chamber jazz, post-bop or film scores. He's a deeply curious musician with a predilection for collaboration, but he's never allowed his restlessness trump his commitment to ensemble-oriented selflessness. Surveying his voluminous discography reveals a knack for fitting in, enhancing the playing of his cohort and building a collective sound. "Growing up, I became increasingly bored with the more onanistic side of music," he said. "I often found that when the music wasn't working, it was due to the fact that one or more in the group was not contributing to the collective or the music—but focusing on themselves solely."

Solborg, 46, embodies the other side of the music. On *Foil* (ILK), the second album by his meditatively lyric trio with reed player Francesco Bigoni and pianist Emanuele Maniscalco, he frequently limns the delicate unison lines of his partners, either with atmospheric shading or harmony-rich counterpoint: chiming tangles of sound here, quietly needling corkscrews there. For his 2016 duet album with brash trumpeter Herb Robertson, *Tuesday Prayers* (ILK), he produces humid arpeggios that hang in the air for his partner to whinny and slalom through, as well as shaping abstract tangles of sounds that pile up thick atmospheric complements that never impinge on the horn lines. On the 2017 eponymous debut from the collective Omdrejninger, Solborg cedes the foreground to some of improvised music's most singular voices, including trumpeter Axel Dörner and percussionist Ingar Zach, generating music that fills the sound field with meticulously shaped harmonic clouds, curlicues and accents, some of which were radically processed in real-time by ensemble member Christian Skjødt.

"For me, it became a mantra, an ambition," Solborg explained. "We all want to look or sound good, show what we can do. We all contain vanity and we need to confirm the story we tell about ourselves, but what does the music need? Maybe it needs you to perform a music explosion of incredible virtuosity, maybe it needs you to stop playing. For a long time now, I have surely been more focused on the fulfillment of the overall musical expression and vision than on casting myself as main soloist." Such selfless thinking has allowed the guitarist to thrive in all kinds of contexts and to develop an impressive aesthetic that spans genres and disciplines.



Growing up in Albertslund, a Copenhagen suburb, his politically progressive parents exposed him to all sorts of music and visual art, and from the time he turned 11, he's been committed to playing guitar.

While jazz has been a common thread, his work has veered well outside any clear parameters. He interrupted his education at the Rhythmic Music Conservatory in 1999 to spend a year in New York, where he studied, absorbed live music and played, building connections that would be important on his earliest recordings, which have featured mentors like Robertson, Evan Parker and Chris Speed. But as time has passed, his playing's connection to jazz has grown more oblique, although his long-running three-sax quintet On Dog, which is gearing up to make its first new recordings in five years, reveals the ongoing influence of Tim Berne's most labyrinthine, jagged work. His versatility and purpose-driven ethos has been deployed to score music for 20 films and plays since 1999—to say nothing of more than 75 album covers that included his artwork and design. "I like to work," Solborg said. "I like using my tools and learning how to use new ones."

The guitarist has been working on a new solo guitar endeavor exploring space—something he's worked with previously in Omdrejninger—manipulating his virtuosic excursions through the dispersion of sound and with digital effects in a setting that prizes those manipulations as much as what his hands do. He also continues to play in a recently convened improvising trio with superb Portuguese trumpeter Susana Santos Silva and the legendary German drummer Paul Lovens—with more concerts planned through 2019.

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—Larry Batiste (former Grammy Awards musical director)

Theon Cross' Tuba Throws off Sparks on Debut, 'Fyah'

EVEN BEFORE RELEASING A FULL-LENGTH RECORDING UNDER HIS own name, Theon Cross had become a central figure of the contemporary U.K. jazz scene, his 2018 being a whirl of activity with contributions to Sons of Kemet's *Your Queen Is A Reptile* and penning the anthemic "Brockley" for Brownswood Recordings' *We Out Here*. Now, the tuba player is set to release his debut leader date, *Fyah* (Gearbox), on Feb. 15.

Cross shares with his London contemporaries a penchant for tweaking genre expectations, starting with, most obviously, his instrument. "People always underestimate the tuba," he said. "People aren't familiar with it, or associate it with playing on the 1 and 3, quite simply. If I play it through a whole gig, and it's quite intricate, I can break people's conception of what it is."

Cross' instincts for crisp melodies form the backbone of *Fyah*'s eight tracks, as his trio, featuring saxophonist Nubya Garcia and drummer Moses Boyd, tear through the recording at a decent clip. Opener "Activate" starts with a stomping groove that builds toward an increasingly complicated and energetic denouement. The song's chugging momentum evidences Cross' time playing with Kinetika Bloco—a youth organization that teaches South Londoners life skills through the art of marching bands—tying it all back to the New Orleans brass band tradition. Alternating between rhythm and lead, Cross weaves in and out of the melody alongside Garcia or doubles down on Boyd's shifting drumming.

But his instrument enables the bandleader to consider his attack from a unique vantage point, the tuba's relative obsolescence in contemporary music alleviating Cross from the burden of comparison.

"It's definitely freeing to not have so much language imposing on it," he said. "Saxophone or drums, people definitely expect a certain way or a certain school of playing. When I learned to play, I took influence from different instruments. I would transcribe Clifford Brown, and I got really into walking bass lines and Paul Chambers. But I'm also influenced by hip-hop or grime bass lines. It's a horn and a bass instrument, so I can grapple onto whichever of those influences work."

In addition to his facility on the instrument, the tubist's abilities as a composer already have earned him notice amid a crowded and ascendant jazz community; his 2015 *Aspirations* EP earned a clutch of award nominations. A pair of tracks on *Fyah*, though, feature a larger group than he's recorded with in the past, demonstrating an uncanny ability to write for a fecundity of voices. And throughout Cross' leader debut, he avoids the temptation to solely compose around his instrument's distinctive character.

"I always think of the melodic thing I want, bass-wise and melody-wise," he said. "If I try to think what's likely to work on the instrument, I might restrain myself or not write something as challenging. I think, sometimes, if you write away from the instrument itself, you just kind of think of it as sound. ... It's more freeing."

For many fans and aesthetes, past accomplishments form an inviolable criterion, an impossible unit of measurement by which to judge any supposed progress. During the past five years, musicians on the London scene have worked to subvert some of these preconceptions, hoping to revitalize the form for a new generation of fans, listeners and would-be performers. That change, and his role in it, isn't lost on Cross.

"If you take my music, or Ezra Collective's, or Sons of Kemet's, you can kind of hear the influences, the things that have influenced them outside of the swing rhythm," he said. "With Kemet, you can hear everyone's familiarity with Caribbean rhythms. We use our culture as an improvisation-



Theon Cross' instrument enables the bandleader to consider his attack from a unique vantage point. The tuba's relative obsolescence in contemporary music alleviates him from the burden of comparison.

al tool, as well as what we've kind of learned from having to transcribe the masters of American recordings. So, it's almost like creating—I wouldn't say a new language—but definitely a fresh kind of take."

Cross and company's rejiggering of tradition continues to attract audiences to venues not typically reserved for jazz players. But success brings change, a fact pertinent to both Cross and the scene he's helped build. Just before the release of his leader date, he remained hopeful about his career and the community he's inextricably linked to, while staying focused on the most essential element of his work.

"I titled the record *Fyah* not just because I think the music is good. 'Fire,' for me, as an element represents warmth and light," Cross said. "I think our generation is about bringing positive energy. If any of us get into the position where we're playing at Wembley, or we're playing at big arenas, I want it to be the same energy as when we played at the small pubs in London, or at Steam Down or things like that. I want to do my best to stay grounded and to make music that heals me first. If it heals others, then that's great. But ultimately, I need to heal myself first." —Andrew Jones

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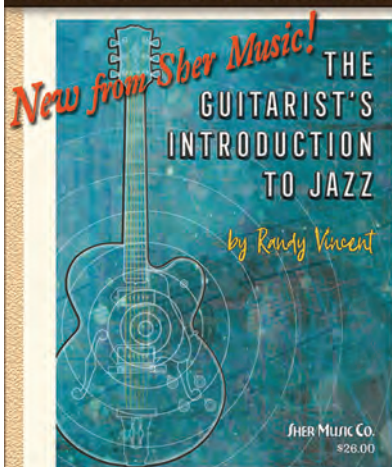
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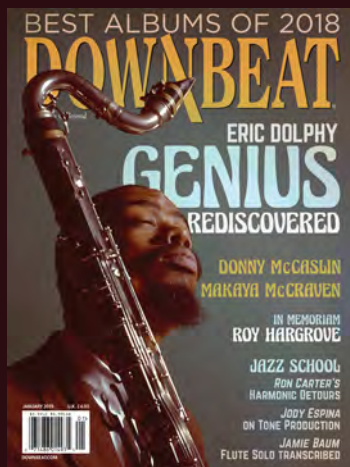


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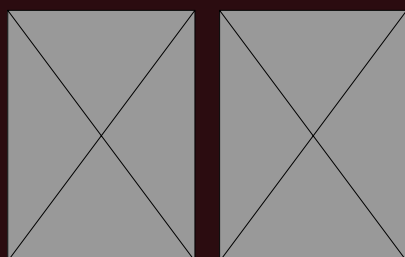
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Nancy Wilson (1937–2018)



MICHAEL JACKSON

In Memoriam: Nancy Wilson

THEY DON'T MAKE CAREERS LIKE NANCY Wilson's anymore. A chart-topping vocalist, television pioneer, civil rights activist and radio host, Wilson excelled in everything she turned her hand to during a career that ranged from 1958 to her retirement in 2011.

"She was a born entertainer, to use a worn phrase," fellow NEA Jazz Master and frequent collaborator Ramsey Lewis said of Wilson, who died Dec. 13 in California at age 81. "She was one of those rare people who could do anything. Hers was a natural talent."

Born in Chillicothe, Ohio, on Feb. 20, 1937, Wilson demonstrated her natural talent when she won a WTVN-TV talent contest at 15. Her victory led to more regional TV appearances, and following a year at Central State College in Wilberforce, Ohio, she joined saxophonist Rusty Bryant's Carolyn Club Band in 1956.

After two years of touring with Bryant, she took the advice of saxophonist Cannonball Adderley and relocated to New York with the goal of signing with Adderley's manager, John Levy, who also managed Lewis.

"I met her in John's office," Lewis remembered. "She hadn't gone out on her own yet, but I was struck by her musicality. Her ears—my God! When we played together and I altered chords, she'd look over and just smile and follow me. She couldn't read music, she had no formal training, but her ear was so sensitive."

Signing her in 1960, Capitol Records sent Wilson to Los Angeles to work with arranger Billy May and jazz musicians like Benny Carter and Ben Webster, resulting in her first hit, "Guess Who I Saw Today." With minimal accompaniment, the singer's impeccable diction, clear tone and advanced sense of dynamics stand out, while Elisse Boyd's strong narrative plays to Wilson's skill as a storyteller. Although her early influences included Dinah Washington and Ruth Brown, Wilson was neither a full-throated belter nor

someone who was attracted to raunchy lyrics or novelty pop songs.

"She loved to tell a story with her songs," Lewis said. "She got involved in the lyrics, and while she enjoyed a wide variety of styles, if she didn't feel it, she wouldn't do it."

A Grammy Award for her 1964 album, *How Glad I Am*, made Wilson a regular on national TV variety shows, and she won an Emmy Award for her own eponymously named show on NBC. She was one of the first African Americans to secure a TV show under her own name and extended her pioneering work as an actor with dramatic appearances on shows like *I Spy*, *Hawaii Five-0*, *Room 222* and *The FBI*. In the early '80s, she appeared in several films, including the comedy *Fast Times at Ridgemont High*.

Musically, Wilson's career focused on jazz after an ill-conceived effort to take advantage of the disco era, and she cemented her role in the jazz community by being named host of NPR's *Jazz Profiles* in 1995. The program ran until 2002 and won a Peabody Award.

Wilson began to suffer from respiratory issues in the early 2000s, a period that also saw her induction into the International Civil Rights Walk of Fame at the Martin Luther King Jr. National Historic Site. She was named an NEA Jazz Master in 2004, and won two late-career Grammys in 2005 and 2007.

For months before she retired, Lewis recounted, Wilson spoke often about being fatigued. And after she quit performing (her final concert was Sept. 10, 2011, in her native Ohio), there was no luring her back. Lewis recalled that he and Wilson were offered \$100,000 for a single corporate gig after her retirement, but she turned it down.

Lewis shared a lasting image of his friend: "She would always dance in her dressing room," he said. "She loved to dance, just as she loved life."

—James Hale



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THE NEXT CHAPTER

By Ted Panken | Photos by Jimmy & Dena Katz

It is entirely characteristic of Joe Lovano, who parted ways with Blue Note Records in 2016 after releasing 25 leader or co-led albums in 26 years, that he would use his ECM debut, *Trio Tapestry*, as an opportunity to introduce a brand-new ensemble.

Joined by pianist Marilyn Crispell and drummer Carmen Castaldi, veterans who embody what Lovano calls “the spirit of now” with an attitude of concision, the leader—playing tenor saxophone, *tárogató* and gongs—presents a meditative, gradually ascendant recital of 11 “episodes.” The musicians navigate an abstract “stream of expression” that Lovano traces to his sixth Blue Note album, *Rush Hour*, a collaboration with Gunther Schuller that topped the Jazz Album category in the 1995 DownBeat Critics Poll and the 1995 DownBeat Readers Poll.

“I wrote the themes under the influence of my relationship with Gunther—the 12-tone concept, not only playing in all the keys, but within the tonalities and intervals,” Lovano said on Nov. 17, a few hours before the denouement of a five-night residency with his nonet at New York’s Birdland. He debuted this group in 2000 on *52nd Street Themes*, an edgy, compulsively swinging paean to fellow Clevelander Tadd Dameron that earned the 2001 Grammy for Best Large Jazz Ensemble Album.



Joe Lovano delivers a mighty tone during a DownBeat photo shoot at Birdland in New York on Nov. 16.



Lovano says that he directs his band in a way similar to bassists Charles Mingus and Charlie Haden, using the vibe of the moment to guide his decisions.

Lovano's follow-up album, *Flights Of Fancy: Trio Fascination, Edition 2*, was a template-setter for *Trio Tapestry* on which the reedist applied the freedom principle with four different trios configured in 11 different combinations.

"I've been studying and trying to get deep into these concepts since before *Rush Hour*," Lovano continued. "But it started to crystallize when I began writing for this session with Marilyn, whose playing comes from a similar place, and with Carmen, whose approach is so transparent and beautiful—his bass drum and one cymbal are [lead] instruments in themselves. Each piece has a tapestry of interwoven themes and harmonies and rhythmic ideas that make it work."

In conceiving the vignettes, Lovano took into account the "tonal personalities" of his protagonists. He's been close to Castaldi since they met as Cleveland teenagers in the late 1960s. Both he and Crispell live in New York's Hudson Valley and have moved, Crispell said, "in the same circles of ECM." Both were close to drummer Paul Motian, a Lovano mentor; Lovano sat in with Crispell's band at the Village Vanguard and joined her group for a 2006 concert; and Crispell once subbed for pianist James Weidman at the Vanguard with Lovano's two-drummer quintet, *Us Five*.

"It's interesting, well-thought-out music,"

Crispell said. "I found myself trying to analyze it, to figure out how he did it. Joe is an intelligent, fiery musician with a lot of passion in his playing. He can play and read and fit in anywhere, but he has an identifiable sound and aesthetic."

The tapestry metaphor applied to Lovano's M.O. at Birdland with the nonet—which included Weidman, saxophonists George Garzone, Ralph Lalama and Steve Slagle, trumpeter Barry Ries, bassist Peter Slavov and drummer Otis Brown III—on repertoire spanning Dameronian bebop to Lovano's suite *Streams Of Expression*, a 12-tone inspired piece that provided the title to his 2006 Blue Note album.

"I trust the people I play with, and this week the orchestrations, themes and tempos, the idea of the pieces, come into the light in an organic way as we're moving through it," Lovano said. "I'm directing who plays where, how we create inner backgrounds. That's inspired by the way Charles Mingus directed from the way he was feeling at the moment. I was also part of the Liberation Music Orchestra with Charlie Haden, who gave me ideas of how to lead in a way that gives everybody freedom to contribute into the overall flow. Whether it's duet or trio or large ensemble, that approach as a leader can make things happen."

During this week, to apply the aforementioned aesthetic was a matter of logistical necessity.

The previous Sunday, in Lugano, Switzerland, Lovano had wrapped up a European tour with a quintet co-led by trumpeter Enrico Rava. Flight delays resulted in a wee-hours-of-Tuesday-morning New York arrival, forcing an ad-hoc approach to the opening night sets. Then, on Thursday, a snowstorm transformed Lovano's 30-mile drive to midtown Manhattan into a five-hour crawl, so he arrived an hour late for the first set. Brown himself had been trapped in traffic, and so Lovano—who memorized the solos of Max Roach and Philly Joe Jones as an adolescent—propelled the band on drums until Brown's arrival. That night, Lovano, six weeks shy of his 66th birthday, transplanted to a friend's apartment in the Westbeth Artists Housing complex in Greenwich Village, where he spoke with *DownBeat*.

Fortified by a double espresso, Lovano referenced the active international schedule he maintains throughout the year. "The traveling gets challenging," he said. "On this last tour we usually flew twice a day to get where we were going, but eight of the gigs were in Italy, which made it very nice. Somehow, when we go to sound-check and start to play together, you overcome a lot of stuff. You have to stay sober and clear, so you can deal every day, let the music take you places, and feel free on your instrument, so you can really contribute, have fun and share the space."

Three weeks later, in a phone conversation with DownBeat, ECM owner and founder Manfred Eicher mentioned that he had been listening to Rava-Lovano quintet recordings from the recent tour. “There were inspiring moments, though we could also go in the studio,” Eicher said, hinting at the future.

Famously hands-on in his approach toward tweaking in-studio musical flow and then sequencing the finished product, Eicher diverges in approach from Blue Note head Bruce Lundvall (1935–2015), who gave Lovano free rein to mix, master and produce his own recordings. Lovano and Eicher have maintained a “beautiful rapport,” the saxophonist said, since 1981, when he played on Motian’s *Psalm*, with Bill Frisell on guitar, Billy Drewes on alto saxophone and Ed Schuller on bass. Lovano went on to record multi-

was an honoree, leading Lovano—whose Blue Note studio album, *Cross Culture*, recorded with Us Five, recently had been released—to “feel like something could happen” with regard to recording as a leader for ECM.

“It was time to move on to something else,” Lovano explained. “Bruce’s health was failing, and the label was going in other directions, so I felt it was a good moment.”

Lovano began to explore the concepts discussed above in separate interactions with Crispell and Castaldi, culminating in July 2017 in Newburgh, New York, with a mostly scratch-improvised trio concert on which Lovano played tenor saxophone, alto clarinet, straight alto saxophone and mezzo soprano saxophone. “I wanted the trio flow to have a larger picture somehow,” Lovano said. “Each time I switched horns,

Eicher previously had worked with Crispell on six leader or co-leader albums, but never with Castaldi, whose aesthetic connection to Motian’s spacious time-feel and ability to weave “little sounds and gongs and bells” into his flow seemed to Eicher “very familiar.”

“I had a lot of affinity for this music from the very beginning,” Eicher said. “But I had no concept in mind. Joe brought the music, and we made different takes, with different pulsations, different chords, with me as a fourth listener. It was an improvisational approach. The music told us what to do.”

During post-production, as they worked on the mix, Eicher continued, “we realized it’s maybe more of a lyrical album and an approach of chamber music; in the final sequence it became a record of sound quality and tone quality and storytelling. It’s like going to the past, listening to Paul Bley with the Jimmy Giuffrè Trio and things like this—people listening to each other. Perhaps it became a little bit different shape than Joe had planned.”

In fact, Lovano said, *Trio Tapestry* sounds “exactly the way I felt it would come out. Manfred’s participation involved shaping the way we were playing and the way we were living in the music. His input was beautiful, because that’s where he’s at as well.”

Lovano’s versatility has been a hallmark of his career. “I’ve always lived in different camps of the music,” he said in an interview years ago, “to be very free with ‘inside’ approaches and to be really in there on freer music, what they call ‘outside.’” In the liner notes for *Trio Tapestry*, Lovano explicitly traces his inspirations for the approach invoked on the album to his formative years in Cleveland.

One key figure he cites is guitarist Bill DeArango (1921–2005), who merged heroic chops and a linear conception refracted from close study of saxophonist Lester Young, then, during the 1950s, returned to Cleveland, where he opened a music store, gave lessons and gigged locally. Another is guitar icon and Cleveland native Jim Hall, who, as a high school student, played with trumpeter Carl Lovano (one of Joe’s uncles); hung out at the one-chair barbershop that Lovano’s father, Tony Lovano, a high-level tenor saxophonist, owned to supplement his income as a musician; and, during the ‘90s, collaborated with Joe in the quartet Grand Slam.

“Joe comes out of the straightahead bebop tradition from his dad,” said Castaldi, who shared an apartment with Lovano in Boston when both attended Berklee in the early ‘70s.

“When I met Joe, I went to his house and there were all these jazz records—Sonny Stitt, Gene Ammons, everything swinging,” Castaldi continued. “His dad was a hipster, a lot of fun. Joe knows all those tunes, and can tell great stories on standard song forms. That’s part of who he is. We played some bar gigs doing polkas with Joe and

‘You have to feel free on your instrument, so you can really contribute, have fun and share the space.’

ple albums with the Paul Motian Trio—including *It Should’ve Happened A Long Time Ago* (1985), *I Have The Room Above Her* (2005) and *Time And Time Again* (2007)—and appear on other ECM releases, such as pianist Steve Kuhn’s *Mostly Coltrane* (2009), guitarist John Abercrombie’s *Within A Song* (2012) and bassist Marc Johnson’s *Swept Away* (2012).

“From the first recording with Paul, I realized Joe was a very lyrical player, who paid a lot of attention to tone quality and phrasing, and was a great listener,” Eicher said. “There was real dialogue and interaction in the trio based on Paul’s beautiful and simple melodies, and it was also significant as a sound sculpture. I thought this was music ahead of its time.

“I kept in touch with what Joe was doing as he broadened out and went into different projects. In 2000, he made the record *Nocturne* with Charlie Haden and Gonzalo Rubalcaba on which his lyrical approach came through, and there was once a plan to do fantastic unrecorded compositions by Keith Jarrett with Keith’s trio, with Joe and Tom Harrell, though for various reasons it didn’t happen. Through the years, we met in airports or lobbies, and always said, ‘Let’s do something.’”

Then Lovano and Eicher intersected at the 2014 NEA Jazz Master Awards, where Jarrett

the trio was different in personality and in the tonal timbres. Marilyn plays with a beautiful sound, and improvises with touch and dynamics in a way that isn’t stylistic. It’s pure music, as is Carmen’s approach on the drums. So, the orchestration and sense of flow, the way we can take a simple theme and turn it into a tapestry of episodes, is very reminiscent of the trio with Paul and Bill.”

Soon thereafter, Eicher recalled, Lovano called “to say he would like to maybe start something different, and asked whether we were interested. I said, ‘Yes, but let’s find out what it would be. Let’s start with a simple project. When Joe told me he had a concert with Marilyn, I said, ‘OK, send me a tape and let me hear how it sounds.’ He did so. I called back, and said, ‘Yes, let’s go in the studio and try to do some music.’”

With the prospective recording in view, Lovano started to write “specific little springboards for us to play off of and interpret,” 17 themes in all. After the session at New York’s Sear Sound, which Eicher attended, producer and artist culled 11 tracks. “Manfred’s idea was to focus on the length of an LP, for a 45-minute picture,” Lovano said. “Six other pieces touched other energy, different attitudes, let’s say, in the way we played.”



"It's a blessing to be within this legacy of the music," Lovano says.

his dad and a great keyboard player named Ace Carter. But one time in my basement, we played totally free with the bass player in our trio, Bill Plavan. We didn't know what we were doing. A few hours later, I listened to the tape with my headphones—it was like a composition. The guys came back that night, and we all went, 'Wow.'

"There's no real forwards or backwards with Joe. It's just speaking in his voice with integrity and growing in that voice. He's been investigating that since I met him."

In the liner notes, Lovano also mentions Plavan and drummer Ron Browning, who played in a trio that Lovano organized in Cleveland after leaving Berklee to help support his family subsequent to his father suffering a heart attack. In 1975, Lovano convened a two-drum quartet with Browning and Castaldi to play a week at Cleveland's Smiling Dog Saloon opposite Elvin Jones, who invited the saxophonist to sit in for most of his run, launching a long relationship. At other times, Lovano played in an opening-set house band with DeArango, saxophonist Ernie Krivda and drummer Skip Hadden (who played on the 1974 Weather Report LP, *Mysterious Traveler*).

While enrolled at Berklee, Lovano was influenced deeply by an advanced ensemble class taught by vibraphonist Gary Burton. (Fittingly, Lovano now holds the Gary Burton Chair in Jazz Performance at Berklee.) Under Burton's ministrations, Lovano analyzed for the first time the music of Wayne Shorter, Steve Swallow, Carla Bley and Chick Corea. Lovano recalled that these

were "tunes I'd heard before, but never really played, with different forms and deceptive resolutions in the harmony, more polychords, different rhythmic feelings within the music. That class opened me up to the future. My development within the music also coincided with what I heard then on ECM."

Lovano referenced his absorption of Keith Jarrett's ECM solo album *Facing You*, as well the pianist's "American Quartet" dates on Impulse! with Motian, Haden and saxophonist Dewey Redman, and ECM albums like the classic Burton-and-Corea collaboration *Crystal Silence* and saxophonist Jan Garbarek's early offerings.

"A lot of the music we did before we went to Boston was very commercial," Lovano said. "[Later,] we were reaching for something more spiritual, a way to be expressive."

Whereas Lovano often generated an album per year as a Blue Note leader, ECM typically issues an artist's albums at longer intervals. Lovano sees this as an advantage: "I'll have an opportunity to let the music that's there have a life of its own without having to follow it up immediately. I want to create a body of work that I can present in a flowing manner. Being with ECM will allow me to concentrate more on composing and putting together different groups, and letting them happen in the divine timing we live in."

Lovano has grand aspirations for the next chapter of his career. The Trio Tapestry band will be on the road in 2019, including a week in May at New York's Village Vanguard. He

hopes to document a March event during a four-night residency at San Francisco's SFJAZZ Center, where the trio will play opposite another Lovano-led trio (with Frisell and drummer Tyshawn Sorey), and also combine as a quintet. Also at SFJAZZ, Lovano plans to revisit material from 1993's *Tenor Legacy*, a two-tenor encounter with Joshua Redman. Saxophonist Ravi Coltrane, who played with Lovano and Dave Liebman for about a decade in the group Saxophone Summit, is set to join the mix in San Francisco as well.

The SFJAZZ residency also will feature a night of duets with pianist Chucho Valdés, with whom Lovano toured and recorded live at Birdland in late 2016. In April, Lovano will tour with the Spring Quartet—Leo Genovese on piano, Esperanza Spalding on bass and Jack DeJohnette on drums—for the first time since the group formed in 2014. In the summer, he'll play the European jazz festival circuit with Diana Krall, and in the fall, he'll present a Jazz at Lincoln Center concert with Sorey and Andrew Cyrille on drums, John Patitucci on bass, Kenny Werner on piano and Liberty Ellman on guitar for more of what he described as "episodes, ideas and different ensemble combinations to shape a set of music."

"It's all about relationships," Lovano said. "The future of music—and of new music—is about [assembling] combinations of people, and then trying to create compositions that take you places within that combination. It's a blessing to be within this legacy of the music."

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ALLISON MILLER

INCLUSIVE LEADER

BY SUZANNE LORGE

PHOTO BY SHERVIN LAINEZ

Much of drummer Allison Miller's life is about juxtapositions. She's the creative force behind two related but very different bands. She manages an active music career while co-parenting her two preschoolers. And she gives voice to her activism through her art.

All of this creative tension finds an outlet on Miller's new release, *Glitter Wolf* (Royal Potato Family), the fifth album by her experimental jazz sextet, Boom Tic Boom.

The provenance of the album's title reveals how these personal and professional dialectics inspire Miller: Her young son, whose middle name is Wolf, had been playing with his older sister's costume fairy wings and ended up covered in glitter. This mishap earned him the nickname "Glitter Wolf," a

household joke that took on added dimensions the more Miller thought about it.

"The phrase is about celebrating all of who we are," Miller explained in the airy living room of the 19th-century brownstone in Brooklyn that she shares with her partner, Rachel Friedman, and their children. "It speaks to the acceptance of all types—the fierce and the fabulous, the feminine and the masculine, and everything in between." Juxtapositions again.

At age 14, Miller performed at Blues Alley in Washington D.C. with guitarist Charlie Byrd.



Musically, Miller is more than willing to explore everything in between. In her writing for *Boom Tic Boom*, she'll move comfortably through a bashing boogaloo, maybe, into a quiet classical piece, or from a go-go vibe into impressionistic avant-garde territory. These grooves all recall different phases of her artistic development, which include time spent variously as a college student in classical percussion, on the Washington D.C. club scene, in jazz big bands and touring internationally with singer-songwriters like Brandi Carlile, Ani DiFranco and Natalie Merchant. Listening to Miller's output, it becomes clear that she's nothing if not an intuitive learner in the environments she finds herself.

As a child growing up in the D.C. area, Miller didn't have to go far to find the supportive training grounds that fostered her talent. Her mother, a pianist and conductor from a long line of classical and liturgical musicians, noted her daughter's early interest in percussion, but made sure she learned to play the piano—a skill that serves her compositional work today—before letting Miller pick up the sticks. Once Miller did so, at age 8, it was “all drums, all the time,” she recalled.

Her father, a sound engineer, often worked with jazz heavyweights, like tenor saxophonist Houston Person, singer Etta Jones (1928–2001) and bassist Keter Betts (1928–2005). When they recorded in her father's home studio, Miller would listen in, and sometimes he would have her play for them. “I didn't know at the time that they were famous musicians,” she said.

Later, she studied privately with D.C. jazz drummer and educator Walter Salb, whose famously gruff manner stands in contrast with the care and attention he showed the young drummer. Salb was the first to push Miller beyond her comfort zone and into professional gigs when she was just a teenager. “I wouldn't have pursued them if he hadn't,” she said.

Salb, too, was the one who urged her to sit in at D.C. jazz club Blues Alley with guitarist Charlie Byrd—a formative experience. “I did a brush solo with Charlie Byrd when I was 14,” she marveled. “Not many people can say that.” (Today, Salb's grand piano sits in Miller's living room. He died in 2006 at age 79, and his will stipulated that Miller would receive all his instruments.)

Until she moved to New York City in the mid-'90s, though, just two months after graduating from West Virginia University, the only jazz that Miller had played was the straightahead variety she'd learned from Salb. “I don't know if I was completely ready for New York when I moved here,” she admitted. “But I was super-driven. I worked hard and started studying with some really key people once I realized what my drumming handicaps were.”

It was through her studies with drummer Michael Carvin that Miller began to tighten her playing technique, paying meticulous attention to form, melody and time. “To have the right technique, you need to learn the classical snare pieces,” she said. “Michael [Carvin] had studied with Philly Joe Jones, who'd studied with Charley Wilcoxon, the percussionist who wrote the classic snare textbook for drummers. So, I'm a part of that lineage.”

Drummer Lenny White, too, mentored the recent transplant, giving her vital lessons in the craft, like graceful use of the ride cymbal. “He taught me to treat every beat equally on the ride: 1, 2, 3, 4,” Miller said. “That quarter-note pulse produces what swing is—that feel. Just a fluid beat, where every beat is 1.”

These private sessions with Carvin and White weren't limited to musical mechanics, though. Both of these master drummers counseled Miller in how to develop an authentic style of playing, one that remains her hallmark today. “Michael and Lenny took me from being a good

technician to really discovering my personality as a musician,” Miller said.

Their affirmation, not only of her skill but of the person she was behind the kit, went a long way to boosting Miller's confidence in her playing and alleviating doubts about her career: “When I was young, I worried about making a living as a musician, and because I was a diverse player, I'd say yes to everything. I learned that I didn't have to do that. I didn't have to play all of those gigs.”

Miller—who teaches at The New School and is the artistic director of Jazz Camp West in La Honda, California—passes on to her students the wisdom that Salb, Carvin and White shared with her. “Michael told me that the only way to become a master musician is to pass it on,” she said. “I follow that motto in my teaching today.” (She'll continue to raise her profile as a jazz educator and bandleader by serving, along with bassist Derrick Hodge, as an artist-in-residence at the 2019 Monterey Jazz Festival in California next fall.)

Miller released her first album as a leader, *5 am Stroll* (Foxhaven), with White as co-producer in 2004. On the album—a post-bop mélange of driving swing, Latin and blues tunes—Miller used a standard rhythm section and two saxophones. The program contains only a hint of where Miller's composing later would travel.

That same year, Miller met pianist Myra Melford when the two played with saxophonist Marty Ehrlich at the Jazz Standard. Edgy and viscerally dynamic, Melford's playing captivated the drummer, who immediately intended to work with the pianist again. That opportunity came in 2008, when Melford agreed to be one-third of Miller's newly hatched modern jazz trio. “I started *Boom Tic Boom* because of Myra,” Miller said. “I knew I had to play more with her.”

The new ensemble provided Miller a vehicle through which to express her more experimental-leaning compositions. Her bandmates—Melford and bassist Todd Sickafoose—brought their own ideas to the effort, helping Miller shape the group's emerging sound.

“Back then, my writing was just simple stuff,” Miller explained. “I'd say to Myra, ‘Here are the notes and here's the head.’ But Myra isn't capable of just playing the notes on the page. She's going to bring her own personality into whatever she does, and she really brought the music to life.”

As the band developed, Miller began to call more and more frequently on another individualistic player—violinist Jenny Scheinman, who guested on the group's eponymous 2010 debut. By then, Miller's compositional shift toward the avant-garde had solidified: On *Boom Tic Boom*, the sense of time is freer, the improvisations decidedly inventive.

During the decade that the ensemble's existed, *Boom Tic Boom*'s sound has evolved, particularly in regard to its instrumentation. Scheinman became a full member of the band and contrib-



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Boom Tic Boom performs at the 2017 Chicago Jazz Festival.

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uted significantly to its second and third releases, *Live At Willisau* (2012) and *No Morphine, No Lilies* (2013). Its fourth release, *Otis Was A Polar Bear*, showcased the group's expanded lineup, with cornet player Kirk Knuffke and clarinetist Ben Goldberg on board.

"The reason Boom Tic Boom became a sextet is because I started hearing more voices in my composing," Miller said. "It took me some time to get to this particular instrumentation. But I love this instrumentation."

Before settling on the clarinet and cornet in her compositions, Miller had tried adding a tenor saxophone and a trumpet to the group's mix. But something felt off, she said. Then, "by accident," she used a clarinet when her usual horn player couldn't make a gig, and the sound fell into place. "The clarinet is the lost jazz instrument—it's the secret weapon," she asserted. "It's beautiful, and it blends so well with the cornet."

Melford, who's watched Miller's emergence as a composer from the front row, points out the increased sophistication that Miller now brings to her writing, evident on the band's latest release. "It was a big, wonderful, challenging process to learn the music for *Glitter Wolf*," Melford said. "In terms of moving parts and orchestrations, Allison's compositions are becoming longer and more complex. Even so, there's still plenty of improvised sections—largely through solos, but not exclusively so—and there are places for collective improv on the album, too."

Melford noted that whether in the rehearsal room or on the bandstand, Miller deeply values her collaborators' suggestions and critiques. And while she does get the final say on all aspects of the group's work, the band's creative ethos is an inclusive one. "This process really makes us feel that these pieces are ours, too," Melford said. "It's rewarding that [Miller] is so open to that."

The composer strives to include all of her bandmates' voices in her compositions, even if it means sacrificing her own playing to enhance the group dynamic. "Sometimes, the last thing I think about is the drum solo," Miller remarked,

going on to explain her philosophy as a bandleader. "It's important to treat other musicians with respect. It's important for people to feel good about what they're doing."

Such receptivity to others' self-expression has earned Miller the loyalty of her bandmates, a factor that no doubt has contributed to the band's longevity. "I don't do much side-person work," Melford said, adding that Boom Tic Boom is the only such gig she's agreed to since starting out as a jazz musician in New York during the late '80s. "To feel so committed to being a sideperson in her band is a big thing for me, not something that I take lightly. It's a testament to how much I respect her and her music."

For her part, Miller returns the appreciation. "I think of Boom Tic Boom as a collective," she said. "If it weren't for the musicians in Boom Tic Boom, my music wouldn't be so sizzling and bubbly."

The new album—which was recorded at the fabled Fantasy Studios in Berkley, California—benefited from the tactical expertise and objective ear of Julie Wolf, a multi-instrumentalist who produced the project with Miller. Wolf brought to the project years of audio experience and a keen appreciation for Miller's talents as a bandleader, player and composer.

"What allows her to move in and out of those roles so easily is an overarching service to the song," Wolf noted. "If you're serving the song, you're going to get out of the way of any ego investment in it. That's how I feel about producing, too. So, I knew we'd work as an artist-producer team. There was a lot of give-and-take between us, and she let me play to my strengths—which was to lead the flow of the recording."

Glitter Wolf is the first album that Wolf has produced for Miller, though the two musicians have known each other for more than a decade. For Wolf, though, the album came with some heartbreak: Her base of operations, Fantasy Studios, closed on Sept. 15, 2018, after almost five decades of service to jazz legends and rock stars. *Glitter Wolf* was the penultimate album she pro-

duced there.

Following a tour in support of the album, Miller's set to devote time to another ensemble. "When the *Glitter Wolf* cycle is done, Parlour Game is going to be the focus for a while," Scheinman said, referring to the quartet that she and Miller co-lead. "We're really enjoying and exploring this collaborative relationship that came out of Boom Tic Boom, and now we have an entire band based around it."

The ensemble Parlour Game—which also includes pianist Carmen Staaf, with whom Miller recorded the enchanting 2018 *Science Fair* (Sunnyside), and bassist Tony Scherr—arose from another serendipitous tour date. Staaf subbed for Melford, and Scherr stepped in for Sickafoose at the same Boom Tic Boom show; the result was a new chemistry and a slightly different sonic aesthetic.

"Allie really comes out of old-school jazz," Scheinman, who's based in Arcata, California, said. "She likes to swing in those old entertainment grooves; Tony and I do as well. Parlour Game goes after them in a direct way, and it's really satisfying, because we've been in more of an avant-garde scene for a number of years."

Responsibility for the group's repertoire falls equally on Scheinman and Miller, facilitated by voice memos of song ideas relayed between the two composers. In contrast with Boom Tic Boom, the new band focuses more intently on singable melodies and danceable rhythms, most often led by Scheinman's infectious violin work.

What stays the same, though, is Miller's commitment to building group cohesion among her players. "Allison... has a very clear idea of a band growing over time and producing a certain type of music that is very bonded," Scheinman said. "She believes that if you keep a group of musicians with their various eccentricities together for a long time, something will happen."

With Miller at the helm, if past proves prologue, that something is likely to be innovative and exciting—and an exemplar of creative synergy.

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Extending THE LEGACY

BY BILL MILKOWSKI | PHOTO BY LAWRENCE SUMULONG

The tumbao, that basic building block of Afro-Cuban music, is deeply imbedded in bassist **Carlos Henriquez**'s DNA. Like the New Orleans second-line beat, the swing beat in jazz or duende in flamenco music, it's something felt, rather than easily explained.

It's the heartbeat of where Henriquez comes from. And as a proud Nuyorican from the South Bronx, he carries on that tradition by embracing the music of Machito, Cachao, Tito Puente, Tito Rodriguez, Eddie Palmieri and other Latin jazz masters while putting his own personal take on it.

In November, the longtime bassist for the Jazz at Lincoln Center Orchestra, led by musical director Wynton Marsalis, stepped out from his sideman role for the world premiere of his latest autobiographical project, *The South Bronx Story*. A kind of musical travelogue of his old stomping grounds, as well as a retrospective of the social history of the South Bronx, the ambitious work draws from Henriquez's personal memories of the 146th Street and Brook Avenue neighborhood where he grew up during the '80s.

Backed by a razor-sharp ensemble consisting of veteran trumpeter Terell Stafford, trombonist Marshall Gilkes, drummer Obed Calvaire, flutist-vocalist Jeremy Bosch, conguero Marcos Torres, tenor saxophonist Abdias Armenteros (currently a student at Juilliard) and the talented Rodriguez brothers (pianist Robert and trumpeter Michael), Henriquez turned musical memories into a compelling nine-movement suite. (Many of the same musicians appear on his 2018 album, *Dizzy Con Clave: Live From Dizzy's Club Coca-Cola*, on the RodBros Music label.)

"I want to take you on a journey through my South Bronx," he told an audience during November

in the Appel Room before launching into his set. "These movements symbolize major events—the good and the bad—and some iconic figures from my youth."

The sociopolitical opener, "Soy Human" (which translates to "I Am Human"), is a thoughtful piece reflecting the human condition in the South Bronx, addressing the stigma of growing up trapped in a system that made it difficult for people to succeed. "These were very low-income families, mostly Puerto Ricans and blacks, who were occupying the area, yet weren't getting much help from the government," he told the crowd. "We were slaves to the system."

An exhilarating, clave-fueled "Moses On The Cross" addressed the divisive legacy of Robert Moses' six-lane Cross Bronx Expressway, which ripped through the heart of the Bronx and caused unprecedented congestion, while creating a social divide between the north and south sections. On "Borough Of Fire" Henriquez conjured up memories of his father driving him around the South Bronx, pointing out where slumlords torched their own buildings in the '70s for insurance money. "Hydrants Of Love" recalled happier times, when groups of adults and children played under the spray of an open fire hydrant on hot summer afternoons. "Black Benji" recounted the tragic story of a neighborhood peacemaker from the Ghetto Boys gang, whose untimely death triggered a truce between rival gangs in the South Bronx.



Carlos Henriquez (rear) leads his octet, which recorded *Dizzy Con Clave* at Dizzy's Club Coca-Cola in New York.

On the lovely bolero “Momma Lorraine,” Henriquez paid tribute to social activist Lorraine Montenegro—the co-founder of the United Bronx Parents community group and La Casita treatment facility—who died in 2017 in Puerto Rico, days after Hurricane Maria ravaged the island. He also paid tribute to his hard-working Vietnam vet father on “El Guajeo De Papi” and to the late Bronx-born trumpeter-conguero Jerry Gonzalez on “Fort Apache.”

“I played with Jerry and Fort Apache Band at the Five Spot when I was 15 years old,” Henriquez told the audience. “Jerry always taught me to acknowledge the music that came before us.” When Henriquez strapped on his electric bass for “Hip Hop Con Clave”—a tip of the hat to South Bronx’s own Afrika Bambaataa and his Universal Zulu Nation—he coyly confided to the audience, “I can’t let Wynton know I’m playing electric.”

Marsalis has been an important mentor in Henriquez’s life since 1998, when the bassist began playing with Wynton’s quintet and the Jazz at Lincoln Center Orchestra at age 19, though he actually first met Henriquez much earlier. As Marsalis recalled, “A friend of his named Steven Oquendo, a young trumpet player that I knew, brought Carlos to my house one day. They both went to LaGuardia High School, right across the street from where I live. They came over and Steven said, ‘I want you to hear my man play the bass.’ Carlos was only 14 at the time, but when he started playing, it was

unbelievable. He had such a huge beat and a big sound and a natural kind of swing in 4/4. So, I asked him, ‘How’d you learn how to play like that, with that kind of feel?’ And he told me it was because he was from the Bronx. He had the vibe like cats from that neighborhood have.”

Following that initial encounter, Henriquez started attending JALCO rehearsals, where he would pick the brains of the various bassists in Marsalis’ orbit, from Rodney Whitaker to Reginald Veal and Ben Wolfe.

“He was always on the scene, checking cats out,” Wynton remembered. “And he was already working professionally at that point, playing with Tito Nieves, Tito Puente, Celia Cruz and a lot of other bands. He reminded me of Branford and myself, and how we grew up in New Orleans. We always had gigs when we were 14 and 15. And when Carlos finally came in the band, he was like a little brother to all of us.”

After 20 years of playing together, Marsalis has high praise for his “little brother.”

“Carlos’ growth has been phenomenal on every level,” he said. “His sound, his knowledge of music, his arranging skills, his compositions, his thought process, the amount of music that he studied—it’s amazing how much he’s grown. He’s very studious, very serious about music. We always need more seriousness out here and higher levels of musicianship. And Carlos is operating on the highest level of musicianship you can imagine.

“Carlos is a natural,” Marsalis continued.

“When he wrote his first arrangement for the band years ago, cats said, ‘Oh, you helped him.’ But I had not helped him at all. He just has a natural feeling and understanding for how to write for a large ensemble. The stuff he can do is astonishing. And I ain’t even talking about his playing. That’s something else, man. He can play in all kinds of styles, from Ornette Coleman’s music to a New Orleans two-beat groove to all the types of Afro-Latin music, fusion music with odd time signatures, things that require swinging bass. He just knows a lot of music and he can deal with a very high level of complexity.”

To date, Henriquez has arranged some 80 tunes for the big band and presided as producer or musical director of various JALCO concerts and recordings. “He’s been arranging for us for a long time,” Marsalis said. “He was our music director when we went to Cuba in 2010 [documented on the 2015 two-CD set *Live In Cuba*]. He picked all the music and he rehearsed us. And he wrote all the arrangements on the recent recording we did with Rueben Blades [2018’s *Una Noche Con Rubén Blades* on Blue Engine].”

Henriquez has appeared on dozens of albums in the company of Marsalis, including *The Magic Hour* (2004), *Higher Ground: Hurricane Benefit Relief Concert* (2005), *From The Plantation To The Penitentiary* (2007), *He And She* (2009), *Vitoria Suite* (a 2010 JALCO collaboration with flamenco guitar master Paco de Lucía) and *The Abyssinian Mass* (2016).

"When we did 'Congo Square' [a piece that premiered in New York during 2006 and later was documented on DVD in a performance at the 2007 Montreal Jazz Festival], we went through all the bell and drum patterns, and I never would've figured out the music, but I had Carlos teaching me what was going on," Marsalis continued. "We would get together and listen to [albums by] Ghanaian master drummer Yacub Addy, and he would analyze everything so thoroughly. Carlos just understood so clearly what was going on."

Henriquez applied some of those instincts to his auspicious debut as a leader, *The Bronx Pyramid*, a similarly autobiographical account of his South Bronx upbringing released in 2015 on Blue Engine. He has recorded *The South Bronx Story*, both live and in the studio, and RodBros Music is set to issue the material later this year.

In between Henriquez's autobiographical projects came *Dizzy Con Clave*, the bassist's inventive tribute to trumpet legend and bebop and Latin jazz pioneer Dizzy Gillespie.

In the liner notes, Henriquez writes, "I have arranged [Gillespie's compositions for] octet with an authentic rhythmic approach that Dizzy would have loved. We brought the sounds of modern Latin jazz to the history that was bequeathed to us."

In picking material for the recordings, some tunes were obvious choices: The clave feel already is evident on Gillespie's Afro-Cuban classic "Manteca" and at least alluded to on "Tin Tin Deo."

"For 'Manteca,' I basically kept the form as is, with little ornamentation," Henriquez explained. "But then I opened it up and turned it into a salsa/Joe Cuba section towards the end."

Henriquez and his crew of ace improvisers (trumpeters Michael Rodriguez and Terell Stafford, tenor saxophonist Melissa Aldana, trombonist Marshall Gilkes, pianist Manuel Valera, conguero-vocalist Anthony Almonte and drummer Obed Calvaire) re-imagine Dizzy's beautiful ballad "Con Alma" as an alluring bolero and turn his anthemic "Bebop" into a frenetic, clave-fueled descarga with Almonte singing in Spanish over a percolating montuno: "Listen well to the rhythm that I'm bringing you."

The iconic "A Night In Tunisia" gets an infectious clave-fueled mambo treatment, while "Kush" is rendered as an Afro-Cuban 6/8 jam. "Groovin' High" becomes a cha-cha/mambo that evolves into a timba groove, and "Guarachi Guaro" is done as a cha-cha. Gilkes, Aldana and Valera provide outstanding solos in the set, while trumpeters Stafford and Rodriguez offer personal homage to Gillespie with their stratospheric blowing.

"Dizzy was an important part of a tradition that Carlos loves, so it's important for him to give his take on that," Marsalis said. "And being part of that lineage, that's how we keep it going."

Henriquez started his musical journey on piano, then switched to clarinet and finally classical guitar before choosing the upright bass in high school. "At the age of 10 or 11, I started taking classical guitar lessons and I was doing very well," he recalled. "I auditioned for this music advancement program at Juilliard, which was offered on Saturdays for students, and I learned a lot there. But I became a bass player, because my concert band teacher at PS 30, Connie Grossman—who was a flute player with Yomo Toro—said to me, 'Hey, I need a bass player. It's the last four strings of the guitar. I know you can do it.' And I said, 'Yeah, I'll try it.' Once I did, I was all in for the bass."

He recalled getting his first bass—an Ampeg baby bass preferred by players on the salsa/Latin jazz scene—when he was 12 or 13 years old. "I had a bass teacher named Victor Venegas, who worked with Cal Tjader and Mongo Santamaría. He lived in Hunts Point, and I used to go there and hang with him and check out music. Victor drove me out to New Brunswick, New Jersey, in his blue Volvo to buy my first baby bass. In fact, I had a church tax-exempt form, which the pastor signed, so I didn't have to pay taxes on it. The church actually gave me the money for the bass—\$800. And then my mom gradually paid it back."

Venegas soon introduced young Henriquez to Joe Santiago, a bassist who had played with Machito. "Both [Venegas and Santiago] fell in love with my total devotion to music, and they wanted to help me," Henriquez recalled. "They gave me all the tools I needed."

Santiago would pick Henriquez up at junior high school and take him out to lunch, before making the rounds with his young charge. "Basically, I was cutting class to hang with Joe. He would pick me up at noon, I would have lunch with him, and then he would give me an hour bass lesson. Then he would take me to Mario Bauzá's house. We'd hang out with Mario and [Machito's sister, the vocalist] Graciela. And then we would go hang with [conguero] Patato Valdés a bit before he finally took me home. It's crazy ... all the cats I used to see back then. And that was an important part of my education."

Venegas introduced Henriquez to Fort Apache Band bassist Andy Gonzalez and to New York Philharmonic bassist John Schaeffer, with whom Henriquez ended up studying for 15 years. "All these great bass players were my teachers. They gave me the knowledge of this music, the historical references and the key to understanding it. And they spoke about this music as the Holy Grail, which was inspiring to me. It all gave me the feeling that music was a higher calling."

Today, as a 40-year-old father and resident of West Orange, New Jersey, Henriquez prizes his musical upbringing and cherishes the moments he spent with his South Bronx mentors.

"You can read a book about the history of this music, but if you hear it from somebody directly and you see how passionate they are about it, it registers a lot deeper. I've passed on many stories myself about playing with Tito Puente, Eddie Palmieri, Tito Nieves. Those stories are very important to tell. Sure, the music gets recorded, and we have all of those great albums to check out, but also it's important to know, 'Who was this person? What was he like?' I think being a part of that oral tradition is fundamental in the development of any young musician."

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Aaron Goldberg's academic work might have influenced his music in more ways than he's aware of, at least in a conceptual sense.

BETWEEN TWO WORLDS

By Matthew Kassel | Photo by Jack Vartoogian

On a cold December evening, Aaron Goldberg was giving a piano lesson in Spanish at his Brooklyn apartment, working his way through “Old Folks” with a student whose English isn’t particularly strong.

Goldberg doesn’t do much teaching nowadays—he’s on the road too often—but as a youngster he benefited from helpful instructors, and he likes to pay it forward. He sat at the piano, guiding his young charge through the canonical tune.

Goldberg learned Spanish in high school, and he somehow has managed to retain the language, despite having lived in Spain for only six weeks, at the age of 14, as part of an exchange program. “The best way to learn languages is [also] the best way to learn jazz, which is by ear,” said Goldberg. The Boston native also speaks French, Italian and Portuguese, which comes in handy, given his affinity for Brazilian music.

It should come as no surprise to those who have followed Goldberg’s distinguished career during the past two decades that he is conversant in several idioms outside of jazz as well. A polymath of sorts, he holds a master’s degree in philosophy from Tufts University, which he received well after he established himself at the turn of the millennium as one of the most in-demand pianists in jazz.

His excellent new trio album, *At The Edge Of The World* (Sunnyside), is his first in four years and represents something of a conceptual shift for the pianist—a strikingly contemplative inquiry into the language of improvisation. That’s due in

large part to Goldberg's bandmates, the sensitive New Zealand-born bassist Matt Penman and drummer Leon Parker.

From 1998 to 2014, Goldberg released five highly acclaimed albums with a core trio—bassist Reuben Rogers and drummer Eric Harland—and the music they produced was tightly arranged and highly mathematical. “We would definitely get into some spacious playing,” recalled Goldberg,

That he discovered jazz at all was a bit of a fluke. As a youth, Goldberg attended Milton Academy, a prestigious Boston preparatory school. Without knowing anything about improvisation, he enrolled in the school's jazz program, taught by bassist and educator Bob Sinicrope, whom Goldberg credits with sparking his interest in music. Sinicrope's one requirement was that students listen to a mixtape of jazz classics

Jerry Bergonzi and Bill Pierce, who played saxophone with Art Blakey. “I had an intense kind of double life of school and music while I was in college,” Goldberg said. That duality has carried through to the present day.

After graduating from Harvard, he settled in New York at the tail end of a commercially resurgent period for the jazz industry, in which many of his peers were signing record deals with major labels like Atlantic, Warner Bros. and Sony. He cut his first album, *Turning Point*, a self-assured post-bop outing, for the small label J Curve, and although he mostly viewed it as a learning experience, it brought him a higher profile.

Soon, he was recording with a number of estimable peers, including saxophonist Joshua Redman, with whom he has had a long and fruitful association. “Aaron has this really great sense of rhythm and of groove in his playing,” Redman said. “He makes really, really good musical decisions.”

Around the time Goldberg hit 30, he had, somewhat tentatively, decided to commit himself to music entirely. He had released three well-received albums under his own name and had performed with numerous heavy hitters, including trumpeter Wynton Marsalis and guitarist Kurt Rosenwinkel. But something was missing. “I always assumed that at some point I would go back and study more,” Goldberg said. “I was basically interested in the same thing I’m interested in now, which is how brains produce consciousness. How does the firing of neurons produce feelings and experiences, including the sound of Miles playing on ‘So What,’ but also love and desire and sadness and the taste of cherries—everything.”

Goldberg contacted Daniel C. Dennett, the renowned scientist and philosopher who co-directs the Center for Cognitive Studies at Tufts, about enrolling there. Dennett was receptive, allowing Goldberg to miss class while touring the world with Marsalis’ big band, as long as he watched video recordings of lectures on the road and turned in coursework on time.

“In spite of this long-distance arrangement, he was a vigorous participant in the course and did some excellent work, sending in his postings from Hong Kong, Tokyo and other outposts,” Dennett recalled. “When he was on campus, he also joined my small gang of squash players and beat us all handily—and generously gave me tips on how to improve my game. His philosophical talent was clear, and he could certainly have gone on, like most of his classmates, to a fine career in academia.”

Although Goldberg was living a kind of double life, he endeavored to keep his studies separate from his music, regarding jazz as an intuitive vernacular art that only can be learned on the bandstand and philosophy as an analytical discipline best approached by hitting the books. “For all his intellectual gifts, he’s someone who, when he’s playing music, listens to where the music needs

‘Every great jazz band has had a strong element of simplicity.’

who speaks swiftly and logically, befitting his academic background. “But we would also sometimes get into some overly informational playing, where there’s too much to listen to.”

For his latest release, Goldberg wanted to pare things down. Parker in particular was an able accomplice, with his less-is-more approach at the kit. Before he decamped to Europe in 2001, he’d made a name for himself in New York jazz clubs by abjuring the typical trappings of a drum set, occasionally using just a ride cymbal or simply pounding on his chest with his fists in a subtle, yet driving, percussive style he refers to as EmbodiRhythm. On *At The Edge Of The World*, Parker plays with a ride, snare, kick and two toms, forgoing a hi-hat, the absence of which gives the music a loose, floating quality, complementing Goldberg’s crystalline sound.

Goldberg has a longtime affinity for drummers, and his newfound connection with Parker, he says, has allowed him to explore a side of himself that listeners haven’t heard before. “It has more to do with Leon being a minimalist,” Goldberg said, “and what that brings out of me, that difference.” He added, “I think every great jazz album, and every great jazz band, has had a strong element of simplicity.”

Goldberg, 44, is taking stock of his trajectory and re-evaluating his place in the jazz tradition. It’s that kind of thoughtfulness that has defined his career. And if one thing is clear from his new album, it’s that Goldberg is continually evolving.

“I didn’t know that I was going to be a jazz musician,” Goldberg said matter-of-factly, taking a seat at his dining room table after his student’s lesson had concluded. “It seems silly to say this now, but I could almost say that I still don’t know. I am a jazz musician, and I’m very happy about that—I would even say proud of it. But I never had my life planned out in advance.”

the summer before the semester began. The goal was to immerse each musician in the language, so they’d be prepared to play it by ear. “I didn’t know what I was listening to,” Goldberg remembered, “but I started to fall in love with it.”

Despite this initial enthusiasm, Goldberg, who was classically trained, still had a long way to go. “I brought him into my classroom and I asked him to play a C chord,” Sinicrope recalled. “He didn’t know what that meant, so he played a Rachmaninoff piece in C. He was a blank slate.” Goldberg struggled at first, but he proved precocious, and by the end of the program, he was helping teach the class.

After high school, Goldberg took a circuitous route to life in jazz. He moved to New York, enrolling in The New School for a year, where he immersed himself in the scene—future icons Larry Goldings, Brad Mehldau and Roy Hargrove were students at the time—before matriculating at Harvard University. On paper, Goldberg was a consummate liberal arts student; he wrote his thesis on scientific theories of consciousness under the guidance of Robert Nozick, the celebrated American philosopher. But he spent most of his time at Berklee College of Music, mingling with jazz students.

“I was at Berklee so much that Berklee thought I was going to Berklee,” Goldberg joked. “They would write me up in the alumni bulletin later because they’d seen me around all the time. I was playing people’s recitals and never went to a class.”

During his summers, Goldberg would venture to New York, subletting an apartment and making connections, feeling out his prospects. “I never thought more than a year or two in advance,” he said. Vacillating between Boston and the Big Apple, he gravitated to the bandstand, working with singer Betty Carter, saxophonist

to go,” Penman said.

But all jazz musicians are scholars of a sort, and Goldberg’s academic work might have influenced his music in more ways than he’s aware of, at least in a conceptual sense. That seems to be the case on his new album, which exists, in part, as a kind of commentary on—as well as an argument for—the piano trio tradition.

The opening track is “Poinciana,” the tune that made Ahmad Jamal famous. Goldberg knew he had to have a fresh approach in order to cast off the weight of Jamal’s legacy while honoring the spirit of his minimalism, and he succeeds in that balancing act, thanks primarily to Parker, whose body percussion and vocalized rhythms imbue the song with a hushed, nuanced vibe. The album also features a McCoy Tyner composition, “Effendi,” and the ballad “When You Are Near,” one of two tracks written by Bobby Hutcherson (1941–2016), whom Goldberg came to appreciate more deeply when he played in a memorial concert for the vibraphonist at Lincoln Center.

On a November evening at Manhattan’s Jazz Standard, Goldberg appeared with his trio as part of a record-release show that gave listeners a sense of how his artistry had evolved since his 2015 album, *The Now* (Sunnyside). Though the concert featured some flashes of virtuosity, Goldberg, a dexterous improviser, eschewed showiness in favor of a wise restraint that only can come with years of experience.

A highlight of the set came early, with a delicate rendition of a tune by Chico Buarque, the Brazilian singer and guitarist. The song ended quietly and with little ceremony, and for about five seconds, the rapt audience sat silently before clapping in such a way that the silence became a part of the performance itself.

Goldberg remains conflicted about how to reconcile the two paths he has straddled since graduating from high school, though. In fact, he hasn’t yet ruled out pursuing a doctorate. “I miss using that part of my brain,” said the pianist, who still keeps in touch with Dennett. “I miss pushing myself in that realm, and I’m still super interested in that world.”

In April 2020, Goldberg’s planning to participate in a panel discussion and concert with Alan Bern, the klezmer accordionist, and Christopher Taylor, a professor of piano at the University of Wisconsin–Madison, both of whom have studied under Dennett. The event is a rare instance in which Goldberg will have the opportunity to bridge two seemingly divergent worlds.

For now, though, jazz is winning out over academia. Looking ahead, Goldberg said that listeners can expect more work with Parker and Penman, a collaboration he wants to explore in greater depth. (The trio has scheduled U.S. tour dates in March and April.) Goldberg also recently recorded an album with his other trio—a collective called Yes!—featuring bassist Omer Avital and drummer Ali Jackson. The record, a fol-

low-up to a self-titled 2012 release, is set for a spring release. The pianist also will appear on a forthcoming album by Redman, and in 2019, he’s slated to tour with the saxophonist’s quartet.

Goldberg currently is developing several side projects, too. In one, he’s collaborating with a Palestinian qanun player. In another, he’s working with numerous Haitian musicians, an extension of the time he spent in Haiti leading free workshops in the wake of the devastating 2010 earthquake. Additionally, Goldberg is active in many social and political causes. And on *At The*

Edge Of The World, “Luaty,” one of two original compositions Goldberg wrote for the program, is a tribute to the Angolan rapper and activist Luaty Beirão, whom he considers a friend.

Goldberg’s dedication to social issues is just another instance in which he has managed, in ways that go beyond mere superficial engagement, to blend his commitment to jazz with his desire to be a well-rounded human being: “I get the sense that he’s an improviser in his life as much as he’s an improviser in his music,” Redman said.

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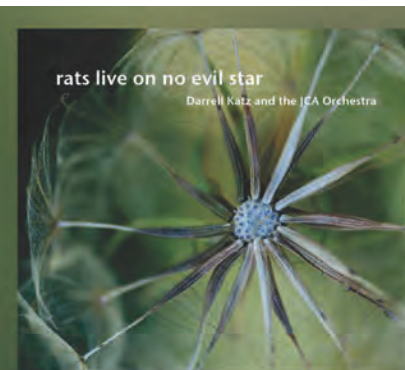
I think about this quote a lot: "It's tough to get out of bed when you've been sleeping in silk pajamas." It's by the boxing great, Marvin Hagler. He's talking about when a fighter stops being hungry. Once you get comfortable, it's hard to keep fighting.

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MOONJUNE RECORDS

FRUITFUL FRIENDSHIPS

At 6-foot-4-inches and 250 pounds, Leonardo Pavkovic is a larger-than-life figure in the record business. But his physical stature is exceeded by his sheer passion for music.

"I am an unusual label," said the gregarious head of MoonJune Records. "I do not sign artists. There is no such thing as a musician sending me a demo and me taking the demo into consideration. The whole label is built on my personal friendship with musicians. When I started this label, I didn't have distribution, I didn't have money, I didn't have a lawyer or publishing. I just said, 'OK, let's see how I can help my friends.'"

The label's inaugural release in 2001 was saxophonist Elton Dean and guitarist Mark Hewins' collaboration, *Bar Torque*. And today, Pavkovic is closing in on the 100-release mark for his label, while his MoonJune Music agency has handled booking of about 2,000 shows in more than 50 countries. Indonesia has become a particularly fertile scene to tap into for Pavkovic, yielding discoveries like guitarist Tohpati Ario Hutomo and keyboardist Dwiki Dharmawan.

"I find Indonesia to be a very interesting place," he said. "Jakarta is a major city, like the London of Indonesia. Almost 20 million people live there from all around Indonesia and everybody knows everybody. It was very easy to make connections there, so I started booking bands and being involved with the festivals. I became friends with some of those guys, like Dewa Budjana. He plays in the biggest pop-rock band in Indonesia, called Gigi, but he always wanted to do progressive rock and fusion on the side. So I said, 'I will help you.' I liked what he was doing and saw potential in him."

Recent MoonJune releases include Budjana's sixth album for the label, *Mahandini, Lines In The Sand* by Serbian keyboardist Vasil Hadzimanov, and *Tales From The Dreaming City* by British guitar virtuoso Mark Wingfield.

"Leonardo is a man with a vision about the sort of music he feels should be created and heard in the 21st century," said Wingfield, who has three upcoming releases on MoonJune. "He built his label from scratch by choosing artists he felt would create this sort of music. It's even more incredible that he did it in this climate, where so little money is coming in from music sales. There is a huge and growing body of great music that simply wouldn't exist if it weren't for Leonardo."

Growing up in Jajce in the former Yugoslavia before relocating to Southern Italy during his college years, Pavkovic began cultivating his eclectic



Mark Wingfield has issued *Tales From The Dreaming City* through MoonJune Records.

tic taste in music. "When I was collecting records in my teens, I never divided music into categories," he explained. "I started with rock, but then I discovered John Coltrane, Miles Davis and Sun Ra, then progressive rock, Frank Zappa and the Mahavishnu Orchestra, then ECM artists like Eberhard Weber, Jan Garbarek and Terje Rypdal. I enjoy equally with great passion the first album by Black Sabbath and Keith Jarrett's *Köln Concert*. It is just music that I like. And that's actually how my label is represented. I don't like to be [called] a jazz label, progressive label, fusion label."

Pavkovic immigrated to New York in 1990 and felt an immediate connection to the metropolis. "Within 24 hours of being here, I said to

myself, 'Wow, I am home.' For the first time in my life, I felt like I was in the right place. And now, I'm using my very privileged position of being in the most important big city in the world to help my friends, so that they can continue making amazing music."

Wingfield is grateful that Pavkovic has remained steadfast: "Labels like MoonJune are vital to keeping the art form living and growing. But to do this, you need a label head who is a visionary, willing to take risks and provide an environment where the artists are encouraged to take risks. You also need someone who has a Herculean determination to forge that vision. Leonardo is that person." —Bill Milkowski

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INDIE LIFE

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Miles Evans works on a Gil Evans Orchestra album at Avatar Studios.

"My father was not just a great musician, he was a great dad," Miles Evans said, speaking before a recent gathering of Gil Evans devotees at the New York Public Library for the Performing Arts. "I remember him telling me that he never knew his real father, so he was determined to be the best father he could."

Miles and his musician/engineer brother, Noah, have launched a series of new Gil Evans Orchestra recordings that will keep their dad's musical vision alive. The first of the three albums, *Hidden Treasures: Monday Nights* (Bopper Spock Suns Music), was released in December after a crowd-funding campaign through PledgeMusic.

The Canadian-born composer and arranger, who died in 1988 at age 75, was one of the most significant orchestrators in jazz history. The enormously popular albums on which Gil collaborated with Miles Davis embodied a modernist aesthetic based on a synthesis of jazz and 20th-century classical music. *Porgy And Bess* and *Sketches Of Spain* in particular, with their complex harmonies influenced by Ravel and Debussy, and their extended instrumentation—classic big band augmented with French horn, tuba and other woodwinds—are among the most famous jazz albums of all time.

After helping to invent "cool" and "modal" jazz, Evans explored free-jazz and fusion with his orchestra, including a 1975 album devoted to the music of Jimi Hendrix. The orchestra eventually settled into a regular Monday night gig at New York's Sweet Basil beginning in 1983, the year Miles joined the band on trumpet; he took the helm after his father's death.

The Evans brothers recently revived the band after a period of dormancy. At the library, Miles spoke as part of a panel discussion that included Stephanie Crease, author of the biography

Gil Evans: Out of the Cool. Although Davis and Evans worked together on only a few projects, Crease said the two remained "friends for life." And, noted Miles, "They both had an amazing ability to find the greatest musicians. And they never wanted to rest on their laurels."

Monday Nights captures the churning jazz-funk fusion and electronics-aided experimentalism of the orchestra's work in the late '70s and '80s. The album includes tunes by Gil ("Moonstruck," "Eleven"), Miles ("LL Funk") and longtime orchestra members Pete Levin (keyboards), John Clark (French horn) and Alex Foster (saxophones). Today's orchestra also includes GEO veterans Kenwood Dennard (drums), percussionist Mino Cinelu, trumpeter Shunzo Ohno, trombonist David Taylor and bassist Mark Egan.

Foster, a 29-year veteran of the Saturday Night Live band, said the revival of the Evans orchestra is important to him both musically and personally. "Gil's music is epic," he said. "It's a tremendous honor and a blessing to play anything associated with him."

The next album in the series, *The Classics*, will consist of new recordings of Evans' late-'50s arrangements with Davis, including "My Ship" and "The Meaning Of The Blues." The third volume, *Gil And Anita*, is based on unreleased recordings Evans co-produced in 1984 with his wife. "We've revitalized them with some overdubs featuring the current band," Miles said. The family is looking at possible release dates in 2020 and 2021 on his father's birthday, May 13.

The Evans brothers extol the virtues of producing and releasing independently. "It's nice to own your own master and to be your own record company," Miles said. "You choose the best studios. If you need more time, you have it. You have the artistic freedom to realize your own vision."

—Allen Morrison

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INDIE LIFE

WOOLGATHERING RECORDS

ULERY INSPIRED TO EXPERIMENT

Chicago bassist Matt Ulery realizes that the name of his indie company, Woolgathering Records, might connote “irresponsible daydreaming,” but he explained that he chose the name partially because it “would keep me inspired to be experimental.” That’s an apt description of the music on the label, which includes Ulery’s own work, as well as that of Midwest-based colleagues.

Ulery talked about this approach a few blocks away from the Loyola University Chicago campus, where he’s a bass and composition instructor. As a teacher, performer and writer, his reach across different musical communities informs his stunning new disc, *Sifting Stars*. The album blends Ulery’s experiences in chamber music and jazz as his quietly haunting pieces combine small brass group improvisation with strings and voices. For Ulery, launching Woolgathering is a means to give back to the myriad artists who have helped him.

“Seeing people wanting to produce their music is inspiring me to do that for myself,” he said. “If I’m in a position with my label to help somebody who needs it, and I can get behind them, I’m all for it. I’m not saying I want to get in there and have any creative control they don’t want me to have. I haven’t felt the need to change anyone’s art with Woolgathering. I want anyone to know that if they’re going to do something, I trust them.”

Previously, Ulery had released records on another artist-owned label, trumpeter Dave Douglas’ Greenleaf Music. The experience taught him a great deal about logistics—the ins and outs of physical and digital releases, as well as how to use online resources, like Bandcamp. Learning about how to build and maintain an audience proved equally crucial.

Throughout 2018, Ulery turned all of these experiences into releasing a lineup of Woolgathering albums, including Chicago pianist Rob Clearfield’s *Wherever You’re Starting From*. Saxophonist Tim Haldeman’s *Open Water As A Child* is a musical commentary on the water contamination crisis in Flint, Michigan, not far from his home in Ann Arbor. Haldeman said that Ulery provides room for bold musical or political statements without concern for sales potential.

“We had years and years of conversations about labels, hearing stories about bad record deals and frustration around all that,” Haldeman



Chicago bassist Matt Ulery runs the independent label Woolgathering Records.

MICHAEL JACKSON

recalled. “Matt’s definitely approaching it from a musician’s standpoint. It becomes more about wanting to have something to do with the creative spirit inside of all of us.”

Commissions from foundations and other arts organizations enable Ulery to devote time to composing. The multi-part “Ida” on *Sifting Stars* took shape as an assignment from the quintet Axiom Brass.

“A lot of composers operate on commissions, get their piece played once and it’s done,” he said. “But it’s another creative outlet to make music: to go into the studio and make what’s almost a rock record. It’s all an experiment, and I’d never done any of the things that I do in school.”

As an educator, Ulery is boosting an upcoming generation through the venerable jazz tradition of hosting jam sessions. He and drummer Quin Kirchner encourage young musicians to participate in these open performance opportunities Monday nights at The Whistler, a bar in Chicago’s Logan Square neighborhood. Whether they prefer standards or their own original tunes, Ulery just wants them to get up and play.

“Let’s keep doing stuff, let’s be busy, produce our own records, make our own bands, play jazz standards together, meet each other and talk,” Ulery said. “I’m going to keep doing that, no matter what. [I come] from a punk-rock type of background, where you make records, put them out, play shows, be active. I want to be inspiring to people playing jazz from the ’50s and ’60s, and inspire them to find their own musical voices. I find that inspiring.”

—Aaron Cohen



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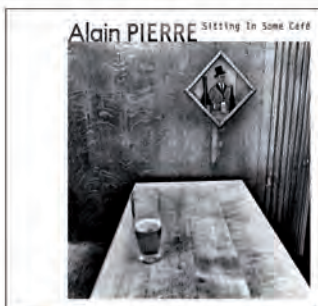
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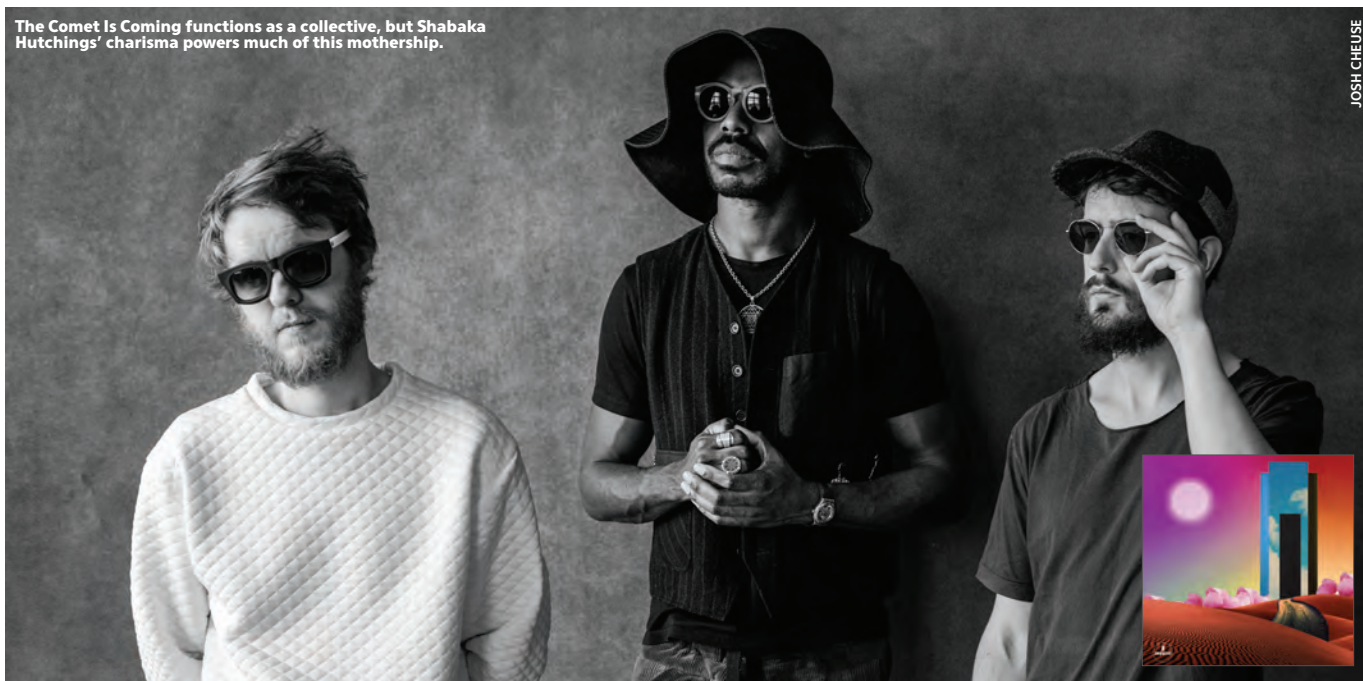
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The Comet Is Coming functions as a collective, but Shabaka Hutchings' charisma powers much of this mothership.

JOSH CHEUSE



The Comet Is Coming *Trust In The Lifeforce Of The Deep Mystery*

IMPULSE! 00602577345371

★★★★

Alter egos herald this trio's astro- and Afro-futurist vibe: Saxophonist Shabaka Hutchings is "King Shabaka," synthesist Dan Leavers is "Danalogue" and drummer Max Hallett is "Betamax." Space is their place, tomorrow is their question and music is their weapon. Theirs is a utopian vision of raw musical energy, transporting humanity to an interstellar realm where, as the trio's mission states, "all notions of political, social and economic hierarchy will be at once obliterated and transcended."

A follow-up to the trio's 2016 Mercury Prize-nominated *Channel The Spirits* (The Leaf Label), *Trust In The Lifeforce Of The Deep Mystery* actually traces to an earthbound, brick-and-mortar spot even Google Maps can find: London's Total Refreshment Centre, the venue and studio space at the heart of the city's new-breed jazz scene. The album was recorded at the performance space, where the aesthetic is less about interpreting tra-

ditional American jazz and more about improvising with electronic music, hip-hop, Caribbean music and hard rock, whirling the music and crowd into hypnotic trance and ecstatic dance.

Figuring heavily here is Danalogue's preference for vintage synths, like the Roland Jupiter 4 and Juno-60, and Betamax's inclination for the Drumfire analog drum synth and Ensoniq Performance Sampler, which can make the trio's most futurist soundscapes feel decades old. On "Birth Of Creation," Hutchings' bass clarinet stands out like a tree in a haunted electronics graveyard. Alternately, on "Blood Of The Past," spoken-word artist Kate Tempest is fiery and dystopian over a what could be a soundtrack for a video game centered on intergalactic warfare. They don't shy from chaos and doom: Ruin will give rise to a new day, according to another song title, "Because The End Is Really The Beginning."

The Comet Is Coming functions as a collective—Leavers and Hallett produced, and all three musicians share composing credits—but Hutchings' charisma powers much of this mothership. As in his other groups, Sons Of Kemet and Shabaka & The Ancestors, Hutchings' professed saxophone aim here is to spit out fire.

And the reedist's playing on "Summon The Fire" might invoke antecedents like his Impulse! label-mates Pharoah Sanders, Archie Shepp and Albert Ayler; it relies equally on his Barbados tween-hood habit of practicing clarinet along with Nas, Biggie and Tupac on the radio, charging up their flows with local Carnival rhythms. No wonder Hutchings identifies so closely with Sun Ra's cosmic vision—in any lineage-obsessed jazz orthodoxy, Hutchings is at least half alien.

Appreciating this album might mean dropping some timeworn distinctions for a "both/and" mindset: The Comet Is Coming is derivative and original, ludicrous and serious, creative and destructive, jazz and something else. The album's closing track, "The Universe Wakes Up," begins in the galaxy of Joe Zawinul's "In A Silent Way," then goes on to treat that familiar sound as another dying star. Rise, burn and shine.

—Michelle Mercer

Trust In The Lifeforce Of The Deep Mystery: Because The End Is Really The Beginning; Birth Of Creation; Summon The Fire; Blood Of The Past; Super Zodiac; Astral Flying; Timewave Zero; Unity; The Universe Wakes Up. (45:48)

Personnel: Danalogue, keyboards/electronics; Betamax, drums; King Shabaka, tenor saxophone, clarinet; Granny, violin (4); Kate Tempest, vocals (4).

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★★★★½

Containing the most erudite and sophisticated lyrics of the past 60 years, the songs of Stephen Sondheim defy breezy interpretation. The interplay between words and music is complex, and his syntax is so precise that any deviation threatens to undermine the flow. Some gifted vocalists have made Sondheim songs their own, but it's a steep challenge.

Maybe it's experience throwing herself into

tongue-tripping gypsy jazz or an almost flawless conversion from singing in her native French to English, but Cyrille Aimée seems fearless at tackling Sondheim. Calling on the musical heritage of her recently adopted home of New Orleans, she injects a second-line groove into "Take Me To The World," a lesser-known Sondheim gem from the mid-'60s. A newer song, "No One Is Alone," from Sondheim's *Into The Woods* is given an r&b flavor with a rousing electric guitar solo and horn chorus. "Love, I Hear" and "So Many People" return Aimée to her gypsy roots, and "When I Get Famous" is transformed into an electronic phantasmagoria with layers of vocals.

Those kinds of stylistic liberties encourage new insights into Sondheim's genius, and Aimée's guileless delivery adds poignancy to phrases like "marry me a little."

Aimée's vocal range isn't large, and the more naked arrangements—like the duet with bassist Jérémy Bruyère on "I Believe In You"—expose limitations that even the best compositions can't obscure.

—James Hale

Move On: A Sondheim Adventure: When I Get Famous; Take Me To The World; Love, I Hear; Loving You; Marry Me A Little; Being Alive; So Many People; Not While I'm Around; They Ask Me Why I Believe In You; No One Is Alone; Un Baiser D'Adieu (One More Kiss); I Remember; Move On; With So Little To Be Sure Of. (51:45)

Personnel: Cyrille Aimée, vocals; Warren Walker, saxophone (12); Thomas Enhco, piano; Assaf Gleizner, piano; Fender Rhodes; Diego Figueiredo (5, 14); Adrien Moignard, guitar; Jérémy Bruyère, bass; Yoann Serra, drums.

Ordering info: mackavenue.com

Joachim Kühn *Melodic Ornette Coleman: Piano Works XIII*

ACT 9763

★★★★★

A melody usually needs time and repetition to attach itself to our experience. Here, pianist Joachim Kühn invites us to consider the nuanced melodies of Ornette Coleman, who abandoned many like unwanted children the moment he played them.

Kühn, a pioneer of the original free-jazz generation (ironically in East Germany), performed 16 concerts with Coleman between 1995 and 2000, the reedist sketching 10 original pieces per show, playing them once and moving on. Kühn became his Boswell, archiving 170 of those pieces, 11 of which make their recorded debuts here.

Kühn softens Coleman's inner nervousness with a plush but probing lyricism, muting what once seemed confrontational with an orderly, almost analytical sensitivity. The one familiar song, "Lonely Woman," takes on new identities in each of two performances.

As for the 11 fresh pieces, they aren't defiant musical gauntlets hurled at us, but welcoming attempts to warm us. "Lost Thoughts" is a stand-out, whose appeal is so immediate it begs for the proper words that would make it a fine, even pop-



ular song. Kühn has shaped the music in a quietly introspective manner without becoming brooding. There are no swinging, uptempo flights; no swirling storms of free turmoil and frenzy. The tone is pensive, continuous and consistent from start to finish. It rewards simultaneously as both midnight mood music and a thoughtful solo recital, as you wish.

—John McDonough

Melodic Ornette Coleman: Piano Works XIII: Lonely Woman; Lost Thoughts; Immiscible Most Capable Of Being; Songworld; Physical Chemistry; Tears That Cry; Aggregate And Bound Together; Hidden Knowledge; Love Is Not Generous; Sex Belongs To Woman; She And He Is Who Fenn Love; Somewhere; Food Stamps On The Moon; Lonely Woman (Ballad); The End Of The World. (54:54)

Personnel: Joachim Kühn, piano.

Ordering info: actmusic.com



Steph Richards *Take The Neon Lights*

BIRDWATCHER 008

★★★★★

As trumpeter Steph Richards dives, squeaks and curls through *Take The Neon Lights*, the young bandleader's center of gravity always lies just beneath the rest of the band. It's as if they're leaning on her, not the other way around. And Richards shows a more basic kind of command: Her trumpet playing—which can run from pure melody to buttery, fluttering abstraction—always feels direct and guttural. And it's as tonally varied as linguistic speech, something that's difficult to say about many horn players.

Richards is the latest figure of note in a field of young, avant-garde trumpeters that includes Peter Evans, Jaimie Branch and Nate Wooley. Her sophomore album, *Take The Neon Lights*, was written as a kind of restlessly ambivalent homage to New York—its human beauty, its physical crumminess—with the eight tracks all pulling their titles from poetry by the likes of Maya Angelou and Langston Hughes.

At times, it's hard to believe that Richards used no effects or overdubs in making the record. On "Brooklyn Machine," a slow but tightly wound piece full of shifts in time and texture, James Carney plunks on a prepared piano as Richards toggles between two tones on the trumpet. By removing one of her valve slides, she's allowed herself to play some notes through the open pipe and others through the bell of the horn, which she's plugged with a Harmon mute. As she plays the tune's main theme, the little twirl of melody seems less important than the rhythmic dance she's executing; playing one note two different ways in a ricocheting conversation with herself.

—Giovanni Russonello

Take The Neon Lights: Take The Neon Lights; Brooklyn Machine; Time And Grime; Rumor Of War; Transitory (Gleams); Skull Of Theatres; Stalked By Tall Buildings; All The Years Of Our Lives. (43:54)

Personnel: Steph Richards, trumpet, flugelhorn; James Carney, piano; Sam Minaie, bass; Andrew Munsey, drums.

Ordering info: birdwatcherrecords.bandcamp.com

The Hot Box

Critics	James Hale	John McDonough	Michelle Mercer	Giovanni Russonello
The Comet Is Coming <i>Trust In The Lifeforce Of The Deep Mystery</i>	★★★	★★	★★★★	★★★★½
Cyrille Aimée <i>Move On: A Sondheim Adventure</i>	★★★★½	★★★★½	★★★★½	★★½
Joachim Kühn <i>Melodic Ornette Coleman</i>	★★★★	★★★★	★★★★½	★★
Steph Richards <i>Take The Neon Lights</i>	★★★★	½	★★★★	★★★★

Critics' Comments

The Comet Is Coming, *Trust In The Lifeforce Of The Deep Mystery*

The doomy bass and clarinet blends are texturally attractive, but with songs that are heavily riff-based, the trio has some compositional evolution to do before it legitimately can hitch a ride on Sun Ra's spaceship. —James Hale

Cosmic scenery is the smokescreen designed to bring a plugged-in Sun Ra persona to this London trio. The energy is real enough, but content is illusory. —John McDonough

Hutchings sounds great when bearing down on a heavy, propulsive rhythm, and it's exciting to hear him sailing in and out of Leavers' keyboard microclimates, using repetition and tonal variation as his tools. —Giovanni Russonello

Cyrille Aimée, *Move On*

Sondheim camouflaged his poetry in a worldly idiom and often wrote his music in disappearing ink, which is one reason it still sounds perpetually fresh and unused. Aimée's sparkle and clarity emphasize Sondheim's whimsy and craft over emotion. —John McDonough

Aimée's always commanding, her already bright, emotive style applied to Sondheim theatrics can be like floodlights on a summer stage at high noon. The best tracks here diffuse the drama with eccentric looping or mellow samba. —Michelle Mercer

Aimée aims for versatility, but ends up caught between possibilities. This is her first album since the breakup of a longtime combo, and she's shrugged off the chipper assurance that defined her singing there. Now, she must find a coherent style to replace it. —Giovanni Russonello

Joachim Kühn, *Melodic Ornette Coleman*

Akin to hearing Glenn Gould interpret Bach for the first time, listeners might struggle to recognize Coleman's fingerprints on this music. But look beyond the titular concept, and both the depth of the composer and the sensitivity of the player will be revealed. —James Hale

Once I visited Kühn at his Ibiza home, where he spoke irreverently about growing up in Leipzig's church of Bach and reverently about jazz. He covers Ornette's melodies and harmonies like a sensualist choirboy, improvising earnest classical structures while indulging the pleasure of translating the gorgeous island vistas out his window. —Michelle Mercer

Coleman was plenty melodic. He also was searing, searching and soul-baring. Sadly, these renditions lack his conviction. —Giovanni Russonello

Steph Richards, *Take The Neon Lights*

In an era of astounding young trumpeters, Richards is a distinctive voice, full of plangent asides and vertical dexterity. Her restrained, expressive mute work is especially compelling. —James Hale

Aspiring trumpeter Richards finds sounds the horn never knew it had and stirs them into a lumpy swirl of smears, blurps and bent pitches. Think Lester Bowie without the wit. A performance-art put-on, despite its pompous pedestal of theory. —John McDonough

This sound-of-the-city collection conveys most artists' fundamental reason for moving to New York. The freedom principle, sure—and all the energy and information to express it your own way. —Michelle Mercer



JENNIFER WHARTON BONEGASM

SSC 1530 - IN STORES FEBRUARY 1

Bonegasm is the first ensemble that trombonist Jennifer Wharton has ever led, and she has recruited some expert musicians to assist in her transition to leader, including trombonists John Fedchock, Nate Mayland and Alan Ferber, along with pianist Michael Eckroth, bassist Evan Gregor and drummer Don Peretz.



MIHO HAZAMA DANCER IN NOWHERE

SSC 1546 - IN STORES FEBRUARY 8

Composer and bandleader Miho Hazama leads her boundlessly creative 13-piece **m_unit** in its third triumphant offering.



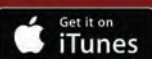
LUCIAN BAN & ALEX SIMU FREE FALL

SSC 1526 - IN STORES FEBRUARY 15

It is the music of Jimmy Giuffrè trio with Paul Bley and Steve Swallow that inspired pianist Lucian Ban and clarinetist Alex Simu to partner and release their new album **Free Fall**.



iTunes.com/JenniferWharton
iTunes.com/MihoHazama
iTunes.com/LucianBan
www.sunnysiderecords.com





Catherine Russell *Alone Together*

DOT TIME 9083

★★★★

With her 2016 album, *Harlem On My Mind*, released when she was 60 years old, Catherine Russell completed the challenging journey to the spotlight that's the focus of the film *20 Feet From Stardom*. Her Grammy nomination for the album signaled that she no longer was just the voice behind artists ranging from David Bowie to Rosanne Cash; she had arrived on her own.

With her follow-up, the vocalist moves further into the space previously dominated by Cécile

McLorin Salvant. Like the younger singer, Russell mines a trove of forgotten torch songs from the early 20th century, as well as more recognizable standards. Wisely, Russell chose not just to select a mixed bag of songs; rather, *Alone Together* pulls together a baker's dozen that forms a cohesive narrative with the singer as the lead character.

On a bluesy "I Wonder," "Early In The Morning" and "Is You Is Or Is You Ain't My Baby?" she's the wounded lover, unsure of whether her partner is being true. But Russell's steely delivery, reminiscent of a young Dinah Washington, makes clear she's not playing the victim. On the spicy "He May Be Your Dog But He's Wearing My Collar," recorded by Rosa Henderson in 1924, she takes things into her own hands in a scenario that Henderson passed through the decades to salty-tongued successors like Millie Jackson and Meshell Ndegeocello.

With an unerring ear for great material and a voice that sounds timeless, Russell is making up for lost time.

—James Hale

Alone Together: Alone Together; You Turned The Tables On Me; When Did You Leave Heaven?; Early In The Morning; Is You Is Or Is You Ain't My Baby?; You Can't Pull The Wool Over My Eyes; Shake Down The Stars; I Wonder; He May Be Your Dog But He's Wearing My Collar; Errand Girl For Rhythm; How Deep Is The Ocean?; I Only Have Eyes For You; You're Not The Only Oyster In The Stew. (51:27)

Personnel: Catherine Russell, vocals; Jon-Erik Kellso, trumpet (1, 4-8, 11); John Allred, trombone (1, 4-8, 11); Evan Arntzen, tenor saxophone (1, 4-8, 11); Dana Lyn, violin (3); Eddy Malave, viola (3); Marika Hughes, cello (3); Matt Munisteri, guitar; Mark Shane, piano; Tal Ronen, bass; Mark McLean, drums, percussion.

Ordering info: dottimerecords.com

Marilyn Crispell *Dream Libretto*

LEO 849

★★★★

On Marilyn Crispell's newest album, musicians mold a temporary sonic realm of the unconscious, and traverse through it with dedication and curiosity. The first half of *Dream Libretto* is a set of five *Memoria* pieces, Crispell's suite of personal reflections on loss. Her fallen relatives from World War II exist together with deceased family and friends from recent years in this temporary space that Tanya Kalmanovitch (violin) and Richard Teitelbaum (electronics) create along with the bandleader. This is a sonically rich and textured reality—Teitelbaum's electronics vast and nuanced. Warm bells flower into faded and jagged violin lines, dense layers of distorted sound and echoing piano formations that reverberate in overtones. The narratives within the pieces are miraculous nonlinear threads of the unconscious, unfolding gently to offer inexplicable turns or to fade into darkness. Such are the sharp dissonances of Kalmanovitch's bowed violin against the speckles of Crispell's glimmering voicings in "Part III" of *Memoria*.

The second half of *Dream Libretto* consists of seven shorter improvised piano-violin vignettes. Here, Kalmanovitch and Crispell respond to the



richness of the mournful dreamspace unfolded before them with a playful calmness, exploring whispers, silences and stillness. The two propel one another into creating the many captivating melodic moments that form each piece, like the inquisitive line of "Unburying The Silences" that insists and repeats in search of resolution, and the enrapturing counterpoint that unfolds throughout "Where Water Moves."

—Tamar Sella

Dream Libretto: Memoria (Parts I-V); Climb To A Whisper; Unburying The Silences; Dark Reflection; Where Water Moves; Stones Remain Still; Walked Through To Sleep; Stars Visible And Invisible. (47:51)

Personnel: Marilyn Crispell, piano; Tanya Kalmanovitch, violin; Richard Teitelbaum, electronics (1-5).

Ordering info: leorecords.com



Antonio Sanchez & Migration *Lines In The Sand*

CAM 7940

★★★★

With *Lines In The Sand*, Antonio Sanchez sounds a call not only to action, but also about action. Fortified by the talents of his Migration band, the drummer/composer analyzes revolution as the heartbeat of jazz, deploying sonic avatars across a montage of police brutality and protest. Over a delicate bed of John Escreet's Fender Rhodes, the three-part suite *Travesía* unravels its politics into a patient groove. Like a thickly canopied forest, it affords only occasional shafts of light to mark the way. As drums announce themselves as being fully present, tenor saxophonist Chase Baird and vocalist Thana Alexa cut through the foliage, fulfilling a promise of a clearing.

At the other end of the album is the two-part title track: an epic testament to memory, given photorealistic depth by Alexa's wordless brushstrokes. Cell by cell, it builds from the ground up, anchored by bassist Matt Brewer. Before that, the band travels a "Long Road," along which Sanchez's tenure with Pat Metheny comes to bear. While it shares the album's feeling of travel, here a darker shadow blankets the way ahead. Rather than idealize the landscape, Sanchez finds corruption in it and turns it like a stone in a river, until it's smoothed into something beautiful and humane. In the tracks that follow, he finds greater urgency, drumming with narrative purpose. The song "Home," set to lyrics by Alexa, plants hope amid the tectonic harmonies. She crafts a sense of belonging in solitude, and seems to understand that the body is both a beginning and an ending. If only it can survive the night, she seems to say, it can greet the day, renewed.

—Tyran Grillo

Lines In The Sand: Travesía Intro; Travesía (Parts I-III); Long Road; Bad Hombres Y Mujeres; Home; Lines In The Sand (Parts I-II). (69:43)

Personnel: Antonio Sanchez, drums, vocals, keyboards; John Escreet, piano, Fender Rhodes, Prophet synthesizer; Matt Brewer, bass; Thana Alexa, vocals; Chase Baird, tenor saxophone, EWI; Nathan Shram, viola (2); Elad Kabilio, cello (2, 3).

Ordering info: camjazz.com



John Medeski's Mad Skillet

John Medeski's Mad Skillet
INDIRECTO 18

★★★★

For John Medeski's Mad Skillet, it's all about the bass—or in this case, the sousaphone. Because in Medeski's New Orleans funk band, it's Kirk Joseph's harrumphing bottom line that both makes and breaks the project.

Assembled for a late-night gig at 2015's New Orleans Jazz & Heritage Festival, Mad Skillet could have been just another postmodern take on The Meters had it used a conventional drum-

and-bass team. But by building its rhythmic axis upon Joseph and drummer Terrence Higgins—both veterans of the trailblazing Dirty Dozen Brass Band—the quartet was able to concoct a more street-savvy version of Crescent City funk.

From the semi-psychedelic groove of "Tuna In A Can," where Joseph's deep-breathing bass line makes a very human counterpoint against Medeski's sci-fi synths, to the moody Sun Ra chestnut "Golden Lady," where sousaphone is matched against a convincingly synthesized bass clarinet patch, the advantages of brass bass are obvious. Elsewhere, though, it can be an awkward fit. On the fatback funk of "Little Miss Piggy," Joseph simply sounds like a guy playing an electric bass line on a tuba—not wrong, exactly, but not ideal. Still, it would be hard to imagine the skittering "Piri Piri" working as well with anything but a sousaphone huffing underneath, and Joseph's sound fits perfectly with the percolating polyrhythms of the horn-spiked "Invincible Bubble." It might just be that, as with any New Orleans delicacy, it takes a few tries to get all the flavors balanced. —J.D. Considine

John Medeski's Mad Skillet: Man About Town; Invincible Bubble; Tuna In A Can; Golden Lady; Piri Piri; Psychedelic Rhino; Little Miss Piggy; Adele; The Heart of Soul. (52:29)

Personnel: John Medeski, keyboards; Will Bernard, guitar; Kirk Joseph, sousaphone; Terrence Higgins, drums; Gilbert Elorreaga, trumpet (2); Dan Bechdolt, tenor saxophone (2); Mark V. Gonzales, trombone; Josh Levy, baritone saxophone (2); Jonathan Doyle, bass saxophone.

Ordering info: medeskimartinandwood.com

Fay Claassen & WDR Big Band

Dutch Songbook
CHALLENGE 73441

★★★★

Although Fay Claassen is a resident of the Netherlands and one of the country's most visible performers, the singer never has tackled songs written in her native tongue before. But when putting together a collection of material written by artists from her home country for a 2015 commission from Germany's WDR Big Band, she decided to take on Dutch chansons, applying her radiant vocals to some classics.

This live recording of the performance has the warmth and spirit one might expect from someone paying homage to their homeland. Even a poignant ballad like "Zonder Jou," where she's only accompanied by pianist Cor Bakker, has a lively and infectious energy. But Claassen is at her most emboldened on tracks when the full big band kicks in, shouting encouragement and delight on "Keep Me In Your Dreams" and the brassy "Reach For The Rose."

The mixture of guest players and the big band does find trouble cohering at times, though. Bakker's piano has moments that rub a little too roughly against the tightly configured sound of the full group, and guitarist Peter Tiehuis opts for



rock-like tones that just don't work in this context. Luckily, Claassen's vocals arrive at just the right moments to direct attention back to the core spirit of this work: a cross-cultural pollination of languages and music that yields moments of stunning color and texture. —Robert Ham

Dutch Songbook: Find That Screw; Aan De Amsterdamse Grachten; Reach For The Rose; Is Dit Alles; Zonder Jou; Opzij, Opzij; Dat Mistige Rooie Beest; Five Up High; Keep Me In Your Dreams. (65:56)

Personnel: Fay Claassen, vocals; Cor Bakker, piano; Peter Tiehuis, guitar; Theo De Jong, bass; Andy Haderer, Wim Both, Rob Bruynen, Ruud Bruels, John Marshall, trumpet; Ludwig Nuss, Andy Hunter, Shannon Barnett, trombone; Mattis Cederberg, bass trombone; Hans Dekker, drums; Johan Hörlén, Karolina Strassmayer, alto saxophone; Paul Heller, Jens Neufang, tenor saxophone.

Ordering info: challengerrecords.com

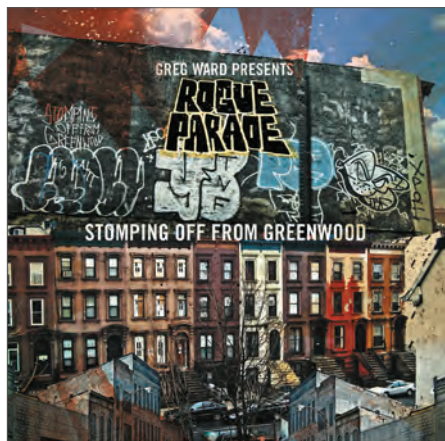


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Mark Turner





Greg Ward Presents Rogue Parade *Stomping Off From Greenwood*

GREENLEAF 1069

★★★★

Once a sideman to Lupe Fiasco, Mike Reed and others, saxophonist Greg Ward has emerged from the shadows with impressive fanfare. And his most recent release is an energized ode to the perils and joys of urbanity: *Stomping Off From Greenwood*, an autobiographical account of a musician straddling the musical hotbeds of New York and Chicago. *Stomping* is everything a lis-

tener could ask for in a recording—and in a city. It's the perfect musical storm of the systemic, the mechanical and the human, all invigorated by its population of five.

Stomping Off From Greenwood conjures plenty of familiar city sights and sounds, ironically because its arrangements are anything but. Dual six-stringers Matt Gold and Dave Miller are a wonder team of accompanists, providing foundation and pointed control when working in tandem ("Metropolis"), conjuring back-alley suspense with contrapuntal, ambient noise-rock ("The Fourth Reverie"), and even supplying extra muscle to Ward's own swing. Always the spacious player, bassist Matt Ulery keeps the low end wide-open and comfortably in the pocket alongside percussionist Quin Kirchner. And all the while, Ward adds liquid soul and fluidity to the rapidfire movements of the city—"Excerpt 1" and "Let Him Live" being particularly notable.

Stomping is not all hard-edged grit, though, and eventually makes an ambient shift. The musicians wind down gracefully on tracks like "Stardust" and "Sundown," with room to wander, reflect and channel the raw, organic energy of a city (or cities) at rest. —Hilary Brown

Stomping Off From Greenwood: Metropolis; Excerpt 1; The Contender; The Fourth Reverie; Let Him Live; Black Woods; Pitch Black Promenade; Stardust; Sundown. (60:20)

Personnel: Greg Ward, alto saxophone; Matt Gold, Dave Miller, guitar; Matt Ulery, bass; Quin Kirchner, drums.

Ordering info: greenleafmusic.com

Alan Pasqua *Soliloquy*

GRETABELLE

★★★

In addition to his fruitful career as a leader, pianist Alan Pasqua has performed alongside numerous jazz stars, including Jack DeJohnette, Dave Holland, Joe Henderson and Gary Burton. He also has supported pop/rock and r&b royalty like Bob Dylan, Ray Charles and Aretha Franklin. But at its core, this solo recording explains why the pianist's in demand: Pasqua deeply loves great melodies and plays for the essence of a song. Naturally, there also is plenty of compelling improvisation and harmonic inventiveness here, but it never strays indulgently.

Recorded at Pasqua's home studio on his big, warm Hamburg Steinway, this set has the unhurried, intimate feel of a twilight performance played for 'round-the-piano friends. Featuring several of his favorite standards—with an emphasis on ballads—the lovely, lyrical 10-song outing is transported by exquisite touch and fluid phrasing.

Bill Evans remains a strong influence on Pasqua's art, as lovingly acknowledged on his 2011 tribute disc, *Twin Bill: Two Piano Music Of Bill Evans*, a self-overdubbed collection of piano "duets." That influence colors this set,



most notably on the opener, "Hello Young Lovers." On "I Got It Bad And That Ain't Good," Pasqua elegantly reinterprets the tune's inherent bluesy-ness in a rubato canvas of contemplative reflection. Appropriately, Pasqua closes his understated, openhearted album with the chestnut, "There Are Such Things," imparting a confident, yet tender, statement of hopefulness.

—Jeff Potter

Soliloquy: Hello Young Lovers; I Got It Bad And That Ain't Good; Lotus Blossom; I See Your Face Before Me; In A Sentimental Mood; Embraceable You; Isn't It Romantic; Girl From The North Country; A Time For Love; There Are Such Things. (56:33)

Personnel: Alan Pasqua, piano.

Ordering info: alanpasqua.bandcamp.com



Tiger Hatchery *Breathing In The Walls*

ESP-DISK' 5013

★★★

The name of Tiger Hatchery's second ESP-Disk' outing, *Breathing In The Walls*, describes its summits. At the height of its power, the album's anarchic violence simulates the catharsis of release, of relinquishing control and letting reality dissolve into a blur of sensorial impressions. Sustaining communication at this volume is difficult, though, and when the momentary feeling of epiphany passes, the illusion of chaos dissipates. In its wake, something that sounds more like a dental procedure remains.

That's not to say that deep into the album there aren't moments worth sticking around for. "Triple Penny" opens with a type of unsettling, quiet clicky-clacking moment common to noise groups hoping to make the loud bits sound more impactful by contrast. Thanks to the force of the trio's playing, it works, particularly when acting as foil for saxophonist Mike Forbes' howling, his sawing into notes. Forbes' versatility is a major reason *Breathing* remains compelling for 30 minutes: He's an avant-jazz lyrebird, a scale shredder and a storyteller. On "Don't Tell Your Doctor," he artfully builds from a conventional, almost bluesy figure toward strobing intensity before arriving at a shrieking conclusion. Bassist Andrew Scott Young's final distorted, pinched notes drive the point home.

Unlike its previous ESP effort, the Chicago noise trio seems to prefer shorter tracks here. This structural similarity to its ancestors in subgenres like grindcore or thrash has the benefit of focusing things. On bursting, fiery tracks like "Pothole Pleasures," Tiger Hatchery pushes toward what feels like the limit of this kind of music, and Forbes' creativity sometimes exceeds it. —Andrew Jones

Breathing In The Walls: Exoskeletal; Not Chill; Drawing Down The Moon; Breathing In The Walls, Part I; Pothole Pleasure; Scorch The Earth; Triple Penny; Don't Tell Your Doctor; Breathing In The Walls, Part II. (30:18)

Personnel: Mike Forbes, saxophone; Andrew Scott Young, bass; Ben Billington, drums.

Ordering info: espdisk.com



Miho Hazama *Dancer In Nowhere*

SUNNYSIDE 1546

★★★★★

Every moment of Miho Hazama's *Dancer In Nowhere* seems intended for full emotional impact—there isn't one throw-away on this meticulously crafted recording. As a composer, she maximizes the sound and scope of each of the 13 instruments in her experimental ensemble—a standard rhythm section, a cluster of horns, an array of strings—collectively called *m_unit*. And as a conductor, she makes sure that

each sound gets its own hearing as it cycles into prominence through the kaleidoscopic changes in her compositions. That said, there's nothing overblown about the recording: Hazama's compositions are as economical as they are lush—a tricky balance.

The “nowhere” part of the album title refers to the composer's intent to channel intense, abstract notions into musical realities. To achieve this, she usually opens with a simple declarative melodic statement that serves as the departure point for the exploratory gambit that ensues. On “Somnambulant,” Hazama's winning bid for the Charlie Parker Jazz Composition Prize in the 2015 BMI Jazz Workshop, she establishes the main motif in a lone, luminous vocal line (Kavita Shah) before the rhythm (Jake Goldbas) and the saxophone (Jason Rigby) enter, pulling listeners into a suspenseful, ever-deepening harmonic montage. Even with its always-morphing roadmap, the piece does contain two big turnabouts: a wailing, bluesy electric guitar solo (Lionel Loueke) and a sweeping final cadence in the strings—no voice, no sax, no guitar, no drums. Remarkable.

One of the reasons Hazama's compositions work as well as they do is her strict attention to dynamics that facilitate mood shifts. On “Today, Not Today,” the simple, syncopated opening sets up an expectation for a laid-back groove. But as

the strings enter, and the vibes (James Shipp) ratchet up, and the trumpet (Jonathan Powell) begins to soar, a denouement into a full-throttle finish seems not only apt, but necessary. In contrast, on the title cut, the last track on the album, the sweetly repeating melody takes on added urgency as Hazama leads her band through several cycles of increasing harmonic and rhythmic complexity—this time to a welcomed soft close.

Some of Hazama's pieces here are closer to what we've come to expect from the big band sound, with a ringing high hat or dominant horn section. Composer John Williams' “Olympic Fanfare And Theme,” the only cover on the album, and “Il Paradiso Del Blues,” an impressive showcase for Hazama's horn arranging skills, both fit into this slot, though just narrowly. Even on these, Hazama finds a way to twist the tune to her advantage—and the listener's surprise.

—Suzanne Lorge

Dancer In Nowhere: Today, Not Today; The Cyclic Number; RUN; Somnambulant; Il Paradiso Del Blues; Magyar Dance; Olympic Fanfare And Theme; Dancer In Nowhere. (65:22)

Personnel: Miho Hazama, conductor; Steve Wilson, alto, soprano saxophone, flute; Ryoji Ihara, tenor saxophone, clarinet, flute (1, 2, 3, 5, 7); Jason Rigby, tenor sax, clarinet (4, 8); Andrew Gutaszkas, baritone saxophone, bass clarinet; Jonathan Powell, trumpet, flugelhorn; Adam Unsworth, French horn; Tomoko Akaboshi, Sita Chay, violin; Atsuki Yoshida, viola; Meaghan Burke, cello; James Shipp, vibraphone, guiro, shekere; Billy Test, piano; Sam Anning, bass; Jake Goldbas, Nate Wood (8), drums; Kavita Shah, vocals (4, 6); Lionel Loueke, guitar (8).

Ordering info: sunnysiderecords.com

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PETER GANNUSHKIN

Shipp in Disparate Settings

A free-thinking pianist of protean powers who has boasted a prodigious output during the past 20 years, Matthew Shipp places himself in strikingly different settings on three new releases, recorded in three countries for three different labels.

Ao Vio Jazz Na Fábrica (Selo SESC SP 0111/18; 66:22 ★★★★★) is an engrossing solo recital recorded live in Sao Paulo, Brazil, on Aug. 19, 2016. Shipp comes out with hurricane-force energy on his turbulent, percussive "Symbol Systems." And from there, he doesn't let up for a solid hour, weaving a seamless thread of ideas, segueing from originals like the cascading 12-minute "Blue In Orion" to idiosyncratic versions of standards like "Angel Eyes" and "There Will Never Be Another You." One almost can sense Shipp's mind racing here as he turns on a dime from Cecil Taylor-like single-note flourishes to dissonant chordal clusters to dropping a forceful left hand (or forearm) on the keys. He encores with "Gamma Ray," full of playful, Monk-like angularity and marked by dissonant, pugilistic stabs. The concert closes with a fearless dismantling of "Summertime," full of thick clusters, radical reharmonizations, rumbling arpeggios and intricate extrapolations.

Ordering info: sescsp.org.br

Shipp's collaboration with violist **Mat Maneri** on **Conference Of The Maths (RogueArt 0085; 60:45 ★★½)** is a reprise of the intuitive chemistry they displayed together on 2000's *Gravitational Systems*. This collection of 13 short improvised pieces, recorded in Brooklyn, travels among moments of tender lyricism, spacious tinkling, darkly turbulent terrain and freewheeling noise jams. "Conference #1" unfolds gradually and gracefully with Shipp's supportive arpeggiating showcasing Maneri's rich-toned viola. "Conference #2" is a more dissonant conversation with Maneri occasionally underscoring their

pointillistic call-and-response. The kindred spirits strike a gentler accord at the onset of "Conference #3," before building to a tumultuous crescendo, marked by Shipp's rolling arpeggios and Maneri's strident sawing. Another example of spontaneous creation by two superb listeners with daring instincts.

Ordering info: roguart.com

The Matthew Shipp Trio's Signature (ESP-Disk' 5029; 62:41 ★★★★★) is an excellent showcase for the pianist's current trio, featuring bassist Michael Bisio and drummer Newman Taylor Baker. Their third recording together ranges from the title track's tender lyricism, underscored by Baker's interactive brushwork, to a Cecil-esque onslaught of dissonance on "Flying Saucer" and a daring 10-minute collective improv on "The Way." Infectious mid-tempo swinger "Stage Ten" has Shipp shunning chops by muting strings and exploring inside the piano, while Bisio walks insistently and Baker supplies the syncopated forward momentum. "Speech Of Form" is a dramatic rubato excursion, underscored by Baker's spacious mallet work and coloristic cymbal washes, buoyed by Shipp's dissonant arpeggios and searching harmonies. They frolic in the free zone on "Zo 2," sparked by the remarkably responsive rhythm tandem, while "This Matrix" travels through three distinct moods, from kinetic free-bop to a haunting solo bass interlude and a delicate trio section, paced by Baker's sensitive brushwork.

The trio pieces are interspersed by brief solo showcases, including Bisio's one-note bowing exercise on "Deep To Deep," Baker's "Snap," full of military cadences and percussive colorations on skins, rims and shells, and the drummer's exploration on shakers, rainstick and cymbals during "New Z." A daring dive into abstraction by three highly empathetic players.

Ordering info: espdisk.com

DB



Helena Kay's KIM Trio *Moon Palace*

UBUNTU 0018

★★★★

Paul Auster's fiction is characterized by eeriness: His characters double each other, identity is destabilized and American landscapes loom large—whether the panoptical glass space of New York or the expanses of the Midwest.

On her debut, *Moon Palace*, tenor saxophonist Helena Kay takes Auster's 1989 novel of the same name as inspiration. A tale of a young man searching for his identity through Manhattan and the Midwest, it's a typical Auster novel in many respects, and the journeying nature of its central character is perfectly reflected in Kay's languid saxophone lines.

"L And D" flits between a half-time introduction of Kay's softly insistent playing and a swinging double-time groove during which the trio locks beneath drummer David Ingamells' rhythms. It is a seamless sonic evocation of a bustling New York. On ballads, like "Feijão," bassist Ferg Ireland sits comfortably behind Kay's melodies, using his higher register to cut through a harmonic interchange without drowning out the atmospherics. A version of Charlie Parker's "Kim"—perfectly evoking the frenzy of revelatory episodes in Auster's narratives—is laid bare in the back-and-forth between drums and sax. And on "Moon Palace" and "Stardust," Kay showcases the talent that won her the 2015 Young Scottish Jazz Musician award. The title track is a nocturnal meditation told through cascading threads drawn from her lower register, while "Stardust" is an emotive solo rendition of the standard, recalling John Coltrane's balladic works.

Running just shy of 40 minutes, *Moon Palace* leaves the listener wanting more of Kay's rich playing. As a debut, though, it's remarkably self-assured and forecasts an imaginative career to come.

—Ammar Kalia

Moon Palace: L And D; Feijão; Kim; Strawberry Terrace; Perry St; Moon Palace; Stardust. (38:28)

Personnel: Helena Kay, tenor saxophone; Ferg Ireland, bass; David Ingamells, drums.

Ordering info: weareubuntumusic.com



Iris Ornig *Storyteller*

SELF RELEASE

★★★★

For about 15 years, bassist and composer Iris Ornig has been an unsung hero of New York jazz, having played with guitarist Kurt Rosenwinkel, trumpeter Ambrose Akinmusire and drummer Allison Miller, among others.

On any given night in Manhattan, Ornig can be found at some local jazz haunt, leading her trio or quartet with meaty, euphoric aplomb, breezily sprinting through swinging tunes and unconventional covers by Michael Jackson or

Björk. With a deep-seated pliable nature, Ornig somehow has continued to fly under the radar. *Storyteller*, her third set as leader, has the potential to change that.

Sporting a radically different lineup than on previous recordings, Ornig seemingly has found her perfect complements in tenor saxophonist Jeremy Powell, trumpeter Jonathan Powell, pianist Addison Frei and drummer Allan Mednard for a 10-song set that reveals the most simpatico of vibes. Ornig is, of course, both rhythmic heartbeat and anchor, but on *Storyteller* she shares the spotlight as each player moves from star-making solo turns to high-spirited interplay. Ornig's open compositions possess an airy and warm touch, always gliding forward, even with dizzying chord structures, as evidenced by the propulsive opening track "25," "Harrison" and the fiery, Latin-tinged "Salty."

A heady mix of thrusting, uptempo melodies and smoky, introspective ballads adds exciting wrinkles to the straight-ahead jazz template as Ornig's *Storyteller* showcases an adventurous veteran poised for her breakout moment.

—Brad Cohan

Storyteller: 25; Down The Line; Harrison; Northeast; Salty; Along The Main Road; Storyteller; Rainy Saturday Morning; Unity; End Of A Summer Night. (54:21)

Personnel: Iris Ornig, bass; Jonathan Powell, trumpet, flugelhorn; Jeremy Powell, tenor saxophone; Addison Frei, piano; Allan Mednard, drums.

Ordering info: irisornig.com

Christoph Irniger Pilgrim *Crosswinds*

INTAKT 323

★★★★

Swiss tenor saxophonist Christoph Irniger's fourth album with Pilgrim, his working quintet, sounds as if it were conceived as the soundtrack to a horror movie. The music often is slow-moving, creepy and amorphous, like a menacing blob of oozing, acrid sludge. That isn't to say the music is too sluggish; it has life. And several of the tunes follow a durable structure, beginning with freely improvised rubato passages, edging out slowly and tentatively, peaking with intense solos.

For the most part, Irniger and guitarist Dave Gisler provide the narrative tension, while pianist Stefan Aeby, drummer Michi Stulz and bassist Raffaele Bossard create the mood. Aeby pounds out dissonant tone clusters, Stulz offers ominous cymbal work and Bossard lays down the foundation with round, raw notes. Irniger's closest corollary on the saxophone is probably Mark Turner—his sound consisting of vaporous ghost tones, guttural low-end blurps and dry squawks at the higher end of the saxophone's register.

Irniger, 39, is based in Zurich, and also plays in Cowboys From Hell, a trio with a propensity for wildness. On *Crosswinds*, though, the band-



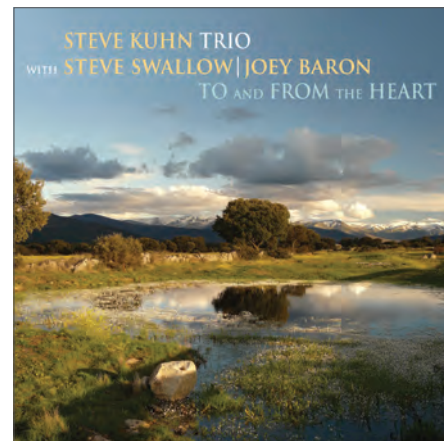
leader mostly holds back. His previous Pilgrim record, 2016's *Big Wheel Live*, is by comparison more kinetic than what's found here—fitting, since the quintet probably would have wanted to hook an audience with a more energetic live performance. But in the studio, Pilgrim is a different beast: subtler, more attuned to texture and gradual development. This is an album of wise restraint.

—Matthew Kassel

Crosswinds: Big Wheel; Luce Oscura; Point Of View; Miniature; Crosswinds; C Major Improvisation; Studio Song; Inside; Aeon. (52:36)

Personnel: Christoph Irniger, tenor saxophone; Stefan Aeby, piano; Dave Gisler, guitar; Raffaele Bossard, bass; Michi Stulz, drums.

Ordering info: intaktrec.ch



Steve Kuhn Trio *To And From The Heart*

SUNNYSIDE 1490

★★★★

To And From The Heart has no concept, no gimmick, no contrived "story peg" to speak of. It's just a solid date from ever-reliable octogenarian pianist Steve Kuhn and his equally reliable troupe, bassist Steve Swallow and drummer Joey Baron. The longtime group isn't interested in reinventing the wheel or even in terrifically advancing its revolution, at least not on this record. The members simply show their sharp chemistry and careful attention to detail.

Anthony Newley's "Pure Imagination" shows how the trio can imbue a song's inherent whimsy with fresh joy, thanks to Baron's impeccable swing and a wide-eyed solo from Swallow. Kuhn touches the bassist's poignant "Away" with a sliver of sunshine, Baron underscoring it with an added kick in his brushstrokes. Another Swallow original, "Thinking Out Loud," has a certain cocky strut to it that Kuhn (correctly) entrusts to his bandmates, while he muses through the Gershwin-like tune and segues so easily into his solo that it might take a quick rewind to find the turning point. He takes a second one, but that's easy to spot; it follows a quickie from Swallow.

Indeed, if *To And From The Heart* revels in schtick, it might be the bassist's prominence. He plays electric, ensuring that his sound never is lost or subliminal, but is as clear and robust a rhythmic presence as Baron. He's also an active player, one to mark every passing chord (even on ballads, like the tender "Never Let Me Go," where he shares his accents with Kuhn's left hand and comes as close to subtle as he gets on this album). But Swallow's no more essential here than the superlative Kuhn and Baron. The record simply confirms what we already know, and does so with considerable charm.

—Michael J. West

To And From The Heart: Thinking Out Loud; Pure Imagination; Away; Never Let Me Go; Into The New World; Trance/Oceans In The Sky. (46:40)

Personnel: Steve Kuhn, piano; Steve Swallow, bass; Joey Baron, drums.

Ordering info: sunnysiderecords.com



Petra van Nuis & Dennis Luxion

Because We're Night People

STRING DAMPER 2136

★★★★

Petra van Nuis has a warm, intimate singing style, marked by playful phrasing that dances around a lyric to emphasize its emotional content. Her musical partner here, pianist Dennis Luxion, has a similar penchant for breaking a melody down into luminous fragments that keeps things moving at a sprightly pace.

The album's title is taken from Tommy Wolf and Fran Landesman's lyrics for "Night People,"

a humorous text contrasting the lives of hipsters who hang out in jazz clubs with day-people who never "take the time to have fun." Van Nuis sings the tune with a jaunty, almost tongue-in-cheek delivery that's augmented by Luxion's gently swinging asides and a sparkling solo. They take the same lighthearted approach to "Small Day Tomorrow," another celebration of ironic hedonism, with Luxion's bluesy keyboards supporting van Nuis' wistful singing.

The performances are just as compelling when the duo moves to the melancholy side of the street. Luxion's stately left-hand runs heighten the drama inherent in "The Night We Called It A Day," while van Nuis drifts into the loveless darkness that accompanies an unexpected breakup. On "Black Coffee," the vocalist imbues the longing and hopelessness of the lyric with a palpable sense of anguish, lightened a bit by the way she elongates vowels to imply she hasn't given up all hope of a reconciliation. As he does throughout the album, Luxion provides a sensitive counterpoint to van Nuis with his bedrock rhythms and dynamic right-hand trills.

—j. poet

Because We're Night People: Street Of Dreams; Night People; The Piano Player (A Thousand And One Saloons); Moonlight Saving Time; You And The Night And The Music; While My Lover Sleeps; Small Day Tomorrow; Dreamsville; No Moon At All; The Night We Called It A Day; Shadows Of Paris; Black Coffee; Count Your Blessings Instead Of Sheep. (60:35)

Personnel: Petra van Nuis, vocals; Dennis Luxion, piano.

Ordering info: petrasings.com

Piet Verbist Quartet

Suite Réunion

ORIGIN 82769

★★★★

Jazz musicians know a thing or two about grueling travel schedules. Belgian bassist Piet Verbist, a veteran of two decades of jazz globetrotting, draws from the experience and gathers longtime friends for *Suite Réunion*, an album that exudes effervescence throughout as pieces oscillate between cool, lyrical openness and upbeat swing.

"Mygratum" opens the recording with a heartfelt and lyrical exposition for solo bass that showcases Verbist's rich tone. It transitions seamlessly into "Asylum," which Verbist dedicates to the many travelers seeking refuge in his homeland. The melody features modal structures that draw on stereotypes of Europe's "others," but weaves them into a series of earnest meditations. This is immediately contrasted with the up-tempo "Bright Minor," which brings brisker energy to the proceedings; tenor saxophonist Bart Borremans digs deep into his post-bop vocabulary during a compelling solo. And pianist Bram Weijters' improvised journey through "Devious Ways" also is noteworthy. All three ride the closing track, a snaking blues melody, to great effect.

Verbist's compositions, written for this particular constellation of Belgian jazz travelers,



provide the center of gravity for this gathering. Firmly within the straightahead jazz idiom, they offer space for both individual and collective expression. Taken together, they give compelling testimony to the ways musical friendships can last a lifetime—and how serendipity, inspiration, and a deep dedication to the music can create a spark when friends' paths do eventually cross.

—Alex W. Rodriguez

Suite Réunion: Mygratum; Asylum; Bright Minor; Suite Réunion; Hope In Despair; The Beauty In The Beast; Devious Ways; Blues Excuse. (61:28)

Personnel: Piet Verbist, bass; Bart Borremans, tenor saxophone; Bram Weijters, piano; Dré Pallemmaerts, drums; Wim Eggermont, drums (5, 8).

Ordering info: originarts.com



Christian Li & Mike Bono

Visitors

TONE ROGUE 008

★★★★

Though credited to a duo, the identity of this album changes considerably depending on who else is joining pianist Christian Li and guitarist Mike Bono in the studio.

The pair never actually plays as a duo here, getting closest during the final track, "Heart," a sparse fadeout that eventually is intruded upon by Chris Marion's searing strings. But tenor saxophonist Dayna Stephens dominates the opening declaration, "Puddles," as a forceful triple meter lets him run wild on the upbeat tune. The performance serves as compelling straight-ahead credentials for the co-leaders, even before Stephens energetically returns for the title track. The quintet moves with purpose, drummer Lee Fish getting a few hits in during that latter composition. The band sheds its niceties by the second track, though, Alex Hargreaves jarring violin jolting the troupe into freer territory for "Little Rascals." It grinds hard, though the tune—weaving with intermittent intensity—finally locks in during the last few seconds with a chunky, menacing riff.

Bono brings the band back to the groove on "Tango," not exactly a dancefloor number, but possessing its own pulse. The band makes a hard left turn on "Space Invaders," an unsettling conjuring of Martians in front of a console's frayed circuits, under low, flickering light. The band gets far-out, before embracing an Ed Wood-like, flying-pie-pan kind of sci-fi vibe. It's piercing and discomforting, and miles away from the band that just had been popping along. Li and Bono wrote each of the nine of the tracks on *Visitors*, but it's a stretch to sense much cohesion from track to track.

—Sean J. O'Connell

Visitors: Puddles; Little Rascals; Tango; Moon Over New Kent; Space Invaders; Visitors; Transient Light; Awake; Heart. (64:15)

Personnel: Christian Li, piano; Mike Bono, guitar; Alex Hargreaves, violin (2, 3); Chris Marion, strings (9); Dayna Stephens, saxophone (1, 6, 8); Jared Henderson, bass; Jimmy MacBride (4, 7), Lee Fish, drums.

Ordering info: toneroguererecords.com



Jason Palmer *Rhyme And Reason*

GIANT STEP ARTS

★★★★

Jason Palmer doesn't shy away from pointing out the direct influences that inform his work. It's a quality most jazz players already exhibit, but this trumpet player does it better than most.

The liner notes for his latest album, *Rhyme And Reason*, walk listeners through each of the eight songs on this double-CD set, from the way he stitched together elements of songs by August Greene and Herbie Hancock to help create opening track "Herbs In A Glass" to

transposing the Mark Turner song "Jacky's Place" up a 5th and shifting the time signature to build out "Mark's Place."

Those details aren't essential to the enjoyment of this fantastic live recording captured in June 2018 at New York's Jazz Gallery, but having them available provides a strange kind of reassurance. It's nice to know how much thought and work went into each composition. And it makes for a much more active listening experience, trying to connect the sputtering rhythms and the swashbuckling solo by Turner on "Sadhana" to the "discipline of routine spiritual practice and the routine surrendering of the ego ..."

But the music is more whirling dervish than quiet reflection.

Even with just the tracks and no further information, Palmer's tunes, his inventive and dauntless playing, and the equally spirited work of his sidemen are more than enough to draw listeners in. All of that comes down to the discernible connection that these four performers have with one another. They've been making music with one another in various ensembles and permutations for years (two decades in the case of Palmer and drummer Kendrick Scott). A shorthand and a comfort level has been established, allowing them to strain and stretch a little more than they

might otherwise.

The live setting certainly helps out on that front, too.

Scott and bassist Matt Brewer have the most natural and obvious connection. The former is an inimitable player, splashing and rolling all over his kit, while leaving his rhythm-section counterpart plenty of room to work in a tight groove, adding barbed melodic flourishes. Fast-forward to the end of "Herbs In A Glass" to inhale the strongest dose of this via Scott's footwork-inspired solo and Brewer's bold punctuations landing between drum hits.

As strong as they are together and as soulful as Turner's playing is, it's Palmer who pulls the neatest trick on *Rhyme And Reason*. That can be as simple as a quick quote from "My Favorite Things" within "Waltz For Diana" or something far more complex, like the pealing runs that bound through "Kalspel Bay" and the tender bossa nova-like minimalism of "Blue Grotto." Palmer has found another gear to his playing that is taking him and anyone who joins with him to greater, more glorified heights.

—Robert Ham

Rhyme And Reason: Disc One: Herbs In A Glass; Rhyme And Reason; Blue Grotto; Sadhana. Disc Two: The Hampton Inn (For Alan); Mark's Place; Waltz For Diana; Kalspel Bay. (47:32/58:36)

Personnel: Jason Palmer, trumpet; Mark Turner, tenor saxophone; Matt Brewer, bass; Kendrick Scott, drums.

Ordering info: giantstepsarts.org

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Serious About the Form

Seth Rosenbloom, *Keep On Turning* (HOLMZ; 38:37 ★★½) Rosenbloom might turn out to be the truest blues singer and guitarist raised up in suburban Boston since Susan Tedeschi. Recording his Josh Smith-produced debut album in Los Angeles, the 26-year-old privileges real expressions of pleasure or emotional pain over contrived drama when delving into his own blues-rock songs (three of six originals co-written with Sonia Rae Taylor) and choice selections from the caches of Elmore James, B.B. King and Freddie King. He's serious about the form, content and fiber of his guitar solos. Still developing personality as a singer, Rosenbloom appears willing to commit to the power of the blues. Two horns, adding texture, join him and a rhythm section on a pair of tracks.

Ordering info: sethrosenbloom.com

Mary Lane, *Travelin' Woman* (Woman Of The Blues; 35:00 ★★) As the companion to Jesseca Ynez Simmons' documentary, *I Can Only Be Mary Lane, Travelin' Woman* has the 83-year-old singer bidding for notice beyond the Chicago blues scene that's been her stomping ground for many years. She might not whip up the emotional intensity that she used to display in westside taverns, but she has character and understands how tonal inflections help get across the messages of "Leave That Wine Alone," "Let Me Into Your Heart" and eight more she penned with impresario Jim Tullio. Lane, who has had a life of hard knocks, does pretty well keeping up with the young guys in her No Static Blues Band, though the most memorable track is a duet with guest slide dobro expert Colin Linden, "Make Up Your Mind."

Ordering info: ormanmusicmedia.com

Beth Hart, *Live At The Royal Albert Hall* (Provogue 7567 7; 124:24 ★★½) Hart, whose contralto can wield a strong wind, scores points for conviction. Onstage with her trio in front of 5,000-plus fans at London's famous concert hall, The Californian, Hart is so wired into her songs that it can be chilling to hear the renderings of work she's composed during a 20-year career. Poignant highlights from the double album include "Baddest Blues" (Billie Holiday's on her mind), "Sister Heroine" (memorializing her greatly missed sister), "Mama This One's For You" (she acquits herself well at the piano) and "Spirit Of God" (religion helps her). Long-serving band member Jon Nichols possesses a purposeful intensity on guitar, despite indulgences of blaring, tinnitus-inducing blues-rock that panders to the audience, like "Bang Bang Boom Boom." Available on CD, triple vinyl, DVD and Blu-ray.

Ordering info: bethhart.com



In Layman Terms, *Strong Roots* (Endless Blues; 38:47 ★★) As college undergrads studying music therapy, as well as heading a band, Virginians Logan and Cole Layman signal with their second release that they're getting plenty knowledgeable about the holistic properties of the blues. Logan isn't yet capable of deploying her voice as a vehicle of grit, but she's a decent entertainer with her intonation clear and her spirit bright. Passable original songs, good guitar work by Cole, and good jazz-blues trumpet and flugelhorn interjections from Hamed Barbarji.

Ordering info: 3inlaymanterms.com

Eric Schenkman, *Who Shot John?* (VizzTone 1263; 36:44 ★★) Fronting a dynamite trio with bassist Shawn Kellerman and either drummer Cody Dickinson or Van Romaine, the Spin Doctors' singer-guitarist processes volumes of raw blues-rock energy and imagination on his third solo outing's 10 original songs. Cooling his jets, Schenkman shows a bluesman's soul on "Sign Of The Times." Even when his quest for ideas stops at Jimi Hendrix, Schenkman wins out as a non-conformist, railing against a herd mentality.

Ordering info: ericschenkman.com

Sleepy LaBeef, *Tomorrow Never Comes* (M.C. 0040; 52:22 ★★) LaBeef has sizable presence, both physically and musically. His sonorous, commanding baritone voice and his marvelous guitar playing have exalted the spirit of listeners since the rockabilly 1950s. Unsurprisingly, his reissue of a 2000 studio recording made in Nashville teems with his verve and his consistency of invention. The "Human Jukebox" rejuvenates songs he loves by Big Joe Turner, Chuck Berry, Tony Joe White, Buddy Holly, Hank Williams and others. Maria Muldaur sings on two tracks. Not LaBeef's meatiest album ever, pardon the pun, but take it.

Ordering info: mc-records.com

MARC PEARLMAN



Susan Weinert Rainbow Trio *Beyond The Rainbow* TOUGH TONE 2308

★★★½

German guitarist Susan Weinert's 13th album, *Beyond The Rainbow*, joins the forces of her guitar playing at its expressive best with the classical chops of young pianist Sebastian Voltz and the lyrical bass playing of the band-leader's longtime partner in life and music, Martin Weinert, for eight tracks, all recorded live at a summer performance during the Studio Konzert series at Bauer Studios in Ludwigsburg.

The music shimmers and shines as it creates sonic dreamscapes in a finely balanced dialog in which none of the three musicians dominate the musical conversation, and all are able to add their voice, perspective and beauty, with piano and guitar texturing the tunes, their notes gently laid upon the bass solos.

The trio's original compositions—six composed by the bandleader—unfold as grooves are lightly tinged by world music-esque nuances. They also highlight the precision and clarity of Voltz's background as a classical concert pianist, his melodies weaving with an almost meditative quality to evoke what the titles portend—windmills, light, cranes and more. "Eisblume," which translates to English as "frost flowers" or "frost patterns," practically crackles as it evolves in seemingly random delicacy.

Don't let the lovely meandering of these tunes lull you into letting them slide into the background. This is vibrant, soulful and sophisticated music, and much like the cranes' flight that inspired "Die Kraniche," it delights ears and mind, gently lifting the spirit and allowing it to soar. —Catalina Maria Johnson

Beyond The Rainbow: Das Windrad; Eisblume; Chinatown; Licht; Provence; Mohnblume; A Day Like This; Die Kraniche. (54:01)
Personnel: Susan Weinert, guitar; Sebastian Voltz, piano; Martin Weinert, bass.

Ordering info: susanweinert.com



Dan Aran
New York Family
 WHISTLING PUFFER FISH 35328
 ★★½

Israeli-born, New York-based drummer Dan Aran is a busy guy. He's recorded in all sorts of contexts, including with players like pianist Art Hirsch and vocalist Bianca Wu. *New York Family* is his second album as a leader, following 2009's *Breathing*.

The music here is a unique blend of jazz, Latin rhythms and Middle Eastern melodies, each track seemingly capable of taking the album in a new direction. The longest piece by far, the

11-minute "Jaxter And The Shark," begins with a pulsing blues groove and forceful flute layered over percussion as Luke Sellick anchors it all with a rock-steady bass line. But at the six-minute mark, the music switches gears and pianist Adam Birnbaum introduces a Latin bolero melody, a turn that makes it feel like an entirely different piece. The very next track, "Gits," begins with an extended oud intro, and becomes a duo for oud and piano, with just enough slowly swaying bass and drum action underneath.

In addition to original pieces by Aran and flutist Itai Kriss, the album includes versions of standards "Hello Young Lovers" and "Like Someone In Love," Mal Waldron's "Soul Eyes" and Horace Silver's "Peace." With the exception of the Silver selection, these mostly are piano trio performances, with maybe a little percussion here and there, demonstrating Aran's facility with swing and soulful grooves. But what makes *New York Family* such a fascinating record is the way it combines traditions in an utterly unaffected, everyone-living-side-by-side manner, perfectly evoking the titular city's atmosphere.

—Philip Freeman

New York Family: Five Corners; Jaxter And The Shark; Gits; Two Summers; Blues For Tsofi; Hello Young Lovers; Peace; Sketch For Ayala; Soul Eyes; Like Someone In Love. (62:04)

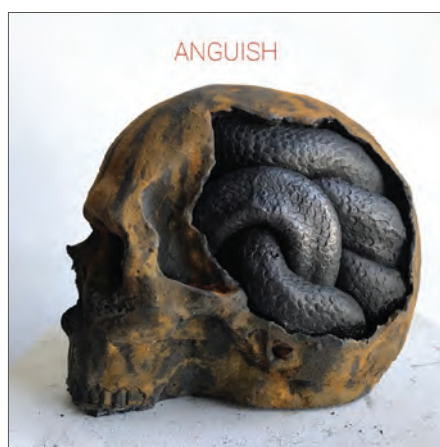
Personnel: Dan Aran, drums, percussion; Itai Kriss, flute; Adam Birnbaum, piano; Luke Sellick, bass; Zafer Tawil, oud; Marcos Lopez, percussion; Jaiardo Batista, vocals.

Ordering info: danaran.net

Anguish
Anguish
 RARE NOISE 100
 ★★½

Anguish is drawn from diverse and unexpected quarters, although bandmembers, despite arriving from different musical backgrounds, all are likely to find themselves nestled together on any extremist's record shelves. Combining musicians from krautrock titans Faust, hip-hop agitators dalek and rowdy jazzers FIRE! delivers a spiky and raucous mélange of distressed sounds, brutal repetitions and complex textures.

The mood is established straight away on the opening instrumental dirge, "Vibrations," with its squalid electronics and squalling tenor. On the second track, "Cyclical/Physical," the microphone prowess of dalek's Will Brooks takes command, as the MC skates over razor guitar figures, spitting well-sculpted lines at a rapid pace. Abrasive atmospherics abound, with all players—apart from drummer Andreas Werliin—contributing electronics or effects, making it difficult to discern the boundary of contributions from Faust's Hans Joachim Irmler. "Gut Feeling," though, is comparatively direct, with Brooks rapping over a slow, repetitive juggernaut. Saxophonist Mats Gustafsson turns in a relatively gentle performance on the swirling



"Healer's Lament," with Brooks' poetic lines emphasized by his crawling delivery. The saxophonist returns to bellowing for the brief looped attack of "DEW," while Irmler is dominant on "A Maze Of Decay," spewing distorted electro-matter on a track that equally illuminates ensemble members' individual expertise.

—Martin Longley

Anguish: Vibrations; Cyclical/Physical; Anguish; Gut Feeling; Brushes For Leah; Healer's Lament; DEW; A Maze Of Decay; Wümme. (41:31)

Personnel: Will Brooks, vocals, samples; Mike Mare, guitar, electronics, synthesizer; Hans Joachim Irmler, vocals, synthesizer; Mats Gustafsson, tenor saxophone, electronics; Andreas Werliin, drums, percussion.

Ordering info: rarenoiserecords.com



Various Artists
Live At Little Gem Saloon:
Basin Street Records
Celebrates 20 Years
 BASIN STREET 0718
 ★★★★★

What happened when musicians gathered in a New Orleans jazz club on May 5, 2017, to celebrate the 20-year anniversary of Basin Street Records? Two stages, an all-star roster of musicians and a live recording distilled in nine gems.

Opening with back-to-back tunes by vibraphonist Jason Marsalis, the band swings while drummer Gerald Watkins and bassist Jasen Weaver hold time. The energy gets downright party-like and rambunctious on a rendition of Rhodesian musician's August Musarurwa's "Skokiaan," a tune helmed here by trumpeters Kermit Ruffins and Irvin Mayfield as they quote bars from the *Flintstones* theme, "Joy To The World" and "Jingle Bells." Dr. Michael White's clarinet playing offers a full-on honky-tonk vibe on "Summertime," transforming Charleston, where the tragedy of *Porgy and Bess* is played out, into New Orleans.

The vivacity of the music, musicians and audience feels more than electric across *Live At Little Gem Saloon*, until pianist Davell Crawford brings it all the way down with the album's concluding cut, "Don't Ever Be Blue/Ode To Louisiana." The Basin Street celebration—its closer specifically—should remind listeners that Louisiana remains the home to many blues and jazz musicians, salt-of-the-earth people, plying tradition and making peoples' hearts sing.

—Michele L. Simms-Burton

Live At Little Gem Saloon: Basin Street Records Celebrates 20 Years: Bourbon Street Ain't Mardi Gras; At The House, In Da Pocket; On The Sunny Side Of The Street; Skokiaan; Autumn Leaves; Summertime; Give It Up (Gypsy Second Line); Big Boss Man; Don't Ever Be Blue/Ode To Louisiana (63:34)

Personnel: Jason Marsalis, vibraphone, drums; Kermit Ruffins, trumpet, vocals; Irvin Mayfield, Gregory Stafford, trumpet; Bill Summers, percussion; Dr. Michael White, clarinet; Seva Venet, banjo; Devone Allison, keyboard; Jameison Ledonio, guitar; Davell Crawford, Ronald Markham, Oscar Rossignoli, Yoshitaka "ZZ" Tsuji, piano; Shelley Spruill II, Kevin Morris, Jasen Weaver, Mark Brooks, bass; Gerald Watkins, LeShawn Lee, Jerry Barbarin Anderson, drums.

Ordering info: basinstreetrecords.com



Alyssa Allgood *Exactly Like You*

CELLAR MUSIC 050418

★★★★½

An impressive bop-oriented singer based in Chicago, Alyssa Allgood won a 2014 Down Beat Student Music Award in the Undergraduate Vocal Jazz Soloist category. Two years later, she recorded her debut, *Out Of The Blue*, which found her not only singing well, but introducing her lyrics to songs by Hank Mobley, Joe Henderson, Wayne Shorter and Lee Morgan.

Now 24, Allgood comes roaring out of the gate on her second album, singing with enthu-

siasm and power during an uptempo version of "Exactly Like You." Joined by organist Dan Chase, guitarist Kyle Asche and drummer Greg Artry, she's very much in her element, featuring an impressive range while vocalizing in a conversational style that's sometimes way behind the beat.

Allgood stretches her repertoire a bit here with the inclusion of two originals, a Michael Jackson hit ("Rock With You") turned into soul jazz, and a tune by Stevie Wonder. But most rewarding are her renditions of jazz standards. Allgood sings her lyrics to Morgan's "Hocus Pocus" (a song based on "Mean To Me") that finds her essaying the occasionally wide intervals effortlessly and scatting creatively for two choruses. She interprets Thelonious Monk's "Ask Me Now" with quiet emotion, sounds joyful on "The More I See You," interacts with drummer Artry on "Alone Together" and gives "Darn That Dream" a medium-tempo treatment.

While Allgood mostly sounds at her best on hotter material, her surprising version of "Yardbird Suite," here rendered as a medium-slow ballad, is convincing and offers the prospect of an interesting future. —Scott Yanow

Exactly Like You: Exactly Like You; Hocus Pocus; Rock With You; Ask Me Now; By My Side; The More I See You; If It's Magic; Alone Together; Waltz; Darn That Dream; Yardbird Suite. (59:35)

Personnel: Alyssa Allgood, vocals; Dan Chase, organ; Kyle Asche, guitar; Greg Artry, drums.

Ordering info: cellarlive.com

Leyla McCalla *The Capitalist Blues*

JAZZ VILLAGE 570154

★★★★½

Despite not being originally from the area, Leyla McCalla's stylistically diverse musical development—spanning classical education to folk songwriting with the Carolina Chocolate Drops—has helped her blend with New Orleans' rich culture. And *The Capitalist Blues* is demonstrable proof. A slow, swaying opener featuring McCalla's tenor banjo, introduces the album's overarching theme of capitalism, while highlighting her ensemble's personality through impassioned blues performances. Though *The Capitalist Blues* works to make socio-political statements, less activism-anchored tracks, like "Me And My Baby," provide lyrical and musical refuge between revelations. Overlapping saxophones, trumpets, fiddle, accordion and drums usher in the spontaneity for which NOLA is so well known.

Yet, the album also is an exercise in McCalla's own cultural research. Weighty territory like Haitian Creole vernacular, political discord, classist disconnect and humanitarian crises are keystones. And while the album serves as a beautiful milestone in McCalla's musical life, its advocacy-driven narratives also make it an astutely self-contained recording, one that requires no



prior relationship with the bandleader's work to glean timely lessons from. —Kira Grunenber

The Capitalist Blues: The Capitalist Blues; Money Is King; Lavi Vye Neg; Penha; Heavy As Lead; Me And My Baby; Aleppo; Mize Pa Dou; Oh My Love; Ain't No Use; Settle Down. (44:47)

Personnel: Leyla McCalla, vocals, tenor banjo, electric guitar; Shannon Powell (1), Chris Davis (5, 6, 7), drums; Carl LeBlanc, tenor banjo (1); Ben Polcer, piano, trumpet, glockenspiel; Will Smith, trumpet (1); Bruce Brackman, clarinet (1); Paul Robertson, trombone (1); Jon Gross, tuba (1); Free Feral, viola (2); Jimmy Horn, electric guitar, electric bass, whiskey bottle; Daniel Tremblay, guitar (2, 10); Richard "Fan Fan" Louis, percussion, vocals; Logan Schutts, percussion; Joe Ashlar, organ (5); Jason Mingledorff, tenor, baritone saxophone (6); Andre Michot, lap steel guitar; Corey Ledet, accordion, drums (9); James Singleton, bass (10); Louis Michot, fiddle (9); Ashlee Michot, "tit fer" (9); Beniste Belony, Peterson "Ti Piti" Joseph, James Carrier, percussion, vocals, (11); Taxi Driver Man (3), Topsy Chapman (5, 6), Jolynda Phillips (5, 6), Yolanda Winsay (5), Junior Lamarre (11), Steeve Valcourt (11), Luckson Colobry (11), Jonas Attis (11), vocals.

Ordering info: pias.com



Jacob Collier with Metropole Orkest *Djesse, Vol. 1*

HAJANGA/DECCA/GEFFEN

★★★★½

Though Jacob Collier describes *Djesse*—a multidisc project—as a single album, but four individual records, any sense of fragmentation at the end of *Vol. 1* is washed away by the bandleader's festival-flavored rendition of "All Night Long," less an album closer than a pause before a much longer, indepth conversation.

Metropole Orkest's foundation significantly directs *Djesse's* expansive nature, the symphonic supplementation shining on "Overture," its sweeping string parts and pentatonic melodic passages eliciting visions of a bustling Southeast Asian metropolis. Still, the album is a manifestation of Collier's experiences, brought to life with iconic collaborators like gnawa musician Hamid El Kasri, Take 6, and incognito vocal cameos from Quincy Jones and Steve Vai. The bandleader's own versatility can't be undersold even in that company, as Collier contributes everything from guitar to harmonium and beyond. His compositions display ostentatious character throughout, but with a shifting tone, each piece eventually feels like an extravagant adventure. Just contrasting "Overture" with album opener "Home Is" illuminates *Djesse's* fantastical breadth. However, it's that same severe variation—tempo, instrumentation, fundamental compositional form—that provides the album with a sense of cohesion, potentially setting up listeners for the next installment of the journey. —Kira Grunenber

Djesse, Vol. 1: Home Is; Overture; With The Love In My Heart; Ocean Wide, Canyon Deep; Djesse; Everlasting Motion; Every Little Thing She Does Is Magic; Once You; All Night Long. (53:16)

Personnel: Jacob Collier, percussion, keyboards, organ, percussion, electric bass, guitar, nose flute, vocals; Hans Vroomans, piano (2, 5); Robin Mullarkey, electric bass (4, 7); Metropole Orkest, orchestra; Suzie Collier, violin (8), vocals (3, 9); Hamid El Kasri, geumbri, vocals (6); Troy Miller, drums (7, 9); Voces8, Take 6, Ella Collier, Sophie Collier, Laura Mvula, The Aeolians of Oakwood University, June Lee, Clark Beckham, Jeff Coffin, Adam Fell, Alfredo Pasquel, Ben Bloomberg, Ben Bram, Christian Euman, Daniel Rotem, Emmy Ross, Erin Bentlage, Gustaf Downs, India Carney, Michael Miller, Quincy Jones, Shanying Cui, Steve Vai, Abdelhak Bounhar, Abderrazak Moustaqim, Wahid Boudjeltia, Moulay Abdekrim Alaalaoui, vocals.

Ordering info: jacobcollier.com



Frank Morgan & George Cables *Montreal Memories*

HIGHNOTE 7320

★★★★

Recorded at the 1989 Montreal Jazz Festival, *Montreal Memories* alternates up-tempo bebop classics with more relaxed, earthy originals.

Charlie Parker is alto saxophonist Frank Morgan's key inspiration, and signature Parker tunes bookend the recording. But Morgan, who can be spiky and fluid in a single phrase, is no pale imitation of the master. And pianist George Cables commands styles from barrel-house to modernist shards of sound.

Cables starts gruffly on "Now's The Time," but Morgan takes Parker's tune in another direction with his aspirational lines, a sweet bite to his tone. Cables' solo evokes stride with his authoritative left hand, even as his lighter right hand occasionally unfurls a glissando.

Morgan is breathier, Cables starker, on a loving "All The Things You Are," and the two take a similar approach to "Round Midnight." Monk's classic brings out Cables at his leanest, Morgan at his most precious.

While the quicker tracks are exciting, the meat of this album is the more leisurely tunes. "Blues For Rosalinda," Morgan's tribute to long-time companion Rosalinda Kolb, starts in a Gershwin mood, then goes deep; Cables worries the tune into a virtuosic plane.

The sunny "Helen's Song," Cables' tribute to his partner Helen Wray, sets playful Morgan lines against bravura piano runs, and "Lullaby," another Wray tribute, hushes things before the finale, a grafting of Wayne Shorter's "Nefertiti" and Parker's "Billie's Bounce" that doesn't quite take. Ending with the gorgeous "Lullaby" might have been a better decision.

—Carlo Wolff

Montreal Memories: Now's The Time; All The Things You Are; A Night In Tunisia; Round Midnight; Confirmation; Blues For Rosalinda; Helen's Song; Lullaby; Medley: Nefertiti/Billie's Bounce. (61:10)

Personnel: George Cables, piano; Frank Morgan, alto saxophone.

Ordering info: jazzdepot.com

Amanda Ekery *Keys With No Purpose*

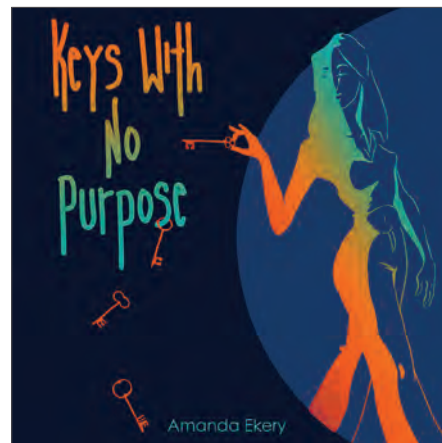
SELF RELEASE

★★★★½

The nine tracks on Amanda Ekery's sophomore album, *Keys With No Purpose*, lyrically explore stereotypes inherent in modern-day jazz culture, critiquing sexual harassment and objectification, as well as its general acceptance. The 24-year-old's writings are drawn from interviews conducted with four young female performers, Ekery's own experiences and stories in the press, including coverage of the 2017 scandal at Berklee College of Music.

Ekery's ethereal scatting floats above piano tremolo within her impressive compositions, as on "Skeleton Key," where the interplay between Ekery, her ensemble and playful pianist Andrew Boudreau segues into the merger of fluid bass and drums with colorful vibraphone. Cynical "Here We Go Again" emotes the upside-down turmoil felt by recurring sexist comments and harassment, and Ekery creates impressionistic sonic portraits of cruel male behavior with "What's What."

The bandleader's melodious earworm "I Don't Know," a catchy country-swing pop song, displays her natural inclination for inventive compositional moves and popular genres.



The creative-pop title track, "Keys With No Purpose," grieves over the jazz industry's empty rewards, leading to dissonant improvisation from the ensemble.

Ekery leaves dark shadows behind while optimistically moving forward with the pop-jazz finale, "Everybody's Talkin'," leaving hope just over the horizon.

—Kerlie McDowall

Keys With No Purpose: Skeleton Key; Here We Go Again; What's What; I Don't Know; Driftwood; Skeleton Key Reprise; Attractive Doorways; Keys With No Purpose; Everybody's Talkin'. (34:12)

Personnel: Amanda Ekery, Sam Jones, Monica Pabelonio, vocals; Andrew Boudreau, piano; Miranda Agnew, trumpet; Nathan Reising, alto saxophone; Eric Stilwell, trombone; Amanda Chi, cello; Julian Loida, vibraphone, percussion; Aaron Holthus, bass; Marcelo Perez, drums.

Ordering info: amandaekery.bandcamp.com

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Guitar in the 21st Century

During the spring, Steve Lowenthal, the proprietor of Vin Du Select Qualitite Records, participated in a panel discussion at The Thousand Incarnations of the Rose, a festival of American primitive guitar music held in Takoma Park, Maryland. The event celebrated the legacy of the form's progenitors—John Fahey, Robbie Basho—who used folk, classical and international influences to forge highly personal approaches to solo acoustic guitar performance. While other panel members debated the music's heritage and viability, Lowenthal declared he wasn't concerned with American primitive as a genre. "My artists," he said, "make 21st-century guitar music."

A pair of recent VDSQ releases using historical models and formidable technique as foundations to project idiosyncratic music back up his assertion. **Arian Shafiee** and **Wendy Eisenberg** both have done time in punk bands (Guerilla Toss and Birthing Hips, respectively), and each earned a degree from the New England Conservatory of Music. Eisenberg previously recorded a fiery instrumental power trio for the Tzadik imprint, but the only instrument on *Its Shape Is Your Touch* (VDSQ 023; 42:13 ★★½) is her intimately recorded acoustic guitar. She can tug strings and juxtapose dissonant chords like Derek Bailey, but the nonrepetitive progressions of her winding performances reveal a rigorous compositional concept, one that dazzles, if you hang with it.

Shafiee's sparse guitar rhythms anchor Guerilla Toss' kinetic dance rhythms, but on *A Scarlet Fall* (VDSQ 022; 44:40 ★★★★★), he sets all parts in motion on his own. The album begins and ends with densely layered pieces that use delays and amplification to turn his acoustic guitars into a self-sufficient orchestra. In between, he applies technology more sparingly, relying mostly on nonstandard tunings to fill in the spaces between lilting folk and flamenco gestures. His flourishes might make a confirmed American primitive guitar fan feel at home, but Shafiee disassembles and reconstructs them, making music that becomes intriguingly unfamiliar without sacrificing surface appeal.

Ordering info: vdsqrecords.com

Ferran Fages, a member of Barcelona's experimental music scene has performed on turntables—using wood, paper and packing foam instead of records—and cracked electronics like radios, mixing boards and other items in ways far beyond their intended uses. But for *Un Lloc Entre Dos Records* (Another Timbre 138;



Arian Shafiee

53:48 ★★★★★), he focuses on the instrument he originally trained on: the acoustic guitar. Fages developed the album-length composition, whose title translates to English as "A Place Between Two Memories," while trying to adapt Morton Feldman's piano piece "Triadic Memories" for the guitar. He spent months trying to find a tuning that would offset his instrument's relative lack of resonance, and once discovered, it became the starting point for a piece of his own. Fages parsimoniously doles out his notes, leaving enough empty space between them to create a sense of timelessness. When he shifts to repetitive strumming, the tuning causes his chords to hang in suspension.

At several points, Fages uses sine waves to create an illusion of notes endlessly ringing, inviting the listener to let go of perceived progress and sense the music as a series of sublime, dimensionless present moments.

Ordering info: anothertimbre.com

Nigerien **Ahmadou Madassane** has played rhythm guitar on North American and European tours with Mdou Moctar and Les Filles de Ilighadad, but reveals himself to be an evocative lead guitarist and composer on his first solo album, *Zerzura* (Original Soundtrack Recording) (Sahel Sounds 046; 35:04 ★★★★★). The film Madassane composed the music for traces the development of a vision quest, set in the present-day Sahel desert. Performing alone, save for sparse organ and kick drum accompaniment and environmental sounds on a few tracks, Madassane plays bold, spacious melodies with a burning tone perfectly matched to the film's dusty, open vistas. Imagine Neil Young's *Dead Man* soundtrack, if Young were a 21st-century Tuareg. It's that good.

Ordering info: sahelsounds.com

VANESSA CASTRO

REGGIE WASHINGTON VINTAGE NEW ACOUSTIC



REGGIE WASHINGTON BOBBY SPARKS FABRICE ALLEMAN E.J. STRICKLAND

Reggie Washington *Vintage New Acoustic*

JAMMIN' COLORS 18-007

★★★★½

Toward the end of "Eleanor Rigby," Reggie Washington's bass takes on a resonant vocal quality reminiscent of Slam Stewart, and if this isn't what's meant by "vintage" and "new," it more than serves the purpose.

Even more to the point, evoking the album's title is the group's expedition on Wayne Shorter's "Footprints" and Mongo Santamaria's "Afro Blue." On the former, a Milesian mood is established before pianist Bobby Sparks provides a fresh veneer, his expressive tones a bright, brilliant pathway for the rest to follow. But the real leader is Washington, and his guidance is particularly commanding on "Fall," which if viewed in a seasonal way is a profusion of hues, none more colorful than the bandleader's bass. The first portion of "Half Position Woody," with all its hard bop edges, belongs to Sparks, while saxophonist Fabrice Alleman stakes out the back portion, and it glistens at a blistering pace.

Bobby Timmons' "Moanin'" showcases Washington's remarkable facility, the vintage motif summoned once more amid his solo, as a fragment of "I'm Beginning To See The Light" emerges. That light was evident, too, during his lively exchanges on "Afro Blue" with drummer E.J. Strickland, whose nifty moves from the snare drum's center to its rim approximated the interplay between tradition and innovation, between Washington and his brother, Kenny.

Vintage New Acoustic fulfills its mission of blending the past and present, of meshing some of those vintage evergreens with several gems that deserve reprise. "Always Moving" brackets the date, a fitting description of both Washington and his energetic crew.

—Herb Boyd

Vintage New Acoustic: Always Moving; Fall; Eleanor Rigby; Half Position Woody; Afro Blue; E.S.P.; Thoughts Of Buckshot; Footprints; Moanin'; B3 Blues 4 Leroy; Always Moving (Reprise Ending). (52:11)

Personnel: Reggie Washington, acoustic, electric bass; Bobby Sparks, piano, keyboards, organ; Fabrice Alleman, tenor, soprano saxophone; E.J. Strickland, drums.

Ordering info: jammincolors.com



Vivian Sessoms

Life/Life II

ROPEADOPE 439/440

★★★★

Vocalist Vivian Sessoms has spent most of her career backing the likes of Ryuichi Sakamoto and Donna Summer, but on *Life* and *Life II*, she makes a rare foray to center stage. *Life* is heavy on covers, while *Life II* features more originals; though both lean a bit heavily on 1990s neo-soul tropes (not a negative thing, but it helps to have the magnetic eccentricity of Erykah Badu to carry it off), they have their charms.

Sessoms shines on *Life*'s original "Dreaming Of A Boy," a languid ballad about her son growing up, and her take on "See Line Woman" gives the song a modern bounce with saxophone contributed by Bowie sideman Donny McCaslin. Other updates don't go so well: "Strange Fruit" is germane to our times, but its power's undercut by grafting its heart-rending lyric onto a boom-bap beat.

Life II is the more successful of the two albums. "As" is a psychedelic journey, "I Can't Breathe (For Erica)" a harrowing tribute to Erica and Eric Garner, and a cover of The Fixx hit "One Thing Leads To Another" feels almost like a throwaway, but a fun one.

These aren't the most original albums under the sun, but neo-soul fans could do worse. Sessoms and company didn't invent their game, but they do a solid job playing it. —Dustin Krcatovich

Life: 7th Heaven; No Greater Love (& Loves Refrain Reprise); Under My Skin; Superwoman; Gabriels Lament; Dreaming Of A Boy; See Lude; See Line Woman; New Earth; People (& Belles Personnes Reprise); O.O.B.E.; Lush Life (& Love Sick Reprise); High Life; Strange Fruit; Portal. (57:42)

Life II: In The Making; The Best Is Yet To Come (& Twin Souls Reprise); Fool Me Once; I Can't Breathe (For Erica); Eden; One Thing Leads To Another; If They Only Knew; Sa Ra; As; 1 Thing; A Real Thing; Remembrance (For Sybil). (58:11)

Personnel: Vivian Sessoms, vocals; Kali Zain Jafari, Freedom Bremner, Major TRUTH Green, vocals; Chris Parks, guitar, bass, keyboards; Shedrick Mitchell, piano; Fender Rhodes; Dave Archer, keyboards; Charissa Rouse, strings; Brandee Younger, harp; Sherrod Barnes, Mark Whitfield, guitar; Keyon Harrold, Kenyatta Beasley, trumpet; Donny McCaslin, Cliff Lyons, saxophone; Casey Benjamin, saxophone, Fender Rhodes, vocoder; John Isley, saxophone; Vincent Gardner, trombone; Gregoire Maret, harmonica; Carlos Henderson, bass; Eric Brown, drums, percussion; Meku Yisrael, conga; Jeremy Gaddie, Billy Kilson, Martin Valihoa, Gerry Gibbs, Adam Jackson, Donald Edwards, Tony Lewis, drums.

Ordering info: ropeadope.com

Joe Magnarelli Quintet

If You Could See Me Now

CELLAR LIVE 041818

★★★★½

On *If You Could See Me Now*, trumpeter and hard-bop apostle Joe Magnarelli romances compositions of cultish composer Tadd Dameron. The way he presents Dameron's work, within an archetypal bop setting, exemplifies his love of the music, effortlessly broadcasting his affection. Magnarelli's tribute, culled from a live performance at New York's DiMenna Center for Classical Music, also captures what makes Dameron's material so compelling.

Magnarelli's arrangements are joyfully played by a quintet featuring airy, Golson-esque tenorist Ralph Moore and pianist Anthony Wonsey. Most are unhurried and swing subtly with a Sunday-afternoon-stroll sort of ease. For "On A Misty Night," Magnarelli accentuates each note in the head, like he's pressing honey from the bottle, squeezing the full syrupy mellifluousness out of the melody. On the title track, an idyllic introduction by Wonsey sets the stage for Magnarelli, on flugelhorn, to make the case for the beauty of Dameron's writing. Wonsey shines as a soloist, too, conjuring a system of twinkling notes like stars hanging over the rest of the band, gently propelled by bassist Dezron Douglas.



If You Could See Me Now reflects a fan's passion and dedication to discovery. And while many numbers are Dameron signatures, others, like "Sando Latino" rarely are performed. The quintet's tribute to Dameron might not seek any deeper interpretation of the composer's work; and that's fine. Sometimes, it's nice—and necessary—to appreciate a work's bare essence.

—Jackson Sinnenberg

If You Could See Me Now: Lady Bird; On A Misty Night; Bula Beige; The Tadd Walk; If You Could See Me Now; The Dream Is You; I Think I'll Go Away; Sando Latino; Super Jet. (62:06)

Personnel: Joe Magnarelli, trumpet, flugelhorn; Ralph Moore, tenor saxophone; Anthony Wonsey, piano; Dezron Douglas, bass; George Fludas, drums.

Ordering info: cellarlive.com



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The Mainstream's Vanguard

For decades, the American perspective on British jazz focused on its radical figures—performers like Joe Harriott, Evan Parker or Derek Bailey—because they were perceived to be up to something wholly different than what was happening in the States. Sounds from the UK mainstream often were ignored or overlooked and deemed to be a pale simulacrum of what was happening in the U.S.

U.K.-based Jazzman Records has delivered one of the most important and substantial troves of that disregarded legacy. ***The Complete Lansdowne Recordings 1965-1969* (Jazzman 106; 38:02/48:46/41:49/48:09/47:07 ★★★★★)** collects the five albums made by the **Don Rendell-Ian Carr Quintet**, a combo that clearly mirrored the developments of the Miles Davis Quintet while finding its own thrilling voice, and comes complete with authoritative notes from Alyn Shipton and beautiful reproductions of the original artwork.

Trumpeter Carr joined up with reedist Rendell—already a veteran figure on the U.K. jazz scene having worked through a meaningful stint with John Dankworth—in 1962. And by the time the quintet cut its debut, *Shades Of Blue*, a couple of years later, the band had solidified into one of England's hottest attractions, proffering sleek late-'50s-style hard-bop. Bassist Dave Green and drummer Trevor Tomkins formed an elastic, elegantly swinging rhythm machine, with pianist Colin Purbrook often vamping and soloing with the brisk blues feeling of Red Garland. Both bandleaders already were juggling different axes, with tenorist Rendell blowing wonderfully sophisticated lines on soprano—still a rare bird on the British scene at the time—while Carr alternated his biting trumpet lines with plush melodies on flugelhorn. With the exception of the beautifully moody, slow-moving title track—composed by pianist Neil Ardley—all of the material was original and demonstrated an easy facility with hard-bop fundamentals. The group wasn't reinventing the wheel, but it was producing music of indisputable craft and soulfulness.

The quintet took a huge leap forward when pianist Michael Garrick replaced Purbrook in 1965—a transition captured on 1966's *Dusk Fire*—and began contributing tunes to the band's book, Indian classical music being a clear touchstone. The album opens with dark-hued serenity on Rendell's ballad "Ruth," with its blend of flute and flugelhorn, and the pianist's sparse introspective tracing of the changes. Garrick's "Prayer," with its wide dynamic swings—



Don Rendell (left) and Ian Carr

toggleing between pin-drop quietude and hurtling swing—and its slight liturgical feel, and his title track, with its clear Coltrane influence and a flamenco-tinged breakdown, signaled a new progressive edge, one deftly elaborated on for the quintet's third album, 1968's *Phase III*.

Around the time the album was cut, Carr contributed to bassist Jeff Clyne's *Springboard*, an experience that clearly rubbed off on him. "Crazy Jane"—the opening track on *Phase III*, which also appears on Clyne's album—subjects its blues structure to a string of tempo shifts with some flashes of atonality. Garrick's mysterious "Black Marigolds" reflects the other end of the spectrum with a meditative, Indian-derived theme, fascinating, circular rhythms by Tomkins and a probing soprano solo by Rendell.

Live reflected one of the band's sets when it was cut in front of an audience of 40 at Lansdowne Studios—the source of the box set's title—with a blistering energy not always apparent on other studio efforts. Both of Garrick's compositions originally were written as collaborations with poet Jeremy Robson, but the quintet rips it up on their instrumental treatments, particularly Rendell's fiery soprano solo on "On Track." The most distinctive entry is the Carr-Tomkins piece "Pavanne," driven by a rock-style energy that presaged the trumpeter's fusion work in Nucleus.

But it was the role of guest musicians on the group's final album, 1969's *Change Is*, that ultimately spelled the end. Carr enlisted an additional bassist, Clyne, and Ghanaian percussionist Guy Warren on several tracks, and pianist Mike Pyne sat in for Garrick on "One Green Eye," disrupting the quintet's feverish rapport. The music is still strong, but in retrospect, Carr no longer was in sync with his bandmates.

DB

Ordering info: jazzmanrecords.co.uk



Moppa Elliott Jazz Band/Rock Band/ Dance Band

HOT CUP 172/182/183

★★★★★

With *Mostly Other People Do The Killing*, bassist Moppa Elliott infuses his cacophonous compositions with punk sensibility, updating the athleticism of hard-bop with a John Zorn-like disregard for harmony and meter. And for his latest set, Elliott experiments with breaking out his music's overlapping—and often competing—interests into component parts.

For *Jazz Band*, he leads a quintet through tracks culled from the MOPDTK catalog, stripping away some of the originals' stridency to reveal the purity of their melodies. Elliott's choice of horn players keeps things interesting; trombonist Sam Kulik and baritone saxophonist Charles Evans' witty interplay gives "St. Mary's Proctor" the feel of a New Orleans speakeasy, while Kulik's mournful tone finds unexpected depths of emotion on the incongruously titled "Can't Tell Shipp From Shohola." At first listen, *Rock Band* feels like a throwaway—a set of bar-band ragers, performed by another quintet. But there's an addictive quality to the way saxophonist Jon Irabagon begins every track like he's blowing in a Springsteen cover band, then runs the song's melody off the rails, devolving into evermore abstract screeches and skronks. *Dance Band* is the collection's most disorienting, as Elliott plays with rhythm and groove in unexpected ways, building each song on looped riffs and rhythmic parts that never quite repeat. The result is music that has all the forward momentum of funk and hip-hop, but none of its predictability.

—Andy Hermann

Jazz Band/Rock Band/Dance Band: Disc One: Oreland; Herminie; St. Mary's Proctor; Baden; Can't Tell Shipp From Shohola; Slab; Rocks; MD; Punxsutawney; Stone Hill; Minersville. Disc Two: Drumore; Quarryville; Chrome; Bethlehem; Big Rock; Waddle; Geiger; Sparks; Energy; Power; Bangor. (63:54/48:30)

Personnel: Moppa Elliott, bass; Danny Fox, George Burton, Ron Stabinsky, piano; Ava Mendoza, Nick Millevoi, guitar; Nate Wooley, trumpet; Sam Kulik, Dave Taylor, trombone; Bryan Murray, tenor; baltol, soprano saxophone; Matt Nelson, alto, soprano saxophone; Jon Irabagon, tenor saxophone; Charles Evans, Dr. Kyle Saulnier, baritone saxophone; Christian Coleman, Dan Monaghan, Mike Pride, drums.

Ordering info: hotcuprecords.com



Jan Gunnar Hoff Group Featuring Mike Stern

LOSEN 196

★★★★

Fusion isn't dead, it's just not at the center of the jazz world. Europe and Scandinavia still are welcome stomping grounds for contemporary variations on the theme, and this fine example, a match-up of Norwegian keyboardist Jan Gunnar Hoff's taut band, and veteran fusioner and guitarist Mike Stern, illustrates the continuing artistic validity of the genre.

Echoes of past American fusion standard bearers—such as Steps Ahead, the Pat Metheny Group and Stern's own work with Miles Davis—freely circulate on the album's eight varied tracks. Things open a bit sentimentally with Hoff's "Some Day," but immediately get tougher, toothier and more over-driven on the next track, "City Z." Stern's signature guitar voice, mixing post-bopish linear twists and bluesy note-bending, sparks up the sonic landscape.

Bassist Per Mathisen engages in tight, control-minded rhythm section mastery with drummer Audun Kleive; the slinky Stern-dedicated "Mike 6/4" and old-school fusion closer "Point Blank" being particularly notable.

Stern's own deft balladic touch shines through on an old gem from his songbook, the lovely "Common Ground." His inspired compositional input on Hoff's album also yields the stealthy, medium-heat groover "Seven Thirty," as well as the sweet-spirited and tropical "All You Need," replete with a wordless vocal melody reminiscent of his past ally, Richard Bona.

Be careful what music's deemed anachronistic. Hoff's album, with Stern's formidable help, organically crosses over eras and transatlantic aesthetics, bridging a division in fusion.

—Josef Woodard

Featuring Mike Stern: Some Day; City Z; Her Song; Seven Thirty; Mike 6/4; Common Ground; All You Need; Point Blank. (49:17)

Personnel: Jan Gunnar Hoff, piano, keyboards; Mike Stern, guitar, vocals; Per Mathisen, electric, acoustic bass; Audun Kleive, drums.

Ordering info: losenrecords.no

Itamar Borochoy Blue Nights

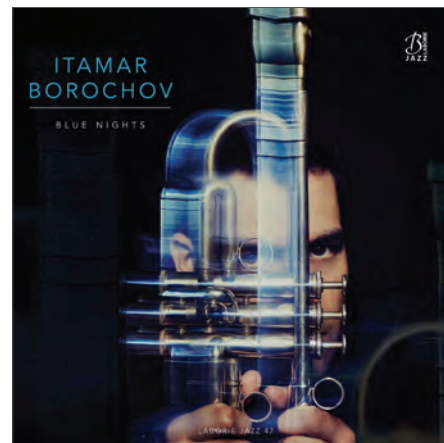
LABORIE JAZZ 47

★★★★½

Trumpeter Itamar Borochoy has spent years exploring creative convergences of jazz and music connected to his upbringing in the multicultural Israeli city of Jaffa. Within those contexts, he's become adept at using quarter tones and other elements of Sephardic spiritual music, along with the North African and Bukharian sounds he heard growing up, in various jazz constructs. Those influences, along with echoes of the Arabic and African-laced world grooves Borochoy worked with in Ravid Kahalani's Yemen Blues outfit, all filter through the trumpeter's stunning third album as a leader.

The opener, "Right Now," sets an overall mood to match Borochoy's dark and airy trumpet tone, with pianist Rob Clearfield, bassist Avri Borochoy and drummer Jay Sawyer working in well-balanced tandem to offset the ruminative melody. The title track picks up where "Right Now" left off, then veers further East, courtesy of Avri's oud. By the end, the bandleader's tapped into a different set of emotions, building high-register lamentations against a rich rhythmic backdrop. It's one of multiple instances where his expressive playing calls to mind singing.

That's due in part to the economy with which he improvises and composes, leaving space for the listener—and presumably, the other musicians—to sit with the feelings and sensation each figure evokes. Something similar happens with the addition of several vocalists from Innov Gnawa on the gently stirring "Motherlands,"



which turns on refrains led by a master of the North African spiritual music tradition. The tune also features some pretty interplay between Borochoy and Clearfield, whose keys play off the trumpet like stones skipped on clear water.

The mood brightens again with "Garden Dog Sleeps," a contrafact of "Green Dolphin Street," before Borochoy's measured intensity returns with "Broken Vessels," a standout for Sawyer.

Finally, Borochoy's arrangement of Rabbi Baruch Chait's "Kol Haolam Kulo (Take Me To The Bridge)" sees the quartet return to themes of spirituality, balance and equality—along with enough space for them to steep.

—Jennifer Odell

Blue Nights: Right Now; Blue Nights; Motherlands; Maalem; Daasal; Garden Dog Sleeps; Broken Vessels; Revolutionizin'; Kol Haolam Kulo (Take Me To The Bridge). (47:29)

Personnel: Itamar Borochoy, trumpet; Rob Clearfield, piano; Avri Borochoy, bass, oud; Jay Sawyer, drums; Maalem Hassan Ben Jaafer, vocals; Samir Langus, Aminu Belyamani, vocals, qraqeb.

Ordering info: laboriejazz.fr

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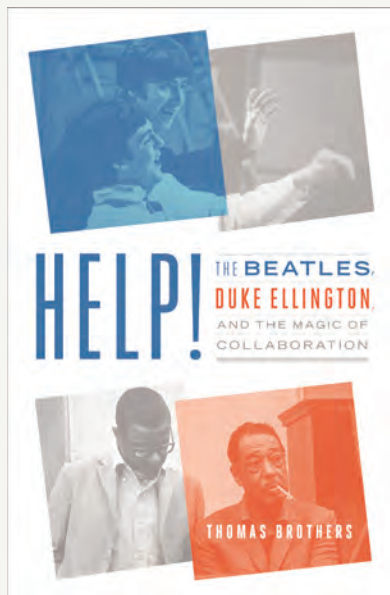
Thomas Brothers provides a richly detailed and immersive look into the respective creative processes of two composing/songwriting titans: Duke Ellington and The Beatles. Brothers—an associate professor of music at Duke University and author of a pair of works on Louis Armstrong—guides readers down a fairly unique boulevard here, exploring the respective creative processes of both Ellington and the Fab Four. Brothers' well-substantiated contention in **Help! The Beatles, Duke Ellington, and the Magic of Collaboration** (W.W. Norton & Company): Both ultimately were the beneficiaries of intricate collaboration.

In the case of Duke, his chief collaborator, Billy Strayhorn, comes most immediately to mind, and this book does a marvelous job of detailing that storied partnership. However, Brothers takes Duke's collaborative history much deeper, elucidating the essential contributions to his artistry by the stellar musicians who passed through his group, including crafty trumpeter Buster Miles. Some readers might find themselves somewhat annoyed at the author's meticulous breakdown of contributions from others to Ellington's oeuvre. Instead of denigrating Duke, the author's simply placing well-deserved spotlights on his collaborators. Brothers' basic premise is that Ellington was the "driving center of a creative collective," which he fully substantiates, writing nearly 100 pages even before Strayhorn's arrival in the book.

Brothers supplies excellent, provocative detail of Ellington and Beatles compositions, without veering too esoterically into the science of music. A superb example comes in chapter four's analysis of Duke's "Black, Brown And Beige," and check his detailed analysis of The Beatles' "A Day In The Life."

The collaborative birth and ongoing process of The Beatles likewise is fascinating, from the basic premise of Paul McCartney as the band's resident music theorist and John Lennon as its lyrics-writing heartbeat, to the contributions of "the quiet Beatle," George Harrison, as the band evolved.

A high point in their collaborative engagement came during the years '66-'69, the period that included such masterworks as *Sgt. Pepper's Lonely Hearts Club Band*. In terms of Harrison's contributions, that time frame coincided with his immersion in Indian music, studying with sitar virtuoso Ravi Shankar and introducing new concepts to the band's music. That also was a period of Lennon intently studying Bob Dylan and boldly considering how to reconceive song lyrics, and McCartney's investigations of



modern avant-garde music, specifically works by Karlheinz Stockhausen. For the already initiated, there might be no major revelations. However, the rewards of this book are in the details of these collaborative efforts. Reading Brothers' work should provide a broader understanding of how (and who) Duke worked with, and how The Beatles actually functioned as a unit.

An excellent analogy between these two incredible traditions comes on page 256: "In a limited way, [The Beatles] situation is analogous to Ellington and Strayhorn: Ellington liked to combine themes, chords, instruments, and moods in a freewheeling process of mixing, adding, subtracting, and rearranging (Lennon: 'doing little bits when you then join them up'), while Strayhorn designed intricate musical structures that he regarded as complete and perfect. Ellington sometimes chopped up Strayhorn's musical structures, upsetting his assistant, but no one messed with McCartney's. The difference has to do with the different hierarchical textures. Ellington's leadership was never in doubt. By 1966 McCartney was assuming a position as chief Beatle in charge of musical production without actually taking the title."

But the aim here isn't necessarily to provide detailed analogies between Ellington and The Beatles. It occasionally proves too irresistible, though: The critical backlash Duke encountered as he shifted deeper into extended suites and forms, veering away from his three-minute masterpieces, mirrored the invectives the Beatles incurred, beginning with the all-too-arty *Sgt. Pepper*. **DB**

Ordering info: www.norton.com



Various Artists *A Day In the Life: Impressions Of Pepper*

IMPULSE! B0029261

★★★★½

The Beatles' 1967 album *Sgt. Pepper's Lonely Hearts Club Band* is many things: psychedelic trendsetter, orchestral pop, hurdy-gurdy soul. It's an eclectic mish-mash. But apart from eight measures of barrelhouse piano on "Lovely Rita," the album doesn't have much use for jazz.

A Day In The Life: Impressions Of Pepper eschews preciousness for sonic freedom as the psychedelic standard-bearer is worked over by 12 jazz performers who spike the music with their own takes on the '60s classic.

Drummer Antonio Sánchez opens the album with a pummeling approach to the title track. Heavy rock chords and a frantic hi-hat push hard before Mary Halvorson's unmistakable guitar refracts "With A Little Help From My Friends," and Makaya McCraven's "Lucy In The Sky With Diamonds" relies on an unhurried vibraphone as it skitters deeper into the high-anxiety affair. Pianists Cameron Graves and Sullivan Fortner are most direct in their takes: The former transforms "Fixing A Hole" into a menacing tango, while Fortner's solo performance is a bit more delicate, grafting Paul McCartney's twee ditty about aging onto a playful backdrop for his impressive chops.

The source material here is treated with respect (but not too much) and given careful consideration by some of the most innovative instrumentalists working today. Collectively, this an entertaining grip of songs we thought we all knew, but perhaps don't. —Sean J. O'Connell

A Day In The Life: Impressions Of Pepper: Sgt. Pepper's Lonely Hearts Club Band; With A Little Help From My Friends; Lucy In The Sky With Diamonds; Getting Better; Fixing A Hole; She's Leaving Home; Being For The Benefit Of Mr. Kite!; Within You Without You; When I'm Sixty Four; Lovely Rita; Good Morning Good Morning; Sgt. Pepper's Lonely Hearts Club Band (Reprise); A Day In The Life. (58:34)

Personnel: Antonio Sánchez; Mary Halvorson; Makaya McCraven; Wildflower; Cameron Graves; Keyon Harold; Brandee Younger; Onyx Collective; Sullivan Fortner; Miles Mosley; Shabaka & The Ancestors; The Ju Ju Exchange.

Ordering info: www.avelabelgroup.com



Joel Harrison *Angel Band: Free Country, Vol. 3*

HIGHNOTE 7319

★★★★½

Guitarist Joel Harrison returns to his *Free Country* series after about 15 years, and it's worth the wait. His celebrated fusion of jazz and country now expands its scope to include many of the other music traditions he's assayed since the series left off in 2004: psychedelia, soul and gospel among them. It's certainly the richest album he's yet made.

Harrison's take on Bob Wills' "Osage Stomp"

probably best expresses that richness. It opens on a riff that's equal parts Western Swing, bebop, Eastern European oom-pah and rock 'n' roll, before collapsing into a free-jazz breakdown courtesy of pianist Uri Caine. The tune's then reconstituted as hard swing with a blistering turn from Harrison and bluegrass vibes courtesy of violinist Christian Howes.

Even that, however, doesn't encompass all the ingredients. An eerie, psychedelic "America The Beautiful" tips its hat to Jimi Hendrix at Woodstock; vocalist Alecia Chakour leads a simmering neo-soul arrangement of "Ring Of Fire." Harrison, Caine and alto saxophonist David Binney trade blues-tipped post-bop solos on a pathos-laden "Wichita Lineman," with drummer Allison Miller keeping them tight.

Angel Band: Free Country, Vol. 3 easily shows that Harrison grasps not just the basis of the music he mines, but the nuances, too, resulting in a collection of great diversity and remarkable cohesion.

—Michael J. West

Angel Band: Free Country, Vol. 3: America The Beautiful; Jerusalem Ridge; Ring Of Fire; 900 Miles; We Shall Rise; Angel Band; My Epitaph; Osage Stomp; Wichita Lineman; Go Rest High On That Mountain; Lost Indian; Blue Eyes Cryin' In The Rain. (63:11)

Personnel: Joel Harrison, guitar, dobro, 6-string banjo, National Steel guitar, vocals; Nels Cline, guitar (6); David Mansfield, pedal steel guitar (10); David Binney, alto saxophone; Jon Cowherd, piano, organ; Uri Caine, piano, Fender Rhodes; Nathan Koci, accordion (4); Chris Tordini, Stephan Crump, bass; Brian Blade, Allison Miller, drums; John Hadfield, frame drum (4); Christian Howes, Darol Anger, violin; Hank Roberts, cello; Alecia Chakour, Everett Bradley, Theo Bleckmann (6), Nicki Logan (10), vocals.

Ordering info: jazzdepot.com

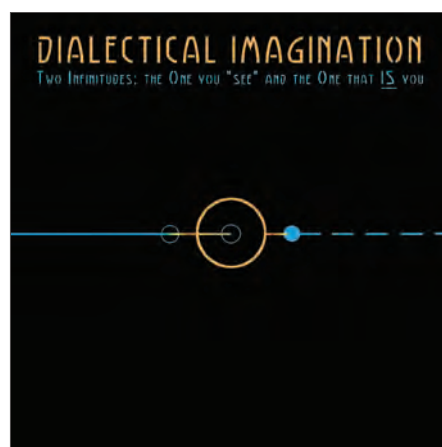
Eli Wallace/Rob Pumpelly *Dialectical Imagination*

LEO 839

★★★★½

In his heady liner notes for *Dialectical Imagination*, drummer Rob Pumpelly explores the idea of achieving "aesthetic ecstasy" in music. The aim in this being to blur the boundaries between composition and improvisation by transcending "conventional self-awareness." The drummer's particular vehicle for going into what many other performers would call "the zone" is *Dialectical Imagination*, a duet with pianist Eli Wallace. The pair's third album, begins with ritualistic chimes, directly invoking John Coltrane and Rashied Ali's *Interstellar Space*.

From those scene-setting chimes, opener "Immutable Light" undulates with waves of piano and shimmering cymbal work; the piano drops out in the middle for the rumble of an extended drum solo. It's a gorgeous track, but the music gets progressively volatile from there. "Vanished" showcases Wallace at his best, blending rhythmic intensity with innate lyricism; the final quarter of the piece is like a post-storm sunburst of melody. "Rung" begins with ruminatively spinning piano and kindred-spirit drumming, though the



piece eventually takes off into a rhythmic/textural vortex for much of its length. And album closer "Infusion" immediately explodes with a dense, crashing energy redolent of Cecil Taylor, though, there are recurring piano and drum hooks that draw listeners through the track.

The record's holistic blend of composition and improvisation, melody and rhythm, volatility and inwardness plays well on repeat, conjuring an atmosphere increasingly easy to give oneself over to.

—Bradley Bambarger

Dialectical Imagination: Immutable Light; Vanished; Rungs; Infusion. (41:49)

Personnel: Eli Wallace, piano; Rob Pumpelly, drums.

Ordering info: leorecords.com

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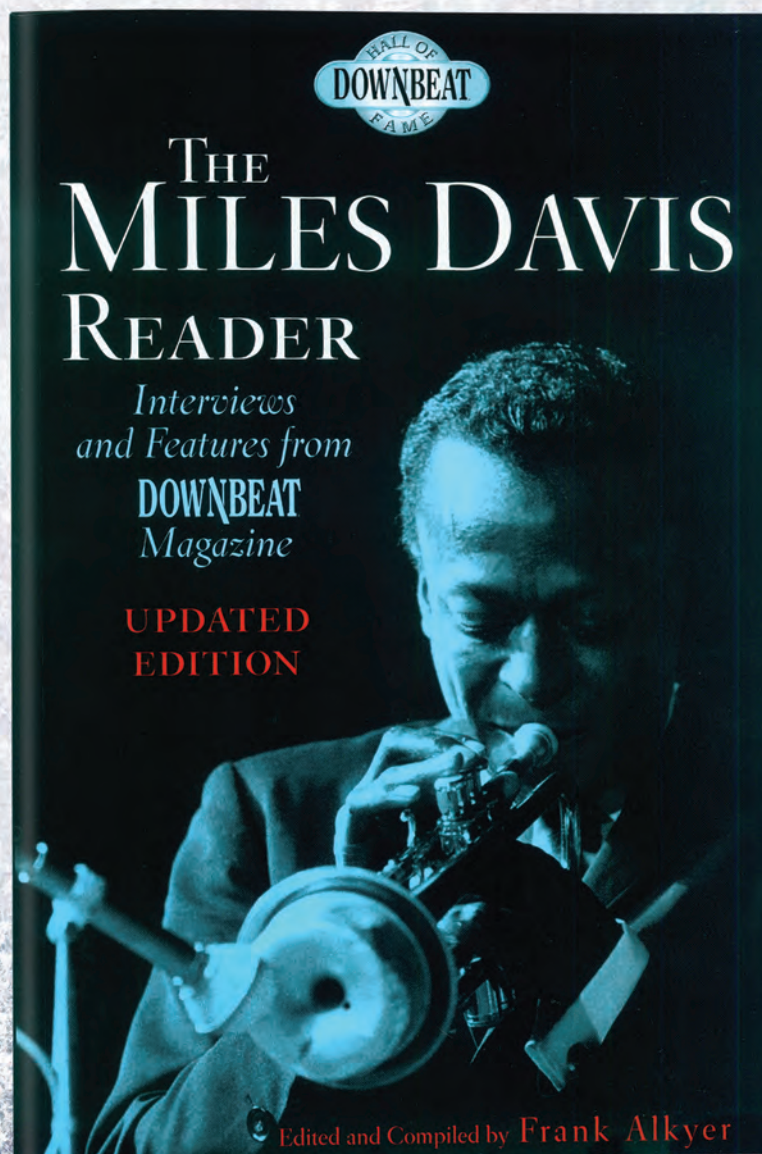


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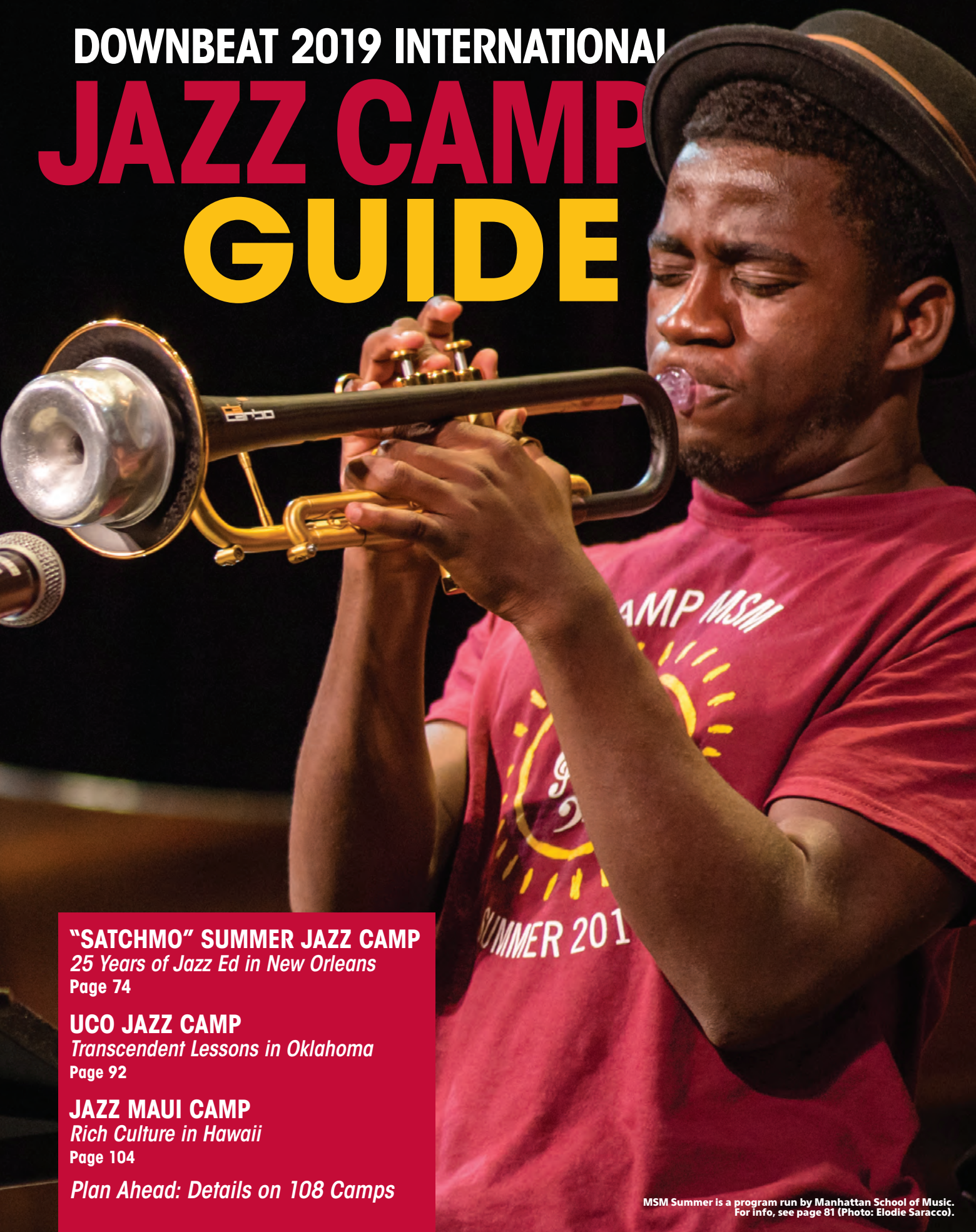
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DOWNBEAT 2019 INTERNATIONAL JAZZ CAMP GUIDE



"SATCHMO" SUMMER JAZZ CAMP

25 Years of Jazz Ed in New Orleans

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UCO JAZZ CAMP

Transcendent Lessons in Oklahoma

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JAZZ MAUI CAMP

Rich Culture in Hawaii

Page 104

Plan Ahead: Details on 108 Camps

MSM Summer is a program run by Manhattan School of Music.
For info, see page 81 (Photo: Elodie Saracco).



PHOTOS BY JEFF THOMASON

Gregory Agid (center with clarinet) performs with students at the Louis "Satchmo" Armstrong Summer Jazz Camp in New Orleans during 2018.

'Satchmo' Camp Fills

Gregory Agid remembers the conversation he had with his mother after his first day at the Louis "Satchmo" Armstrong Summer Jazz Camp in New Orleans. A recent transplant to the city, the young clarinetist had somewhat begrudgingly auditioned for the camp's artistic director, Kidd Jordan, that spring—only to see a friend come out of the audition room ahead of him, sobbing. Barely 13, Agid didn't know who Jordan was or why his mother had dragged him out of bed for the placement audition, but at that moment, he wanted no part of it. Once camp actually started, however, his perspective quickly changed.

"Mom, I don't think I've ever played this much clarinet before at one time," he recalls telling his mother as she drove him home that first afternoon. "I think we played six hours that day," Agid, now 31, adds with a laugh. "I remember my teeth hurt."

It was apparently a good kind of "hurt." Because after studying under Jordan, Alvin Batiste and Clyde Kerr Jr., that summer, Agid—like dozens of other camp alumni—went on to attend the program every year through middle and high school. When the camp resumes at Loyola University this summer for its 25th anniversary season, Agid plans to return again, this time in his ninth year as a member of the faculty (which still includes Jordan).

From Agid's perspective, the young artists

who come to the Armstrong camp are the next in line—as he once was—to study the history of the music and find their own ways to push it forward. In the meantime, he says, the art form serves as what he calls "a tool of self-discovery."

"If I can impart anything to these students, it's that they're part of a community and a legacy and tradition that's greater than themselves," Agid explains. "And that we are in direct connection to Louis Armstrong, in direct connection to Alvin Batiste, to Kidd Jordan, to Germaine Bazzle."

Agid's approach to teaching underscores a main tenet of the camp's philosophy: that jazz education has as much capacity to inspire personal growth and build character as it has to improve a student's musicianship.

The camp's founder and executive director, Jackie Harris, asserts that learning even the most basic elements of the music can help a young person develop leadership and cooperation skills, analytical thinking, empathy and problem-solving abilities. Seeing how one's own creative expression fits into a historically revered and unique cultural lineage, meanwhile, can build self-esteem and spark ambition. Those benefits, along with rigorous daily music instruction taught by an internationally renowned faculty of musicians and artists-in-residence, have been central to the camp's mission since its inception—as has the

idea that every child deserves access to music education, regardless of his or her socioeconomic background.

The Armstrong Camp was essentially Harris' brainchild. Back in 1995, she was the executive director of the city's Music and Entertainment Commission, a position that found her working alongside the city's mayor at the time, Marc Morial. Budget cuts across the country had squeezed arts education out of so many schools that she and Morial feared for the future of the city's cultural legacy as the birthplace of jazz. So, they mapped out a plan for a jazz camp. Harris enlisted Jordan as the founding artistic director and brought in Kerr, Batiste and more of the city's top players and music educators as faculty for the first session, held at Medard H. Nelson Elementary School. (The camp has since relocated to Loyola University.)

As the Armstrong camp prepares for its 25th session, Harris estimates that even fewer children in New Orleans have access to consistent music education than they did during the camp's first year. Funding the program each year remains complicated, too, particularly in 2019, as a growing number of arts organizations and institutions find themselves in competition for the same grant money, Harris says.

The camp is presented by the New Orleans Arts and Cultural Host Committee and sponsored by the Louis Armstrong Educational



Armstrong camp students perform in New Orleans during the 2018 session.

Jazz Ed Gaps *By Jennifer Odell*

Foundation, with additional support coming from New Orleans' Positive Vibrations Foundation, ASCAP and Jazz at Lincoln Center. But it also relies on local and national contributions from sources ranging from ticket sales for the annual Student Culminating Concert (July 12) to various arts benefactors.

Despite the ongoing challenges, Harris remains a vociferous advocate for the camp, which this year runs June 24–July 12 and is open to students ages 10–21 who have studied music consistently in school or with private teachers for at least two years and can pass an audition. Tuition begins at \$140 per week for returning Orleans Parish residents and goes up from there, with discounts for returning Louisiana-based students and slightly higher fees for out-of-state attendees. Scholarships are available, too.

“Our biggest pride is the long list of successful students who’ve passed through the program,” Harris says, rattling off names like trumpeter Christian Scott aTunde Adjuah, keyboardist Jon Batiste and trombonist Troy “Trombone Shorty” Andrews as evidence that the camp’s long-held formula works.

Central to that formula is the artist-in-residence program, which has put young players under the tutelage of an array of esteemed musicians, including Wynton Marsalis, Herlin Riley, William Parker and David Murray. This year, the camp welcomes trombonist Steve Turre as

its primary artist-in-residence, along with lifetime artist-in-residence Norma Miller, a dancer/choreographer whose work with the original Lindy Hoppers gives her a unique and increasingly rare perspective on the role dance has played in the development of jazz.

The main artist-in-residence is selected by the faculty as a whole, which strives to change up the primary instrument focus of each year’s guest, while taking into account considerations like who might be a good fit for the program and who would be willing to spend a week of the year’s busiest jazz festival season teaching in New Orleans.

Once the guest artist is selected, he or she is asked to provide original compositions and arrangements for small and large ensembles. From there, the camp’s faculty incorporates those pieces into the larger curriculum, which revolves around intensive daily instruction in a primary instrument, plus one elective course of study in music composition, voice or swing dance.

While much of the curriculum remains the same from year to year, some aspects have been tweaked in recent years to reflect changes in the music industry and in New Orleans culture. Tiered money management workshops geared toward financial information for bandleaders, for example, now are offered to all students as a means of helping them learn to navigate a music-busi-

ness landscape that perpetually is shifting.

In 2018, the camp paid homage to the city’s tricentennial by incorporating leaders from the traditional New Orleans jazz and Social Aid and Pleasure Club communities into the artist-in-residence program. It became apparent almost immediately that most students were ill-informed about the history and role of the clubs and their relationship to the music.

“Unless the parent is involved in [the community] in some way, we found that most of the kids in the camp didn’t know how to second line or didn’t even know what a second line was,” Harris says.

In response, the camp will augment Kevin Louis and Jonathan Bloom’s traditional New Orleans jazz instruction this summer with seminars in the history of the city’s Social Aid and Pleasure Clubs and parade culture taught by Barbara Lacen, the founder of the New Orleans Social Aid and Pleasure Club Task Force, and a longtime leader in that community.

While the camp is doing what it can to educate students about how jazz fits into the local cultural context, a potentially larger challenge looms in regard to the dearth of music training students have access to before arriving at camp each June.

As New Orleans rebuilt and its demographic makeup changed after Hurricane



This year's Armstrong camp runs June 24–July 12.



Strings students rehearse with their instructor at the Armstrong camp.

Katrina in 2005, a charter school movement took hold, leaving the city with the country's highest percentage of public school students attending independent charter schools. The change proved to be controversial; among other things, it created a heightened focus on Louisiana Educational Assessment Program test scores, which do not include an assessment of arts proficiency.

The emphasis on LEAP scores—and, according to some, the decentralization of the school system—has helped usher in an era in which scores of public schools find themselves struggling to sustain even one music teacher or to maintain a designated band room. According to a preliminary May 2018 report from Artist Corps New Orleans' Mapping Music initiative, more than 40 of the city's 78 public schools lacked adequate music programs or resources to develop them.

That's left students who are interested in studying music at a major disadvantage. Low-cost or free nonprofit programs outside the school system—including the Armstrong Jazz Camp, the Ellis Marsalis Center for Music and the New Orleans Jazz and Heritage Foundation's Heritage Music School—now find themselves scrambling to fill a significant void in basic music training for students who demonstrate an interest in the art form.

"A lot of the schools just have ad hoc teachers that come in once a week or twice a week. What can you teach a child if it's not part of his daily curriculum?" Harris asks. "A handful might be getting music instruction at home from a family member or neighbor, but that largely died after Katrina."

Agid, who also teaches during the school year at Warren Easton Charter High School, says students come to him in high school unable to read music, having learned only by playing

in the street. That obviously limits their potential to grow as musicians. It also hampers Agid's ability to teach an ensemble at a higher level.

"This is affecting the culture of the city," says Harris. "Quite frankly, most of the kids now who are involved in traditional jazz are not even studying it in schools. They just learned it on the street and you know, unless they have access to a Louis Armstrong Jazz Camp or a program similar to it ... they develop bad habits from trying to perform on their instruments in those settings, which leads to damage to their lips and the ears and their jaw muscles."

Agid adds that film and TV depictions of New Orleans in recent years haven't helped.

"Everyone wants to see a 12-year-old kid on the corner or marching in a marching band," he says. "In a way, these kids are being trained to accomplish that task. They're not learning how to read music. They're not learning about Duke Ellington and ... Beethoven. They're learning how to march and how to play loud. I don't mean to in any way demean the role of that in our culture, but we've shifted so far in that direction that any type of intensive music study in New Orleans is not being prioritized."

Agid has noticed that his students are developing musical skills later than they once did. "What used to be my fifth grade is now ninth grade," he says. To Agid, that means the Armstrong camp is now more essential than ever.

"It's one of the last spaces where we're learning Duke Ellington, Mozart and Paganini and working with teachers who are capable of teaching and performing those types of things," he says.

That's a very different landscape than what Agid experienced as a young jazz student in New Orleans. In part, that's why he's made it a mission of his as an educator to pass down what he learned at the Armstrong camp to today's young players.

"As students at jazz camp, we were pushed, but we were also treated like professionals," he says, echoing sentiments Jon Batiste shared with Downbeat about the camp in 2013, as he laughed while recalling Alvin Batiste having "12-year-olds playing 'Giant Steps.'"

When Turre arrives at the camp in June, he says he plans to "go with the flow" when it comes to the institution's tried-and-true approach for teaching young musicians, but he agrees with the notion students can be treated like professionals and present themselves as such at any age.

"Being a professional actually means different things to different people in my experience," he says. "The way I still feel about it is if you're performing for an audience—this is just one example—I respect my audience just like I respect the other musicians, just like I would respect my mother and father. It's about presentation and about clarity."

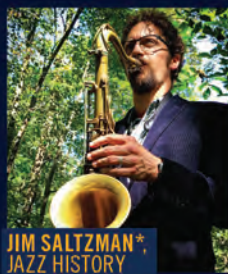
Looking back at the faculty and artists-in-residence he encountered as a student at the Armstrong camp, a hint of lingering awe creeps into Agid's voice. He describes finding himself in the same room Jimmy Heath and studying the music of Kerr, Jordan and Alvin Batiste with the artists themselves and points out: "These guys were at the peak of their careers, and we were playing their music at this camp. There was no watering down of anything for us."

Laughing, he continues, "We had a chart by Alvin Batiste, I can't remember what it was called, but it was like Genesis—like 16 pages long, so I was 13 years old playing these epic arrangements."

Agid is quiet for a moment.

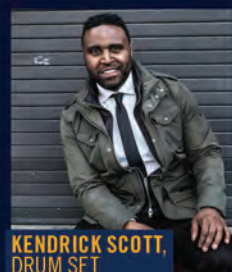
"Sometimes, it was above and beyond our ability level," he concedes, "but some way, somehow, they got us there."

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Litchfield Jazz Camp in Connecticut

LINDSEY VICTORIA PHOTOGRAPHY

EAST

 This trumpet denotes a corresponding ad in this guide.

Adventure Music Camp at Eastman Rochester, New York

July 29–August 2

This is a day camp (commuting students) at Eastman School of Music for students entering grades 5–9 (current grades 4–8). It combines the best of ECMS's half-day programs into one engaging musical week. The camp meets Monday through Friday from 9 a.m. to 4 p.m. Activities include ensemble rehearsals (band and string orchestra), theory in motion (musicianship class with movement), electronic music (using apps and computer programs to create music and enhance practice time), composition and improvisation. This program is for students who have at least two years of experience on their instrument or in a chorus, 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 necessary.

Faculty: Terry Fonda Smith (director) and others.
Cost: \$350
Contact: (585) 274-1400 or (585) 274-1074, summer.esm.rochester.edu/course/adventure-music-camp/

All Female Jazz Residency Newark, New Jersey

July 7–13

Led by Artistic Director Regina Carter, young women find inspiration and build community in this one-week jazz resident program.

Students will refine their instrumental or vocal skills and work intensely with respected jazz musicians. The program includes individual lessons, small ensemble work, industry panel discussions, field trips to landmark jazz institutions and culminates in a final student showcase. The program is conducted at Rutgers-Newark campus, where students stay in Rutgers' dormitories. Past master-class artists/faculty have included Tia Fuller, Stefon Harris and industry experts such as Karen Kennedy and Sheila Anderson.

Faculty: Regina Carter (director)
Cost: \$1,400 for on-campus residents
Contact: njpac.org, (888) GO-NJPAC, njpac.org/arts-education-1/for-parents-and-students/summer-programs

Berklee 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 more than 20 summer programs to consider at Berklee College of Music, Boston Conservatory at Berklee and Berklee's campus in Valencia, Spain.

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

Camp Encore-Coda Sweden, Maine

June 26–July 21; July 21–Aug. 11

Private lessons, combos, jazz bands and classes in performance, history, theory, ear training and composition, as well as a full

slate of traditional camp activities, are available to about 120 campers between the ages of 9 and 17.

Faculty: Sam Al-Hadid, Noah Berman, Seyeon Chang, Paul Jones, Kevin Norton
Cost: \$5,200 (all-inclusive first session), \$4,800 (all-inclusive second session), \$8,400 (full season)
Contact: (617) 325-1541, encore-coda.com

Central PA Jazz Camp Mechanicsburg, Pennsylvania

June 12–15

The 18th annual Central PA Jazz Camp is for students ages 10–21. The camp is four days and three nights. No audition is required—just a desire to learn the art of improvisation. Students of all instruments and voices are welcomed. Studies include jazz history, master classes, theory, jam sessions, ear training and much more.

Faculty: Past instructors and guests include Stefon Harris, Rodney Whitaker, Steve Nelson, Ben Wolfe, Helen Sung, Tim Warfield, Terell Stafford, Cyrus Chestnut
Cost: \$425 (resident), \$325 (commuter)
Contact: Central PA Friends of Jazz, (717) 540-1010, friends@friendsofjazz.org, friendsofjazz.org/central-pa-jazz-camp

COTA Camp Jazz Delaware Water Gap, Pennsylvania

Dates TBD

CampJazz was founded to give young musicians an opportunity to learn the art of small group improvisation. This camp welcomes all

instrumental and vocal learners age 12 and older. Attendees will receive focused instruction from internationally acclaimed performers and educators. Activities include research, recording and multiple performance opportunities.

Faculty: Instructors have included Sam Burtis, Evan Gregor, Spencer Reed, Matt Vashlishan, Skip Wilkins, Bobby Avey, David Liebman, Sherrie Maricle, Najwa Parkins and Kent Heckman

Cost: See website

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

Eastern U.S. Music Camp at Colgate University

Hamilton, New York

June 30–July 28

The camp is for all instruments and vocals, offering performance in jazz ensembles and combos, bands, choirs, orchestra, improvisation, music production, harmony, composition and arranging, conducting, private lessons, guest artists, master classes, weekly student concerts and recitals, plus recreation. Enrollment is limited to about 125 students between the ages of 12 and 18. No audition is required to enroll.

Faculty: Professional educators, solo artists, composers and conductors

Cost: \$2,449 (2 weeks, residential), \$3,673 (3 weeks, residential),



\$4,798 (4 weeks, residential),
\$1,099 (2 weeks, days),
\$1,649 (3 weeks, days),
\$2,198 (4 weeks, days)

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

Eastman Experience: Summer Jazz Studies

Rochester, New York

June 30–July 12

This rigorous two-week program provides an intensive, performance-based experience for students currently in grades 9–12 and is ideally suited for those considering jazz studies at the collegiate level. Students

work directly with the renowned Eastman School of Music jazz faculty in a program designed to enhance improvisational and ensemble skills.

Faculty: Jeff Campbell (director), Bill Tiberio, Charles Pillow, Colin Gordon, Conrad Ziarniak, Clay Jenkins, Mike Kaupa, Charlie Carr, Mark Kellogg, Bob Sneider, Dariusz Terefenko, Rich Thompson, Dave Rivello

Cost: \$2,423 (with housing), \$1,360 (without housing)

Contact: Shaya Greathouse, sgreathouse@esm.rochester.edu, (585) 274-1404, summer.esm.rochester.edu



Eastman Experience: Summer Jazz Studies

June 30 – July 12, 2019

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 met a lot of excellent players that I know I will be around the rest of my life, and got great education from fantastic faculty." – 2018 participant



PLEASE VISIT: summer.esm.rochester.edu

community@esm.rochester.edu | (585) 274-1400

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COURTESY WILLIAM PATERSON UNIVERSITY

William Paterson University Summer Jazz Workshop



EDWARD COHEN

UMass Fine Arts Center Jazz in July

Hudson Jazz Workshop Hudson, New York

Aug. 8–11

The Annual Hudson Jazz Workshop in upstate New York offers a focused four-day immersion in jazz improvisation and composition conducive to intensive study. Limited to 10 students who come from all over the globe, the level of performance is demanding. Hudson Jazzworks grants six scholarships and is in collaboration with the Manhattan School of Music, the Conservatorium van Amsterdam, the Rytmsk Musikkonservatorium, the New School and William Paterson University. The workshop concludes with a concert at Hudson Hall. Be ready for a deeply personal and enriching experience with Catskill Mountain views and a professional chef.

Faculty: Armen Donelian, Marc Mommaas, Billy Drewes

Cost: \$645 (food and boarding)

Contact: hudsonjazzworks.org,
info@hudsonjazzworks.org

Interplay Jazz Camp Meriden, New Hampshire

June 23–29

Interplay brings together world-class mentors to foster positive musical outcomes in a diverse, intergenerational mix of vocalists and instrumentalists. Developing improvisers will explore the jazz skills that will help to create a fuller, richer life—particularly deep listening, creative thinking, emotional expression and communication. All ages are welcome.

Faculty: Fred Haas, Sheila Jordan, Karrin Allyson, Armen Donelian, Miro Sprague, Gene Bertocini,

John Proulx, Dominique Eade, John Carlson

Cost: \$900

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

JAM Camp Silver Spring, Maryland

June 24–July 12

The Jazz Academy's Annual Summer JAM Camp is a great place for young musicians ages 9–19 to learn to play and perform jazz music the way the professionals do. Sessions are led by professional musicians and recording artists. This three-week day camp runs from 1–5 p.m. Monday through Friday. (Closed July 4.)

Faculty: Paul Carr (director), Pepe Gonzalez

Cost: Starts at \$595

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

JAM Lab Chevy Chase, Maryland

July 7–12

The Jazz Academy Annual Summer JAM Lab is a six-day, five-night (extended day 9:00 a.m.–9:30 p.m. during five days) residency instrumental and vocal jazz music camp. It is a great opportunity for young musicians' ages 9 to 19 to learn to solo on their instrument and with their voices. The focus of the camp is on jazz improvisation. Students learn to play and perform their own extemporaneously created solos.

Faculty: Paul Carr (director), Pepe Gonzalez

Cost: Starts at \$1,250

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

The Jazz Camp at Newport Newport, Rhode Island

July 21–27

The Jazz Camp at Newport, sponsored by Salve Regina University and University of Rhode Island, is a great opportunity for high school students to learn from experienced music professors, including during master classes. Students attending The Jazz Camp at Newport will receive a ticket to the Newport Jazz Festival for Aug. 2 courtesy of Newport Festivals Foundation Inc. They will also have the opportunity to attend a meet-and-greet with a festival artist. The week-long camp will conclude with a final concert.

Faculty: See website

Cost: \$1,150 (overnight),
\$650 (commuter)

Contact: salve.edu/jazzcamp, jazzcamp@
salve.edu, (401) 341-2297

Jazz House Kids Summer Workshop Montclair, New Jersey

July 29–Aug. 10

This workshop immerses students in the art of jazz performance and helps them become well-rounded musicians through workshops, ensemble performances and master classes led by renowned guest artists, such as Ron Blake, Dee Dee Bridgewater, Anat Cohen and Rudresh Mahanthappa. Topics include improvisation, theory, composition, history, film scoring and more.

Faculty: Christian McBride (artistic director), Ted Chubb (director) and guest artists.

Cost: \$1,595

Contact: info@jazzhousekids.org,
jazzhousekids.org

Litchfield Jazz Camp **Washington, Connecticut** **June 30–July 26**

Litchfield Jazz Camp has been a special place for musical and personal growth since 1997. Top-notch faculty teach groups at all levels of play in a supportive, collaborative atmosphere. There is no pre-audition. The camp includes performance, improvisation, theory, master classes and more. Upon arrival, students are placed in skill-based combos. Ages 13 through adult are welcome. Litchfield offers four individual, one-week sessions. See website for dates of sessions.

Faculty: Luques Curtis, Matt Dwonsyk, Zwe Le Pere, Jonathan Michel, Nicki Parrott, Mario Pavone, Sean Pentland, Avery Sharpe, Joris Teepe, Robin Baytas, Ian Carroll, John Iannuzzi, Steve Johns, George Schuller, Matt Wilson, Don Braden, Claire Daly, Paul Bollenback, Greg Dayton, Mike Godette, Dan Liparini, Doug Munro, Dave Stryker, Jen Allen, Zaccai Curtis, Orrin Evans, Julian Shore, Carmen Staaf, Eli Yamin, Kris Allen, Caroline Davis, Mike Dirubbo, Tom Finn, Jimmy Greene, Andrew Hadro, Jeff Lederer, Albert Rivera, Joe Beaty, Peter McEachern, Dave Ballou, Jean Caze, Russ Johnson, Nick Roseboro, Eliot Bild, Nicole Zuraitis, Melinda Rose Rodriguez, Alina Engibarman

Cost: Starting at \$1,005 (financial aid available by application, need-based)

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

Marshall University Jazz-MU-Tazz Summer Camp

Huntington, West Virginia

June 16–21

Jazz-MU-Tazz Summer Camp is designed for high school students of all levels from beginning to advanced. Enjoy a music-packed week with big band and combo rehearsals, guest-artist workshops, jam sessions and special topic sessions on jazz improvisation, theory, history and more. At week's end, the Jazz-MU-Tazz concert kicks off the 2019 Huntington Jazz Festival.

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

Cost: \$375 (tuition), plus housing and optional meals

Contact: nolanj@marshall.edu,
marshall.edu/music/jmt

Maryland Summer Jazz **Rockville, Maryland**

July 17–20, July 24–27

Maryland Summer Jazz is one of the few boutique jazz camps in the country

dedicated to adult amateur musicians. More than 1,000 adult players have connected with their "inner jazz musician" during the program's 15 years. MSJ is all about improvisation, small group jazz, connection and having a blast.

Faculty: Past instructors have included Ingrid Jensen, Paul Bollenback, Jeff Coffin, Helen Sung, Jimmy Haslip, Greg Boyer, Jeff Antoniuk, Sherrie Maricle, Walt Weiskopf

Cost: \$925 for one session, reduced rates for military

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

MSM Summer at Manhattan School of Music

New York, New York

July 8–26

MSM Summer provides instruction and performance experience in composition, instrumental music and voice for students ages 8–17 in a dynamic conservatory setting. Students will develop their musical skills and will join a vibrant community of young musicians.

Faculty: Nadje Noordhuis, Remy Le Boeuf, Dustin Kaufman, Richard Sears

Cost: \$2,810

Contact: msmsummer@msmnyc.edu,
msmnyc.edu/msm-summer,
(917) 493-4475



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New York Jazz Academy Summer Jazz Intensives

The National Jazz Workshop **Fairfax and Winchester, Virginia** June 23–28; July 14–19

In its 11th year, the National Jazz Workshop offers a comprehensive jazz curriculum with separate workshops at George Mason University (June 23–28) and Shenandoah Conservatory (July 14–19). Participants are provided with resources to further develop and expand individual skills. Tracks include vocal, instrumental, jazz arranging, and audio engineering.

Faculty: Dr. Matthew Niess (director), Darden Purcell, Shawn Purcell, Mike Tomaro, Graham Breedlove, Craig Fraedrich, Regan Brough, Kevin McDonald, Xavier Perez, The Navy Commodores, The Army Blues, The Capitol Bones, NJW All-Stars.

Cost: See website

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

New England Conservatory's Jazz Lab

Boston, Massachusetts

June 30–July 6

Jazz Lab is for high-school aged students who love jazz and want to push the boundaries of creative music. Set at New England Conservatory, home to one of the nation's most forward-thinking jazz programs, Jazz Lab gives students the tools to take their musicality to the next level through innovative curriculum, small ensemble performance and guidance from world-renowned faculty and guest artists.

Faculty: Becca Stevens, Tim Lienhard (executive director), Henrique Eisenmann (artistic director), Ken Schaphorst, David Zoffer, Rick McLaughlin, Michael Thomas

Cost: \$1,000 (early bird tuition, registration by April 1), \$1,115 (regular tuition), plus \$714 for housing, which includes six nights on campus

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

New York Jazz Academy Summer Jazz Intensives

New York, New York

July 1–Aug. 30

New York Jazz Academy Summer Jazz Intensives offer a high quality jazz education



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667-208-6600



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Alex Brown, jazz piano

Kristopher Funn, jazz bass

Tim Green, jazz saxophone

Sean Jones, jazz trumpet
Richard and Elizabeth Case Chair in Jazz Studies

Quincy Phillips, jazz percussion

Matthew Stevens, jazz guitar

Charenée Wade, jazz voice

Warren Wolf, jazz faculty



and a fully immersive New York experience. Highlights include a diverse curriculum, including lessons with top New York teaching artists, theory classes, ensemble rehearsals, master classes and jazz club visits. The intensives are for instrumentalists and vocalists ages 14 and older working at beginning, intermediate and advanced levels.

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

Cost: starting at \$727 a week

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

New York Jazz Workshop Summer Jazz Intensive Series New York and Tuscany, Italy

June through September

Musicians from all over the globe have turned to the New York Jazz Workshop Summer Jazz Intensives to collaborate, learn and to get inspired. In New York, the jazz capital of the world, students can participate in an intense one- to four-day jazz workshop right in the heart of Manhattan, around the corner of Times Square. Each day of the program runs 11 a.m. to 5 p.m. with a maximum of 10 students in each workshop. Two, three- and four-day intensives are offered in New York (14 sessions between July 18 and Sept. 1) and a single session in Tuscany (June 2–8).

Faculty: Marc Mommaas, Mark Sherman, Darrel Green, Loire Cotler, Rez Abbasi, Doug Beavers, Vito Lesczak, Vic Juris, Kenny Wessel, Fay Victor, Tony Moreno, Olivia Foschi, Frank Kimbrough, Jacob Sacks, Amina Figarova, Tim Horner, Vito Goncalvez, Jocelyn Medina, Darius Jones, Sebastian Noelle, Nate Radley

Cost: ranges from \$280 (two days) to \$595 (four days)

Contact: newyorkjazzworkshop.com

NYU Summer Jazz Composers Workshop New York, New York

June 24–28

An intensive workshop for intermediate and advanced level students examining composition, arranging and orchestration techniques for jazz ensembles. Students will write their own compositions during the workshop that will be performed on the final day. Classes and lectures will be held by the NYU Jazz Studies Program composition faculty.

Faculty: Rich Shemaria, Gil Goldstein, Alan Broadbent, Alan Ferber

Jazz

SUMMER WORKSHOP

WILLIAM PATERSON UNIVERSITY

Jimmy Heath
Artist in Residence



July 14-20, 2019

Connect with our renowned faculty at the William Paterson University **SUMMER JAZZ WORKSHOP**, open to commuters of all ages, and residents age 14-18.

New this year—the workshop welcomes non-resident adult participants.

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
- Nightly clinics and concerts, meet-the-artist sessions, and an evening at a legendary New York City jazz club
- Final concert with students and resident faculty

For information and online registration go to

wpunj.edu/summerjazzworkshop

National Jazz Workshop.ORG
Dr. Matthew Niess, Director

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WWW.NATIONALJAZZWORKSHOP.ORG



**FROST JAZZ
 BASS WORKSHOP**

Frost School of Music, University of Miami

JULY 15–19, 2019

The Frost Jazz Bass Workshop is a 5-day intensive program designed for both acoustic and electric bass players.

Performance in Jazz and Contemporary music is the focus, with workshops in theory and harmony, recording techniques, professionalism, entrepreneurship, and college prep. Ages 16–20.



Information and Registration contact
 Chuck Bergeron at c.bergeron@miami.edu



Berklee offers more than 20 summer programs

Cost: \$850 (workshop fee), \$437 (housing)
Contact: Dr. David Schroeder, ds38@nyu.edu, (212) 998-5446, steinhardt.nyu.edu/music/summer/jazzimprov

NYU Summer Jazz Improv Workshops

New York, New York

July 1–12, July 15–26

These two-week workshops offer daily ensembles and performance opportunities along with an in-depth look into jazz theory and improv classes geared toward intermediate and advanced performers. Students interact with the finest jazz musicians in New York, offering access to the world's greatest music scene.

Faculty: Past faculty has included Dave Pietro, Lenny White, Alan Broadbent, Drew Gress, Brad Shepiak, 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, ds38@nyu.edu, (212) 998-5446, steinhardt.nyu.edu/music/summer/jazzimprov

The Rutgers Summer Jazz Institute

New Brunswick, New Jersey

July 14–19

The Rutgers Summer Jazz Institute is ideal for young instrumentalists, ages 11–18, 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 jazz camp also contains an honors component for those who qualify. Commuter and residential options are available for students ages 14–18. Students ages 11–13 are welcome to participate as commuters only.

Faculty: Conrad Herwig, Marc Stasio, Ralph Bowen, Dave Miller, Bill O'Connell, Vic Juris, Kenny Davis, Victor Lewis

Cost: \$900 (residential rate, which includes room, board, meals, activities), \$700 (commuter rate, which includes only lunch)

Contact: mgedsummerjazz.wordpress.com, extdiv.office@mgsa.rutgers.edu, marc.stasio@rutgers.edu

Samba Meets Jazz Workshops—Maine

Bar Harbor, Maine

August 4–10

Located on Frenchman's Bay at College of the Atlantic (steps from Acadia National Park), this instrumental and jazz tap week explores a variety of styles—jazz, Brazilian and Afro-Cuban jazz. Adult participants of all levels and musical backgrounds benefit from personalized attention. The instrumental program includes ensembles, big band, improvisation, phrasing and instrument-specific study, arranging, plus jams and performances. The tap dance program includes jazz, Brazilian and Afro-Cuban, with an opportunity to work with instrumental faculty. Guests and chaperoned high school

students are welcome. Partial scholarships and work/study are available, based on financial need and merit. Discounts are available for educators and working musicians.

Faculty: Nilson Matta (director), Brian Lynch, Yotam Silberstein, Felipe Galganni

Cost: See website.

Contact: Alice Schiller, alice@samba-meetsjazz.com, sambameetsjazz.com, (917) 620-8872

Samba Meets Jazz Workshops—Massachusetts **Beverly, Massachusetts**

July 20–July 26

Participants in the vocal and instrumental camp of adult hobbyists, working musicians and educators will have a unique opportunity to study, hang, play and sing with masters of jazz and Brazilian jazz on Endicott College's oceanfront campus. The vocal program includes one-on-one 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 are available, based on financial need and merit. Discounts are available for students, educators and working musicians.

Faculty: Nilson Matta (director), Dominique Eade

Fee: See website

Contact: Alice Schiller, alice@samba-meetsjazz.com, sambameetsjazz.com, (917) 620-8872

Skidmore Jazz Institute **Saratoga Springs, New York**

June 29–July 13

For more than 30 years, the Skidmore Jazz Institute has been providing the opportunity for intermediate and advanced young musicians to learn in an intimate and supportive environment. Director Mark Beaubriand leads a faculty of gifted educators and world-class performers to communicate the traditions of jazz. Young musicians are brought to their next level of musicianship through an intense program designed to inspire even after the program ends. 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 perform on Friday afternoons, and on the weekend, everyone attends the Freihofer's Jazz Festival at the Saratoga Performing Arts Center.

Faculty: Paul Bollenback, Todd Coolman, Bill Cunliffe, Mike Dease, Greg Fishman, Jimmy Greene, Bob Halek, Clay Jenkins, Vic Juris, Dennis Mackrel, Bob McChesney, John Nazarenko, Ray Vega, Mark Beaubriand (director)

Cost: \$2,929 (includes room and board)

Contact: Coleen Stephenson, cstephen@skidmore.edu, skidmore.edu/summerjazz, (518) 580-5447

Summer Jazz Academy **(Jazz at Lincoln Center)**

Annandale-on-Hudson, New York

July 15–28

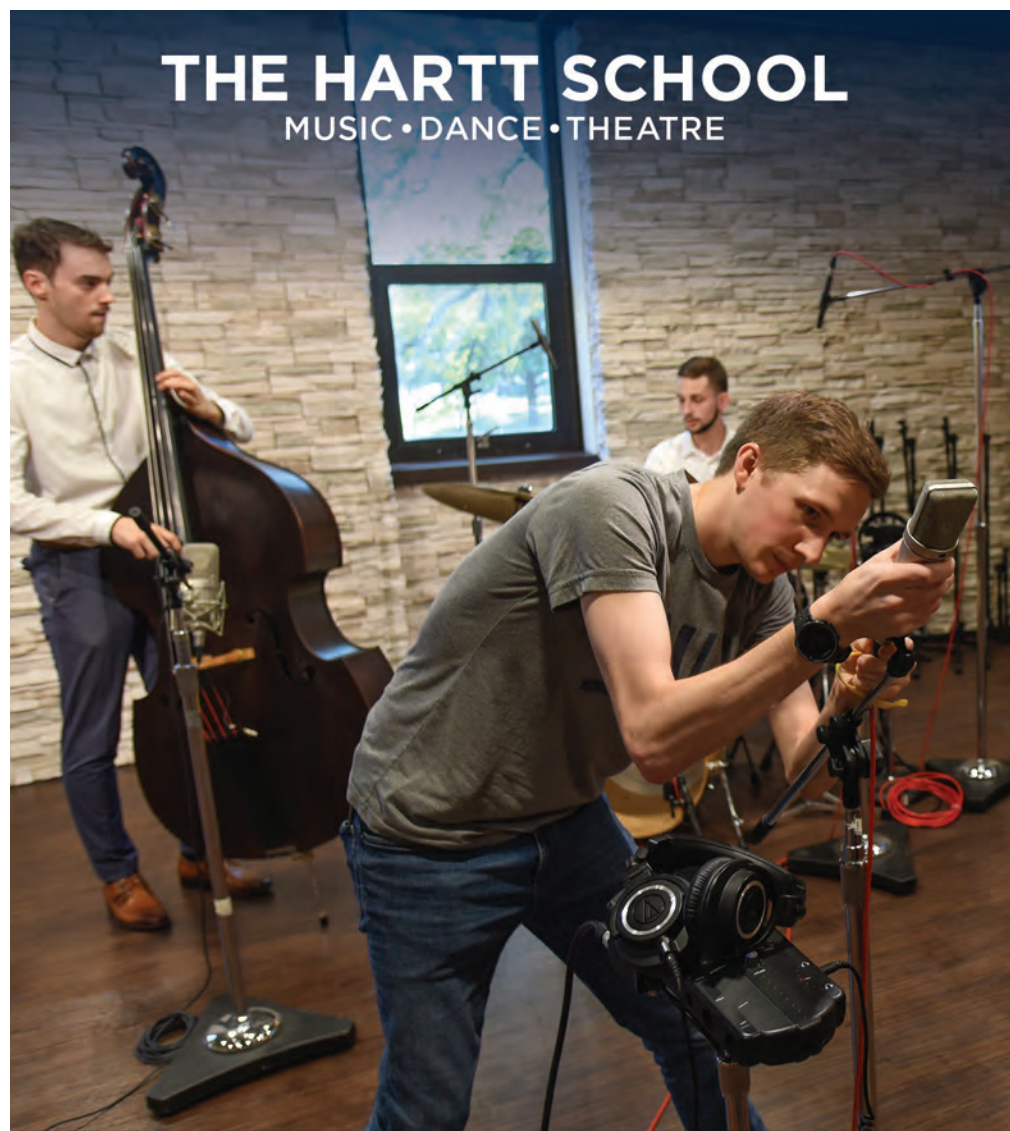
Jazz at Lincoln Center's Summer Jazz Academy is the country's premier program for advanced high school jazz students. This program, designed by Wynton Marsalis, is housed at Bard College, and serves as a rigorous training institute for the most advanced and dedicated jazz students in grades 9–12. Those accepted

participate in one of two big bands 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: Wynton Marsalis, Marcus Printup, Ted Nash, Vincent Gardner, Helen Sung, James Chirillo, Rodney Whitaker

Cost: \$1,190 (room), \$955 (board), scholarships available

Contact: sjainfo@jazz.org, jazz.org/sja, (212) 258-9922



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Music Management, Music Production and Technology

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hartford.edu/hartt

Summer Jazz Camp at Moravian College

Bethlehem, Pennsylvania

July 8–12

This camp offers jam sessions, jazz history, master classes, workshops, classes in recording techniques, plus a recording session, all taught by the school's jazz faculty. All students will participate in one big band and combo. Two tracks are offered: beginner/intermediate and advanced (by audition). Student musicians entering grades 8–12 and college students are encouraged to enroll. High school juniors and older have the option to earn college credit.

Faculty: Tony Gairo, Alan Gaumer, Zachary Martin, Paul Rostock, David Roth, Neil Wetzel

Cost: \$425-490

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

Tritone Jazz at Naz Rochester, New York

July 21–26

Tritone is about playing, learning and keeping it all fun. Curriculum is focused on students 21

and older of all experience levels, and includes participation in small combos, big bands, guided improvisation and theory classes, instrument instruction and jam sessions. 5:1 camper/faculty ratio.

Faculty: Gene Bertocini, Darmon Meader, Marco Panascia, Zach Harmon, Clay Jenkins, Mark Kellogg, Dariusz Terefenko, Kristen Shiner-McGuire

Cost: \$875 (tuition), \$1,525 (tuition, plus room and board)

Contact: Bob DeRosa, (585) 377-2222, bob@tritonejazz.com, tritonejazz.com

UMass Fine Arts Center Jazz in July Amherst, Massachusetts

July 8–19

Jazz in July is a concentrated two-week program where jazz vocalists and instrumentalists study improvisation with some of the nation's best jazz artists and educators. Billy Taylor, Sheila Jordan, and Max Roach helped develop Jazz in July's strong foundation in the traditions of jazz. The program includes master classes, group clinics, jazz theory and improvisation training, ensemble coaching, jam sessions, and style explorations. Live performance is critical to our program, and students perform before a live audience in community settings. Jazz in July—a program of the University of Massachusetts Fine Arts Center, in cooperation with the Department of Music & Dance—is a multi-generational program with participants 15 and over.

Faculty: Jeff Holmes, Sheila Jordan, Steve Davis, Avery Sharpe, Earl MacDonald, Steve Johns, Felipe Salles, Winard Harper

Cost: \$625 (commuting students, one week), \$1,250 (commuting students, two weeks), \$973 (residential students with room and board, one week), \$2,093 (residential students with room and board, two weeks), early registration discount of 20 percent, if applications are received by March 1

Contact: jazzinjury.com, (413) 545-3530, jazzinjury@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 UArts faculty and industry masters to uncover a range of possibilities through jam sessions and ensembles, with an emphasis on improvisation and performance. The program is open to 6th through 12th graders.

Faculty: See website

Cost: See website

Contact: (215) 717-6430, uarts.edu/academics/pre-college-programs/summer-institute-music

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Photo by Lindsey Victoria Photography

Vermont Jazz Center Summer Jazz Workshop

Putney, Vermont

Aug. 4–10

VJC hosts about 60 instrumental and 20 vocal participants from around the world for a challenging, invigorating workshop. The program is set up so 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, Helen Sung, Francisco Mela, Cameron Brown, Jay Clayton, Jason Palmer, Brian Adler, Claire Arenius, Freddie Bryant, Stacy Dillard, Harvey Diamond, Ray Gallon, Marcus McLaurine, Camille Thurman, Michael Zsoldos, David Picchi, Eugene Uman

Cost: \$1,545

Contact: vtjazz.org, ginger@vtjazz.org, (802) 254-9088, ext. 2

William Paterson University Summer Jazz Workshop

Wayne, New Jersey

July 14–20

This workshop offers seven intense days of small-group performance and improvisation, along with classes in arranging, improvisation, jazz history and a trip to a New York jazz



Summer Jazz Studies at Eastman School of Music

club. The workshop is open to commuters of all ages, and residents ages 14 to 18. World-renowned jazz artists provide extensive mentorship, and there are daily clinics and concerts.

Faculty: Jimmy Heath (artist-in-residence), Cecil Bridgewater, Steve LaSpina, Marcus McLaurine, Tim Newman (director), James Weidman

Cost: \$899 (for commuters, includes all concert admissions, music fees and entrance to jazz club); \$1,384 (for residents, includes all concert admissions, music fees and entrance to jazz club, plus room and meals)

Contact: Tim Newman, newmant@wpunj.edu, wpunj.edu/summerjazzworkshop

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Longy.edu/mat

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Nashville Jazz Workshop Summer Camp

SOUTH

 This trumpet denotes a corresponding ad in this guide.

Fayetteville Adult Jazz Camp at the University of Arkansas Fayetteville, Arkansas

June 13–16

This camp is open to instrumentalists and vocalists age 21 and up. Campers will play together in a large ensemble as well as in small groups organized by interest and ability, learning songs, style and improvisation. Students will also learn audio recording techniques, composition/arranging and practice strategies, and will perform with faculty.

Faculty: See website
Cost: \$462 by May 1, \$497 after May 1, \$175 lodging package
Contact: Chris Teal, cdteal@uark.edu, fayettevillejazzcamp.com

Fayetteville Youth Jazz Camp at the University of Arkansas Fayetteville, Arkansas

June 9–14

This camp, held at the University of Arkansas, is open to instrumentalists and vocalists ages 11–18. Campers will play together in a large ensemble as well as in small groups organized by age and ability, learning songs, style and improvisation by ear. Students will also learn audio recording techniques, composition/arranging and practice strategies.

Faculty: See website
Cost: \$370 by May 1, \$400 after May 1, \$200 lodging package
Contact: Chris Teal, cdteal@uark.edu, fayettevillejazzcamp.com

Frost Summer Jazz Bass Workshop Coral Gables, Florida July 15–19

The Frost Jazz Bass Workshop is a five-day

intensive program designed for both acoustic and electric bass players. Performance in jazz and contemporary music is the focus, with workshops in theory and harmony, recording techniques, professionalism, entrepreneurship and college prep. This camp, for students ages 16–20, is held at the University of Miami's Frost School of Music.

Faculty: Chuck Bergeron, Tim Smith, other Frost faculty
Cost: \$600, \$300 five-day dorm and meal plan
Contact: c.bergeron@miami.edu, (305) 807-2274

Frost Young Musicians' Camp Coral Gables, Florida July 1–12, July 15–26

This camp is for intermediate and highly advanced players in grades 7–12. It offers classes for traditional jazz instruments and for string players and vocalists. The schedule will be filled with playing with large and small groups, a technique class, an improv class and an elective. Attendees will study with faculty members from the University of Miami's Frost School of Music, where the camp is held.

Faculty: Ira Sullivan, Chuck Bergeron, Stephen Guerra, Martin Bejerano, Brian Murphy
Cost: See website or call (305) 238-8937
Contact: Sarah Neham Salz, youngmusicianscamp@gmail.com, youngmusicianscamp.com

Furman University & Greenville Jazz Collective Summer Jazz Camp Greenville, South Carolina June 23–27

This camp allows high school students of all levels to improve their jazz performance skills. (Middle school students are considered by recommendation.) Students will take daily classes in jazz theory, improvisation and jazz history, and perform in a big band and/or jazz combo. The camp includes evening faculty recitals, social events, group lessons, improvisation

sessions and a final student concert.

Faculty: Dr. Matt Olson (director)
Cost: \$410 (commuter), \$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 Combo Camp Austin, Texas

June 16–22

This camp is open to students entering grades 10–12. Musicians will have the opportunity to develop and improve their improvisational abilities. Activities include jazz combos, listening and instrumental master classes, jazz theory and faculty concerts. The camp culminates with a student performance. This camp is held at Butler School of Music at the University of Texas.

Faculty: Jeff Hellmer, John Fremgen, Wayne Salzmann II
Cost: \$450 for day campers, \$650 for residential campers
Contact: (512) 232-2080; lmcc@austin.utexas.edu, lmcc.music.utexas.edu

Jazz Institute at Brevard Music Center Brevard, North Carolina

June 3–14

The Jazz Institute at Brevard is a 12-day overnight summer jazz camp at the Brevard Music Center nestled in North Carolina's Blue Ridge Mountains. The camp provides tailored instruction and mentorship to students at all levels from high school to college age (14–29). Scholarships and assistantships are available.

Faculty: Michael Dease, Brandon Lee, Marlene Rosenberg, Ulysses Owens, Greg Tardy feat. David Sanborn, more
Cost: 1,500, \$45 application fee
Contact: (828) 862-2116, brevardjazz.com

Louis "Satchmo" Armstrong Summer Jazz Camp New Orleans, Louisiana

June 24–July 12

This jazz education intensive is offered to students 10 to 21 years old. Instruction is offered in brass and woodwind instruments, acoustic and electric bass, guitar, piano, drums and percussion, large and small ensembles, vocals, swing dance and music composition. Online or in-person audition required. This year's Artists-in-Residence are trombonist Steve Turre and dancer, choreographer and actor Norma Miller. The artistic director is saxophonist Kidd Jordan.

Faculty: Steve Turre, Norma Miller, Sir Edward "Kidd" Jordan, Gregory Agid
Cost: See website
Contact: (504) 715-9295, jazzcamp@louisarmstrongjazzcamp.com, louisarmstrongjazzcamp.com

Loyola University New Orleans Summer Jazz Camp New Orleans, Louisiana

June 10–13

Attendees will experience four full days of combos, improvisation, theory, ear-training, appreciation, faculty performances, individual lessons, master classes and special New Orleans guests.

Faculty: Tony Dagradi, Ed Wise, Wess Anderson, Nick Volz, John Mahoney, Wayne Maureau, Matt Lemmler, Don Vappie, Quiana Lynell, Gordon Towell

Cost: \$225, \$550 with room and board

Contact: Gordon Towell, (504) 865-2164, gtowell@loyno.edu, cmfa.loyno.edu

Nashville Jazz Workshop Summer Camp

Nashville, Tennessee

June 24–28

This one-week intensive day camp features ensembles, master classes, ear-training, repertoire building, music theory, improvisation class, groove training, jam sessions and more. It includes special guest visits from Nashville's vast musical network.

Faculty: Evan Cobb, Jamey Simmons

Cost: \$430

Contact: evan@nashvillejazz.org, (615) 242-JAZZ, jazzcamp.nashvillejazz.org

New Orleans Traditional Jazz Camp

New Orleans, Louisiana

June 23–28

This camp's focus is on traditional jazz and swing. There is no minimum age, but students under 18 must be accompanied by an adult and provide a letter of recommendation. Campers should have a basic proficiency with an instrument, an understanding of chord structure and a basic ability to read sheet music to fully enjoy this camp. (Beginners who are just learning their instrument are not encouraged to register.)

Faculty: Banu Gibson, Doyle Cooper, David Sager, Dan Levinson, Steve Pistorius, Katie Cavera

Cost: \$2,200

Contact: (504) 895-0037, tradjazzcamp.com or notradjazzcamp@gmail.com

Second Line Arts Collective's Sanaa Music Workshop

New Orleans, Louisiana

June 17–28

This workshop is a community of students ages 15–23 who exemplify a growth mentality. Sanaa immerses students in exercises that focus not only on honing one's craft but also on the processes of marketing, selling and branding what is being created. Classes include small combo, private instruction, music marketing, music licensing, touring, branding, social media and a guest lecture lunch series. This year's guest artist is Braxton Cook.

Faculty: Cyrille Aimée, Jamison Ross, Quiana Lynell, Jonathan M. Michel, Darrian Douglas, Gregory Agid

Cost: See website

Contact: secondlinearts.org, secondlineartscollective@gmail.com

UNC Asheville Summer Jazz and Contemporary Music Intensive

Asheville, North Carolina

June 23–28

Developed with the serious music student in mind, this is an in-depth program for high school, college and continuing students in

the musical performing arts designed by the contemporary music faculty to accelerate all aspects of musical development. Taking its cue from the university's four-year program, the Summer Music Intensive is designed to accelerate knowledge and understanding of all forms of improvisational music. Students will participate in a variety of challenging and rewarding ensembles and classes taught while interacting daily with the faculty and guest artists.

Faculty: UNC Asheville faculty and guest clinicians

Cost: A \$100 non-refundable deposit due



<p>UNIVERSITY OF NORTH TEXAS</p> <p>COLLEGE OF MUSIC</p> <p>JUNE 17-21, 2019 19TH ANNUAL LYNN SEATON JAZZ DOUBLE BASS WORKSHOP</p>	<p>JUNE 20-22, 2019 4TH ANNUAL UNT VOCAL JAZZ EDUCATORS SEMINAR</p>
<p>JUNE 23-28, 2019 24TH ANNUAL UNT VOCAL JAZZ SUMMER WORKSHOP</p>	<p>JULY 7-12, 2019 28TH ANNUAL UNT JAZZ COMBO WORKSHOP</p>

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at registration; \$560 (before March 31 for those who need housing); \$620 (after March 31 for those who need housing); \$370 (for commuters who do not need housing). Some meals included

Contact: (828) 251-6432,
music@unca.edu,
music.unca.edu/jazz-camp

University of North Carolina Wilmington Summer Jazz Workshop Wilmington, North Carolina

July 14–19

This jazz-training workshop is geared toward middle and high school students, and covers virtually every aspect of jazz studies including small and large jazz ensemble opportunities, music theory classes, jazz history, individual lessons and evening performances.

Faculty: Frank Bongiorno, Tom Davis
Cost: \$525
Contact: Dr. Frank Bongiorno,
(910) 962-3390,
uncw.edu/music/smc/smcjazz.html

University of North Texas–Jazz Combo Workshop Denton, Texas

July 7–12

The 28th annual edition of this acclaimed workshop is open to musicians ages 14 and up. The curriculum includes combo, faculty concerts, jazz theory/improvisation, jazz history/listening and

instrumental master classes (trumpet, saxophone, trombone, strings, piano, bass, guitar, drums).

Faculty: Mike Steinel, John Murphy,
Lynn Seaton, Davy Mooney,
Quincy Davis, Nick Finzer,
Dave Meder, Scott Tixier, others
Cost: \$595, meals \$120,
lodging \$155–\$185
Contact: jazz.unt.edu/combo-workshop

University of North Texas–Lynn Seaton Jazz Double Bass Workshop Denton, Texas

June 17–21

This intimate workshop will offer an intensive week of study and performance opportunities for the jazz bassist. 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 (age 14 and over), college, professional and serious amateur bassists. It is limited to 15 participants.

Faculty: Lynn Seaton
Cost: \$595 plus housing and fees
Contact: jazzworkshop@unt.edu,
(940)565-3743,
jazz.unt.edu/doublebassworkshop

University of North Texas–Vocal Jazz Educator Seminar Denton, Texas

June 20–22

This seminar is filled with content relevant to current or aspiring vocal jazz educators of all levels (minimum age 18), with topics to include working with rhythm sections, repertoire, sound equipment, rehearsal techniques, warm-ups and exercises to improve your ensemble's musicianship. Continuing Education Unit credits are available.

Faculty: Jennifer Barnes, Janice Vlachos
Cost: \$350, early bird \$300 (until March 31), on-campus housing for an additional fee, \$15 for Continuing Education Unit Certificate
Contact: Jennifer Barnes,
jennifer.barnes@unt.edu,
jazz.unt.edu/vocaljazzseminar

University of North Texas–Vocal Jazz Summer Workshop Denton, Texas

June 23–28

For six intense days, 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 about vocal jazz directing, programming and rhythm section. The workshop is open to vocalists age 14 and up. Continuing Education Units are available.

Faculty: Jennifer Barnes, Rosana Eckert,
Greg Jasperse
Cost: \$595 tuition, on-campus housing available for additional fee,
\$15 for Continuing Education Unit Certificate
Contact: Jennifer Barnes,
jennifer.barnes@unt.edu,
jazz.unt.edu/vocaljazzworkshop

University of South Carolina ColaJazz Camp Columbia, South Carolina July 18–21

The USC ColaJazz Camp welcomes all ages and levels. Participants will enjoy instrumental sectionals, concerts, music theory lessons, jam sessions, master classes by distinguished guests, a grand finale concert and more.

Faculty: See website
Cost: See website
Contact: contact@colajazz.com, colajazz.com

Vocal Jazz Online Summer Camp Durham, North Carolina Aug. 5–9

Vocal Jazz Online presents an innovative music experience where vocalists participate in two ways: online via webinar and live stream, or face-to-face at the camp (or a combination of both). It consists of solo and group settings, ear-training, music theory, improvisation, chart writing and more. All ages and levels welcome.

Faculty: Lenora Helm Hammonds
Cost: \$399
Contact: vocaljazzsummercamp.com

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Learn from NOLA's jazz greats! Each year, the camp's instructors include highly-respected New Orleans jazz educators and performers, led by artistic director **Kidd Jordan**. For 2019, our artists-in-residence are "Queen of Swing" **Norma Miller** and virtuoso trombonist **Steve Turre**.

Open to students actively involved in a music educational program, with two years' study or demonstrated ability. Resident students (age 15+) are housed at Loyola University. Learn more about our registration, curriculum, tuition, and application process at louisarmstrongjazzcamp.com.

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jazzcamp@louisarmstrongjazzcamp.com





The Creative Strings Workshop in Columbus, Ohio, focuses on violin, viola, cello, mandolin and bass.

MIDWEST

 This trumpet denotes a corresponding ad in this guide.

Birch Creek Music Performance Center

Egg Harbor, Wisconsin

July 14–27, July 28–Aug. 10

Birch Creek is a summer residential music academy and performance venue for dedicated young musicians ages 13–19. Students master jazz fundamentals and improvisation by performing in big bands and small combos. They establish professional rehearsal and performance attitudes through close mentorship from observation of top jazz performers and educators.

Faculty: Jeff Campbell (director), Rick Haydon, Dennis Mackrel, David Bixler, Bob Chmel, Tanya Darby, Lennie Foy, Tom Garling, Steve Horne, Clay Jenkins, Joey Tartell, Scott Burns

Cost: \$2,100; Scholarships are available

Contact: birchcreek.org/academy/apply-now, registrar@birchcreek.org

Butler University Jazz Camp

Indianapolis, Indiana

July 7–12

This camp is hosting its 10th anniversary edition this year. Artist-in-residence José Encarnación will join world-class Butler University faculty in teaching—and jamming with—students. The camp is open to students ages 12–18. Commuter and residential options. No audition required; all levels welcome.

Faculty: Matt Pivec (director), Kenny Phelps, Jesse Wittman, Rich Dole, Jen Siukola, Sean Imboden, Sandy Williams, Erica Colter

Cost: \$350, commuter (includes daily lunch); \$695, residential (for ages 14–18 and includes dorm stay, and three meals per day)

Contact: butler.edu/bcas/summer-camps, bcas@butler.edu, (317) 940-5500

Orbert Davis' Chicago Jazz Philharmonic Jazz Academy

Chicago, Illinois

July 15–26

The Jazz Academy is a two-week, full-day intensive camp for students of all levels, ages 10–17. Students will explore diverse artistic disciplines, performances, civic engagement, and college and career counseling. The academy aims to help sustain an important art form, provide crucial life skills and open doors to higher education.

Faculty: Orbert Davis, Dr. Roosevelt Griffin, members of the Chicago Jazz Philharmonic

Cost: \$200–\$425. Scholarships, discounts and payment plans are available.

Contact: Sarah Pietlicki, program manager or Jordan Mandela, program coordinator: jazzacademy@chijazzphil.org, (312) 573-8932, chicagोजazzphilharmonic.org

Creative Strings Workshop

Columbus, Ohio

June 30–July 6

With a focus on bowed string instruments (violin, viola, cello, mandolin, bass) for professionals and amateurs ages 14 and up, the Creative Strings Workshop offers small-ensemble coaching, clinics, master classes, jams and concerts spanning jazz, world music, fiddle styles and rock. No previous jazz strings experience is required.

Faculty: Christian Howes, Joel Harrison, Diana Ladio, Jennifer Vincent, Nicole Yarling, Micah Thomas, Gabe Valle, Paul Brown, Kris Keith, George Delancey, Andy Reiner, Chris Shaw, Alex Hargreaves, Jason Anick, Greg Byers, Mike Forfia, Cedric Easton

Cost: Tuition packages start at \$1,095.

Contact: Christian Howes, chris@christianhowes.com, (614) 332-8689, christianhowes.com

Elmhurst College Jazz Combo Camp

Elmhurst, Illinois

June 18–20

This camp is designed to help middle school and high school students expand their knowledge of jazz. Fee includes instruction, interaction with jazz faculty, lunch and a live performance at Fitz's Spare Keys in Elmhurst. This camp is non-residential.

Faculty: Doug Beach, Frank Caruso, Mark Colby, Tom Garling, Kirk Garrison, Ken Haebich, Mike Pinto, Bob Rummage, Mark Streder

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Cost: \$375
Contact: (630) 617 3611, jazzcamp@elmhurst.edu, elmhurst.edu/jazzcamp

Fernando Jones' Blues Camp International

Chicago, Illinois

July 7–12

In 2019, Fernando Jones' Blues Camp International will provide tuition waiver scholarships to hundreds of student musicians ages 12–18. The camp is a youth-development music system that promotes global citizenship, academic excellence, discipline, collegiality and musicianship, with a focus on learning to perform songs by ear. This enrichment opportunity will take place in a nurturing environment with like-minded others under the direction of highly qualified instructors. The camp will be held at Columbia College Chicago.

Faculty: Fernando Jones, other professional educators
Cost: See website
Contact: Fernando Jones, (312) 369-3229, blueskids.com/chicago, blueskids.com/earlybird, info@blueskids.com

Illinois Summer Youth Music

Urbana-Champaign, Illinois

July 14–20

Senior Jazz (grades 8–12) features improvisation-focused, combo-based instruction. Junior Jazz (grades 6–8) offers big-band experience with improvisation classes and opportunities for combo playing.

Faculty: Chip McNeill, Tito Carrillo, Ron Bridgewater, Larry Gray,

Joan Hickey, Joel Spencer

Cost: \$700, room and board; \$500, commuter

Contact: isym.music.illinois.edu, (217) 244-3404

Interlochen High School Jazz Summer Program

Interlochen, Michigan

June 22–July 13

This camp is for students currently in grades 9–12. Campers will spend three weeks immersed in the world of jazz. Led by Berklee College of Music faculty member and ear training department chair Allan Chase, the faculty will help attendees broaden their understanding of jazz, and help them grow as improvisers and musicians. Campers will take private lessons from jazz experts. There will be performance opportunities in both small and large ensembles. Audition is required.

Faculty: Allan Chase, Jason Palmer, George W. Russell Jr., Bruno Raberg, Amanda Monaco, Ashlee Varner, Omar Thomas, Sean Skeete
Cost: \$6,015
Contact: (231) 276-7200 or camp.interlochen.org/program/music/hs/jazz

Jamey Aebersold's Summer Jazz Workshops

Louisville, Kentucky

June 30–July 5, July 7–12

This camp, which is held at the University of Louisville, features combos, jam sessions, music theory, master classes, student performances and 25 faculty jazz concerts. There are 40 hours of hands-on rehearsals, classes and lectures. Ages have ranged from 11 to 85, and participants have come from all over

the world, including the United Kingdom, Switzerland, Sweden, South Africa, Romania, Norway, Japan, Germany, Canada, Brazil, Australia, Thailand and Mexico. All instruments and vocalists are welcome, including strings, accordion, harmonica and tuba. The camp is open to participants of all ages and all abilities. Participants can choose from the session of June 30–July 5 or the session of July 7–12.

Faculty: See workshops.jazzbooks.com/faculty.

Cost: \$599 (additional cost for room and board)

Contact: summerjazzworkshops.com, (812) 944-8141

Kansas City Jazz Camp

Kansas City, Kansas

June 3–7

This camp is held 9 a.m. to 3 p.m. each day and includes combos, improvisation classes and instrument master classes, and daily concerts. All instruments, as well as vocalists, are welcome. There is a jazz pedagogy workshop for band directors and musicians ages 13 and up.

Faculty: Members of the Kansas City Jazz Orchestra, Dr. Justin Binek, Jim Mair, Scott Prebys, Mike Pagan

Cost: \$225

Contact: kansascityjazz.org, (913) 288-7503.

Keith Hall Summer Drum Intensive

Kalamazoo, Michigan

June 17–22, June 24–29

This one-of-a-kind jazz drum camp offers valuable experience through master classes, jam sessions, rehearsals with professional rhythm sections and a drum choir, and culminates in two performances at a local jazz club. Health, leadership and character building are important aspects as well.

Faculty: Past instructors and guests have included Jay Sawyer, Christian Euman, Evan Hyde, Jeremy Siskind, Matthew Fries, Phil Palombi, Billy Hart, Carl Allen, Matt Wilson, Tommy Igoe, Will Kennedy, Donny McCaslin, Andrew Rathbun

Cost: \$ 699 for tuition and meals, plus \$210 for housing

Contact: (201) 406-5059, khsdi@keithhallmusic.com, keithhallmusic.com

New York Voices Vocal Jazz Camp

Kalamazoo, Michigan

July 29–Aug. 4

This camp, held at Western Michigan University, is an opportunity to work, sing with and learn from internationally acclaimed vocal group, The New York Voices. The camp is open to performers ages 14 and up. Students, educators, professionals and anyone interested in expanding their knowledge of vocal jazz is welcome.

Faculty: New York Voices, Greg Jasperse, Chris Buzzelli

Cost: See website

Contact: newyorkvoices.com/summer-camp, nyvcamps@newyorkvoices.com

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Northern Illinois University Jazz Camp DeKalb, Illinois

July 7–12

This camp is for enthusiastic jazz instrumentalists of all skill levels, who want to focus on a creative approach to improvisation and ensemble playing, and have completed grades 8–12. NIU Jazz Camp is jam-packed with performing, learning and listening, and is for musicians who want to improve their understanding and performance of the jazz tradition. Campers attend rehearsals, seminars, master classes, jam sessions, sectionals and group classes, all taught by NIU jazz faculty, alumni and students. Concerts, optional private lessons and recreational activities fill the evening hours. Campers participate in classes on jazz improvisation and jazz theory, and attend instrument master classes that focus on specific techniques for performing jazz and related music.

Faculty: Geof Bradfield (director), Kimberly Branch, Nick Roach, Marybeth Kurnat, Mark Dahl, Scott Mertens, Marlene Rosenberg, Reggie Thomas, Lexi Nomikos, Lenard Simpson

Cost: \$600 (early bird registration, postmarked June 1 or earlier); \$650 (regular registration, postmarked June 2 or later)

Contact: Kristin Sherman, ksherman2@niu.edu, (815) 753-1450, niu.edu/extprograms/summer-camps/jazz.shtml

Northwoods Jazz Camp Rhineland, Wisconsin

May 15–18

This camp is a learning and growing experience set in the wooded lakeside of Northern Wisconsin, where aspiring students from college age to seniors were welcome. Younger students are accepted, if accompanied by a parent, guardian or other responsible adult. A faculty of jazz professionals teach instrumental/vocal master classes, improvisation, jazz listening (how to listen, and who to listen to), modern jazz combo and big band playing, with concerts each night where advanced students sit in with professionals.

Faculty: Past instructors have included Kim Richmond, Dave Scott, Steve Horne, Will Brahm, Reggie Thomas, Jeff Campbell, Tim Davis, Mandra Thomas, Kimberly Ford

Cost: \$845, single occupancy room; \$695, double occupancy room

Contact: Kim Richmond, jazzkim@kimrichmond.com, northwoods jazzcamp.com

Roberto Ocasio Latin Jazz Camp Cleveland, Ohio

June 9–14

At the 15th anniversary edition of this resident camp, held at Case Western Reserve University, students in grades 8–12 (and graduates) will learn about and perform various styles of Latin jazz, including technical and rhythmic aspects, composition,

arranging, improvisation, history and culture.

Faculty: Bobby Sanabria (artistic director)

Cost: \$700, \$650 before April 1

Contact: robertoocasiofoundation.org, (440) 572-2048, trof@robertoocasiofoundation.org

Shell Lake Arts Center: Big Band for Adults Shell Lake, Wisconsin

June 14–16

Campers will perform in a 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 performers are looking to perfect jazz skills or need to dust off an instrument.

Faculty: See website.

Cost: \$300 (non-credit), \$425 (one graduate credit)

Contact: (715) 468-2414, info@shelllakeartscenter.org, shelllakeartscenter.org

Shell Lake Arts Center: Jazz Ensemble and Combo Shell Lake, Wisconsin

June 16–21, June 23–28

Large ensembles and groups are prevalent at this Shell Lake Arts Center camp. The program—directed toward students in grades 6–12—targets individual improvisation and arranging, among other topics.

Faculty: See website

Cost: \$650 per session; \$625 (early bird rate, 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

June 30–July 5

Jazz improvisation and small groups are the focus of this Shell Lake Arts Center camp. The program—directed toward students in grades 6–12—targets individual improvisation and arranging, among other topics.

summer
music clinic

2019

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June 16–22 for students
completing grades 6–8

SENIOR SESSION
June 23–28 for students
completing grades 9–12

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smc@wisc.edu
608-263-2242

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The UMKC Jazz Camp is held in Kansas City, a town rich in jazz history.

Faculty: See website.
Cost: \$650 per session; \$625 (early bird rate, if received by March 1)
Contact: (715) 468-2414, info@shelllakeartscenter.org, shelllakeartscenter.org

St. Olaf Music Academy Northfield, Minnesota

June 16–22

St. Olaf Music Academy, an intense week of

music-making under the direction of St. Olaf faculty, is designed for high school students from around the country who have completed grades 8–12. The sessions include private lessons, large ensembles, chamber music, enrichment classes, recitals and master classes, followed by evening faculty recitals, student performances, and social and recreational activities directed by St. Olaf music students. The final concert will be streamed online. Students will return home with new skills, new energy, new friends and a heightened commitment to music.

Faculty: St. Olaf music faculty
Cost: \$675
Contact: summer@stolaf.edu, (507) 786-3031, stolaf.edu/camps

Summer Music Clinic at University of Wisconsin–Madison Madison, Wisconsin

June 16–22, June 23–28

Young musicians enjoy a week of music and memory making at UW–Madison. Learning from some of the best music educators from Wisconsin and beyond, students participate in large performing ensembles and take a variety of music-elective classes, while making new friends and experiencing residential life on campus. The junior session (for students completing grades 6–8) runs June 16–22. The senior session (for students completing grades 9–12) runs June 23–28.

Faculty: Recruited from around the United States
Cost: \$680, junior session (\$440, commuter option); \$740, senior session
Contact: smc.wisc.edu, smc@wisc.edu, (608) 263-2242

Tri-C JazzFest Academy Summer Camp Cleveland, Ohio

June 17–28

The Tri-C JazzFest Academy Summer Camp is a two-week performance-based camp for students ages 12–18. It incorporates jazz, blues, gospel, r&b and hip-hop. Jazz is used as a foundation to help students sharpen their performances, recording and producing skills. The camp also provides students with the opportunity to work with JazzFest artists and ends with a performance on the outdoor stage at JazzFest (which runs June 27–29).

Faculty: Dominick Farinacci, Theron Brown, Reggie Bowens, Orlando Watson, Johnny Parker, Chris Coles, Aidan Plank, Walter Barnes, Robert Hubbard, Khirye Tyler, Anthony Taddeo, Johnny Cochran, Dan Bruce, Joe Hunter
Cost: \$250 (early bird rate), \$300
Contact: tri-c.edu/jazzfest/educational-programs.html, (216) 987-6145 or (216) 987-4940



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Contact Brian Gorrell, Director of Jazz Studies
bgorrell@uco.edu • www.ucojazzlab.com

\$50 "early bird" discount
when paid before June 1



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Student Camps 2019

Jazz Ensemble & Combo
week I June 16-21 week II June 23-28

Jazz Improv. & Combo
June 30-July 5

Big Band for Adults
June 14-16

Shell Lake, WI • 715-468-2414
info@shelllakeartscenter.org
shelllakeartscenter.org

Tritone Cool on the Lake **Baileys Harbor, Wisconsin** **July 7–12**

Tritone is all about playing and learning, and keeping it fun. Curriculum is focused on adult learners (no one younger than 21 admitted) of all experience levels and includes participation in small combos, big bands, guided improvisation/theory classes, instrument instruction and jam sessions. Personal attention, with a 5-to-1 ratio of campers to faculty members.

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

Cost: \$895. Lodging is sold out, but plenty of nearby motels and B&Bs.

Contact: Bob DeRosa, (585) 377-2222, bob@tritonejazz.com, tritonejazz.com

University of Central Oklahoma Summer Jazz Camp **Edmond, Oklahoma** **June 23–28**

The University of Central Oklahoma Jazz Lab's 9th Annual Summer Jazz Camp is designed to get young people playing jazz. Attendees can participate daily in combos, master classes, improv and theory sessions, jazz history presentations, big band reading sessions and evening jam sessions in a fun, relaxed

environment. This camp is open to instrumentalists age 14 and up. Tuition includes a camp T-shirt and two meals. Convenient on-campus housing available with rates starting around \$35 per night.

Faculty: Brian Gorrell, Lee Rucker, Jeff Kidwell, Clint Rohr, Michael Geib, Grant Goldstein, Dennis Borycki, David Hardman, Ryan Sharp, Zac Lee, special guests

Cost: \$350; \$300 (early bird rate, before June 1). Housing is \$35 per night for a double occupancy room.

Contact: Brian Gorrell, (405) 974-5285, bgorrell@uco.edu, ucojazzlab.com

University of Michigan MPulse Summer Performing Arts Institutes **Ann Arbor, Michigan** **July 7–13**

The institute is open to rising high school sophomores, juniors and seniors. Course offerings include improvisation and listening skills, jazz history, applied instrumental training and theory/musicianship. The institute also provides students with the opportunity to collaborate with other MPulse institutes and perform as part of a small group.

Faculty: Dennis Wilson (director)

Cost: \$1,775

Contact: smtd.umich.edu/mpulse, mpulse@umich.edu

UMKC Jazz Camp **Kansas City, Missouri** **June 23–27**

Steeped in the rich jazz history of Kansas City, this camp brings world-famous performers and jazz educators to sessions for work with talented young instrumentalists ages 12 and up.

Faculty: Bobby Watson, Mitch Butler.

Cost: \$340 (early bird, deadline April 4); \$370, standard tuition

Contact: (816) 235-5448, music-ce@umkc.edu, info.umkc.edu/cmda-jazz

University of Missouri–St. Louis Jazz Camp **St. Louis, Missouri** **June 2–7**

This big band camp emphasizes ensemble playing. It features master classes, improvisation and ear training, plus performances, including a set by the Jim Widner Big Band. The final concert features all the camp big bands and Widner's group.

Faculty: Chip McNeill, John Harner, Dave Scott, Gary Hobbs, Scott Whitfield, Kim Richmond, others.

Cost: \$379; \$329 (early bird rate before April 1); \$210 (on-campus room and board, includes breakfast/dinner)

Contact: Clara Schmeiderer, cschmeiderer@umsl.edu, music.umsl.edu/summercamps/jazz-camp.html

Tri-C JazzFest Cleveland is committed to providing educational opportunities for students of all ages and from all walks of life. Take a look at the educational programs we have coming up this year.



- **Tri-C Jazz Studies Program** | Jan. 14–May 12, 2019
- **Tri-C JazzFest Academy Spring Session** | Jan. 26–May 11, 2019
- **Vocal Jazz Day** | Feb. 18, 2019
- **DownBeat Jazz Education Days** | April 9–11, 2019
- **Tri-C JazzFest Summer Camp** | June 17–28, 2019

Call 216-987-4940 or visit www.tri-cjazzfest.com for more information.



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Cost: \$1,100 (commuter students); \$2,100 (residential students)

Contact: Kelli Rapplean, (303) 315-7468, lynxcamp@ucdenver.edu, cam.ucdenver.edu/summercamps

Guitar College's Yosemite Guitar and Bass Jazz Workshop

Oakhurst, California

June 23–28

This all-inclusive adult workshop at a retreat facility nestled in the Sierra Nevadas offers scenic views and fresh air with a hands-on learning experience. Four seasoned jazz instructors offer daily classes to groups of 10. The camp prides itself on student participation, not lectures, concluding daily with student jams and instructor evaluations.

Faculty: Rich Severson, Todd Johnson, Mike Dana and guest instructor Pat Kelly

Cost: \$1,199–\$1,499

Contact: (559) 642-2597, guitarcollege.net/yosemite.html

WEST

 This trumpet denotes a corresponding ad in this guide.

88 Creative Keys

Denver, Colorado

July 9–12

At 88 Creative Keys professional development workshops, piano teachers learn to improvise, use technology, lead off-bench activities, direct group teaching and acquire updated business skills with today's leading pedagogues. Unlike larger music education conferences, these workshops are limited to a small group of participants in order to maximize individual attention.

Faculty: Bradley Sowash, Leila Viss, guest teacher Forrest Kinney

Cost: \$700

Contact: 88creativekeys.com

Brubeck Institute Summer Jazz Colony

Stockton, California

Aug. 3–10

The Summer Jazz Colony is a one-week, intensive educational program for students who are entering their sophomore, junior or senior years in high school. Students will study with Brubeck Institute faculty and guest artists, in combo rehearsals, master classes, classes in jazz theory and advanced jazz improvisation, and seminars on the music of Dave Brubeck and other topics.

Faculty: Past faculty includes Stefon Harris, Ingrid Jensen, Helen Sung, Eddie Gomez, SFJAZZ Collective members, Lewis Nash

Cost: \$1,700.

Contact: Patrick Langham, (209) 946.3970; brubeckinstitute.org

Centrum Jazz Port Townsend

Port Townsend, Washington

July 21–28

Jazz Port Townsend is open to instrumentalists and vocalists high school-age and older. Participants receive daily coaching in a small-group setting from world-class faculty. Master classes, theory and special topics classes, as well as performances by faculty and guest performers, are included. This camp is located in a beautiful setting on Puget Sound. Auditions are required.

Faculty: John Clayton (artistic director), Jeff Hamilton, Gerald Clayton, Obed Calvaire, George Cables, Matt Wilson, Terrell Stafford, René Marie, Gary Smulyan, Graham Dechter, Chuck Deardorf, Randy Halberstadt, Clarence Acox, Dan Balmer, Dawn Clement, Jon Hamar, Jay Thomas, Jiggs Whigham, Alex Dugdale, John Hansen, Eric Verlinde, Chris Symer, Michael Glynn, Kelby MacNayr, Chuck Easton, others

Cost: \$835; room and board, \$660

Contact: Gregg Miller, gmiller@centrum.org, centrum.org/jazz

CU Denver–LYNX Camp Music Industry Program

Denver, Colorado

June 16–28

This camp provides high school students with a snapshot of what it's like to have a career in the modern music industry. Students get a preview of the contemporary-focused CU Denver college music programs including the areas of singer/songwriter, music business, recording arts and performance/ensembles. Scholarships are available.

Faculty: Peter Stoltzman, Owen Kortz, Todd Reid, Peter Ellington, Leslie

Idyllwild Arts Summer Program

Idyllwild, California

June 23–July 6

Idyllwild Arts Summer Program attendees learn from some of the best jazz artists in the country—professionals whose livelihoods include playing and teaching the next generation of musicians. Campers at this jazz instrumental intensive will have the opportunity to rehearse and perform daily in big bands and combos as well as specialized coaching on their instruments.

Faculty: Tom Hynes and others

Cost: \$3,175

Contact: (951) 468-7265, summer@idyllwildarts.org, idyllwildarts.org/summer/teens-kids/music/

Jam Camp West

Loma Mar, California

July 20–26

Jam Camp West is a seven-day music, dance and vocal program for 10- to 15-year-olds held in the beautiful redwoods of Northern California. The camp features instrumental ensembles, as well as instruction in improvisation, vocals, dance, steel drum, percussion, theory, songwriting, ukulele, spoken-word, turntable and more for all skill levels.

Faculty: Previous faculty have included Marcus Shelby, Terrence Brewer, Ms. Faye Carol, Josiah Woodson

Cost: \$995

Contact: livingjazz.org, (510) 858-5313

Jazz Camp West

La Honda, California

June 22–29

Jazz Camp is an eight-day jazz music, dance and vocal program for adults and teens (ages

15 and up) held in the beautiful redwoods of Northern California, with an all-star faculty of 49 musicians. At this camp, 250 students of all skill levels will attend classes, student open mics, faculty concerts and late-night jam sessions in a uniquely supportive and inspiring setting. The majestic setting and intensive program instill creative growth and personal development. Trumpeter Ingrid Jensen is the Artist-in-Residence, and singer Kat McGarry runs the vocal intensive.

Faculty: Allison Miller, John Santos, Kate McGarry, Jovino Santos Neto, Randy Porter, Ingrid Jensen, Dayna Stephens, Art Lande, Jenny Scheinman, Tammy Hall, others
Cost: \$1,380–\$2,125
Contact: livingjazz.org; (510) 858-5313

JazzFest Jazz Camp **Sioux Falls, South Dakota** *July 16–20*

All incoming 7th to 12th grade musicians and vocalists are welcome at this camp. Class offerings include jazz improvisation, jazz theory, history of jazz, combo rehearsal and more. The top camp band will perform on the main stage of JazzFest 2019, and campers will have the chance to visit festival artists backstage.

Faculty: Dr. Paul Schilf (director), Jim McKinney, Joel Shotwell, Rachael Kramer
Cost: \$352 to \$405 (scholarships available)
Contact: info@sfbj.org, siouxfallsjazzfest.com/jazzcamp

Jazz Maui Camp **Maui, Hawaii** *June 23–30*

This exciting new camp is designed for aspiring young musicians ages 13 and up of all skill levels looking to unleash their creativity and explore the beauty of Hawaii. Instruction includes ensembles, master classes, electives and concerts from award-winning faculty. Daily music curriculum will be enhanced with Hawaiian immersion activities including luau, snorkeling, zip line, beach time, history tours and more. Limited space is available.

Faculty: Katie Thiroux, Justin Kauflin, Paul Contos, Matt Witek
Cost: \$2,000 (includes room and board)
Contact: jazzmaui.org

Jazzschool Girls' Jazz & Blues Camp **Berkeley, California** *Aug. 5–9*

Produced by California Jazz Conservatory faculty and Montclair Women's Big Band leaders Jean Fineberg and Ellen Seeling, this instrumental/vocal camp provides a supportive environment where girls have fun and develop self-confidence while honing improvisational, technical and ensemble skills to create music with other musicians from the Bay Area and beyond.

Faculty: Jean Fineberg, Ellen Seeling,

members of the Montclair Women's Big Band

Cost: \$499
Contact: (510) 758-2200 (voice mail), girlsccamp@cjcc.edu, cjcc.edu/girlsccamp

Jazzschool Guitar Intensive **Berkeley, California** *Aug. 12–16*

This all-day, weeklong intensive for aspiring professional guitarists is directed by internationally acclaimed jazz guitarist and educator Mimi Fox and features numerous guest artists on faculty. This year's Jazzschool Intensive, returning for the first time since 2016, takes place at the California Jazz Conservatory, located in downtown Berkeley, California.

Faculty: Mimi Fox
Cost: \$850
Contact: Rob Ewing, info@cjcc.edu, (510) 845.5373, cjcc.edu

Jazzschool High School Jazz Intensive **Berkeley, California** *Aug. 12–16*

This program is limited to eight advanced high school jazz instrumentalists, with openings for rhythm section instruments and horns. Musicians work closely with top Bay Area jazz artists, including rehearsals, master classes and private lessons at the California Jazz

Conservatory. Students develop improvisation/arranging/composition skills in an intensive rehearsal format.

Faculty: Michael Zilber
Cost: \$795
Contact: Erik Jekabson, erik@cjcc.edu, cjcc.edu/intensive

Jazzschool Jazz Piano Intensive **Berkeley, California** *June 17–21*

This five-day Intensive is for the intermediate jazz pianist, focusing on rhythmic feel, comping and soloing in both piano trio and solo piano formats. Emphasis is placed on swing feel, chord voicings and voice-leading, as well as analysis and performance of select jazz pianists' solo transcriptions. Pianists will work with a professional bassist and drummer.

Faculty: See website
Cost: \$950
Contact: Susan Muscarella, susan@cjcc.edu, cjcc.edu.

Jazzschool Summer Youth Program **Berkeley, California** *June 24–28, July 29–Aug. 2*

Jazzschool Summer Youth Program is open to performers on all instruments entering grades 7 through 10 (with consultation, also open to students entering grade 6). Students participate in daily ensembles, theory classes, private lessons and workshops at the California Jazz



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June 22-29

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www.jazzworkscanada.com



Conservatory. Students perform with visiting guest artists in concert at the conclusion of each session.

Faculty: See website
Cost: \$495 per week, or \$900 for both weeks
Contact: Rob Ewing, rob@cjcedu, (510) 845.5373, cjcedu

Jazzschool Vocal Intensive Berkeley, California

Aug. 5-10

This weeklong program is designed to help singers define, create and perform in a distinctive style. With roots firmly grounded, this unique intensive emphasizes the technical, creative and spiritual aspects of singing and serves as a catalyst for artistic growth.

Faculty: Laurie Antonioli (CJC vocal chair), Theo Bleckmann
Cost: \$950
Contact: Laurie Antonioli, laurie@cjcedu, cjcedu/vocalintensive

Jazzschool Women's Jazz & Blues Camp Berkeley, California

March 25-29

This concentrated program, presented at the California Jazz Conservatory, provides musicians with the opportunity to study and perform jazz and related styles of music in a supportive environment. The camp equips musicians with technical and artistic skills, while affording them opportunities to network with others who share their passion for music.

Faculty: Jean Fineberg, Ellen Seeling, members of the Montclair Women's Big Band
Cost: \$499
Contact: (510) 758-2200 (voice mail), womenscamp@cjcedu, cjcedu/womenscamp

Lafayette Summer Music Workshop Lafayette, California

July 14-19

In its 21st year, the Lafayette Summer Music Workshop provides an intimate and inspiring

environment for learning and playing jazz. Master classes, improvisation workshops, combos, theory, and free-choice classes are led by preeminent jazz musicians. The average student-to-teacher ratio is 6:1. Student age is 11 through adult. Scholarships are available.

Faculty: Bob Athayde, Kyle Athayde, Anton Schwartz, Mary Fettig, Dan Pratt, Alex Hahn, De'Sean Jones, Rick Condit, Matt Zebley, Guido Fazio, Zac Johnson, Kasey Knudsen, Melecio Magdaluyo, Alex Murzyn, Colin Wenhardt, Dann Zinn, James Mahone, Zack Pitt-Smith, Ambrose Akinmusire, John Daversa, Erik Jekabson, Ryan DeWeese, Joseph Boga, Chris Clarke, Alan Ferber, Jon Hatamiya, Barron Arnold, Dave Martell, Peter Horvath, Frank Martin, Brian Ho, Tammy Hall, Joan Cifarelli, Kyle Athayde, Tom Patitucci, Mike Dana, Jeff Massanari, Robb Fisher, Richard Giddens, Dan Parenti, Mark Williams, Mark Ferber, Darrell Green, Deszon Claiborne, Dave Meade, John Santos, others
Cost: \$650-\$690
Contact: lafsmw.org, (925) 914-0797

Lower Columbia College Summer Jazz Workshop Longview, Washington

July 17-21

This workshop will be a five-day program of intensive study, performance and exploration of jazz and improvised music. The workshop will be held on campus in the beautiful Rose Center for the Arts. The faculty for the workshop will be LCC faculty, as well as faculty from surrounding two-year and four-year institutions with thriving jazz programs.

Faculty: Ryan Meagher, Cuong Vu, Jovino Santos Neto, Brian Ward, Chris Bruya, Matt Jorgensen, Charlie Doggett
Cost: \$100; scholarships are available.
Contact: lowercolumbia.edu or rmeagher@lowercolumbia.edu

Monterey Jazz Festival Summer Jazz Intensive

Monterey, California

June 18–21

This day camp provides interactive engagement with high school and middle school musicians and professional jazz educators/performers to furnish them with rehearsal, practice, performance skills and theoretical and historical jazz knowledge not available in school music programs.

Faculty: Allison Miller, Derrick Hodge, others

Cost: See website

Contact: Paul Contos, MJF education director,
pcontos@montereyjazzfestival.org, montereyjazzfestival.org,
(831) 373-3366

Pacific Jazz Camp

Stockton, California

June 16–22

Now in its 17th year, this camp at the University of the Pacific offers students in grades 9–12 the opportunity to participate in five big bands, five jazz combos, improvisation classes, jazz history and master classes with pro musicians. Attendance averages more than 100 students.

Faculty: TBA

Cost: \$700–\$850

Contact: go.pacific.edu/musiccamp, Steve Perdicaris (director),
(209) 946-2416, musiccamp@pacific.edu

San Jose Jazz Summer Jazz Camp at Valley Christian

San Jose, California

June 17–28

Designed for middle school and high school students with skill levels from intermediate and up, this two-week camp offers immersion in every aspect of jazz. Each student participates in both a small ensemble and big band, and one advanced ensemble will play the Main Stage at the San Jose Jazz Summer Fest. Auditions will be held June 8.

Faculty: Peter Erskine (guest artist), Gary Ortega, Saúl Sierra, David Flores, Hristo Vitchev, Michaelle Goerlitz, Joy Hackett, Nichole Boaz, Brian Ho, Marcus Wolfe, Oscar Pangilinan, Veronica Tyler Christies, John L. Worley Jr., Kat Parra

Cost: \$750 before May 1, otherwise \$800; SJZ supporters receive \$50 off tuition

Contact: Wally Schnalle, wallys@sanjosejazz.org,
sanjosejazz.org/summercamp

Santa Barbara Jazz Workshop

Santa Barbara and Carpinteria, California

July 7–11

Adults and high-school-aged students are welcome at this workshop. Enrollment is limited to approximately 40 students. Students will play daily with jazz professionals. Areas of study include instrumental/vocal master classes, improvisation, jazz listening, modern jazz combo and big band playing, with concerts and jam sessions held each afternoon.

Faculty: Last year's instructors included Kim Richmond, Jonathan Dane, Scott Whitfield, Tom Hynes, John Proulx, Chris Symer, Dave Tull

Cost: If registration complete before April 15, \$759; otherwise \$843; under the age of 21, \$759

Contact: santabarbarajazzcamp.com, jazzkim@kimrichmond.com



Stanford Jazz Workshop

Stanford, California

July–August

SJW offers three jazz immersion opportunities for musicians: 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 and adults together with the greatest jazz musicians in the world, focusing on improv skills and combo performance. Students can attend our two-week programs: the Giant Steps Package, the Jazz Camp Package



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or the Advanced Package. Adult jazzers will enjoy the Jazz Institute. Jazz Camp and Jazz Institute are integrated with the Stanford Jazz Festival. Schedule: Giant Steps Day Camp for middle school musicians (July 8–12); Jazz Camp Week 1 for ages 12–17 (July 14–19 or July 21–26); Giant Steps Package for middle school musicians (July 8–19); Jazz Camp Package for ages 12–17 (July 14–26); Jazz Institute for adults with acceptance for performers age 17 and younger by audition (July 28–August 2); Advanced Package for ages 12–17 by audition (July 21–August 12).

Faculty: See website
Cost: \$895–\$2,580 per week
Contact: info@stanfordjazz.org, stanfordjazz.org, (650) 736-0324

Summer at Cornish Seattle, Washington

July–August

Students ages 12 to 18 study with Cornish College of the Arts jazz faculty and special guest artists, with performance and recording opportunities. The program's pre-college intensives help students to create audition pieces and get an early start in preparing for the college application process. This camp is held at Cornish College of the Arts.

Faculty: See website
Cost: \$495 per class
Contact: cornish.edu/summer, summer@cornish.edu

Teagarden Trad Jazz Camps Pollock Pines, California

July 28–August 3; August 5–11

Two independent full weeks of camp take place in the beautiful Sierra Nevada foothills, with outstanding faculty and counselors, focused on improvisation, instrumental/vocal technique and small-band performance. Students will learn trad jazz/swing/improvisation in a supportive, non-competitive environment. No audition to apply. Open to ages 12–20.

Faculty: Rusty Stiers, Bria Skonberg, Jeff Kreis, Greg Varlotta, Anita Thomas, Nate Ketner, Jason Wanner, Curtis Brengle, Nahum Zdybel, Sam Rocha, Ed Metz Jr., Shelley Burns.
Cost: \$750
Contact: Bill Dendle, bdendle@comcast.net, (916) 927-5222, sacjazzcamp.org

University of Colorado–Boulder Summer Jazz Academy Boulder, Colorado

July 7–12

The CU Summer Jazz Academy is an opportunity for a select number of talented 7th through 12th grade 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 CU Thompson Jazz Studies faculty. Students and faculty perform together each evening at jams with guest artists.

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Dr. Geoffrey Paul Boers, Director of
Choral Studies, University of Washington

WWW.ROGERTREECE.COM

A final student performance concludes the session.

Faculty: Dr. John Gunther, Dr. Joshua Quinlan, Jeff Jenkins, Dave Corbus, Bijoux Barbosa, Paul Romaine

Cost: \$750, residential (instruction, room and all meals); \$500, commuter (instruction, all lunches and all dinners.)

Contact: musicacademy@colorado.edu, colorado.edu/music/summer-college-music/summer-music-academy/summer-jazz-academy

University of Northern Colorado Jazz Camp

Greeley, Colorado

July 14–19

Located in a beautiful campus setting in colorful Colorado, this camp is designed to be intensive, challenging and inspiring. It is open to instrumentalists and vocalists who take part in student big bands, combos, vocal jazz ensembles, master classes, jazz theory and improvisation classes, student jam sessions and nightly faculty concerts.

Faculty: University of Northern Colorado faculty, plus Don Aliquo, Paul McKee, Clay Jenkins

Cost: Tuition, \$385; room and board, \$285

Contact: Amy Murphy, (970) 351-2394, uncjazz.com, uncjazzfest.com, arts.unco.edu/jazzcamp

Vail Jazz Workshop

Vail, Colorado

Aug. 24–Sept. 2

This intensive, hands-on workshop takes the best dozen students around the country and brings them together with some of the best jazz teachers of our time. Alumni of the program include Robert Glasper, Terrace Martin, Christian Scott, Marcus Gilmore, Miles Mosley and more than 200 others. Need-based scholarships are available.

Faculty: John Clayton, Jeff Clayton, Bill Cunliffe, Lewis Nash, Terell Stafford, Wycliffe Gordon

Cost: \$2,500

Contact: vailjazz.org/education/vail-jazz-workshop, workshop@vailjazz.org

WSU Jazz Intensive

Pullman, Washington

June 28–30

This two-day intensive program for students in grades 7–12 focuses on improvisation, ensembles, theory, composition and music technology.

Faculty: Brian Ward, Greg Yasinitsky, Horace Alexander Young, Dave Snider, Sarah Miller

Cost: \$168; with room and board, \$228; \$60 key deposit

Contact: Brian Ward, brian.ward@wsu.edu, music.wsu.edu/area-information/jazz-studies



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Bassist Katie Thiroux has served as a traveling clinician with Monterey Jazz in the Schools, a program run by the Monterey Jazz Festival.

Jazz Maui Camp To Launch in June

Maui is perhaps best known for its luscious waterfalls, black-sand beaches and leisurely lifestyle. But when Jazz Maui Camp launches in June, the island could become a destination for jazz students seeking to combine the best of the natural world with top-flight instruction in their craft.

“Spending time in nature can only enhance the musical experience,” said bassist, vocalist and composer Katie Thiroux, who, along with drummer Matt Witek, will serve as artistic and educational director of the inaugural Jazz Maui Camp. “Having been in jazz camps in our youth—where there was 12 hours of nonstop music and information being thrown at you—we’re really excited to be offering something a little less pressurized.”

Jazz Maui Camp’s alternative approach takes advantage of its island setting with a schedule that emphasizes fun in the morning, followed by an afternoon and evening focused on learning. Nonmusical activities will include snorkeling in clear waters, attending a traditional luau and perhaps a trip down a zip line.

“It’s about creating a flow and making connections,” Thiroux said.

A committed jazz educator, the bassist was inspired by her recent experience teaching at the Monterey Jazz Festival’s Summer Jazz Camp under the direction of Paul Contos, who was the recipient of a 2017 DownBeat Jazz Education Achievement Award. Contos will be the woodwinds and theory instructor for Jazz Maui.

“It was a no-pressure situation, but a lot of great things got done,” Thiroux said of her Monterey experience. “People think more work [means] more music, but in a lot of cases, it just stresses kids out.”

Also on the Jazz Maui teaching staff is pianist and educator Justin Kauflin (whose 2018 album, *Coming Home*, was produced by Quincy Jones and Derrick Hodge). The presence of such passionate, professional musician-educators offers students ages 13 and up the opportunity to catch a glimpse of their futures.

“[Thiroux and Kauflin] know firsthand the whole package: hands-on tips and resourc-

es, skills, team-building and the background, and experience of life on the road, performing worldwide,” Contos said.

The idea for Jazz Maui grew out of a connection Thiroux made on a work/vacation trip, during which she performed at the Maui Arts & Cultural Center. One of the audience members happened to be a member of a local tourism board. The wheels were put in motion.

“I’m so glad the tourism board recognized the potential for a jazz camp,” Thiroux said.

Because the island’s pace is a bit slower than the mainland’s, Thiroux wasn’t sure the idea would manifest as quickly as it did. However, 18 months after inception, the camp is set to run June 23–30 at the Maui Preparatory Academy.

“Matt Witek has been instrumental in pulling the camp together,” Thiroux said about the Berklee-trained drummer with whom she shares responsibility for programming. Both were conscious of constructing a camp experience that didn’t repeat the downside of what they’d experienced as youngsters.

“I’ve been in so many situations where the teacher is scolding,” Thiroux said. “Rather than be negative, we embrace alternative and modern styles of learning. If a student learns how to tongue on their sax from the internet, instead of listening to Charlie Parker, that’s great. It’s just a new way to get information.”

Starting the day with a nonmusical activity like snorkeling will keep kids from getting overwhelmed with lessons.

“It’s pretty cool that 40 percent of the day will be devoted to doing fun activities,” Thiroux said. “It’s true that there’s really a creative energy on Maui.”

Due to its locale, Jazz Maui expects enrollment to draw not only from the contiguous United States but also from Singapore and Japan, making for a true cultural exchange. And while aspiring musicians will appreciate the intimacy of the workshops, Thiroux believes music education can benefit all the attendees, including those who don’t intend to become full-time performers.

“It definitely enhances everything else you do and helps to make a well-rounded person,” she said. “For students who don’t want to continue professionally, I tell them it’s OK. There are so many ways to be involved, from business and tech to lighting. Or you can be supportive by going to see live music.”

Thiroux’s own experience—as a student turned bandleader and educator—informs her desire to provide holistic support for the next generation of players.

“We’re all fun, positive and creative instructors who are 100 percent committed to the students,” she said. “It’ll be a fun and low-stress learning environment. That doesn’t mean we’re taking it easy. It will be challenging, but it won’t be threatening.”

—Denise Sullivan



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Jazz Improv Workshop Europe Mayrhofen, Austria

July 22–26

This camp offers master classes and performance workshops for all instruments and levels of musical ability. The focus will be on ensemble playing, including improvising, section playing and arrangements. Individual as well as group instruction will be available. The workshop will feature an all-star rhythm section. Mayrhofen is located in the picturesque Zillertal (Valley of the Ziller), in the west Austrian province of Tyrol.

Faculty: Mike Tracy, David Becker, others

Cost: Workshop, €650.
Hotel: Room with breakfast and three-course dinner, €65 per person, per night (double occupancy); €73 per night for a single occupancy.

Contact: lauriedfriday@aol.com or davidbeckertribune.com/jazz-improv-workshop-2019

INTERNATIONAL

 This trumpet denotes a corresponding ad in this guide.

International Music Camp Dunseith, North Dakota

July 14–20

This resident camp on the border between North Dakota and Manitoba offers a full week of jazz studies, including performing in a big band, jazz theory and improvisation, performing in combos, faculty master classes and optional private lessons with the camp's acclaimed artist-teachers. This program is open

to students completing grades 7–12 with at least three years of playing experience.

Faculty: Dr. Greg Gatten, Jenelle Orcherton, Dr. Matthew Patnode, Anna Penno, Dr. Jeremy Brekke, Dean McNeill, Dr. Kyle Norris, Dr. Nat Dickey, Dr. Russell Ballenger, Graydon Cramer, Keith Price, Mark Godfrey, Jeff Presslaff, Tom Dowden, Helen White, Jonathan Alexiuk

Cost: \$430 (before May 1);
\$445 (after May 1)

Contact: internationalmusiccamp.com,
info@internationalmusiccamp.com,
(701) 838-8472 (USA),
(204) 269-8468 (Canada).

KoSA Cuba Festival Camp Havana, Cuba

March 3–10

The 18th edition of this event will include a one-week study program and attendance at nightly concerts during the Fiesta del Tambor (Havana Rhythm and Dance Festival). Campers will experience intense hands-on classes and seminars. Daily classes, taught by some of Cuba's top artists, will focus on conga, bongo, timbales, drumset and other instruments. All instruments are supplied on site. There will be sessions by Cuban ethnomusicologists, visits to museums and religious ceremonies, interaction with Cuban musicians and playing sessions. The nightly concerts will feature artists such as Chucho Valdés, Changuito, Klimax, Los Papines and many more. U.S. legal travel is possible, and university credits are available (up to three from U.S. universities).

Faculty: Giraldo Piloto, Yaroldy Abreu, Adel Gonzales, Amadito Valdes, Oliver Valdes, Rodney Barreto, Enrique Pla and others. International guest artists will participate, too.

Cost: \$2,390 (single occupancy)

Contact: Aldo Mazza, Director,
(800) 541-8401, (514) 482-5554,
or kosamusic.com



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www.kyotojazzguitarexperience.com

Kyoto Jazz Guitar Workshop Experience Kyoto, Japan

June 20–30

Presented by guitarist Joshua Breakstone, this camp includes a 10-night stay in a hotel, with breakfast. There will be seven days of intensive 3-hour workshops, and two nights of visits to Japanese jazz clubs. The experience includes five dinners in Kyoto restaurants and the opportunity to meet many of the Japanese musicians who will perform. This cultural exchange also will include guided tours of temples and gardens in beautiful Kyoto. The workshop is open to guitarists of any age.

Faculty: Guitarist and educator Joshua

Breakstone with bassist Fukuro Kazuya and many special guests

Cost: \$3,600 (see website for details)

Contact: kyotojazzguitarexperience.com

Langnau Jazz Nights, Jazz Workshop Langnau, Switzerland

July 22–28

The main goal of this workshop is to bring musicians together. Besides theoretical and practical classes with experienced teachers, attendees will have the opportunity to meet jazz musicians from Switzerland and all over the world. Attendees will improvise with the professional musicians and exchange knowledge with them.

Faculty: See website. In 2018, instructors included acclaimed jazz artists Adam Nussbaum, Brad Goode, Vic Juris, 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 22–28

This workshop is for young musicians from ages 10 to 18. In addition to classes (which take into consideration age and skill level), participants will have the opportunity to join the instrumental classes of the Jazz Workshop and special workshops of the performing bands.

Faculty: Christoph Siegenthaler, Ivo Prato, Rolf Häsler, Niculin Christen, Pius Baschnagel.

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 22–28

This master class is offered in collaboration with the Lucerne University of Applied Science and Arts. Six to eight participants (selected by a jury) will have the opportunity to work with pianist Ethan Iverson. This program includes individual lessons, theory classes and workshops.

Faculty: Ethan Iverson

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

August 19–23

This workshop offers the opportunity to study and perform in both big band and combo formats. Improvisation, technique and performance skills are taught through classroom instruction and a friendly rehearsal setting. The workshop is open to big-band instrumentalists age 13 and up (saxophone, trumpet, trombone, piano, guitar, bass and drums). Placement auditions will be held on Aug. 18.

Faculty: MacEwan University faculty members, 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 12–15, August 15–18

This jazz camp is for adults, and it is open to singers and instrumentalists. Campers will work on jazz theory and technique with innovative

Canadian and international artists. At the 26th annual edition of this camp, attendees will have an intensive, adult-focused learning experience and immerse themselves in combo rehearsals, master classes, improvisation, jazz history, composition and arranging, with nightly jam sessions and concerts. The main jazz camp is held Aug. 15–18, and the Composers Symposium is held Aug. 12–15.

Faculty: Adrian Vedady (music director), Kirk MacDonald, Jean-Michel Pilc, Holli Ross, Sienna Dahlen, Roddy Ellias, Itamar Borochov, Lorne Lofsky, Dezron Douglas, Al McLean, Jim Doxas, Nick Fraser

Cost: \$580 CAD
(plus accommodations and meals)

Contact: jazzworkscanada.com, jazz@jazzworkscanada.com, (613) 220-3819

Samba Meets Jazz Workshops Palermo, Italy April 23–29

This musical exchange welcomes vocalists and instrumentalists of all levels and musical backgrounds from around the world. With a focus on jazz and Brazilian music, the program will include ensemble intensives, master classes, vocal repertoire and technique, scatting, harmony and improvisation, Brazilian rhythms, phrasing and styles, Brazilian percussion and more. The schedule builds in time for participants to take advantage of Palermo's rich cultural heritage and nightlife on the island of Sicily. Special rates and discounts are available for students, educators and working musicians. Also, special hotel rates are available.

Faculty: Nilson Matta (artistic/music director), Dominique Eade, Dave Stryker.

Cost: International participants, 400€–800€;
U.S. participants, \$745–\$1,545

Contact: sambameetsjazz.com; alice@sambameetsjazz.com; (888) 435-4003; (917) 620-8872

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GUJARNA KHAMATOVA

Verve Jazz Ensemble: Alexa Tarantino (left), Tatum Greenblatt, Steve Einerson, Elias Bailey, Josh Feldstein, Willie Applewhite and Jon Blanck

Developing & Maintaining a Band Book: 6 Keys to Successful Charts

Most bands really struggle when it comes to managing their charts, keeping them accurate, having them on hand at all times for all band members, and staying nimble—able to adapt and modify charts, as needed, on the fly.

So how do you keep your book in great shape?

Organizing a book of music can be overwhelming and tedious for a band—leading to considerable unnecessary stress and wasting precious rehearsal time. If you learn how to develop and maintain a book of music in a smart and efficient way, however, the band's performance and output will reach its peak.

Now onto our sixth album with the New York-based Verve Jazz Ensemble—whose lineup steadily has evolved since our 2013 debut—we've transformed the management of our band's book into a streamlined affair that works entirely to our benefit. Here are six keys to how we do it.

1. Format for Tablet

Today, many musicians are using tablets to read their music when playing live or recording in the studio. It's so much more convenient than carrying a ring binder with pages that tear, get mixed up, fall out, etc. On outside gigs, the screen is well lit and the amount of pages that can be saved is limitless. Assuming your band's musicians will be using tablets on the gig or recording date—this must be a band-wide decision up front—it's a great idea to start formatting your parts on tablet.

There are a few things to keep in mind when formatting music for tablets. Your musicians only can see one page at a time, which is very different from having three pages of music on a music stand. If there is a difficult passage that starts at the bottom of page one and continues onto page two of a printed chart, the musician can read with no problems. But with tablets, the layout must be rethought. This means that

the arranger must treat the end of every page like it will be a page turn. When the opportunity arises to make the next page start with rests, take it. Your musicians will thank you for it. Try your best not to spread difficult passages over a page turn. When forced to do this, make sure to write "V.S." (*volti subito*, or difficult page turn) at the bottom right side of the page.

Another tip is in situations with D.S. and D.C. markings where the musician has to flip backwards in the sheet music. This is a little more difficult with a tablet, especially if the musician has to flip back multiple pages. Since only one page can be viewed at a time on a tablet, flipping multiple pages with multiple swipes takes more time. We therefore try to avoid D.S. and D.C. markings whenever possible, formatting the music so that the musicians only must flip forward. Sight-reading will be much more fluid if the music is written in a straight line without having to go backwards in the chart.

2. Learn To Go Digital

Make the effort to learn how to use the amazing technology that is now available. Programs like Sibelius and Finale absolutely will change your life as an arranger, and are a must when collaborating with other arrangers.

We strongly suggest moving away from handwritten charts. Even though you can read your own handwriting, it might be difficult for others to read—and they are an absolute pain to edit if you want to make any changes to your songs. Photocopied charts also don't always print well. Even if they look good when printed on your printer, if the settings are different on another printer, they could be illegible.

A bandleader once emailed us scans of a handwritten chart. They looked absolutely fine on the computer screen, but when printed most of the staves were missing one or two lines no matter what printer settings were used. The players had to draw in the missing lines with a pen and ruler. What a frustrating waste of time. At the rehearsal, other members of the band were having the same problem, and the rehearsal was a mess. These types of issues do not occur with PDFs properly exported from a professional program, like Sibelius or Finale.

Yes, it can be a bit intimidating to learn a new computer program, but there are great resources available to help. Check out a website called lynda.com, which has some amazing courses that will walk you through how to use Sibelius and Finale. The cost of the website is about \$30 per month, and the courses are thorough. It's worth it to spend the money and time to learn from a complete course like lynda.com, rather than to try to piece a DIY syllabus together using random YouTube videos.

3. Write for the Sub

Good musicians are very busy and usually play with many different bands. If you have good musicians in your band, there eventually will come a time to hire a sub for your live shows. We have adjusted the Verve Jazz Ensemble's writing style accordingly. When writing charts, we imagine writing for when the band has to hire a sub at the last minute. This means that the sub should be able to understand his or her responsibilities reading the chart alone and be able to play it accurately without a rehearsal. Every instruction that is needed should be written on the chart; everything should be crystal clear. Tip: Don't get lazy when writing the chart and think, "I don't have to write that in, we can talk about that at rehearsal." You're likely to regret that decision when you have to pull off a gig without a rehearsal. Spend the time and energy to put all the information needed on the chart up front.

As an example, when working with the musicians at the Apollo Theater in New York, the charts are drafted and then emailed to the direc-

tor. They have one rehearsal and then the music gets played and recorded on live television. The arranger, however, is not there to answer any of the musicians' questions about the charts. The charts must be perfectly clear, otherwise very valuable time is wasted during rehearsal trying to figure out whatever is unclear on the score. Bottom line: The arranger must ask, "Are there any spots in the chart where a musician would have a question?" If so, the arranger missed something that needs to be addressed.

4. Accept Changes ... and Edit!

Consider this: You've spent days on an arrangement, and it looks great. The big rehearsal is here. The musicians play it once and it is glorious—barely any mistakes, sounding just as you had hoped. Then the bass player says, "What if we did something a little different with the bridge?" and plays a slightly different bass line. The leader says, "I like that, let's make a few changes," and proceeds to alter the arrangement. Your "perfect" arrangement gets disassembled. Then the leader says to you, "But don't worry, you don't have to change the chart, we'll remember it."

Incorrect. You must recreate the chart. The band might remember the changes for the gig that is happening tomorrow, but they totally won't remember it for the gig that happens a year later. As an arranger, you quickly learn that arrangements change and morph as time goes on. Other members in the band are going to have creative input, some good, some not. But if you want to get more arranging gigs, you need to be gracious and accept changes. You also need to take diligent notes during the rehearsal, and then take the time to edit your charts and make all the necessary changes. There is a risk of getting lazy at this critical spot, so try hard to nail this when the time comes.

Remember, don't write for the gig tomorrow or the recording date in a week. Write for musicians you don't know yet who will play this music down the road. Bottom line: You always are "writing for the future."

5. Inputting Notes Faster

This relates to Key No. 2: The faster and more efficient you are with inputting notes into your notation software and using your computer, the more time you will have for creative thinking. So, it's worth spending some time and energy to learn better and faster inputting techniques.

The fastest way that we have found to input notes into Sibelius (our program of choice) is by using a number pad and a MIDI keyboard. We use the Catch USB Numeric Keypad with USB 3.0 Hub Combo. You can search Amazon for this quickly, but any number pad will do. The number pad is used for rhythm input in Sibelius and is controlled by the left hand.

The right hand is usually on our M-Audio Keystation 61 MIDI keyboard for inputting notes. You can input notes much faster this way, rather than using your mouse to click the rhythm that you want, because you don't have to move your hands back and forth from the keyboard to the mouse. With some practice, you will gain the confidence not to have to double-check the notes you're writing, and you'll work even faster.

6. Using Shortcut Keys

Shortcut keys in the music notation software also can make life much easier. It takes time to navigate to the menus of the program to find the commands you want. Spending three seconds to find a command might not seem like much, but in the course of writing arrangements for the album you're working on, you might use these commands thousands of times. Those seconds add up to a lot of time wasted. One great feature is that Sibelius displays the shortcut key for a certain command if you hover your mouse over the button for about three seconds. When you find yourself using a certain button repeatedly, memorize (or write down) the shortcut key for the command and start using it. This will make chart writing much faster and more efficient. We like to write down the shortcut keys we want to learn on a piece of paper and keep it where we work. Make a photocopy and stick it on your refrigerator.

If you want to get fancy, the full version of Sibelius allows you to make your own easy-to-remember shortcut key combinations. As Mac users, we like to use the modifiers Control+Option+Command, plus a letter on the keyboard for personal commands where there are no other commands that use that specific combination of modifier keys. Remember that the less time it takes to input the information, the more time you have for creative thinking.

Return on Investment

These tips will move your book management in a great direction. Yes, it takes some investment of time, but the return on your investment will be enormous. **DB**

Josh Feldstein is the leader/drummer for The Verve Jazz Ensemble, now working on its sixth album. The VJE's most recent release, *Connect The Dots*, spent two weeks at No. 1 on the JazzWeek radio charts in September 2018. A jazz drummer for more than 30 years, Feldstein also arranges and composes, and has studied with jazz drumming legends John Riley and Joe Morello.

Jon Blanck is the tenor saxophonist for the Verve Jazz Ensemble, and has contributed dozens of works to the VJE's book of compositions and arrangements during the past decade. An active educator, arranger/composer and recording artist, Blanck has performed with the P-Funk All Stars, S.O.N.S. of FUNK and the New Haven Symphony Orchestra, and has recorded more than 40 albums. He has arranged/composed for the Apollo Theater, PBS, Joan Jett, Joe Perry and Michael J. Fox, among others.



Lello Molinari

Dave Holland's Use of Tempo/Meter Modulation

I was fortunate to study with Dave Holland for a couple of years while pursuing my master's degree at New England Conservatory (1989–'91). Since then, I have attended the master classes Holland presents at NEC as an artist-in-residence once per semester. In 1998, I created the Dave Holland Ensemble at Berklee College of Music, and I have been directing it ever since.

Since the late '60s, Holland has been at the forefront of the exploration of time-feel. After being part of Miles Davis' band starting in 1968, Holland was involved with Karl Berger's Creative Music Studio in Woodstock, New York, along with Don Cherry, Jack DeJohnette, Sam Rivers and others, where they pushed the boundaries of music, especially in regard to time-feel and time signatures.

In the many clinics I have observed, Holland spoke of manipulating time in three primary manners. Each of these can and should be explored at great length and with many variations. Think of it as three major highways you can travel on with many exits and detours. The arrival point is the same, where you use all of it in your playing, composing and arranging.

I will touch on tempo modulation and the breaking down of meters in cycles; then I will focus on meter ambiguity—i.e. “big numbers” versus “small numbers”—through an analysis of Holland's tune “Last Minute Man.”

Tempo Modulation

Holland talks about modulating tempo and meter in a number of ways. The most basic meter modulation leaves the tune itself unchanged and counts different meters inside the measure. This creates a tempo modulation. If the measure is unchanged, but inside each bar you play six quarter notes, or four quarter notes or 12 quarter notes, the tempo changes dramatically. See Example 1.

Let's consider a standard like “Footprints,” by Wayne Shorter. The tune is a minor blues in 6/4. Leaving the melody unchanged, the accompaniment could modulate the meter by playing 6/4, 4/4, double-time 4/4 or double-time 6/4. Clearly, when implying different meters, everything has a different feel to it, not just the accompaniment but the phrasing of the melody as well.

One great example of such metric modulation is Terence Blanchard's recording of “Footprints” on his 2003 album *Bounce* (Blue Note). The groove is in 4/4, while the melody is the same as it was in 6/4. This new quarter note is what in a 6/4 meter would have been a dotted quarter note (a 3:2 ratio).

Breaking Down Meters

Another way to manipulate the time-feel is to subdivide the measure in different meters. Holland talks of a conversation he had with Cherry in the early '70s about a Polynesian system where, unlike the Indian Carnatic system,

which uses a different syllable for every different number, this system uses only two syllables: one for the 3 and one for the 2. After all, every number above 3 can be broken down in groups of 3s and 2s. These syllables are *Ga-Ma-La* and *Ta-Ki*, and they can be used to describe the groove in odd meters, or metric subdivisions. Holland has developed an extensive body of studies for practicing, composing and arranging based on this system. It can be applied to eighth notes for developing improvisational skills and to quarter notes and measures for composing and arranging tunes.

Here is a brief example. A group of eight can be divided as groups of 3+3+2, 3+2+3, 2+3+3 and 2+2+2+2. Let's use as an example John Coltrane's “Lonnie's Lament,” originally played as a slow 4/4 tune. There is a great example of such subdivision in a recording of this tune by Kenny Garrett on his 1996 album *Pursuance* (Warner Bros). On that recording, the band subdivides the slow 4/4 meter in groups of eighth notes divided as 3+3+2, so that one measure of 4/4 is felt as two bars of 3/4 and 5/4. See Example 2.

Of course, this can be done over the bar line as well. For example, you can create all kinds of groupings with different numbers. Let's use the simplest one. Holland calls this “3 on 4” and implies the feel of 3 over the meter in 4. We will use four bars in a 4/4 meter and create inside every measure groups of dotted quarter notes (this equals three eighth notes) going across the bar line. In four bars of 4/4 there are 32 eighth notes. If our cycle starts on the downbeat of 1, we'll have 10 dotted quarter notes (30 eighth notes) with a quarter-note rest left at the end (the remaining two eighth notes). See Example 3a.

Starting the cycle at the end of beat 1 gives us an eighth-note rest, our 10 dotted quarters and an eighth-note rest at the end. See Example 3b.

Starting on beat 2, we have a quarter-note rest and our 10-dotted-quarter-note cycle. This internal cycle can be expanded and explored in a wide variety of ways. See Example 3c.

Meter Ambiguity

In a metrically ambiguous situation, the tune is written in a particular meter, but the groove is felt in another meter. I will use Holland's “Last Minute Man” as an example.

Recorded in 2002 for the big band album *Overtime* (Dare2), “Last Minute Man” has an AAB form. There are 18 measures in the “A” section and 12 measures in the “B” section. The metric cycle is based on a group of three measures of 4/4, 4/4 and 6/4. Example 4 shows a sample of the intro played by marimba, bass and drums.

The groove of the 14-quarter-note cycle is

easily felt as a big 7, using the half note as a pulse, instead of the quarter note. Therefore, three measures of 4, 4 and 6 also can be divided as two measures of 7. This 3:2 ratio gives the form of the tune: two “A” sections of 12 measures and one “B” section of eight measures. This works on another level, as well, given that the “A” section is (now) a 12-bar minor blues.

What happens when the music is written as 4+4+6, but the groove is felt as a big 7? Many things take on different roles. For example, the bass line starts on the downbeat of 2 when counting the smaller meter (small number) but is felt as an upbeat when the note value of the pulse is the half note (big number). The lines in the marimba ostinato are written as eighth notes, but feel like 16th notes with the bigger meter. Another good example is in the drum groove: The hit on the snare is on beat 3 in each of the three-measure cycle. Again, it feels like a backbeat on 2 in the big-number meter. This is something often used when playing a half-time-feel funk groove. Usually the emphasis would be on beats 2 and 4, but when playing a half-time feel, it is on beat 3, and felt as if it was on the big 2.

I recently had a conversation on this very topic with drummer Billy Kilson, who was in Holland’s band from 1997 to 2005 and recorded six albums with the bassist, including *Overtime*. Kilson remembers that one of the first tunes they practiced with Holland’s band was “The Balance.” He recalls that the band at first tried to play half as fast and became caught in the ambivalence of the small-number-versus-big-number meter, as frequently happens with many of my students in the Dave Holland Ensemble. Kilson says that the trick is being able to feel both meters, and that he often relied on the big-number clave to guide him. Sometimes, especially in live situations, different band members emphasized different meters, intentionally creating ambivalence.

This type of big-number-versus-small number ambivalence occurs in other Holland compositions. Let’s examine a couple of them:

- “The Balance,” from Holland’s 1998 album *Points Of View* (ECM). Even though the music is written as alternating a measure of 6/4 and a measure of 4/4, the groove is felt as a big 5 (3+2). See Example 5.

- “Jugglers Parade,” from Holland’s 2000 album *Prime Directive* (ECM), also with Kilson on drums, has a metric cycle of four bars (4+6+4+4). The 18 quarter notes can be felt as a big 9 and more specifically as 2+3+2+2, as you can see from the intro to the tune played by the marimba, bass and drums. See Example 6.

I encourage you to check out Holland’s website (daveholland.com), where you can purchase his music in the form of lead sheets and big band charts, as well as keep up with his live performances.

In regard to albums, I recommend checking out *Extended Play* (ECM), recorded live at Birdland in 2001 and released in 2003. The quintet here is at its peak, with Robin Eubanks on trombone, Chris Potter on saxophone, Steve Nelson on vibes, Kilson on drums and Holland on bass. The material is from the band’s studio releases, but in a wonderfully extended form, with only one tune timed at less than 10 minutes. “The Balance” is the first track, timed at 21:02, and “Jugglers Parade” is the third track, timed at 18:27.

Time-feel is of utmost importance in contemporary jazz—my point being that meters are almost irrelevant, as one can easily manipulate them. You can have a tune in 4/4 and imply 3+3+2, as in the “Lonnie’s Lament” example. You can modulate the meter from 6/4 to 4/4, as in the “Footprints” example. And you can group measures of 4+4+6 to sound like a big 7/4, as in the “Last Minute Man” example. The key is to make groovy, interesting music that pushes the boundaries of traditional ways to feel the time and the meter, without sounding like a science experiment.

DB

Bassist, bandleader and educator Lello Molinari is a professor at Berklee College of Music, where he has been directing the Dave Holland Ensemble since 1998. Molinari was born in Napoli, Italy. He received a bachelor’s degree from Berklee in performance and a master’s degree in jazz studies from New England Conservatory. He studied with Charlie Banacos, Hal Crook and Dave Holland. Molinari has seven CDs as a leader and appears on several recordings as a sideman. His latest is *Lello’s Italian Job Volume 2* (Fata Morgana Music). In addition to his work as a jazz bassist, Molinari performs with a number of orchestras throughout New England. Visit him online at fatamorganamusic.com, or email him at lmolinari@berklee.edu.

Example 1

Example 2

Example 3a

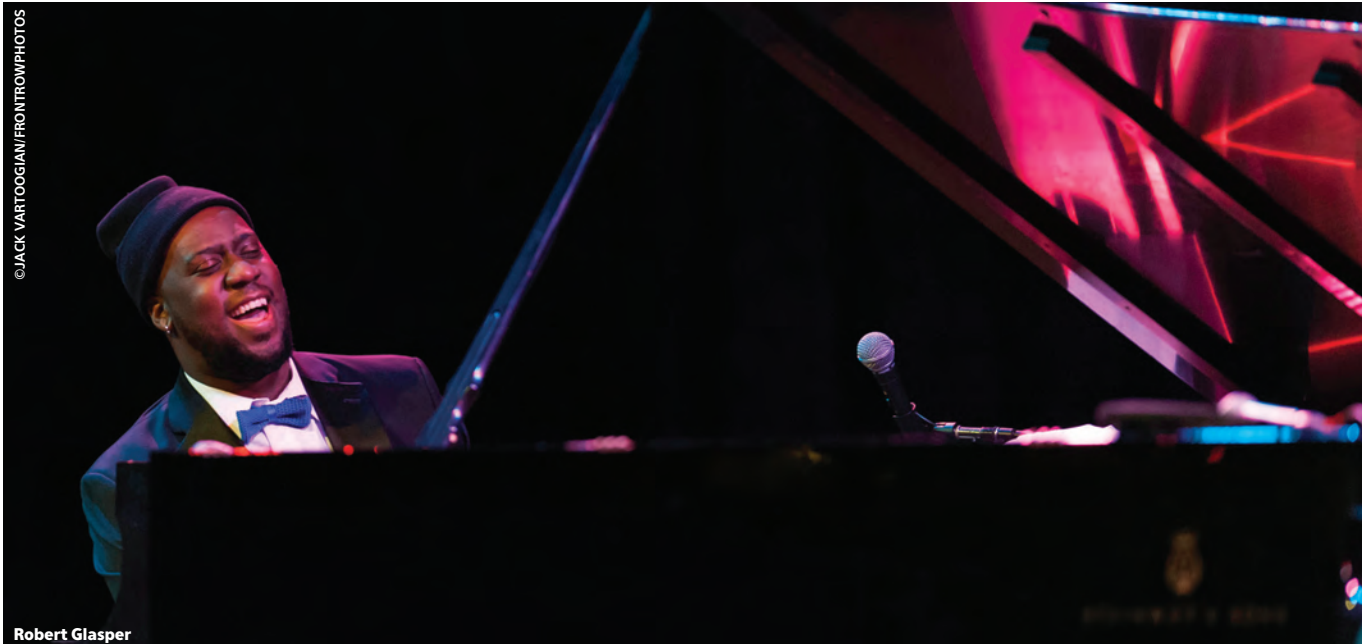
Example 3b

Example 3c

Example 4

Example 5

Example 6



Robert Glasper's Piano Solo on 'F.T.B.'

Keyboardist Robert Glasper's early albums showcased him in a traditional piano trio setting, supported by bass and drums, which leaves his playing quite exposed, providing a great means of studying his playing. Here, we examine his solo on "F.T.B.," a composition of Glasper's from his second Blue Note album, *In My Element* (2007).

In this improvisation, Glasper makes wonderful use of his left hand. The underlying rhythm is based on the Charleston (a dotted quarter followed by an eighth tied to a half note), and there are many measures where he sticks to this rhythm or only adds small variations (measures 1, 3, 10, 12, 14, 18, 22, 24, 30 and 34). Playing a repetitive rhythm like this provides a strong groove that supports the melodic variations of the upper part.

Glasper also will vary his left-hand part to create a dialog with the right hand. There are two main ways he does this. One is to play in response to the melodic statements, adding a sort of punctuation. We hear this in bar 6, where a dense cluster is played a quarter beat after the end of the right hand's phrase (which Glasper ends staccato, making the answering chord sound even more like a punctuation mark).

We also hear it in measure 9, where Glasper hits a couple of middle C's with his left between articulations in the right-hand line, similar to what he does in the beginning

of bar 13. This approach creates a call-and-response effect between the hands. There are more examples of this technique in measures 19–22, 24–26 and 29–34.

Usually, pianists will comp with chords in the left hand, but as we've just seen, Glasper shows a tendency here of sometimes playing single notes as accompaniment. Measure 7 is the first time we hear him just play a single note, and repeating it. This is one of the ways he uses single notes in the left hand: taking a pitch and repeating it (the aforementioned bar 9, as well as bars 16, 20–21, 31 and 34 are further examples). Glasper also will combine this with chords, as in measure 16, where the two D's culminate in an A minor triad. With the C voiced on top, this creates a nice resolution—both from the D to the C and from the sparse single notes to a stated chord.

Sometimes Glasper uses single notes to create mini-melodies in response, as antecedent or counterpoint to the upper part. Bar 15 demonstrates this wonderfully. We hear an A minor triad played melodically; observe how both rhythmically and intervallically it interacts with the right hand: The first pair of notes coincide with the melody, and the last two happen in the break within it. Also notice how this left-hand line follows the melody down, but then continues down when the right hand changes direction, only turning around afterward, as a response.

Another use of the left hand is to empha-

size notes in the melody. This also creates a punctuating quality, but instead of answering the melody, Glasper's left hand now is emphasizing it, as in measure 27, where the left-hand chord doesn't answer the right hand, but comes down with the bottom note of the descending line.

The previously mentioned seventh bar shows this well, as his E's are placed to coincide with accented notes in the right hand. Bar 8 is another example of this, where his left-hand jab coincides with a melody note, adding weight to it. This accent occurs on the second hit of the Charleston rhythm, so these techniques don't have to be exclusive, but can be combined, as Glasper often does.

This is quite evident in measures 13–16, where Glasper uses his left hand to accentuate melody notes, as well as to answer melodic phrases, while still implying the Charleston groove (in bars 14 and 16). Using these ideas together, as well as separately, makes them sound less like discrete concepts, and adds continuity to the supporting part. We hear Glasper's left hand used to support his solo by providing a groove, answering the melody and emphasizing certain points. It's just what good comping would be behind any solo, so it's no surprise that Glasper provides this same support for his own.

DB

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

♩ = 88 2:35

Bbmaj7 Am/D

5 Em7 Bbmaj7 Am/D

8 Bbmaj7 Am/D Em7 Bbmaj7 Am/D

11 Bbmaj7 Am/D Em7

14 Bbmaj7 Am/D Bbmaj7 Am/D

17 Em7 Bbmaj7 Am/D

20 Bbmaj7 Am/D Em7

22 Bbmaj7 Am/D

24 Bbmaj7 Am/D Em7 Bbmaj7 Am/D

27 Bbmaj7 Am/D

29 Em7 Bbmaj7 Am/D

32 Bbmaj7 Am/D Em7

34 Bbmaj7 Am/D

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DPA d:vote CORE 4099

Innovative Instrument Microphone

The d:vote CORE 4099 Instrument Microphone from DPA brings a new level of sound quality and tonal clarity to the world of attachable microphones. DPA already is known for producing excellent close-proximity miniature mics that clip directly onto the bodies of instruments, and the company's new CORE version marks a significant upgrade that's sure to prove popular with players who are familiar with the line.

Designed to accommodate a vast range of instruments, the d:vote CORE 4099 is a supercardioid condenser mic that comes in two versions. The Loud SPL model can be used on most types of instruments, including saxophones and other woodwinds; guitars and stringed instruments like violin, cello and upright bass; and keyboards like piano and accordion.

An Extreme SPL model is designed for louder instruments, such as drums, percussion, trumpet and other brass instruments. DPA offers brilliant yet simple mounting systems for all these instruments and more. The flexible, shock-absorbing hard-rubber design of the mounts makes it super easy to put them on your instrument (without ever damaging the finish), and they provide excellent isolation from handling-noise and rumble. A strong, reliable gooseneck lets you point the mic in any direction you desire and precisely adjust the distance from the sound source.

I test-drove the d:vote CORE 4099 Loud SPL model on my entire family of saxophones. Having used clip-on horn mics for years in bands with hardwired and wireless stage setups, I was eager to hear how the d:vote CORE 4099 would sound compared to other models. Once I attached the mic to my baritone saxophone and positioned it a couple of inches above the bell, I connected it to an XLR cable via the included adapter and plugged into a P.A. system running phantom power. I blew one note, and the natural big, round sound of my vintage saxophone came singing through crystal-clear,

totally free of breakup and with no noticeable coloration. The amplified sound was wide open—as opposed to the muffled or brittle sound you sometimes get with clip-on miniature mics—and a huge range of dynamics was available to

me. Once the gig began, I discovered I could be heard with excellent clarity at lower volume levels, something that should work to the advantage of any horn player whose tone and chops have suffered from overblowing on loud stages. When it came time to change horns, I could easily transfer the mic to my tenor, alto and soprano saxophones, as well as bass clarinet.

DPA's CORE technology is what makes all the difference in the sound. The company has come up with a way to improve how the preamplifier interprets the membrane movement within the microphone capsule and converts it into an audio signal. CORE technology expands the dynamic range of the mic, which gives the player an increased range of sound and minimizes distortion, revealing more tonal details. It helps capture the true sound of your instrument, and the signal is so clear and powerful, the d:vote CORE 4099 can be used in the recording studio, as well as onstage. The improvement in sound is striking.

When I tested the d:vote CORE 4099 Loud SPL on a baby grand piano in a recording environment, the engineer couldn't stop raving about how well it performed, rivaling super-high-end studio mics. For this kind of application, I would recommend one of the matched stereo pairs of d:vote CORE 4099s offered by DPA.

—Ed Enright

dpamicrophones.com



Yamaha EAD10 Drum Module

Solid Winner for Recording, Rehearsal, Performance

Yamaha's EAD10 is a standalone electronic/acoustic hybrid drum module that helps players turn an acoustic kit into a dynamic digital studio. Although a combined playing/production approach to recording and live performance has been common among drummers for quite some time now, this new unit has merged those worlds into a great-sounding, affordable and easy-to-use package. And for a unit with such an attractive price point (MSRP: \$629), the EAD10 is a major breakthrough that's capable of some pretty impressive stuff right out of the box.

The unit comes equipped with a sound module; a sensor unit that houses a stereo pair of condenser mics and a bass drum trigger that triggers off the vibration of the hoop; a dual cable for the trigger; and an easy-to-install mounting bracket with angle adjustment. The mics effectively capture and reproduce the natural, dynamic sound of the entire kit, while the module adds any number of effects, including flange, phase, compression, distortion, delay and several varieties of reverb. The mic/trigger clamps on to your bass drum with an attached screw. There are two clearly labeled outputs: A and B. Just plug in to the outputs, then attach to the corresponding A/B inputs on the back of the module. After attaching the included power supply and your favorite headphones/in-ear monitors to the headphone out on the front of the unit, switch it on and you are ready to go.

The EAD10 comes with nearly 800 stored sounds and effects, an

onboard sampler and 50 preset combinations, with room to program 200 more. These can be made up of the preset sounds or edited versions, or users can import their own samples as WAV files via the USB port on the back of the unit.

An onboard metronome is included with adjustable click sounds, ranging from traditional electronic to drumsticks, rim click, cowbell and human voice. The subdivisions are adjustable, as well, making it ideal for practice. There are six trigger ins on the back of the EAD10: Inputs 1 and 2 are for the A and B kick trigger/mic; 3SNARE/4 is a single input that consists of a pair of mono trigger inputs (for a dual-zone snare trigger, such as Yamaha's DT50S, which is available as an add-on); and Inputs 5 and 6 support three-zone tom or cymbal pads. Inputs 1–2 and 3–4 are stereo inputs that can be split into four mono inputs using a stereo/mono splitter. This allows you connect four DT-50S triggers that will each trigger the head and no rim.

There is a 3.5mm stereo aux in for connecting a smartphone or portable music player; this enables practicing along to music while also hearing the unit through the headphone out, or through powered speakers or a P.A. In addition to the aforementioned USB port, there is an additional USB-to-host port for connecting to a computer and sending the EAD10's audio and/or MIDI signals to a computer DAW or smart device, such as

an iPhone or iPad. That way you can use the EAD10 for drum tracking or making videos suitable for uploading to YouTube or social media.

The sound of my kit through just the kick mic was pretty great right away, with no processing whatsoever. The mic picks up the entire sound of the kit very well, and I used it on a larger kit with two mounted and two floor toms. I tested the unit with the optional DTS50S snare trigger (MSRP: \$119), and it greatly enhances the benefits of the EAD10 with very little additional cost. One easily can record audio/video of themselves playing with no processing at all or just some slight reverb and get a great recording. This, combined with the adjustable click, make the EAD10 an invaluable practice tool for professional and amateur drummers alike.

There is up to 90 seconds of recording time by itself, or up to 30 minutes of recording to a USB flash drive. In order to make videos, one needs a USB cable connected to the to-host port and the appropriate adapter for your camera/smartphone, such as Apple's USB-to-Lightning adapter. This is coupled with Yamaha's iOS app download Rec 'N' Share (available free at the App Store), which allows you to import music and play-alongs, analyze and add click tracks if wanted, loop sections of songs, slow down recordings for practice and capture videos of your performance that are suitable for uploading to YouTube or social media.

Built-in "Scenes" such as Compressor, Reverse/Gate, Dirty, Arena and



Dyna/Phaser were incredible sounding and inspiring to play with virtually no tweaking, not to mention what I was able to accomplish with some slight editing. The Scene "It's 1985" is a dead ringer for "In The Air Tonight"—era Phil Collins, and "8th Note Delay" screams Stewart Copeland. Near infinite Scene customizing/editing possibilities, plus the ability to incorporate your own samples, make the EAD10 a solid winner. —Dan Leali

usa.yamaha.com



Viscount Legend Live *Tonewheel Organ Sound, on the Go*

The sound of the tonewheel organ has had a major resurgence in the last decade or so, and happily, that means there have been some really good new options for "clonewheels." Viscount, which has been in the organ business since the 19th century, recently entered this competitive market with the introduction of The Legend.

The Legend comes in several versions. I play-tested the Legend Live, a double-manual version that omits the usual octave of preset keys from each keyboard in order to save space and weight. The standard Legend model includes those color-reversed keys. There is also a single-manual Legend Solo, and a fully built-out Legend Classic. All Legend models are built with modularity in mind, with a selection of benches, stands, pedalboards and gig bags available. Joey DeFrancesco Legend Signature models feature sounds and effects personally tuned by one of jazz's premier organists.

The control layout of the Legend Live is intuitive, and there is a lot of control to be had here. While the Legend Live has no preset keys, you can dial in two preset buttons per manual, plus the two banks of drawbars for each—a solid compromise for saving valuable space. There are a number of tone controls, including an EQ that sounds very musical. Hall and spring reverb are included, and the percussion and vibrato/chorus controls are right where you would expect them to be (as is the Leslie switch).

Stereo/mono audio outs are included, plus headphone jacks and an 11-pin connector for a direct Leslie connection. There is a USB port to con-

nect to your computer, and for that purpose Viscount has introduced the Legend Editor, available for free. The MIDI section has the input you'll need, if you decide to add the pedalboard, but also has separate outs for each manual, along with "in" and "thru" jacks.

The action of the Legend Live's manuals felt heavier than my Hammond A100, but I have no doubt that this is something I would get used to it, and it should loosen up a little with regular use over time. You might prefer the feel of the Legend Live over that of a Hammond and other organs like it, depending on what you are accustomed to—it's just different.

The sound of the Legend Live is really nice. We all know which axe they are chasing here, and it definitely has that tone. It sounds like it would cut through a mix easily, especially if you tweak the EQ; however, it also exhibits a lot of the warmth that's required for any convincing re-creation, and sounds very fat and wide when you dial it in that way. The Leslie simulator is also very good, and includes a brake setting on the switch. There are front panel controls for key click, crosstalk and drive, which allow you to sculpt the sound to your liking. Overall, this is a great sounding organ. Viscount made a choice to not go after any other sounds—there are no pianos, strings or samples of any kind. The company also did not include any kind of screen for menu-diving, and as a traditional organist, I appreciate such decisions to no end.

—Chris Neville

viscountinstruments.us

1. Mulgrew Transcribed

Jamey Aebersold Jazz has introduced *The Mulgrew Miller Collection*, which features eight note-for-note solo transcriptions from the pianist's landmark recordings, including *Live At Yoshi's* (Volumes 1 and 2), *Live At The Kennedy Center* (Volumes 1 and 2), *John Swana And Friends* and *Young At Heart*. Transcribed by Ben Haugland, the book includes 128 spiral-bound pages for easy opening and reading. Pianists can learn Miller's technique and concept from the inside out.

More info: jazzbooks.com

2. Mics with Edge

Antelope Audio's Edge family of microphones includes the Edge Solo, Edge Duo and Edge Quadro. The Edge Solo connects via a regular mono XLR cable and houses a single large-diaphragm capsule with a fixed cardioid pickup pattern. The Edge Duo features a dual-membrane capsule with independent outputs that let the signal from each membrane get individually processed and recombined. The Edge Quadro is a stereo/surround mic with two dual-membrane capsules and a rotating hea

More info: antelopeaudio.com

3. No Mouse Needed

M-Audio's Keystation 61 MK3 USB/M keyboard controller uses octave range butto volume control, and pitch-bend and modulat controls to play, perform and record usi music software—without requiring a mouse trackpad.

More info: m-audio.com

4. Low-Volume China

Zildjian's L80 18-inch China cymbal provic all the effects of a traditional China withc all the volume, making it ideal for quieter gi practice or any situation where drummers w: the real cymbal feel, without the volume.

More info: zildjian.com

5. Switchless Mini Wah

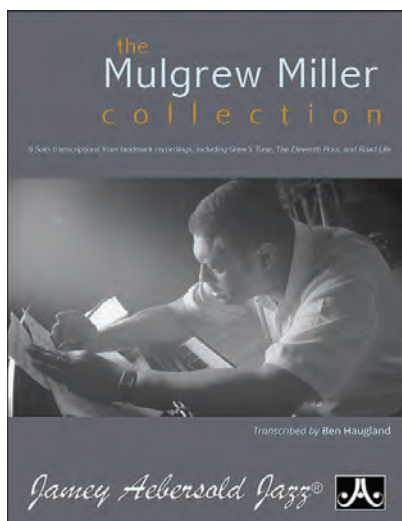
Morley has released the Mini Classic Switchless Wah. Based on the Morley Classic Wah, the new version has the same classic wah tone, but now a smaller footprint, switchless activation and an entry-level price. The Mini Classic Switchless Wah is perfect for pedalboards, gig bags and crowded stages. It is electro-optical, so there is no potentiometer to wear out and get scratchy.

More info: morleyproducts.com

6. 2 Amps in 1

The Clubster Royale Recording from Rivera Amplification is a two-channel amp with a high-gain lead channel voiced like the Rivera Knucklehead and a clean channel with lots of headroom and clear sound. Switchable internal reactive load and full-time speaker emulation make the amp ideal for live playing on silent stages or for home and professional recording. Balanced XLR and unbalanced outputs for the speaker emulator are provided, and a built-in headphone amplifier allows latency-free monitoring.

More info: rivera.com



1



2



3



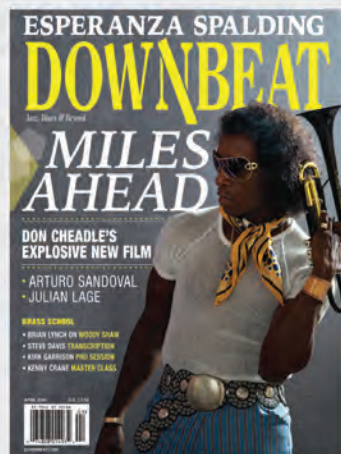
4



5



6



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Sean Jones, who heads the jazz program at Peabody Institute, rehearses with student musicians.

Peabody Combines Classroom with 'Hang'

A KEY ELEMENT IN SEAN JONES' APPROACH to jazz education is what he calls "the hang." In September, the trumpeter became chair of the jazz program at Johns Hopkins' Peabody Institute in Baltimore. And during his first academic year on campus, he worked to refashion the program's faculty and curriculum, putting new emphasis on outside-the-classroom experiences.

Before there was formal jazz education, musicians learned their craft by hanging out with older players at jams and on tour, absorbing concepts that could be applied onstage. It often was an inefficient system, but it offered a real-world immediacy that's hard to duplicate in a classroom.

"I know the value of talking to older guys backstage and playing with them onstage," Jones said. "So, we're going to build that into our curriculum. If you're going to take our improv class, you have to go to a local jam session at least once a month. And it's not just the students; the professors have to hang out, too. [Vibraphonist] Warren Wolf understands that; when he's not on the road or teaching classes, he's playing and hanging here in Baltimore" at venues like An Die Musik, HomeSlyce Pizza or Caton Castle.

Jones' determination to connect Peabody's jazz department with the surrounding community has revitalized the program. At the end of the 2016-17 school year, saxophonist Gary Thomas, the department head, suddenly resigned from the program he'd founded in 2001. Local musicians began questioning Peabody's treatment of Thomas and its commitment to jazz.

"I felt the skepticism from the students and the community," Jones admitted. "And they all have the right to feel that way. But the institution

has assured me that they're going to do everything they can within their resources to make this a vibrant program. The first test was allowing me to hire the faculty I wanted and to bring in the guest artists I wanted. And they did that."

Jones has brought in high-profile guests like Benny Golson and has David Sánchez lined up for the spring. More crucially, Jones landed another full-time teacher, pianist Alex Brown, and rehired adjunct teacher/drummer Nasar Abadey. Plus, the program has added six new adjuncts, including Wolf. Most of the 10 instructors live in the Baltimore area, making them available to support "the hang."

"Are we going to do what Dizzy did for Miles?" Jones asked. "Are we going to go the extra mile to be out there in the clubs with the students? That's what I was looking for in hiring new faculty. I moved here. I live four blocks from the school. If you're a student at HomeSlyce, stuffing your face with pizza and you hear a tune that sounds like 'Misty' but isn't, I want to be there to say, 'No, that's Billy Eckstine's 'I Want To Talk About You.' That can lead to a conversation about John Coltrane's version of the song and other songs that Coltrane recorded."

Abadey agrees with the approach: "It's hard to throw yourself into the job if you're commuting, especially if you're catching a train in New York at 6 o'clock in the morning to get here. If you work in the community where you live, you have the desire to improve your community and to pull people from that community who can benefit from an education like Peabody's. Do that, and the community will support you, too."

—Geoffrey Himes



Education Innovators: Give A Note Foundation has announced the five winners of its Fall 2018 Music Education Innovator Award: Anna Harris, of Oakland Terrace Elementary School in Silver Spring, Maryland; Bradley Collins, of Enrique S. Camarena Elementary School in Chula Vista, California; Michelle Lewis, of Bloom Elementary School in Louisville, Kentucky; Sarah Minette, of Minneapolis South High School in Minneapolis; and Vivian Gonzalez, of Miami Arts Studio 6-12 at Zelda Glazer in Miami. Each receives a \$4,000 grant to build on programmatic successes to date. Pictured above are Miami Arts Studio 6-12 Principal Dr. Miguel Balsera (left), Give A Note Board Chair Sean Smith, Gonzalez and the Miami Arts Studio Orchestra. giveanote.org

Strayhorn Collection: The Library of Congress has acquired the original manuscripts documenting the work of composer, arranger and pianist Billy Strayhorn, who worked with the Duke Ellington Orchestra for about 30 years, writing or collaborating on more than 200 tunes and arrangements for the band. The Strayhorn Collection contains nearly 18,000 documents, including music manuscripts in Strayhorn's handwriting, lyric sheets and scripts, financial and business papers dating from the 1940s, and photographs from the 1930s through the 1960s. In addition, the library has in its collections 50 songs composed by Strayhorn that were registered for copyright during the period of 1941-'69, and 51 compositions by Strayhorn and Ellington that were submitted for copyright during 1939-'65. All materials will be available in the Music Division's Performing Arts Reading Room on Capitol Hill in Washington, D.C. loc.gov

Frost Concerto: The Frost Concert Jazz Band, under the direction of Grammy-nominated trumpeter/bandleader John Daversa, has recorded and released *Concerto For Guitar And Jazz Orchestra* (ArtistShare). Composed by Justin Morell (assistant professor of music in composition and theory at Lebanon Valley College in Pennsylvania) and featuring guest guitar solo artist Adam Rogers, the three-movement concerto incorporates elements of works by the likes of Mozart, Haydn and Beethoven while drawing on the languages of contemporary classical music and jazz. frost.miami.edu

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Gilad Hekselman

Shortly before performing gigs supporting his remarkable new album, *Ask For Chaos* (Motéma), and sideman dates with pianist James Francies, Gilad Hekselman—who topped the category Rising Star-Guitar in the 2017 DownBeat Critics Poll—settled into his practice room at his Brooklyn home for his first Blindfold Test.

John Coltrane

"Softly As In A Morning Sunrise" (*The Complete 1961 Village Vanguard Recordings*, Impulse; 1997, rec'd 1961) Coltrane, soprano saxophone; McCoy Tyner, piano; Reggie Workman, bass; Elvin Jones, drums.

[immediately] I know this. I love this record. This was on a tape that my jazz teacher at Thelma Yellin High School of Arts used to "Blindfold Test" us with. We had to recognize the artist, the personnel and the track. That was 17 years ago, so he did a good job. He gave us four cassettes, and he tested us on it at the end of the school year. This is McCoy and I'm pretty sure this is Coltrane's quartet. It starts out as a trio and then Coltrane comes in [*sings along with the soprano sax solo*]. This is infinity stars. What is there to say about this quartet? One of the best groups in jazz. I love it. It's the best. I grew up listening to Trane. He influences my playing in a nuanced way. I listened to him so much it's become part of my musical DNA.

Fred Hersch

"Down Home" (*Alone At The Vanguard*, Palmetto, 2011) Hersch, piano.

I actually play this song with Fred. It's "Down Home." I took a lesson with Fred. I heard he was a great teacher; he was honest and treated me like a student. He knew we had a nice connection, so he called me to do some gigs. We've been playing together ever since. He's very inspiring to me with his polyphonic approach to the piano. I've been trying to do that on the guitar, but it's very hard to play polyphonic on the instrument, which is limited. Fred's legacy continues. 5 stars.

Anouar Brahem

"Dance With Waves" (*The Astounding Eyes Of Rita*, ECM, 2009) Brahem, oud; Klaus Gesing, bass clarinet; Bjorn Meyer, bass; Khaled Yassine, darbouka, bendir.

Very cool. I don't know who the oud player is. Actually, I don't know many oud players except my old guitar teacher Amos Hoffman, who also played oud. But this is definitely not him. I liked it. It's sonically pleasing, and it's a good example of how just a little can go a long way. I liked the space. It was simple and touching, and had a dance feel to it with a slight bluesiness. I feel good just listening to it. I measure music by how much I physically enjoy it. As complicated as my own music can get, many times I sit back and enjoy something that is very simple. 4½ stars.

Ornette Coleman

"Turnaround" (*Sound Grammar*, Sound Grammar Records, 2006) Coleman, alto saxophone; Gregory Cohen, Tony Falanga, bass; Denardo Coleman, drums.

[immediately] Ornette Coleman's "Turnaround." He's got the language and sound. Everything that he does is so recognizable. He has a way to express so much blues with such patience and so few notes. You get this feeling in your gut immediately. He plays subtle harmonies with just a few notes and such unique phrasing. This is a very famous Ornette tune, but it's not the original version. It sounds live, and the mix is lousy. Maybe it was a board recording, because you can't hear the drums. The band sounds loose and it's very moving, but what you hear is that Ornette carries everything. So, Ornette gets a gazillion stars, but the recording just gets a 4 because of the sonics.



Keith Jarrett/Charlie Haden

"One Day I'll Fly Away" (*Jasmine*, ECM, 2010) Jarrett, piano; Haden, bass.

Well, there is hardly any soloing, so it's hard. But I do have a suspicion: Keith Jarrett with Charlie Haden. I was confused because the phrasing on the piano didn't sound too much like the classic Keith phrasing. But in the brief moment when I heard his voice, it gave it away. I thought of Charlie because the sound was very stylistic while also down to the nitty-gritty. And you could hear those little snaps once in a while, which suggested Charlie. There's something about that dryness of the music that makes it gorgeous. The fact that it was very personal added to the beauty of this recording. It was very intimate. It's Keith and Charlie right there, and you're getting to hang out with them. 5 stars.

Lionel Loueke

"Bouriyen" (*The Journey*, Aparte Music/Pias, 2018) Loueke, guitar, vocals; Pino Palladino, bass; Cyro Baptista, percussion.

It's Lionel Loueke. I love how he slaps the triplets at the very beginning of the track. I'm wondering if he's doing overdubs. If he could play all these things at the same time, it would be amazing. He's unreal. And then the clicking sounds in his voice. What an insanely distinct voice. He's incredible. This is music that brings you joy. 5 stars.

Aaron Parks

"Small Planet" (*Little Big*, Ropeadope, 2018) Parks, piano; Greg Tuohey, guitar; David Ginyard, bass; Tommy Crane drums.

This is Aaron Parks and his new album *Little Big*. The song is "Small Planet" and it is very inspiring to me. He's doing a rare thing with his music. He's an important artist of [this era]. Aaron is one in a million as a musician. Great melodies, great way of bringing them to life. 5 stars.

George Benson

"California Dreamin'" (*White Rabbit*, Sony, 2001, rec'd 1971) Benson, electric guitar; Jay Berliner, acoustic guitar; Herbie Hancock, electric piano; Ron Carter, bass; Phil Kraus, vibes; Bill Cobham, drums; Airto Moreira, percussion; various woodwinds and brass.

"California Dreamin'"? I like the touch with that staccato guitar playing, but the way they mixed the sound, it feels very studio-y and unbalanced. I like that song, but there's something about it that it sounds like the band isn't playing together. [after] That was George Benson? He was one of my two guesses. The other was Pat Martino. Both were out of Wes [Montgomery]. I have total respect for George Benson. He's a guitar master. But I personally never connected to his sound. Out of respect for George, 5 stars. For my personal taste, 2 stars.

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.

A man with short brown hair and a light beard, wearing a dark blue patterned shirt and a grey vest, is holding a large brass trumpet. He is standing in front of a blue metal structure. The background is dark and out of focus.

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